FL
PER

FC
3291
Published every Wednesday. Subscription Price: United States and Its Possessions, and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4.00 a year.

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Copyright 1917 by the Chalmers Publishing Company

Chalmers Publishing Company 516 Fifth Ave. New York
"It Spells Money to Me!"

The volume of advance bookings and exhibitors' enthusiastic testimonials prove conclusively that

"The Iron Test"

Vitagraph's latest and greatest photoplay serial featuring Antonio Moreno and Carol Holloway is a worthy successor to those famous box-office successes "The Fighting Trail" "Vengeance and the Woman" "The Woman in the Web" and "A Fight for Millions"

Written by Albert E. Smith and Cyrus Townsend Brady
Directed by Paul Hurst

Vitagraph

President
COMING!

Watch this page for the first real money saving proposition ever offered a producer. You can count and keep the dollars you save each week.

Geo. K. Arrow
EXTRA SPECIAL ANNOUNCEMENT

I have sold ALL foreign territorial rights of "Wives of Men" (with Florence Reed) to the Inter-Ocean Film Corporation, 218 West 42nd Street, New York City, for one of the largest amounts ever paid for such rights.

Mr. Cromelin's comment was: "The best special I have seen in many months." The deal was concluded in record time. Foreign buyers who have been in correspondence with me are therefore referred to the Inter-Ocean.

NATHAN HIRSCH
President, Pioneer Film Corp.

126 WEST 46th STREET NEW YORK CITY

Controlling "WIVES OF MEN"
(With Florence Reed)

(A Few State Rights Still Open)
FRIDAY, OCTOBER 11, 1918.

and the name beneath it is La France. This is the France for which the world’s best soldiers fight, a nation symbolized by a woman’s face.

This, the Simple Life.

The "movies" are closed and the joke about the evening dishes being piled in the sink is temporarily out of order. All the patrons of the "movies" were not so slaveish to their lure as a woman who admitted hiding the remnants of supper in the stationary tubs with the lids down. The inexpensive film recreation has endeared itself to the common peoples, for it is the life of the world reproduced in motion. There has been a "get acquainted" quality to the "movies" that nothing heretofore has equaled in value, for it has been essentially human food for human minds. One-half of the world had always hankered to know how the other half lives. Along came the "movie," with "Behold! See what you have heard, read or imagined. I am a medium of education."

There are many non-believers in the "movies." Offsetting them are those people who have seen and believed and become even better informed in current happenings than such non-believers as minimize the value of the "movies." For informing quality there is about as much difference between the legitimate stage and the "movies" as between the door-stopper cat and a yawning pussy. The best argument for the "movies" is that the people like them. It is remembered that a busy physician in this city stopped long enough during office hours to comment, "What’s in this movie business, anyway? I used to think it was just a simple cinematograph show, but all my patrons talk ‘movies’!" There is no reason to connect that physician’s shortening his office hours with his conversion to the motion picture, but he found out that there is a certain fascination about seeing the other half of the world in action.

As the best sort of a dessert to the usual run of "movies" there came the pictures from the other side, convincing even skeptics that Yankee soldiers do laugh when going into battle and that Uncle Sam has a need for Liberty loans and 100 per cent. patriotism. In a manner that no actor or actress on the legitimate stage could imitate the "movies" told the story of war, brought tears and gladness, and cemented friendliness between the American people and their war comrades.

So, although the family dishes may be washed each night during a necessary closing of the "movies," there is a strong possibility that father, mother and children are looking toward that day safe from pestilence when optimism will again look from the film in the midst of ruin.

All-Wool Patriotism.

What quality is your patriotism? Do you...

It was probably the OFFICIAL WAR REVIEW for that is what they all feel and that is what they ALL say of these Government pictures of United States, France, England, and Italy.

An incomparable and inspiring war attraction—one reel every week.

Presented by COMMITTEE on PUBLIC INFORMATION George Creel, Chairman DIVISION of FILMS Chas. S. Hart, Director

PATHE' Distributors.

Newark, N.J. Evening News
A Million Fans Demanded It

HERE IT IS

Francis Ford's Greatest Serial

THE SILENT MYSTERY

FEATURING

FRANCIS FORD

MAE GASTON

AND

ROSEMARY THEBY


Francis Ford had to make another serial—Fans and Exhibitors said so—they wanted to see Phil Kelley—Francis Ford's famous detective characterization—and they besieged Exhibitors and they wrote to Francis, so

HERE IT IS—FORD'S GREATEST SERIAL PRODUCTION

So steeped in mystery it fascinates. A tangled thread of love, a startling series of amazing adventures, a double murder mystery, the famous Phil. Kelley, secret service man, an Egyptian Priestess, a widowed bride, an uncanny taloned hand—clean, dramatic, swift and captivating, unending novelties.

On its release fans will be asking—

Who stole "The Eye of the World"?
Who was Priestess Kah?
Was Robert Gale murdered for Money?
—or by his Bride?
—or by a rival?
—or by whom?
Did Dr. Phillips create a soulless creature who grew beyond his control?
Was it the possessor of the uncanny Taloned Hand?
How did Phil. Kelley escape from the Steel Room and the Fumes of Frightfulness?
Whose was the mysterious Hand that, coming from nowhere, clutched Betty's hair and drew her up, up, up to an unknown Fate?

WHOSE WAS THE FACE BEHIND THE MASK?

"THE SILENT MYSTERY" will create a sensation. It is far ahead of any serial ever produced in every ELEMENT OF SERIAL SUCCESS. It has advertising possibilities that will make an instant appeal to Exhibitors everywhere—and IT IS A FRANCIS FORD SERIAL—demanded by serial fans throughout the world.

For further particulars about this great serial production address

HILLER & WILK, Inc.
912 Longacre Building
42d St. and Broadway
New York City

HILLER & WILK, Inc.
San Francisco reports:

"ONE MORE WEEK!"

"America's Answer," the Government's own war film, was booked for a week at the Rialto Theatre in San Francisco.

It drew such big crowds that the Rialto management "decided to continue the engagement one more week"—so as to let everybody see it.

"America's Answer" is making attendance records wherever it is being shown.

Make arrangements to secure this thrilling war feature, now, if you have not done so already. It is one of the war films produced by the U. S. Government for the people of this country and our Allies.

Other war features produced under the Government's auspices are:

The Official War Review (Weekly)—
Pathe
Pershing's Crusaders—
First National Exhibitors
Our Bridge of Ships—
General Film Company
Under Four Flags—
World Film Corp.

All presented by

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

NOTE: The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films. The Division of Films also directs the Bureau of War Expositions, presented by the U. S. and Allied Governments.
How Better Can You Market Your Moving Picture Product
than through the

Chalmers Publishing Co.'s
Mediums:

MOVING PICTURE WORLD
Read with a confidence born of years of square dealing by every progressive exhibitor in the United States and Canada.

CINE MUNDIAL
Printed in the Spanish language and carrying sales and exploitation messages to 5,000 companies and individuals commercially interested in moving pictures in the Spanish and Portuguese-speaking countries.

and the monthly

INTERNATIONAL Export and Import SECTION
of the MOVING PICTURE WORLD
A part of the MOVING PICTURE WORLD once every four weeks and devoted exclusively to the exploitation of moving pictures wherever the English language is used in trade.

? Advertising Rates On Application
Julia Arthur in
The Woman
The Germans Shot

Story by
Anthony Paul Kelly
Direction of
John G. Adolphi

Edith Cavell
The Martyred
British Red Cross Nurse

Jos. L. Plunkett and Frank Carroll
220 W. 42nd St., New York City
INFLUENZA EPIDEMIC WORKING WEST

Boston Theatres Opening, While Chicago and Mid-West Close—Houses in San Francisco Capitulate, Making the Coast Practically Restricted in Amusements

THE "peak" of influenza's deplorable havoc seems to be passing west, as Boston, the first great center to be affected, opens its theatre doors after protracted darkness. Last week the first comforting word from the army camps originated in Camp Devens, Ayer, Mass., when it was declared that the epidemic was under control. It was in this camp that the disease first broke with appalling results.

Chicago kept its theatres open until Tuesday, October 15. San Francisco closed Saturday, October 19, leaving New York, of all the great centers of population, the only city unaffected by official orders. There was a report current that the New York houses would close Saturday night, October 19, at the finish of the Liberty Loan drive, but the theatres here are still open as we go to press, Tuesday, October 22.

The attendance at local theatres has been generally "off," save in the case of a few conspicuously popular dramatic attractions. The picture houses have been greatly affected, a marked falling off in business being noticed in moving picture houses of all types and classes.

Death's harvest in the ranks of picturedom has been conspicuous and appalling. Players of prominence have been stricken down; prominent exhibitors and members of their family have passed away, and the gloom that has overshadowed the industry has been made more intense by the ravages of the grim reaper.

The silver lining that has been thrown upon the cloud through the relief occasioned by an improved situation in New England promises to develop as the epidemic comes under more complete control in other sections of the country. The wave is passing Westward, but its progress is distressingly slow, while the ravages of the disease continues to take precious toll in the afflicted communities.

Boston Houses Open to Impatient Picturegoers

BOSTON motion picture houses opened Sunday night, October 21, after an enforced closing of three weeks due to the Spanish influenza epidemic. The reopening of the houses was marked with an unusual demonstration. Long before the opening hours long lines of patrons awaited the opening of the doors. The programs were greeted with more enthusiasm than has been manifested for many seasons.

New England motion picture managers predict one of the most prosperous seasons since the beginning of the World War as a result of the enforced three weeks' vacation. The closing of the houses left the amusement public with a keener appreciation of their accustomed entertainments than they had ever believed could be possible. The natural depression of continuous war talk and the great death toll of the epidemic, few families escaping without a death or a serious illness among some members of the family, and the reaction to normal conditions brought a tremendous upturn in patronage. It was largely due to this plus some amusement and entertainment furnished at the motion picture houses.

Most of the picture theatres observed one strict rule. Patrons who coughed or sneezed were requested to appear at the box office and get their money refunded and leave the theatre. The wide publicity given the health rules during the epidemic warning people to beware of persons who coughed or sneezed has aroused a very insistent demand from the public that coughers and sneezers remain away from places of public assembly. It is believed the worst result of the epidemic will be to make coughing and sneezing so unpopular that persons suffering from contagious colds will remain at home in the future.

Many Improvements Effected.

The three weeks enforced vacation of the picture theatres resulted in many improvements being made in the houses. In almost every case there has been a complete renovation of the local houses. In some cases better ventilation has been provided to meet the demand for well-aired houses. The closing also caused an early saving of fuel so that many houses will now be able to face the winter with better assurance of having fuel enough for the entire winter.

The reopening of the theatres brought a feast in the way of excellent film productions. Every house played a strong attraction. Big advertising marked the openings. All of the theatrical pages of the Saturday afternoon papers carried large spaces from the motion picture houses advertising the reopenings. The same was true of the Sunday papers.

In Eastern New England the reopening of the theatres was general. In the western part of New England the epidemic has about reached its height, so that the theatres and other places of amusement are still closed and will probably remain so for another week at least.

Although some theatre managers suffered heavy losses it is most generally recognized that the order closing the theatres and all other places of public gathering was a wise move on the part of the health authorities. It is now generally recognized that the drastic closing order resulted in a quicker termination of the epidemic than might otherwise have been the case. During the "peak" of the epidemic there was a daily average of 250 deaths in Boston alone. The total number of deaths exceeded 3,500. It is estimated there were 290,000 cases in Boston alone during the five weeks of the epidemic.

Philadelphia Employees Get Busy on Renovation

INDICATIONS that the motion picture business has been seriously affected on account of the closing order issued by Director Krusen, of Philadelphia, seems to be the consensus of opinion among leading exhibitors and exchanges of Philadelphia. The influenza epidemic up to the present writing shows no decrease in its daily toll of victims, and from the latest reports of the board of health and charities conditions appear to be too serious to announce a definite time for the reopening of the theatres. The general opinion seems to be that the closing order may probably be rescinded about October 26, and not before.

In the meanwhile theatre managers and exchange managers are putting their extra time to very good use. The finishing touches have been ordered by Frank W. Buhler, managing director of the Stanley theatres, to complete the beau-
THE MOVING PICTURE WORLD
November 2, 1918

St. Louis Losing $200,000 a Week

Titifying of the Stanley, where the large lobby is undergoing expensive alterations. At the Family Theatre, Joseph Murphy, the manager, has been personally supervising many improvements. Owing to the scarcity of labor and the high cost of materials, Mr. Murphy put his entire staff of employees at work painting and overhauling the entire theatre. A four-foot base running along both sides of the lobby has been given special attention, and all electric light globes have been carefully looked over.

In the meanwhile repairmen also overhauled the radiator, the water tanks, and the iron work frame of the chairs and the radiators have all been reglued. The woodwork has been given special attention, and all electric light globes have been carefully looked over.

The managers have been compelled to lay off some of their help a great many will be given half pay, although very little work can be done. Only in very few theatres have the exchange managers decided to close entirely until the epidemic passes.

No Time Has Been Set
for Baltimore’s Opening

T he influenza epidemic is still raging in Baltimore, and at the present writing there has been no definite time set for the reopening of the theatres. L. A. De Hoff, manager of the New Theatre, secretary of the Maryland Exhibitors’ League, is keeping in close touch with the situation, and daily information is being sent to all the city newspapers. The theatrical people of Baltimore, to let Washington know as soon as word from the health department comes to reopen.

Several managers are taking the opportunity while the closing order is in effect to give their theatres a complete renovation.

All the churches in Baltimore were ordered closed on October 13, and two prominent members of the clergy have disagreed with the mandate, but abided by it. The stores and saloons have been ordered open only until 9:30 a.m. and close at 4:30 p.m. It was the first time, as far as is known in the history of Baltimore, when the churches have all been closed.

According to statistics there were 533 deaths from influenza in Baltimore during the week of October 7.

The Fourth Liberty Loan has suffered greatly from the theatres being closed. During the first eight days of the campaign, the report from R. McBean, chairman of the speakers’ committee, showed that the various theatre houses, showed $1,098,650 had been subscribed through their efforts.

St. Louis Suffering Loss

ST. LOUIS picturedom has passed through its first week of closed houses, and it represents the influenza closing order has thrown hundreds out of work and spilled a loss in dollars and cents that already reaches well into the $150,000 mark, independent of a sum of perhaps half that size, representing the loss of the exchanges. How far the actual damage goes cannot be estimated, and there is at present no indication as to how long the ban will run. For the benefit of readers of World the St. Louis correspondent has gathered figures which represent what this exchange will have to lay out approximately and for which they will get no return. They are based on the first week’s closing order, which was from October 5-11. They do not represent lost business, but the approximate cost in “overhead” to the exchanges, all things figured in.

Joseph Mogler, president of Exhibitors Association of St. Louis, who represents the Cella interests in a string of the largest houses of the city, say that the loss each week to the exhibitors is $35,000, and the theatres are closed tight, and therefore with nothing coming in there is naturally a let-up in wages for every one connected with the trade.

St. Louis District Badly Affected.

In the district served by St. Louis also I have been able to estimate that of the 2,000 theatres there are 75 per cent., or 1,500, now closed. This district includes Southern Illinois, Indiana, Tennessee, Kentucky, Arkansas and Louisiana. In the states are included and not the larger cities; but the result of the epidemic may be estimated from the figures given.

In St. Louis alone there are eighty theatres with closed doors. This number of theatres will lose $150,000, as I have been told. The reader can figure for himself what the total loss to the district with its 1,500 closed theatres will be.

As to men out of employment as a result of the closing order, it might be pointed out that there are idle 2,400 ushers, 2,400 ticket sellers, 2,500 piano players, 150 other musicians and more than 100 operators.

In the exchanges a “stagger” plan of management has been initiated to help cut down expenses. The managers are being paid in kind, and the assistants have been laid off. The assistants take a vacation. The next week the managers “vacate,” while the assistants draw pay, and so on down the line.

The motive back of the closing spirit, however, both the exchanges and the exhibitors are trying to keep a stiff upper lip and a hope for the better. It is expected also that the temporary closing order will to some extent make up for the lost time and money.

MOORE.

Closed Atlanta Houses

Are Being Renovated

ATLANTA, Ga., October 15.

ALL THEATRES in Atlanta and an overwhelming majority of houses in the Southeast remained closed throughout the past week under emergency order to prevent the spread of influenza.

In Atlanta there was a rumor that the councilman ban on theatre operation might be lifted at the expiration of the week. A decision seems to be made on this matter.

In the spreading of the disease in this city is not considered as pronounced as in other localities the epidemic is still in force.

On Monday officials of the Atlanta Theatre Managers’ Association appeared before City Health Officer Kennedy and protested against what they considered discrimination, evidenced by the authorities in allowing all shows connected with a carnival company to operate at the intersection at the Southeastern Fair, which opened for a ten-day period last Saturday.

On Tuesday a committee representing the Atlanta Chamber of Commerce appeared before the public safety committee of the Atlanta Chamber of Commerce and requested that body to transmit the local men’s protest to the city council.

The managers pointed out that local exhibitors had offered no opposition whatever to the drastic order shutting down at a time when they had accepted the subsequent losses without a murmur as a patriotic duty. They had expressed no objection to the conducting of the Southeastern Fair, although public gatherings of every nature had been prohibited, as the fair itself is an open-air proposition, given under the auspices of local civic bodies.

The managers, however, strenuously represented the unfairness in permitting tent shows and various other attractions under a roof to operate with existing conditions conducive to the spread of the epidemic to a far greater extent than in a modern theatre equipped with an efficient ventilating system.

As yet no formal action has followed the protest of the theatre managers’ association, but in any case the practical value of an alert, co-operative organization among local showmen has been emphatically demonstrated in advancing the interests of Atlanta exhibitors.

A practical cessation in the business of local exchanges has followed the general closing orders effective throughout the territory. The “flu” itself has played havoc with the various film organizations, and the exchanges have made operations difficult in any case.

A majority of Atlanta exhibitors have taken advantage of the enforced period of idleness to inaugurate renovating, repairing and remodeling work in their houses.

STARR.

Louisville Shuts Down

Everything but Saloons

LOUISVILLE is indeed a dead place since all the theatres were closed, and all amusements stopped. The saloons, bars, and clubs, and the thirsty are still able to secure liquid refreshment. They represent about the only thing that is open, and having a home to many wants which prohibition will be during epidemic periods. The prominent hotels have moved every chair from their lobbies, so that cocktail warmers will have to stand at new fields for loitering. However, the crest of the epidemic appears to have reached. The death list is still heavy, but it is impossible to determine how heavy, as fewer cases are reported.

Louisville, Ky.
November 2, 1918

THE MOVING PICTURE WORLD

The health officer has thus far given no answer to inquiries of exhibitors and impatient theatre-goers as to when the houses will be permitted to reopen their doors. The epidemic which locally is showing signs of abatement and the maximum number of cases has apparently been reached is probable that the doors will open again within a week or ten days at most.

The managers of the local houses have always shown a willingness to cooperate with the city officials, and especially when the welfare of their patrons is concerned. Little complaint was heard from any quarter. Since Liberty Loan booths are being conducted on even the smallest sidesheline attractions, such as musical programs, boxing matches, etc., are being offered to attract and hold crowds while they are at the theatre, it is of the loan some wonder was expressed that the motion picture houses should be closed on account of the "flu" situation. Those who formerly spent their afternoons or evenings at the theatres now attend the free attractions at the Liberty Loan booths. If the closing order during disappointment to managers that in spite of the sacrifices, as well as their patrons, it helped the loan.

STAHLMAN.

Cincinnati Authorities Control the Situation

The prompt action of Cincinnati health authorities in ordering the closing of all places of public amusement has been as logical as it has been necessary. The epidemic conditions in the city have been severe, and the number of cases and of deaths has been small compared to those in other large cities. The theatres have not been idle, as well as film men, are cheerfully enduring a period of inactivity, which means a very heavy financial loss as well, as they desire to support fully the public welfare as indicated in their past generous efforts.

It is estimated that not less than 100,000 persons a day visit local theatres, and the loss in admissions, therefore, is not less than $10,000, but rather many thousands more. Moreover, employees thus forced into temporary idleness in many cases will lose their wages, as the exhibitors cannot afford to stand any more loss than they are compelled to, and the film exchanges are in much the same position, as they are totally without revenues during the period in which the theatres are closed. Another interesting point which has come up in this connection is the suggestion that while the enforced closing is on the whole wise, it would be to pay the rentals to the owners of these properties; but real estate men take the view that there is no chance for them to escape rents on the houses while the period of "heatless days" of last winter.
viciy has improved. The soldiers have also been forbidden to go to Seattle or Tacoma, where the theatres were closed during the first of the week.

Wires are coming in daily to the Seattle exchanges from exhibitors in all parts of the Pacific Northwest, instructing them to stop all shipment of film until further notice; that their town has been closed on account of the influenza, and that several shipments have already been dismissed, and it looks as if the managers would have to let their entire forces go if many more towns are taken from their active list.

All Iowa Picture Theatres Shut by Health Authorities

Because of Spanish influenza Iowa is officially closed as regards motion pictures and all other forms of public assembly as the result of a sweeping order that emanated from the office of the State Board of Health, after conference with the military authorities. This means that every picture theatre in the state, and to a large extent in the country the past week. He kept his seven road men in and paid them salaries for assorting and rearranging paper. The other local exchanges are not under such heavy conditions as the roadmen because they operate with smaller forces.

A. H. Blank and other large Iowa operators, who have been operating throughout the darkness, as it is their belief that state-wide quarantine will quickly wipe out the disease and that results will be better for all concerned than to have a third of the State open and the lid on the rest. Military authorities state that conditions at Camp Dodge are much better, although there have been a good many complaints from the source.

Indianapolis Continues Ban on Picture Theatres

Indianapolis, October 19. Hopes of motion picture exhibitors, film men and theatre managers of Indiana, for abatement of the State ban on shows and other forms of public assembly were further shattered this week when Dr. J. N. Hurty, secretary of the State Board of Health, issued an order authorizing the issuance of the ban for another week. The order effective this week did not expire Saturday night at midnight, as was first intended, but will continue through Oct. 26th.

"The situation in Indiana is too serious to take any chances by lifting the order too early, the board believes," said Dr. Hurty. "He added, however, that toward the latter part of next week some slight modifications may be made to apply to special parts of the State, where the peak has passed, if conditions warrant.

Statistics compiled by the assistant secretary of the board showed that while the epidemic is decreasing in the north half of the State, it is continuing to increase in the south half. It is estimated that there are approximately 50,000 cases.

The consensus of opinion among the exhibitors appears to be that the order will be beneficial to the exhibitors in the bigger business than is bound to come when the theatres reopen. They feel that the people will be craving so for their favorite amusement that they will rush wildly to the nearest motion picture theatre the minute it is opened.

New Brunswick Is Closed.

Closing down of theatres throughout New Brunswick is due to the fact that the health authorities of Fredericton have issued a health act passed through the legislature, which places them under Dr. Roberts appointed as the Minister of Public Health. Under his administration the epidemic of influenza was dealt with in a very strict manner and other places of amusement were general throughout the province.

In Nova Scotia the epidemic of influenza has appeared are quarantined, and this accounts for the fact that some of the theatres in the smaller centres are still operating.

Darkened houses are the rule all over New Brunswick. In Nova Scotia Wolfville, Kentville, Joggins Mines, Inverness and Port Morden are still open. Glad Bay is closed.

In St. John's theatres are taking this opportunity of making repairs and alterations. It is unfortunate the epidemic has broken out just after an unprecedentedly bad season for the theatrical men and just at the beginning of one of their best seasons. According to F. G. Spencer, in the Maritime Provinces sources, there are 350 theatres closed.

About twelve hundred employees are idle and ten film exchanges seriously affected.

Portland Precaution Closes Theatres.

Things have been very dull in the amusement line in Portland, Oregon, for the past two weeks owing to the influenza scare, and Thursday, October 10, the State Health Board ordered the closing of all theatres, dance halls, churches, schools, prohibited the holding of meetings of any nature and the congregation of crowds upon the streets. It was not because the disease had a hold on the city, but as a precautionary measure. At the time only one of the show houses, the closing was not unexpected.

Many towns in this territory had closed their houses. This has affected the film exchanges, and the rumor is about that a great curtailment of help will be the result. It will give the theatres an opportunity to meet the demand.

The managers are allowing those laid off enough money for actual expenses so that there will be no very bad effects.

California Closes Down.

San Francisco, October 18. The San Francisco Board of Health today closed theatres, churches, schools, and all places of public meeting on account of the influenza, commencing immediate action.

The state board of health met later and ordered theatres throughout the state closed.

By proclamation of the State officials about two hundred theatres served by San Francisco exchanges had closed on account of local orders. Three weeks were considered necessary in obliteration of disease.

Church.

Everything Closed in Spokane.

On Wednesday, October 9, every moving picture theatre, other theatres and all other places of amusement and churches of Spokane were closed by an order of the local board of health directed to the public in the epidemic of influenza, and they will remain closed for at least two weeks.

All theatres, as well as moving picture, employees were given forced furlough as a result of the order, but no complaints appeared to be registered, as all were willing to co-operate with the department as a war measure. The schools were also closed.

Dallas Territory Paralyzed.

Spanish influenza, which it was hoped the Southern territory could escape, became epidemic in the states of Arkansas, Oklahoma and Texas during the second week in October. The moving picture industry in these three states is completely paralyzed.

By proclamation of the governor every theatre in the state of Arkansas closed the doors during the first week of the month. A few days later a similar proclamation closed all Oklahoma theatres.

What little business still remains in the Southwestern territory is from scattered theatres in the smaller Texas towns. Of upward of 900 theatres in the three states served by Dallas film exchanges only about 300 remained open on October 14. These are closing one by one, and on the date mentioned no relief seemed to be in sight. State authorities of Texas, Arkansas, and Oklahoma have not yet made any showing the strictest of quarantine, municipal authorities generally have been quick to act in conjunction with military commanders.

Commencing the third week in October, Waco, Fort Worth and San Antonio were the only three large towns in the district where the picture shows were open. Each of these is a cantonment city, and all of the soldiers are forbidden to attend theatres. Consequently the exhibitors are having a hard time getting what little business they did have expected to close at any moment.

Western New York Shut Tight.

Every moving picture theatre in Buffalo has been closed on account of the Spanish influenza. All other amusement places are obeying the same ruling, which has been issued by the municipal department. The same order has been extended to many cities and towns throughout Western New York. Even before the closing rule was issued the downtown moving picture theatres were forced to close by orders of the city wide street car strike, which checked the flow of thousands of dollars into the box offices. Even if the houses are
PNEUMONIA CLAIMS HAROLD LOCKWOOD

Leading Metro Player Succumbs After Illness of Few Days—Had Been Eight Years on Screen

HAROLD LOCKWOOD, leading player of the Metro company, died at noon Saturday, October 19, at his apartments in the Hotel Woodward, New York City. Mr. Lockwood's illness was of brief duration, he having been present at the Motion Picture Exhibition at Madison Square Garden and active in Liberty Loan work the week before, but pneumonia quickly developed under the management of Fred Balshofer in 1916, which continued up to the time of his death.

With the exception of a very brief experience in vaudeville the deceased has never appeared before the public except in motion pictures and was one of the best examples of the successful motion picture star. He made a host of friends in his brief career who will sincerely mourn his loss.

General's Baltimore Chief

Is A Victim of Influenza

The motion picture industry in the territory of the national capital is mourning the loss of John Wellman, one of its most promising members, who was the first victim of Spanish influenza among the men of Washington. Recently appointed manager of the sub-branch of the General Manager Company in Baltimore, he was just about to enter a field that he had long looked forward to.

Mr. Wellman was born in Norway about twenty-six years ago. He came to the United States in April, 1914, and some time later joined the General Film Company in New York City. He was a member of the bookkeeping and auditing department, and when he came to Washington in January, 1917, it was as branch cashier.

Indoor work did not particularly appeal to him; but he was an expert in his work and that held him going into the field until a few weeks ago, when it was decided that he should go to the Baltimore office as soon as a new cashier could be broken into the work in the Washington office. About ten days before his death he was stricken with the dread disease. Efforts were made to procure the services of a trained nurse, but with the influenza rapidly spreading in the city, this was impossible, and John Payette, former assistant and present manager of the Film Company here, now a soldier in the army, volunteered to look after him. For six days and six nights Mr. Payette stayed on the job. As a last resort Mr. Wellman was rushed to the Emergency hospital, but to no avail.

Mr. Wellman was popular with the men of the Washington exchanges, and as he had no living relatives either here or abroad, they took entire charge of his burial. Jake Flax, manager of the General, and Sam Flax, manager of the Metro exchanges, assisted Mr. Payette.

MRS. WILLIAM A. JOHNSTON DIES

After a brief illness, Mrs. William A. Johnston, wife of the editor of the Motion Picture News, died of pneumonia at her home in Bayside, L. I., on October 17. The private funeral was held on Saturday, October 19, at Bayside.

Toronto Shuts Down October 20

Toronto, October 17.

The Toronto theatres have been closed, starting October 20, on account of the epidemic.
**BALLYHOOING LIBERTY BOND SALE**

Men and Women of Speaking Stage Have Nothing On Those From Screen in Coaxing Out the Dollars

"Touchin' On Work of Those Pals Doug, Bill and Bill"

**By Edward Weitzel**

was equally successful. The familiar figure in the loud shirt and high boots caught the crowd instantly and gave it no excuse for trying to connect a correctly dressed, everyday-looking individual with the two-gun man of the Golden West. He was right there before everyone. All the crowd had to do was to listen to Bill Hart's speech and the appeal for buyers to speed up the Liberty Loan.

The touch of the ballyhoo did its share of the work.

**William Farnum Mobbed by Bond Buyers**

William Farnum's wife stood and looked on last Saturday afternoon and laughed heartily while her husband was mobbed in Gimbel Brothers' store.

The Farnums were in a mining crowd of women and girls, who cut off any chance of escape while they insisted on shaking hands with the man whose screen creations they had witnessed.

"Please shake hands with me Mr. Farnum?" was heard on all sides of him. And this other Bill did his best to comply with the request.

The incident took place on the platform in the big Sixth avenue store. Emma Dunn and other uninitiating workers from the stage had the chance to mix with the crowd of women.

**Mrs. Farnum's Generous Act**

"How much am I offered for this silver cup?" asked William Farnum during the drive at Gimbel's. "It has been donated," he explained, "by the mother of two American soldiers overseas in France. She is here now and has given an article she prizes greatly as her contribution to the loan. What do I hear you, five hundred dollars," spoke up a lady on the right of the platform.

William Farnum turned to the bidder with a delighted smile and made her the highest bid.

"Thank you, Mrs. Farnum!" he said.

The crowd joined in a hearty laugh at his expense. But Bill was game. He started to find bidders again, this time half as though he didn't care how he made her spend money, and when the cup was finally knocked down to her the Farnum back account was short another one thousand dollars.

This was the last sale of the afternoon. As William Farnum finished thanking his audience his wife handed the cup to one of the league committee, with a message to the Fox star. This is what the actor old his hearers:

"I am sure you will all be as pleased as I when you learn that Mrs. Farnum has decided to give back the cup to the mother of the two soldiers in France."

**Barking for the Loan.**

No Consey Island Barker or side show booster ever gave evidence of a better knowledge of the inside workings of the ballyhoo than that displayed by the Professional Woman's League and other branches of the amusement business that have been working for the different Liberty Loans. "Keep them off five Avenue, Liberty Loan minute!" was the motto of the workers.

Led by Ray Cox, who never lost an opportunity to win a smile or a laugh from the crowd, the women of the League and their men assistants from the stage and screen and other professions kept a string of buyers moving around to the booth at the back of the Fifth Avenue Liberty Theater with the skill of the trained showman.

A short speech, a song or a funny story by some well known actor or actress, would be quickly followed by a new drive that was handled so adroitly the crowd reveled every encouragement to step up and buy. The moment one form of ballyhooing let the buying lag it was discarded for another.

Many hundreds of dollars would never have been secured without the use of the good old bit of showmanship known as the ballyhoo.

**DOUG MAKES FLYING TRIP TO GOTHAM**

Cones off From Washington in Mail Acropole, Sells Bunch of Liberty Bonds and Gels Away

Washington, October 18.

AFTER collecting six million dollars in New York City within forty-eight hours, Acroplane's famous star arrived back in Washington via the acropole mail route this afternoon shortly before 5 o'clock, making a return trip in two hours and forty minutes.

Immediately after landing the energetic Doug rushed to the Treasury Department. Here in front of the building thousands jammed about the stand awaiting the appearance of the player. Fighting his way through the crowd, Doug climbed up the side of the Acroplane and handed Secretary McAdoo the envelope containing the subscriptions for $6,000,000 worth of Liberty Bonds from New York.

When Mr. McAdoo announced the amount of subscriptions obtained by the Air craft star, the crowd broke forth in a wonderful ovation. In thanking Doug for his splendid work, the Secretary of the Treasury paid him, as well as the motion picture industry in
November 2, 1918

THE MOVING PICTURE WORLD

577

general, high tribute for the co-opera-
tion given the Government. Mr. Mc-
doo expressed his pleasure at the op-
portunity of publicly acknowledging his
sincere appreciation of all the motion
picture industry has done to help win
the war. That his remarks in this con-
nexion were fully appreciated by the
thousands of spectators was evidenced
by the storm of applause which fol-
lowed.

After a typical Fairbanks speech, in
which Doug had the crowd giving col-
lege yells under his leadership for the
President, Mr. McDoo and other Gov-
ernment officials were called upon for
additional subscriptions. Mr. Mc-
doo then instructed the crowd in a
"yell" for Doug, which was given with
a will. Douglas Fairbanks, Douglas
Fairbanks, Douglas Fairbanks! Fighter!
Fighter! Fighter! yelled the crowd, in
perfect unison, as Doug stood on his
hands by way of appreciation.

Fairbanks made the aeroplane trip to
New York from Washington in order
to match Barney Baruch's subscription
for a million dollars. Doug got his mil-
lion from the Fifth Avenue Hotel, where
he was met by officials, and "-Sahm" for $1,000,000; Bankers Trust Co. for $250,000; Kidder Peabody & Co.,
$250,000; Guaranty Trust Co., $250,
000; Manufacturers Trust Co., $250,
000; and others. Large subscriptions
were received and then Doug started his "parade," up Broadway headed by the police band.
This was probably the biggest parade ever witnessed, for Doug was the whole parade. On his way uptown, the player made many stops to receive big subscriptions. At
Williams' drug store on Fifth Avenue and continued his merry way up the broad street, breaking up all traf-
ffic and making the thousands who lined the street for their pictures.

At 6 o'clock he quit in front of the Hiramman Bank, at Forty-fourth street and Fifth Avenue, where he
finished the day with a record breaking act. These large subscriptions.
On Friday morning he started back for the Belmont Aviation field to
fly back to Washington with six million dollars. In Douglas Fairbanks' party to New York and Washington were John Fairbanks and Ted Reed, of the Fairbars
Company, and Pete Smith, of the Famous Players-Lasky Corporation.

Zukor Day Yields Over
Half Million for Loan

With total subscriptions of $318,700,
contributed through the organiza-
tion of the Famous Players- Lasky
Corporation, Zukor Day, Tuesday, October 15, at the Liberty The-
atre of the Stage Women's War Relief
at the Public Library, raised the day's receipts to $84,051, in figures yet attained in the Fourth Liberty Loan drive. The figures, given out by Ray
Cox, secretary of the Stage Woman's
War Relief, were $84,051 for the day and not only did this set a
record in the point of the amount sub-
scribed, but also in the number of sub-
scribers, for no less than forty-five
d滴 subscriptions were listed for the
$229,750, which represented the
amount received over and above the
Famous Players-Lasky contribution.

Zukor's efforts were due no small measure to the efforts of William S.
Hart, Elsie Ferguson and James
Montgomery Flagg, who were present
and issued their appeals to those of
Alex Corbin, picture publishers, and the other speakers of the day.

In addition to the amount credited
Zukor Day the Famous Players- Lasky
Corporation, said to be, to the credit
loan, to be credited to the various ex-
change centers of the organization
throughout the country, making the
loan total $84,051; also $3,550 was subscribed by the employees of the Fort Lee studio, to be
credited to Fort Lee, N. J., and $3,750
pledged by the employees of the
Studio and the Fifty-Sixth Street studio
since Zukor Day to the credit of the
organization, making a grand total of
$88,351.

Of this amount $100,000 was subscribed by Charles O. Baumann, who
had the pleasure of being in the Famous Players-Lasky office Tuesday and
expressed his desire to have his subscription listed to the credit
of Zukor Day.

Individual subscriptions were as follows: Adolph Zukor, $25,000; Jesse
L. Lasky, $20,000; Arthur S. Friend, $20,000; Emilie E. Shaver, $15,000; Daniel Frohman, $10,000; Blanche Lasky, $12,000; Hiram
Abrams, $10,000; J. C. Graham, $2,000;
E. L. R. Cohn, $2,500; Fleck J. Ludwich,
$1,000; Walter E. Greene, $1,000; Charles
O. Baumann, $100,000; Aphabet studios,
$2,050; employees of home office and
New York branch, $14,000; employees of
Fifty-sixth Street studio, $7,400; employees
of Fort Lee studio, $3,550; Famous Players
Lasky Corporation, $150,000.

William Farnum Hangs Up
$33,000,000 in Bond Sale

THIRTY-THREE millions of dollars in Liberty Bonds! That was the way William Farnum did his bit for Uncle Sam during the Fourth Liberty Loan drive. When the drive reached its close it was generally con-
ceded that his record ranked among the highest of the most successful of Liberty Loan salesmen.

During the two weeks of his campaigning
in New York City, Mr. Farnum made ten appearances. In one night at
Carnegie Hall, with former President William Howard Taft, he sold $32,000,000 worth of bonds. It is estimated that he spoke in all before 60,000 persons, and it has been figured that during the whole time he was actually selling bonds he disposed of them at a rate of more than $1,500,000 an hour.

The William Fox star did not spare himself in his efforts to put the Fourth Liberty Loan over the top. No subscrip-
tion was too small for him to go out
for, no price was too large to prompt him to. One after another all day time was at the William Fox Studio in Cliffside, N. J. working on his newest pic-
ture; at night he was exhibiting audi-
ences of a thousand at his office to
buy bonds to their utmost, and to
keep them. Wherever he went he was
welcomed with enthusiasm that testi-
fied to his great personal popularity, and
his enthusiasm into practical patriotic help. What was undoubtedly Mr. Farnum's

North Carolina Manager
Puts Houses Behind Loan

H. DRAKE, manager of the Strand and Lafayette theatres in
Fayetteville, N. C., has gained the approval and praise of several patriotic societies and his town for the manner in
which he has opened his theatre to
every call of war service. During the
time his houses were closed in the
Fourth Liberty Loan drive, by the
manager of interest he decorated the
lobbies of both theatres and erected
boards for the sale of bonds.

Manager Drake is rightfully proud of the services he has performed. He received from H. L. Cook, chairman of the Fourth Loan
Committee; John A. Pates, chairman of the Council of Defense, and from R. H.
Dye, Government appeal agent, who
praise his patriotism in letters of enthu-
siastic approval. It may be readily
imagined that the spirit of local pride
and patriotic impulse that carried his house to "Four-Minute Men," to book patriotic films, aid in the various Liberty Loan drives and in every way put his property
and his occupation at the disposal of the
Government will not alone leave him
with a fine and healthy conscience, but
in possession of public appreciation that
will long endure.
As has been frequently mentioned in these columns, the importance of the motion picture export trade must not be overlooked by American manufacturers. For purposes of motion picture making this country seems to have the better advantages and a better conception of what is best suited to cosmopolitan tastes. Whether the audience be located in Kokomo or Kamchatka, the preference is for those good American films. Presently this war will be over and then the great foreign market will be opened wide and unobstructed. For that time all should be prepared; but before the harvest can be gathered the soil must be prepared and seed planted. Now is the time to begin the work of preparation and planting. The Moving Picture World's Export Section can help you.

* * *

These be parous times, some indication of which is reflected in the pages of the Moving Picture World, a bit tenuous through lack of the customary trade announcements. We are not going to discuss the wisdom of the decision that has brought about these conditions; we only hope that no serious effects will result from the temporary suspension and that presently business will be resumed at the old stand. In the meantime the Moving Picture World will "carry on" in an endeavor to give its subscribers all the worth while news that happens.

* * *

We have been asked to give an interpretation of the change in the theatre admission tax as proposed by the Senate Finance Committee which is now considering the revenue bill. Advices from Washington, published on page 503 of our issue of October 26, explains the change to amount to a tax of one cent each five cents charged. But the bill has not yet been passed, and probably will not be before December. There is no assurance that the Senate's amendments will be adopted, so any attempt to interpret something that is not law would be futile.

* * *

The usefulness of the motion picture industry in promoting the sale of Fourth Liberty Loan bonds has been seriously impaired by the influenza epidemic, yet, for all that, much good work has been done by individual players, and a number of theatre managers have already produced splendid results wherever their efforts have been put forth. While we wish more might have been accomplished, the total will not be so bad, considering the many closed theatres and the general depression in the amusement line. But there will be another time.

* * *

The plague of influenza seems to have passed its worst stages. From Boston, where the disease was most widespread, comes news that the epidemic state has passed and that theatres are to be opened again. In many other sections of the country similar conditions are reported, so that it is safe to assume that normal conditions will be restored within a short space of time. These indications will be welcome tidings to motion picture men and amusement promoters in general. It will be well, nevertheless, to continue to exercise every measure of precaution until the disease is finally stamped out. Undoubtedly the approach of cold weather with the gradual fall in temperatures which will purify the atmosphere, will stop the highly contagious character of the plague.
A PREVALENCE OF TYPES

By Robert C. McElravy.

Eminent statisticians have figured out that there are only seven different lots in the realms of fiction, only thirteen different kinds of jokes, and a lot of other things of more or less value to the story-teller. But this harassed individual, always on the lookout for something new and different, has one resource, if he has learned to use it, that is almost in-exhaustible. That is the bewildering variation of types, all of them human and therefore interesting, into which mankind is grouped.

When his brain is wracked by vain effort to find new twists for plot structure, the simplest way often is to stick his thumb into Jack Horner's literary pie and see if he can't pull out some new kind of a plum—in other words, a new type of person around which to build his story. For, if he has ever done this successfully, he knows that a real character-type is likely to bring a lot of plot along with him. As a matter of fact it requires almost five reels to develop an interesting character on the screen and it doesn't really matter much what he does if he does it in his own individual way. A Colonel Sellers, a Mrs. Grundy or a Mr. Pickwick are not dependent upon special plot situations to any great extent.

The human family may be separated broadly into two classes, the virtuous and the villainous. But when it comes to choosing fiction types, most of them will be found ranging somewhere between these two classifications. There is very little genuine concentrat-ed, out-and-out villainy in the world (exclusive of the Hohenzollern influence), and it is only occasionally that downright criminality needs to be pictured. This usually comes in the strictly tragic type of story. Neither are strictly virtuous types so frequent: the classification might be said to include all mothers, clergymen and Red Cross nurses, but perhaps not many others.

It is a curious phase of human nature that most people desire to escape being classified with either virtue or villainy—or being classified at all if they can avoid it. This tendency to split away from the general is what creates individual characters. The char-acter types vary exceedingly, but sometimes they are con-genial and gregarious and may be said to represent certain types. These types are tremendously interesting; they are often amusing and sometimes pathetic.

It is the fashion of people who have crooked or villainous tendencies to masquerade as virtuous, for nearly all types are acting out some particular role in life a little different than nature intended. We have Uriah Heep with his false humility, Mr. Raffles posing as a gentleman, and a thousand and one other villains assuming virtues for purposes of their own. But per-haps the most entertaining of all is the type of really virtuous person who assumes a villainy when he has it not. This is not at all infrequent, for most people are all wool and a yard wide at heart, though they would be terrified at the thought of admitting it. So we have the girl who smokes cigarettes and reads "Snappy Stories" as an expression of her independence of all restraint. Then we have the man who drinks an occasional high ball and loudly advertises the fact, and a lot of minor miscreants too numerous to men-tion. This latter type nearly always hags its little sins with great glee and is constantly expecting some reformer to come along and get after it with a big stick. But their camouflaged goodness is self-evident; and you can trust this type to keep on buying Liberty Bonds as long as it is necessary.

It is really remarkable how much one strong, well-defined character-type will do for a production. One of the new releases, "The Brazen Beauty," is such a picture. The story, written by Louise Winter, centers about a young Western girl who inherits millions and bursts with crude violence into the high society of Long Island. Priscilla Dean, a comparative new-comer to the screen, works wonders with the role. She never gets away from the type of girl she started out to portray. The characterization supersedes plot and action and setting, but the story also has these in good measure. All told, it is difficult to remember a five-reel picture that is stronger than "The Brazen Beauty" from the standpoint of artistic merit and sheer entertainment.

HIGHEST PICTURE VALUES

By Louis Reeves Harrison.

Comedy might easily be ranked above all other forms of drama, if there were great examples of comedy to be had, and if we were not confronted with the remarkable success of such photo-dramas as "The Birth of a Nation," "My Four Years in Germany" and the like, to say nothing of examples of tremendous popularity, far and above any comedy, in the other arts, such as "Ben Hur," "Uncle Tom's Cabin," "Camille" and a long line of serious stories. One great difficulty in getting at values lies in the general use of a term which might aim at popularity yet fail to make a hit with either the intelligent or the stupid.

What is meant by the word "Amusement?"

It can be construed as merely causing laughter.

It can relieve tedium, as by looking out of the win-dow.

It can mean to engage and wholly occupy the mind.

Here is a wide range, from what would appeal to a baby in arms to the pleasure a grown person finds while speculating on some point in psychology. Many people feel an intuitive delight on seeing beauty, while others might be carried away by the charming per-sonality of an actress. A dozen different people may enjoy a dozen different things in the same picture, hence the critic goes beyond personal viewpoint.

What wholly occupies the mind of the greatest number?

It may be that which is of deepest personal concern.

This would give highest value to "interest."

Is that interest in the subject matter?

Is it confined to the personality of an actor?

Is it merely to pass the time away?

Now we are brought flat up against the arbitrary length of feature pictures. It is scarcely even at-tempted to keep an audience laughing for more than two reels, though it could be done, and interest is apt to lapse at any time unless the representation is logical, or there is a quality of suspense which engages audience mind to the last.

Sustained interest may be set down as one of the highest values.

Sustained interest is broken by the obviously false. Sustained interest often depends on curiosity as to the outcome.

Sustained interest is strong in vital subject matter. It gains strength in revelation of ourselves. Here are elements of "interest," "amusement, "en-
tertainment,” call it what you like, to which the critic gives attention, consciously or unconsciously, ir

erpective of the drawing power of a star’s name, because the good-will of every picture house depends on satis
fied audiences.

Logic, suspense, subject matter and characterization.

These are four very high values in feature plays.

Their best combination might be found in high comedy.

In that or in powerful drama of modern times.

Weakest in these values is the so-called “vehicle.”

Critics may be thoughtlessly blamed for distinguishing between the entertaining qualities of a screen product and those which are destructive of audience interest, but it is impossible to pass honest judgment without doing so. There are many other values to be considered, but their presence can neither cover, nor compensate for, the absence of those elements named.

On the other hand, given a story of absorbing interest through high suspense and vital subject matter logically developed in rightly typed characterization, whether comedy or serious drama, it will usually get over.

What kind of plays do the critics enjoy?

All good ones, like the audience, when they have a chance.

Audiences turn cold on illogical stories and are dullest by stale stuff. They love laughter, originality, beauty, variety; accord close attention to high suspense, give warm applause to sympathetic characterization and can be moved to ovations by vital matter, truthfully, splendidly and forcefully presented. Capable criticism makes for development, for improvement, for progress in quality and for the ultimate prosperity of motion picture production.

AN INTERESTING CONTRAST

By Edward Weitzel.

A

An article in The Writer’s Monthly for October, by Arthur Leeds, calls attention to “two novel-
ties of the just-opening 1918-19 dramatic season in New York City.” One event was the production of Anthony Kelly’s stage play, “Three Faces East.” The other event was the coming first night of a stage version of “The Cheat,” written by Hector Turnbull, author of the screen story, and the stage dramatist, Willard Mack. Under the title, “I. O. U.,” the Turnbull-Mack play made its stage debut the first week in October and met with very little encouragement from the newspaper critics. One of the screen’s biggest successes and the first photoplay to be transformed into a spoken drama, the reason for its failure on the stage is worth studying. As for “Three Faces East,” it is one of the biggest hits of the season and is turning people away at every performance.

Uncovering the Skeleton.

Most of the reviews on “I. O. U.” agree that the whole situation in the play takes place in the last act, and that the dialogue throughout is much below standard. The nature of its theme robs the heroine of sympathy, and when she attempts to justify her acts by words she only succeeds in exposing her own want of brains and the poverty of her excuses. The big situation, where the enraged Oriental brands the shoulder of the woman who made an infamous bargain with him and then refused to fulfill her part of the contract, illustrates a vital point of difference between the art of the screen and that of the stage. One is reflected; the other is acted out before the eyes of the spectator. It is the actual presence of the human beings in the scene that makes the branding repugnant to the physical senses. To repeat an iron bound axiom: True art never strikes below the belt. The restrictions of the stage and the screen differ on many points. What may be good art for the one is often bad art for the other. The most skillful dialogue in the world would not have made the stage play as convincing as it was in its original form. The subject was adapted to the medium for which it was first conceived. Deuding it to a skeleton for a stage play left it only the bare bones of a once well rounded story which spoken words could not adequately cover.

The Importance of Dialogue.

Referring to the success of “Three Faces East,” the Leeds article says of its author: “He had the good sense to wait until the really big idea came along and until he had sufficiently grounded himself in the tech

nique of the regular stage.” The fact of the matter is, the Anthony Paul Kelly play is almost dialogue proof and could have been adapted to the screen as readily as to the stage. Curiosity and suspense are so aroused by the Chinese puzzle of a plot that every

thing else is forgotten by the audience. Had “The Cheat” been built along the same lines it could have been turned into an equally good stage play and snapped its fingers at the words spoken by its char

acters. But this does not entirely dispose of the ques

tion of dialogue.

Quoting once more from the Leeds article: “If writers for the stage may come into the photoplay field, a knowledge of stage technique seems to be the only thing which need be mastered by the successful writer of screen plays before he may at least attempt the legitimate drama.”

Dialogue is a very important part of the technique of most stage plays. If mastered it will assure the suc

cess of many a plot that is anything but dialogue proof. The screen writer who turns stage dramatist must command the services of a proficient collaborator, or he will be restricted to but one class of material, unless he buckles down to hard work and learns the trick of writing stage talk himself.

FIFTH AVENUE HAILS DOUG

FIFTH AVENUE, the great highway of New York, known everywhere of all men who know any highway, uncovered something new under the sun on the afternoon of October 17. Even as this is being written the throngs are filling the famous thoroughfare at Forty-fourth street. The sounds of cheering and handclapping come down the avenue and turn into Forty-third street, into the sanctum of the MOVING PICTURE WORLD. Doug Fairbanks is out there selling Liberty Bonds.

This actor-man came up Fifth avenue as a himself parade—and the town stopped work to see and hear. Fears of contracting influenza through mixing in a crowd apparently deterred none from jamming in around him. Escorting Doug were the full police band and six mounted policemen, the latter in pairs. Between each two of the “finest” was a lay figure, suspended by sturdy bluecoated arms. Out in front was what looked like the Kaiser after reading a Wilsonian blast. The two following figures appeared to be in the same deep dejection.

Here on Fifth avenue the denizens of the offices see many parades and are as you may say accustomed to them. But this one of today is rare. It is Fifth avenue’s tribute to the screen, the screen as personified by Douglas Fairbanks.
Catalogue of Educational and Selected Pictures

Including Adaptations of Books, Plays and Magazine Stories Released Between July 1 and Sept. 30, 1918.

Compiled by Margaret I. MacDonald.

This list of films, released between July 1 and September 30, 1918, contains the names of educational and semi-educational pictures and adaptations of books, plays and magazine stories, which have been produced during that period. It also contains a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions. It does not, however, include the various News Pictorials such as the Hearst-Pathé News, the Universal Animated Weekly and Current Events, the Mutual Screen Telegram, Gaumont News and Gaumont Graphic. A list of the addresses of the headquarters of the different manufacturing companies or exchanges herein referred to will be found at the end of the list.

Agriculture.
Catalouge, The Succulent—Universal—(Screen Magazine 89)—Sept. 27.
Farming, An Old World Lesson in—Paramount-Bray—(Pictograph 133).
Fine Points of a $10,000 Beauty—(Jersey Cow)—Universal—(Screen Magazine 84)—Aug. 15.
Garden, Mexico's Plogging—Educational—Aug. 12.
Gipsy Mot, Controlling the U.S. Department of Agriculture.
Hearts and Jereys—Universal—Aug.
Insect Enemies of Live Stock—Department of Agriculture.
Milk Production, Clean—Department of Agriculture.
May Irving's Farm—Universal—(Screen Magazine 80)—July 20.
Farm Problem, Solving the—Pathé.
Wheat Harvesting and Marketing, and Control of Wheat Diseases—Department of Agriculture.

Culinary.
Canning, A Lesson in—Ford-Grieve—Sept. 27.
Cooking Without Utensil—Universal—(Screen Magazine 80)—Aug. 30.
Engineering Antimony.
Gold Mining by Water Power—(La Grange Mine, Cal.)—Universal—(Screen Magazine 82)—Aug. 2.
Marble Fields of Carrara, Italy—Paramount-Bray—(Pictograph 137), Silver Country, In the—Educational—August—Mexico.

Fashion.
Made for the Maid—Universal—(Screen Magazine 90)—Sept. 27.
Floriculture.
Geraniums, Slipping—Universal—(Screen Magazine 82)—Aug. 3.

Gymnastics.
Boxing, Lesson in—Universal—(Screen Magazine 85)—Aug. 22.

Industrial.
Cheese, Making an American—Universal—(Screen Magazine 78)—July 8.
Concrete, Making a—Universal—(Screen Magazine 86)—July 27.
Cotton, Cultivation, Ginning and Marketing—Department of Agriculture.
Cow Drop, The Evolution of a—Universal—(Screen Magazine 88)—Sept. 27.
Factory—Ford-Grieve.
Fishing—Ford-Grieve.
Furs and Quills, Wearers of—Educational—July 29.
Newspaper, Making a—Ford-Grieve.
Poultry Production, Scientific—Universal—(Screen Magazine 81)—July 27.
Railroad Ties from Uncle Sam's Forest—Universal—(Screen Magazine 88)—Aug. 10.
Sugar, Punishing with—Pathé-Post—Sept. 15.
Triumph of Transportation, The—Pathé—(showing manufacture of motor trucks in addition to illustrating evolution of transportation vehicles).
Wood from Sheep to Cloth—Department of Agriculture.
Yarn, Journey of a Ball of—Universal—(Screen Magazine 88)—Aug. 23.

Literature.
(Adaptations of Books, Plays and Magazine Stories.)
Anderson (Frederick Irving).

Golden Fleece, The—(with Jee Bennett and Peggy Pearce)—Triangle—July 20—(5 parts).

Anspachter (Louis K. Ex).
Embarrassment of Riches, The—(with Lillian Walker)—Hodkinson-Walker—Sept. 23.
Woman of Impulse, The—(with Lila Cavaliere)—Famous Players-Lasky—(5 parts).
Bacon (Daskam).
Ghost of Rosie Taylor—(with Mary Miles Minter)—Mutual-American—July 8—(5 parts).
Riggers (Earl Derr).
Inside the Lines—(with Lewis S. Stone)—World—Aug. 20—(6 parts).
Bolton (Guy).
Marriage—(with Catherine Calvert)—Kemey—August.
Bonner (Gertrude) and Boyce (Hutchinson).
Sauce for the Goose—(with Constance Talmadge)—Select—August—(5 parts).
Buck (Charles Neville).
Battle Cry, The—("Her Man")—(with Elaine Hammerstein)—Pathé—Sept. 8—(5 parts).
Chambers (Robert W.).
Danger Mark, The—(with Elise Ferguson)—Famous Players—Lasky—July 23—(5 parts).
Girl of Today, The—(with Corliss Griffith and Marc McDermott)—Greater Vitagraph—Sept. 23—(5 parts).
Cook (Grace McDowen).
Power and the Glory, The—(with June Elridge)—World—Sept. 2—(5 parts).
Curel (Francis).
La Fille Sauvage—("The Savage Woman")—(with Clara Kimball Young)—Select—July—(5 parts).
De Fleris (E.) and Cailletet (G.).
Love Watches—(with Corliss Griffith)—Vitagraph—July 15—(5 parts).
Dell (Ethel M.).
Safety Curtain, The—(with Norma Talmadge)—Select—July—(6 parts).
Franklin (Edgar).
Opportunity—(with Viola Dana)—Metro—July 1—(5 parts).
Dennery.
Two Orphans, The—(with Theda Bara)—Fox—July—(5 parts)—(reissue).
Doyle (Jack).
Boston Blackie's Little Pal—(with Bert Lytell)—Metro—Aug.—26—(5 parts).
Erckmann (Emile) and Chatrain (Alexandre).
Bells, The—(with Frank Keenan)—Pathé—September—(6 parts).
Our Mrs. McCloskey—(with Ethel Barrymore)—Metro—Sept. 9—(5 parts).
Gallon (Tom).
Cruise of the Make-Believe, The—(with Lila Lee)—Famous Players—Lasky—Sept. 5—(5 parts).
Wildwood—(with Marguerite Clark)—(reissue)—Famous Players—Lasky—Sept. 5—(5 parts).
Gooden (Arthur Henry).
Ghost of the Rancho, The—(with Bryant Washburn and Rhea Mitchell)—Pathé—August—(5 parts).
Boer Legion, The—(with Blanche Bates)—T. Hayes Hunter—August.
Harcourt (Cyril).
Toby—("One Dollar Bill")—(with J. Warren Kerrigan)—Philekom-Parlits—June 24—(5 parts).
Hatton (Frodeci and Panny).
Up-Stairs and Down—(with Grace Valentine)—Cliffe-Rialto de Luxe.
Bird of Bagdad, A—(with Edward Earl and Agnes Ayres)—General Film-Broadway Star—September—(2 parts).
Mammon and the Archer—(with Edward Earl and Agnes Ayres)—General Film-Broadway Star—August—(2 parts).
One Thousand Dollars—(with Edward Earl and Agnes Ayres)—General Film-Broadway Star—July—(2 parts).
Springtime in Arcadia—(with Edward Earl and Agnes Ayres)—General Film-Broadway Star—September—(2 parts).
Hughes (Rupert).
We Can't Have Everything—(with Kathlyn Williams)—Famous Players—Lasky—July 5—(5 parts).
STERN (G. B.)
For Husbands Only—(with Mildred Harris)—Jewel—August—(6 parts).
STOWE (Harriet Beecher)
Uncle Tom's Cabin—(with Margaret Clark)—Famous Players-Lasky—July 15—(5 parts).
TAYLOR (Regina)
Love Swindle, The—(with Edith Roberts)—Bluebird—August—(5 parts).
THOMAS (Augusta)
On the Quiet—(with John Barrymore)—Famous Players-Lasky—Sept. 1—(6 parts).
THOMPSON (Marie)
Out of a Clear Sky—(with Margaret Clark)—Famous Players-Lasky—Sept. 15—(5 parts).
TOLER (Sidney)
Playthings—(with Fritzzi Brunette)—Bluebird—August—(5 parts).
VANCE (Louis Joseph)
No Man's Land—Metro—with Bert Lahr—July 8—(5 parts).
VICKERS (Ifford)
WATANA (Onoco)
Japanese Nightingale, A—(with Fanny Ward)—Pathé-Astra—September—(5 parts).
WESTFAL (Ralph R.)
Beyond the Shadows—(with William Desmond)—July 28—(5 parts).
WHARTON (Edith)
House of Mirth, The—(with Katherine Harris Barrymore)—Metro—Aug. 5—(5 parts).
WIDDEMER (Margaret)
Why Not?—("The Dream Lady")—(with Carmel Myers)—Bluebird—August—(5 parts).
WILLET (Gibson)
First Law, The—(with Irene Castle)—Pathé—August—(5 parts).
WILLIAMSON (C. N. and A. M.)
Demon, The—(with Ethel Story)—Metro—July—(6 parts).
WISTER (Owen Wister)
Lin McLean—("A Woman's Pool")—(with Harry Carey)—Universal—Aug. 17—(5 parts).
ZELLNER (Lois)
Silent Woman, The—(with Ethel Story)—Metro—Sept.—2—(5 parts).

MILITARY
Aerial Warfare—Paramount-Bray—(Pictograph 183).—(animated dance)
America's Answer—Committee on Public Information—August.
Barrow, Anna Laurie—(drama)—Fox—Sept. 1.
Britain's Far-Flung Battle Line—Metro—Pathé.
Britain's Bulwarks—(series)—Pathé.
Canadians on the Western Front—(Britain's Bulwarks No. 11)—Pathé—July 23.
Fighting Along the Pike—Italo-North American Commercial Union.
Hanoi Loo—(micro)-Universal—Aug.—(5 parts).
Italy's Flaming Front—First National.
King George and Queen Mary Witness the Black Arts of War—Pathé—(Britain's Bulwarks No. 10)—Pathé—July 7.
Kultur—(drama)—Fox—Sept. 15.
Official War Review—Committee on Public Information—Distributed by Pathé.
Outwitting the Hun—Universal—(Screen Magazine 8).—Sept. 1.
Preparing the Victory Army—Paramount—Bray—July 15.
Solder's Oath, A—(drama)—Fox—(5 parts).
"We Came Back to You"—(drama)—Famous Players-Lasky—Aug.—(5 parts).
To Hell With the Kaiser—(drama)—Metro—(7 parts).

PATRIOTIC
Doing Their Bit—Fox—Aug. 4—(4 parts).
Her Country First—Famous Players-Lasky—Sept. 22 (5 parts).
Kaiser's Shadow, The—July 7—(5 parts).
Service Star, The—Goldwyn—June 20—(5 parts).
To Hell With the Kaiser—Metro—(7 parts).
Why America Will Win—Fox—September.

SCENIC AND TRAVEL
(INCLUDING PEOPLES AND CUSTOMS)
Alain, With the Hairy-Paramount-Holmes—Sept. 2.
Ausable Chasm—Ford Educators Weekly—Griever.
Biscay, Bay of—Beacon—August.
Blumisalp, Facing Death on the—Sherry-Burlingham—September.
British East Indies—Pathé—July.
British Guiana, Georgetown—Pathé—Sept.
Cannibal Isles of the South Pacific, Among the—Martin Johnson Film Corp.
Champain, Lake—Ford Educational Weekly—Griever.
Cuba, Isle of—(5)—Universal—Aug.
Curaçao—Pathé—September.
Doing the Dips in a Dory—(Ausable Chasm)—Ford-Griever.
Dominica, Pathé—Post—July 7.
East Indians of Trinidad—Pathé—Post.
Hokkaido, Islands of—Paramount-Holmes—Sept.
Hollistered Cariboo, A—Pathé—Post—Sept. 22.
Japan, Wee Ones of—Paramount-Holmes—Sept. 23.
Salving Lead from Rille Rautes—Universal (Screen Magazine 88).

Salving Man Power—Universal (Screen Magazine) (recalling sailors and soldiers who have been injured in the war).

Second Line of Defence—Universal—(Pictograph 133)—(scene at school for training women in men's vocations).

Shoe Sin—Paramount-Bray (Pictograph 130).

Sojourning in New York—Universal (Screen Magazine 89) Sept 20.

Training Mechanics for Our National Army—Ford-Griev.

Treasures of a Great Trench—Bray (Pictograph 133)—antique records at New York Public Library.

U. S. Employment Bureau—Paramount-Bray (Pictograph 139).

When Is a Weed Not a Weed—Paramount-Bray (Pictograph 132).

Wild Honey, Hunting—Universal (Screen Magazine 87) Sept 20.

Work or Fright—Ford-Griev.

World's Greatest Tragedy, The—Paramount-Bray (Pictograph 137)—showing work and necessity of Armenian relief campaign.

Y. M. C. A. Training School, Activities in—Universal (Screen Magazine 86) Sept 20.

ZOOLOGY.

Animals of the Mexican Border—Universal (Screen Magazine 84) Aug 16.

Bird Story, A—Paramount-Bray (Pictograph 132).

Birds of Vanity—Educational Films Corporation-Aug.

Celebrities of the Insect World—Universal (Screen Magazine 89) Sept 20.

Dam Catastrophe, A—(beaver)—Mutual-Outing—Chester—Aug.

Dose—Ford-Griev.

Flying Bird, Life and Habits of a—Paramount—Bray (Pictograph 132).

Jelly to Bullfrog, From—Universal (Screen Magazine 85) Aug 10.

Library of the Zoole—Universal (Screen Magazine 82) Aug 2.

Nature's Curiosity Shop, The—Universal (Screen Magazine 77) June 20 (Memorial of the Baird family).

Pin-Feather Pécannines—(young birds)—Mutual-Outing—September.

Salamanader's Secrets Revealed, The—Universal (Screen Magazine 85) September.


FAMILY GROUP.

All Kinds of a Girl—Mutual-Strand—(comedy).

Buttling Tongs—Famous Players-Lasky (5-part comedy-melodrama).

Beans—Bluebird—(5-part comedy-melodrama).

Bells, The—Pathe—(5-part melodrama).

Beware of Boarders—Famous Players-Lasky—(2-part farce comedy).

Bird of Happiness, A—General Film-Broadway Star—(5-part comedy-drama).

Bonnie Annie Laurie—Fox—(5-part story of the war).

Boston Blacke's Little Friends—(5-part farce comedy).

Bound in Morocco—Famous Players-Lasky—(5-part comedy).

Brief Debut of Tilly, The—General Film-Broadway Star—(5-part drama).

By Hook or Crook—World—(5-part comedy).

Cactus Cran rebel—Triangle—(5-part western melodrama).

Cats of the World, Tears of—Bluebird—(5-part drama).

Clean Sweep, A—Universal—(2-part comedy).

Cook, The—Famous Players-Lasky—(2-part farce comedy).

Come On In—Famous Players-Lasky—(5-part comedy).

Cruise of the Make-Believe, The—Famous Players-Lasky—(5-part romance).

Cupid by Proxy—Pathe—(5-part drama).

Danger, Go Slow—Universal—(5-part comedy-drama).

Doing Their Bit—Fox—(5-part patriotic drama).

Don't Believe Everything—Christie (comedy).

Dream Lady, The—Bluebird—(5-part fantasy).

Fame and Fortune—Pathe—(2-part western).

Fatty and Mabel Adrift—Triangle—(5-part farce comedy).

Firefly of France, The—Famous Players-Lasky—(5-part patriotic drama).

Flower of the Dark—Metro—(5-part drama).

Fly God, The—Triangle—(5-part drama).

Forbidden Box, The—Jewel—(5-part drama).

Friend Husband—Goldwyn—(5-part comedy-drama).

Getaway Kate—Pathe—Astra—(2-part detective story).


Girl of Today, The—Vita—(5-part comedy).

Golden Wall, The—World—(5-part drama).

Great Love, The—Famous Players-Lasky—(5-part drama).

He Comes Up Smiling—Famous Players-Lasky—(5-part comedy).

Her Country First—Famous Players-Lasky—(5-part story of the war).

Hick Manhattan—Famous Players-Lasky—(Montgomery Flag)—(2-part comedy).

Highest Bidder, To the—Vitagraph—(5-part drama).

Hobbs in a Hurry—Pathe—American—(5-part drama).

Hoosier Romance, A—Mutual-Selig—(5-part drama).

Hum Within, The—Famous Players-Lasky—(5-part story of the war).

In Judgment of—Metro—(5-part drama).

Inside the Lines—World—(6-part drama).


Johanna Enlists—Famous Players-Lasky—(5-part story of the war).

Just for Tonight—Goldwyn—(5-part crook comedy).

Kid is Clever, The—Fox—(5-part comedy).

Kildare of Storm—Metro—(5-part drama).

Kultur—Fox—(drama of the war).

Laughing Hill Hyde—Goldwyn—(5-part drama).
Law of the North, The—Famous Players-Lasky—(5-part drama of Northern Canada).  
Lila Lee, Miss (The)—General Film-Oakdale—(5-part comedy-drama).
Less Than Kin—Famous Players-Lasky—(5-part comedy-drama).
Locked Door, The—General Film—(5-part drama).
Long Chance, A—Blueshirt (Western film).  
Mass, The—Triangle—(5-part drama).
Man and a Maid, A—Mutual-Strand—(comedy).
Married By Proxy—Christian—(comedy).
Midnight Burglar, The—General Film-Oakdale—(5-part drama).
Midnite and Mating—Triangle—(5-part farce comedy).
Mrs. Leffingwell's Boots—Select—(5-part drama).
Mr. Logan, U. S. A.—Fox—(5-part western drama).
Neighborhood—World—(5-part drama).
Nine O'Clock Town, A—Famous Players-Lasky—(5-part comedy-drama).
No Children Wanted—General Film-Oakdale—(5-part juvenile drama).
No Man's Land—Triangle—(5-part melodrama).
One Dollar Bill—Paralta—(5-part drama).
On the Quiet—Famous Players-Lasky—(3-part comedy).
One Thousand Dollars—General Film-Broadway Star—(5-part comedy-drama).
Opportunity—Metro—(5-part comedy).
Out of a Clear Sky—Famous Players-Lasky—(5-part drama).
Pals First—Metro—(5-part drama).
Peek's Bad Girl—Goldwyn—(5-part comedy).
Power and the Glory, The—Triangle—(5-part drama).
Pursuit of Polly, The—Famous Players-Lasky—(5-part comedy).
Rainbow Trail, The—Fox—(5-part drama).
Return of Mary—Metro—(5-part drama).
Riders of the Purple Sage—Fox—(5-part western drama).
Riddle Gag—Famous Players-Lasky—(5-part drama).
Romance and Brainteaser—Famous Players-Lasky—(Montgomery Flagg—
—(5-part comedy).
Sandy—Famous Players-Lasky—(5-part drama).
Sauce for the Goose—Select—(3-part comedy).
Service Star, The—Goldwyn—(5-part patriotic drama).
Shark Munroe—Famous Players-Lasky—(5-part drama).
Sisters of the Golden Circle—General Film-Broadway Star—(5-part comedy-drama).
Some Cave Man—Christie—(comedy).
Soul Without Windows, A—World—(5-part drama).
Source, The—Famous Players-Lasky—(5-part drama).
Sporting Life—Famous Players-Lasky—(5-part sporting story).
Springtime a la Carte—General Film-Broadway Star—(2-part drama).
Stolen Orders—Paramount—(5-part drama).
Successful Adventure, A—Metro—(5-part drama).
Swat the Spy—Fox—(5-part comedy).
That Devil Batette—Bluebird—(5-part story of Canadian woods).
Till I Come Back to You—Famous Players-Lasky—(5-part drama).
'Tother Dear Charmer—World—(5-part comedy).

Translents in Arcadia—General Film-Broadway Star—(2-part comedy-drama).
Uncle Tom's Cabin—Famous Players-Lasky—(5-part melodrama).
Untamed—Triangle—(5-part western drama).
Vantage Point—Famous Players-Lasky—(5-part comedy).
Vive La France—Famous Players-Lasky—(3-part story of the war).
White Lie, The—W. W. Hodkinson-Paralta—(5-part drama).
Wildflower—Famous Players-Lasky—(5-part drama).
Wild Primrose—Vitagraph—(5-part drama).
Winning Grandma—Pathé—(5-part drama).

-ADDRESSES OF HEAD OFFICES OF MANUFACTURING AND DISTRIBUTING COMPANIES REFERRED TO.

Allenbaugh—729 Seventh avenue.
Bacon-Barker—239 Seventh avenue.
Benson Films, Inc.—220 West Forty-second street.
Bluebird Photoplays, Inc.—1600 Broadway.
Champion Film Company—Sunset Boulevard and Gower street, Los Angeles.
Committee of Public Information—461 Eighth avenue.
International Films Corporation America—720 Seventh avenue.
Famous Players-Lasky Corporation—55 Fifth avenue.
First National Exhibitors' Circuit—15 East Forty-first street.
Fox Pictures Corporation—251 West Forty-sixth street.
Feist, Felix F.—160 Forty-sixth street.
General Film Company—25 West Forty-fourth street.
Goldwyn Pictures Corporation—30 East Forty-second street.
Grieper Distributing Company—31 East Forty-second street.
Hodkinson, W. W.—527 Fifth avenue.
Hale-North American Commercial Union—11 Broadway.
Jewel Productions, Inc.—Broadway.
Keeley, Frank—1492 Broadway.
Kleine System, George—729 Seventh avenue.
Martin Johnson Film Company—220 West Forty-second street.
Metro Pictures Corporation—1476 Broadway.
Miles, Jos.—220 West Forty-second street.
Mutual Film Corporation—1000 Broadway.
Paralta Plays, Inc.—6 West Forty-eighth street.
Paramount Pictures—455 Fourth avenue.
Pathe Exchange, Inc.—25 West Forty-fifth street.
Select Pictures Corporation—729 Seventh avenue.
Sherry, Wm. L.—729 Seventh avenue.
Triangle Pictures Corporation—1450 Broadway.
Universal Film Manufacturing Company—1000 Broadway.
Vitagraph, Greater—1600 Broadway.
World Film Corporation—126 West Forty-sixth street.

Salaries Soundly Based,  
Declares Montagu Love

ONTAGU LOVE, World Pictures star, in talking of the much reduced salaries paid to motion picture stars, said:

"The large salaries that well-known film stars are receiving are based on sound values. In judging the salaries there are a number of important factors to be taken into consideration. Chief among these is the fact that a motion picture star's high value is generally for only a few short weeks. Unlike a stage star, he is not seen but once a year or so in a community, but in every big and little city in the country his picture is being shown for four to six weeks to larger throngs of people than ever attend legitimate theatres.

"In this way his popularity, of course, grows more rapidly than that of a stage star, and he is more subject to the effects of publicity with which the public sees him, this popularity also wanes much faster than that of a stage star. A popular stage star retains his popularity for thirty to forty years and receives salaries that are twice those of years. A film star's popularity lasts for only a fraction of that time, and consequently in the short period that his value is large he must receive a correspondingly bigger salary than the stage star if his lifetime's earnings are to show as big a total as the stage star's. High film salaries are only relatively high. When all factors are taken into consideration they are seen to not be out of proportion at all."

When Producers Go West  
Remaining Actors Ask Less

NOTICEABLE effect of the motion picture companies moving their studios from New York to California is already being felt at the World Pictures studio at Port Lee. On a recent Monday morning over 300 actors called and asked that they be registered with the Western office. Many of them were actors who have recently played important parts in pictures. Some of them stated that as the railroad fares to California are so high and they had saved no money they were unable to follow their companies. Actors who have been paid as high as $500 per week are willing to accept jobs at half that money if they can be assured of receiving regular employment here. The question with the casting directors of World Pictures now is not so much the ordinary assembling of a proper cast, but rather that of elimination from many good actors and the drafting of virtually an all-star cast in a studio that three months ago would have been utterly impossible.

Scenario writers also are affected. Many are submitting material to the World company at figures that are exceedingly reasonable, due to their desire of securing quick money for their work. They realize that the time lost in sending a script to California for approval and the consequent loss of time in negotiations makes it desirable to sell for less money and get the money at once.

Albert Capellani Goes to Coast.

Albert Capellani left Saturday for Los Angeles, where he will at once take up the production of 'The Red Lantern,' a picture about a woman in which Alla Nazimova will be starred. This is Mr. Capellani's first visit to the Pacific slope, which he is eager to compare with his native New York, with which motion picture direction has made him familiar. With Mr. Capellani on the Western tour are Mrs. Capellani and their three children.

"America's Answer" Companies Close.

As a result of the influenza and the consequent closing of theatres where "America's Answer" was booked, the tours of the last of the companies playing the Official War Picture have been cancelled. It is probable that the film will not be seen again until it is released to the motion picture houses.

Baltimore Man Called.

Herndon Edmond, Baltimore representative for General Film Company, sent in his resignation to Manager J. E. Flax of the Washington office last week, he being employed by the company for the past six years. Mr. Edmond has been six years with General Film Company and was considered one of its most valued and loyal employees.

Cooper Visits New York.

T. S. Cooper, of Montreal, secretary of the General Film Company (Limited) of Canada, was a recent visitor at General Film headquarters in New York.
Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

November 2, 1918
THE MOVING PICTURE WORLD 585

From Providence.

J. FRED LOVETT, of the Royal, Providence, sends in the following a request for comment. We have explained that Mr. Lovett finds it necessary to display his program for the week in the Sunday issue, taking a three-fives. With three changes and an underliner, he does not get much opportunity for display, but he is off on a page by himself, where the need of the fighting the other an effort to capitalize the line. His very reason we think he could sacrifice design for the sake of larger and more prominent type, and we think that his page better improved there is less need for fighting with design and we think that a typical border, not much larger than 24 points, might give better results. But Mr. Lovett is on the ground and perhaps sees a reason for the design that does not appear on the surface. We think, though, that it would pay him to try the experiment. Or the samples sent in will take eight of the best. In the first of if point facts are used for two lines, and Fairbanks gets 18, is better than he is less prominent, but because the lines are staggered and not set all on one line. At this point, too, we would suggest that he must use a larger face with a condensed letter. Here the design has some bearing upon the first attraction though, and there is not anything done. Here the Twelve points is the largest letter used. Only by keeping down the descriptive lines is any display gained. The full type face is just three by three inches. Is it too little in proportion to the display. The next cut shows the two more examples of playing up to the idea apart from the "king of bills," which is not a particularly good line. The other space announces a "bill that's always on the square," in allusion to the location of the house. Here the display lines are picked out, and with each in its own box, the display is better than were all 42 types. With the right做工, he might get better for a change of bill announcement. We think that if Mr. Lovett would change his scheme to play up the features in larger type and set the sub features in a six or eight point, he would get a better display and influence business, though perhaps not to the point where the results would be noticeable in the box office. We think the best results of all would come from using a frame about the size of that with the lion—omitting the lion, and making one design serve permanently. It is not so much a matter of cutting costs as of getting proper display for the type matter.

Doug in Sweden.

Bennie Ziedman sends in a picture of Douglas Fairbanks, used to decorate an advertisement in a Swedish newspaper. We don't know what it's all about and we don't believe that Bennie knows either,

A summer advertisement and a special appeal for W. S. S.

A pair of three fives. That on the left shows the star players. On the right space is sacrificed to design. these he gets his three stars into the design, and even suggests that the Bara subject is a little better than the others, though the portrait suggests a soubrette rather than a vampire. Here Miss Bara's name appears in large type, which is an unusually large face and is tied only once, in the Ella Hall announcement. The other three names are set in an 18 point because the capital letter gives only 12 points. Usually this would be far too small a display. It is permissible here only because Mr. Lovett gets on the local page for his suburban section. The right hand display gives most of the space to an effort to capitalize the line. "An all star bill." For the sake of this allusion much valuable space goes to black ink and star rays that matter very little in the larger faces of display type. Here is twelve point that looks more like a ten the largest line of importance. A star border between one point rule would give the idea and permit the names to be played up so they would attract the reader. The left hand display in the second example is the best of the lot. Here is that even the feature is set in such a small letter that the second cannot come much smaller. We like, however, the idea of naming all the subjects instead of merely adding "A comedy," or "A Paramount comedy." We think the names will help sell in two ways. The title may attract, and the reader knows what he is getting instead of fearing that it may perhaps be something he has seen at the downtown houses. The last pair are well laid out, but the design goes to the artist. The lion has reference to some subject, but it seems to tie up to the line,

Two more displays in which the stars are suppressed.

Two spaces in which the decorations are not germane to the offerings.
The reading of the foregoing figures has been made by the Post says, official. Certainly there will be many cripples, but from the foregoing quotation of men engaged, perhaps when it is all done, we shall find it at least not nearly as bad as the Post guessed.

To sum up, I repeat: Let us by all means provide for as many of the incapacitated film operators as possible. It must be remembered that they are the men who are being done out of work by the advent of the moving picture industry. A large percentage of them are unskilled laborers, and it would be very much to the general good to see them in the employment of a trade in which they presumably have a natural or acquired taste. One other point. Many of these men are in reformatories, and it is to be hoped that the reformatories will take the initiative in the matter and get in touch with the picture industry for the purposes of which I have been speaking.

Non-Intermittent Projector Has Possibilities.

Recently the writer was summoned to Boston to re-examine a non-intermittent projector which had been demonstrated to him a year or so previously and had failed to make even reasonably good. The summons came from William C. Fernald, who heads the Boston cinematographers' union, who is himself a practical projectorist of several years experience, and who was connected with the company engaged in developing the projector, and he assured me that, in his opinion, it was well worth a second examination, especially as the company claimed to have made several improvements since his last visit. I climbed aboard Nancy Hanks, the go-devil, and in due course again looked upon the year-agone failure.

The machine at this time has, in my opinion, definitely failed. It employs two three-member lenses, revolving in opposite directions and alternating their focal points, so that a projection lens is employed to catch the constantly moving film picture and bring it to a temporary halt upon the screen. The plan is not new. It has been tried by several inventors and has failed. There was always the difficulty of getting the picture up and down upon the screen, and no arrangement of revolving lenses or prisms could stop the film motion. The inventor, or inventors, of this projector ran into the same trouble, but have apparently gotten around it by giving the projection lens itself a slight up and down reciprocating movement. This is done by a cam, and moves vertically perhaps an eighth of an inch for each picture. The result is a picture that is so flat that a good mirror test, and with only a two-inch vertical movement in which to work, shows a marked fourth picture. The picture was quite small. In a full-size picture the movement would be much more. It was explained that this movement was due to lack of accuracy in setting of one of the lenses, or something like that. But is that as it may, I believe that if the development of this plan can be carried to this point, it can be carried further and a rock-steady projection can be produced. The question then comes: Can it be worked on in the right way? By this I mean, can a projector of this type be put out with an optical system which can be readjusted indefinitely under any condition and which can be successfully handled by the average projectorist? That, it seems to me, is the whole matter. That a machine can be built which will do the work under one condition seems to me well-nigh certain, but can it be built to do the work under other conditions; also, can it be handled with the same degree of probability? Time alone will tell us these things, but I now, and for the first time, can agree that the non-intermittent projector seems a possibility.

The advantages of this machine do not lie in the projection system itself, but in the present stage of development. In fact, it will not be able to utilize even as great a percentage of the light as does the standard, intermittent projector. This is by reason of the fact that, whereas it has no revolving shutter, it must have a spot large enough to cover two full pictures, with the light on, 1½ inch, and a spot of twice the diameter will have more than twice the area, hence the light strength per unit of area will not be half as great. The machine has two tremendous advantages, however; viz: It will work continuously and without an absolute blur for an hour, and there is absolutely no flicker at any speed. It would have been quite easy to have made it work continuously longer, but the projectorist had, while perfect, was decidedly odd. This possibility has value when it comes to showing pictures in class-rooms, in military practices, etc.

A model of the machine was exhibited, without projection, in a convention, and I understand one will be exhibited at the coming exhibition in New York City, picture for picture. As to a "late convention," instead.)

Travel Ghost Trouble.

Thomas J. Matherway, St. Marys, Kansas, desires aid as to the following: Our machine is a Power's 6, rather old, and it is impossible to entirely get rid of travel ghost. Have followed all instructions in the handbook, but the picture is still streaking returns intermittently. A few reels may run all right, then come up against this trouble, and be right again for a time. Would like to know which has the faster intermittency through the different types of panorama machines? Is it possible for you to offer a discussion of the comparative merits of different projection machines in a private letter such as you mention in connection with your money dollar work.

Your intermittent travel ghost is no doubt due to worn gears, possible in conjunction with a shutter blade which is just right for a screen of what ever width. It is not too narrow where there is back-lash, due to looseness in the gears. The intermittent part may be due to a possible inoperative framing carriage. Hold fly-wheel stationary and rock the revolving shutter back and forth. If there is a movement of more than half an inch your gears are worn too much. You may remedy matters, in this case, by attaching a small gear to the fly-wheel half inch wide, to something stationary immediately under the shutter shaft, passing the strap over it, and attaching a light weight to the other end. The idea is to produce a slight braking effect, so that the shutter will not "back-lash," but be held on the retard all the time. You can then set it so that there is no travel ghost, and you are done.

The other way is to add, say ½-inch more width to the cutting blade or revolving shutter. This means of two strips of slide binder tape. Paste one on each side of the blade, allowing them to overlap a little on the edge, pasting the two edges together for stiffness, ⅛-inch is, of course, a guess, but about right. This makes the blade too. The right remedy, however, is new gears. As to the comparative speed of the intermittent, the machine is not up to the quality I expect, and I cannot publish that without a row. It is a thing you should post yourself, if you have the ghost, but it is not easy to see. As to a discussion of the relative merits of different projectors—why, that comes under better hands than this, and the projection engineer who could be employed to give an expert opinion of that kind. There are perhaps no different points, ranging from materials employed to possibilities of the optical trains, but generally too cheap to be worth listening to. As I have told you many times, the one dollar chariot projectors are no good, and it is merely to head off a great mass of demands for personal replies by mail which would waste too much of my time. A large percentage of these demands for personal replies were on things of this kind, and I have refused to answer. Remember, there are tens of thousands of operators and projectorists in this country alone, and the number of theatre managers, and a considerable number are always in need of aid of various kinds. It is not necessary to seek further than the advertising pages of this paper to find prospects of this kind superior. And, mind you, that is not a mere boost for our advertising department, but a statement of actual fact.

More Shutter Trouble.

Vance Tilley, Suffolk, Va., has trouble, as follows: My booth (Why "booth," neighbor Tilley?) For heaven's sake, ask your manufacturers to send me a reproduction of framing, of which I have none. See Webster for definition of "booth."—Ed.) is equipped with Pow- ner's 6. Recently, weeks there has been travel ghost—very bad, too. Took machine apart and found trouble. On reassembling, it was as bad as ever. Have set my shutter several times, but troubles come. Three sets of three reels O. K. and then start streaking, either up or down. Ma-chine is just as made and is not adjusted and can find no lost motion.

From what you say, I am inclined to believe the screws which clamp the shutter blades between flanges have worked loose. You do not need to take the machine apart to test for lost motion. Just hold fly-wheel stationary and see how far you can move the revolving shutter back and forth. If it is more than ¼-inch the machine is not up to standard. Any motion in gears. Under certain conditions it is, you know, quite possible to produce travel ghost. But even when this test fails, then all these things do not apply in your case apparently, because if the trouble lay in these gears, they would either cure it permanently or not at all. It is also possible that one of the gears has been worn slightly. Examine them all carefully, if you find the shutter flange screws are tight, have the set screws in the gearing strain to the rim of the shutter while holding the fly-wheel stationary. If it is a trouble, this will make the shutter should cause it to slip, though sometimes it won't. If you can find nothing wrong after these tests, watch your machine shows up examine the marks and see if they still match up.

Projection Experience

MOTION PICTURE HANDBOOK

For Managers and Operators

BY P. H. RICHARDSON

The recommended standard book of the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

To see machine in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today At the Copy, Postpaid

15th Avenue, New York City

Schiller Buildings, Chicago, III.

Wright & Callender Bldgs., Los Angeles, Cal.

To save time, order from nearest office.
The Proper Presentation of Pictures Requires Careful Choice of Incidental Music

Part II.

Those musical directors who have relegated themselves to a sort of treadmill existence, who no longer plan for bigger musical results, or who do their work with one hand continuously upon their watch-fob, have mentally classified all scenes into a few simple tempi. To these, a ball room scene, garden party, or social event, calls for a bright waltz; sad scenes mean waltz lentos, deep grief of any kind needs an adagio pathetic and so forth. For then the analysis of scenes is as yet an undiscovered science and their failure to comprehend such causes them no qualms of conscience. theirs is the simple life, with little to do today and nothing tomorrow. Incidentally, the salary is little today and will be nothing tomorrow.

The choosing of incidental music for the pictures can never become an exact science, and, for that reason, the occupation is bereft of monotony and the stigma attached to drudgery. From close observation of tests made in picture fitting and by the use of common sense, a few rules or principles can be laid down, which, if followed, cannot vary the musical directors far astray.

Secondary to suitability, the music in a setting should be varied. Without variety, the tempo changes, the harmony of color, and a musical accompaniment consisting of a series of waltzes would be a sorry sort of picture portrayal. All bright scenes should not be fitted with the same style of selection. Serenades, intermezzi, slow waltzes, mazurkas, two-steps and cairies may be used effectively to convey brightness and at the same time provide variety. Ballads, lullabies, slow serenades, cavitonas and reveries suit slow scenes that may be tinged with sadness or regret. Here again one gets ample variety. Neutral situations must be fitted according to locations, conditions, or plots development, and, if many of them appear, the music should be sufficiently varied to dispel any idea of an integral connection, one with the other.

Do not use too much music composed by the same man. Each has a certain style and technique which is noticeable to an almost incredible extent, even among the masses. The melodies may be different, the tempo different, the harmonic treatment may be widely divergent; but we hear people say, "That sounds like Debussy," and it is Debussy. Every composer is stamped with his hallmark, and no one hearing Grieg could be told that "Morning" was by Massenet.

Now, if the theme be stronger than the incidental music, somewhere in the second reel there will be a minor climax point in the graded scale. If one or two incidental numbers tower above the others, more minor climaxes will be heard, and the gradually ascending grade will show a series of hillocks. See Figure II.

Who can tell which point is the real climax?

The same fault might easily creep into the score after the climax had been reached and create in the minds of the audience an uncertainty regarding the real point of interest of the plot.

Reversing the principle, no number should be introduced which is weaker than the preceding one while ascending to the peak; for this will create a valley too far below the picture. See Figure III. It will weaken the musical support and lose the interest of the audience to such an extent that it will make it difficult to again gain their attention.

No doubt many new rules regarding the choice of incidental music will be evolved and developed in future, but the leader of today can safely follow the three enumerated above. They will save him from many a pitfall and, when memorized, will smooth out the numerous little difficulties which he now encounters in score-making.

Forewarned Leaders Use Forethought.

Influenza stalks through the land and people fear to congregate lest they contract the disease. Many theatres are voluntarily closing their doors, while some are shut down by the order of the local board of health. Countless musical directors have nothing to do but draw their salaries.

Now is the time to take stock of your library. It needs rearrangement, and proper classification. Worn music should be replaced by new copies, torn sheets should be mended, and lost parts searched out.

How many numbers have you listed in your library and how many hundred times have your patrons heard each and every one of them? Isn't this a good time to buy new and up-to-the-minute music?

Get in touch with your music dealer or the publishers, scan their catalogues, and make your selection. Watch for bargain advertisements in the trade journals and establish music service connections that can be relied upon to supply your wants, accurately and speedily, in the height of the season when you become busy.
The Rivoli Holds Talented Directors.

The performance at the Rivoli during the week of October 6 was exceptionally good. The substantiality of his program by opening the bill with "The Lost Chord," sung by the Halito Male Quartet, and followed by the church scene, with its special lightings, proved most interesting.

During any innovation, and we believe that his purpose was to isolate the singing of this number, the mood of the music was not closely connected with the religious thought of the song. But the orchestra was splendid and worked well. When things become too stilted or stereotyped, they tend to lose their effervesence.

"Les Preludes," by Lietz, was conducted by Mr. Hubenstein. This young man has been hiding his talent beneath a bushel. He is a splendid director, and should be given more opportunity to show his skill. His features are graceful, yet commanding; he seems to thoroughly understand musical interpretation, and the "boys" work well under him. "Les Preludes" was performed in a manner creditable to the largest symphony orchestra I have heard in this city. It was beautifully fitted, and, as usual, there was that precision of synchrony that makes the true piano music of Neuville. Little Joseph Littau conducted this number, and, although he may be small of stature, his work speaks for itself. In many ways, he is a genius, and his conducting ability shows some real flashes of that inspiration.

But the big piece, "The Forbidden City," was screened there was an orchestral prelude called "Intermezzo" by R. Strauss for the purpose of creating the Chinese atmosphere, which was to predominate in the rest of the piece. This prelude was remarkable little interlude of true Oriental type, and received a degree of applause upon its completion that indicated the fact that it was merely an overture to the picture.

The music for the feature consisted chiefly of excerpts from "Madame Butterfly," and, as we have always expected of those extensive musical settings is confusing. Operagoers—and we believe many go to the Rivoli—saw Norman Torrey and Leonard Pratley, who is the new Frank Fine. Unless a screen scene is typically the same as an opera scene, there is a danger in the usual opera-opera situation.

"In a Bird Store," a descriptive entrée, was played by the orchestra under Edward Elgar's baton. We did not see him in this number, and at times the interpretation was overdone, but on the whole, he was adequate in his direction. The "Mutt and Jeff" comedy and organ solo closed a splendid performance.

Good Music for "Lafayette, We Come!"

At a special trade showing in the Strand Theatre Wednesday afternoon the new much heralded picture, "Lafayette, We Come!" was given its first presentation.

Immediately at its conclusion, Mr. Frederick Grant, a fine basso, sang the song "Lafayette, We Come!" from the "Daisy Chain" as a tableau of the allied soldiers pressed on toward Berlin. The lighting effect was marvellous, and the voices were uncontrived and well sung, and the audience showed their appreciation in no uncertain terms.

Mr. Carl Edouarde conducted for the feature, "Lafayette, We Come!" and did a splendid job, and6 the new music was appropriately fitted and screen situations. The artistic touch of M. Perelli, the Belgian, was most evident, especially where the piccolo and drum solos playing "The Girl I Left Behind Me" were brought right into a new movement to fit a flash scene. This was effective.

A few numbers were in poor taste, and the one that calls for least censure was the song "To Go, I Go! To Thee" in rag time. It was not intended to be "ragged," but the uneven tempo did not add to the effect. It was staged. It had no place in the scene under any circumstances, a better choice being "Adagio for Strings," which could have been used to good advantage. In one number, the boisterousness of the previous scene showed desolate Belgium.

In the "Falling" scene, the hero was called upon to show his musical ability, and a facsimile of the title page of "The Rhapsody in Blue," by Mr. Gershwin & Co., was thrown upon the screen. The performance was obviously that the hero would play a piano solo. Why this discrepancy of detail?

Finally, introducing "My Country 'Tis of Thee," was wonderfully approached and perfectly synchronized. As the picture ends, a large chorale would have been musically effective before dashing into the exit march.

Strand Sets Good Music to Fine Hill.

The Strand program headed by "The Romance of Tarzan" as the feature during the week of October 13 showed a decided improvement.

The overture, "Irish Rhapsody," by Victor Herbert, was omitted to allow sufficient time for the playing of "My Country 'Tis of Thee," by Mr. Paul Smith to add $15,000 to the Liberty Loan. We preferred the speeches any way.

The Strand Typical Review was some what restrained, and was not played at the Rivoli. They showed a decided improvement upon what has been the custom at this theatre. Especially fitting was the song "The Blue Boy," by Edward Elgar, and the "Adagio Pathe tique," by Godard.

They played the song "A Khaki Lad" and "Tell That to the Marines." Both songs were well received on account of the spirit in which they were sung. But the setting was derived from an excellent rendition. Mr. Grant is new to us, but we predict him a bright future as a soloist, for we have seldom heard a bass singer who was gifted with such excellent taste.

While speaking of singers, the Strand sprang a surprise upon its audience by introducing Miss Chancey, as the tenor, in her first appearance on stage. If this be her first advent, it should not be her last. Her voice is so sweetly balanced and carefully produced that it completely takes a hold of the mind with nothing freakish. Her singing of "Celeste Aida" was remarkable. Her tones are so velvety, and her enunciation clearly distinct.

The music for "The Romance of Tarzan," was so wonderful it is difficult to say what the effect was the large majority of the scenes were small, and the atmosphere sufficiently changed. The organ, under the hands of Ralph Brigham, ably depicted the majority of it, while the orchestra was admirably marshaled and atmospheric dances.

As a whole, it reminded us favorably of the good old days at the Strand.

 Franco-American Music Company Formed.

An interesting development in musical circles has just been brought about in the formation of a new publishing firm. The French-American Music Company formed for the purpose of exploiting "La Madelon," the big song hit of France. This song is a favorite with the Parisians, and it was on the occasion of General Washington's first visit to the John Street palace in 1805 for the benefit of the Mount Vernon as General Washington passed through to New York for his inaugural ceremonies. The patriotic song of the United States, is but little heard today, but the lines are peculiarly appropriate to the present conditions. All the spirit of the sentiment could well be appropriated by the present 'Chief who now commands.'

"Hall Columbia" Oldest Patriotic Song.

The Austrian National Hymn, composed by A. W. Wegmann, is the foundation of a deliberate composition of an air intended to be national, and which became so popular that it is now the hall song of the Austrian Republic. We have a patriotic song popular enough to be national, and written with as great deliberation and studied care as Hayden's "Hail Columbia.

"Hail Columbia" was created to be sung from the stage, and had its first hearing at the inauguration of President Washington. It was heard upon the seat of the Government, in April, 1789.

The actor concerned was Gilbert Fox. A few days previous to the performance, he was shocked to find the sale of seats an open question. He devised some method of bringing up the receipts where there would be a profit instead of a distillation. He came to the conclusion that the conditions of the times were ripe for a new patriotic song. War was in the air. Diplomacy between two powers was severe. There were two factions in America—one siding with the French and the other with the English. Feeling ran high, and there was much bitterness.

Mr. Fox had as an acquaintance a boy who was George Washington. This gentleman was the son of Francis Hopkinson, author of "The Battle of the Roses," and was in the state of Conception in his native city of Philadelphia.

When the idea back of the desire for a patriotic song came to Mr. Hopkinson, he promptly set to work on the lyrics, using the tune of the "President's March." That was the origin of "Hall Columbia."

Mr. Fox announced that a new patriotic song would be heard at his benefit. On the night of the performance the house was packed. The song was an immense success. It was chosen to start off the refrain, and joined in singing.

People throughout the country everywhere realized that the tune was more English nor the French, but was written in a spirit of broadminded patriotism, distinctively American. It did much to allay suspicions, and to prove the United States from meddling in foreign affairs. Doubtless President Adam's aforesaid fact was his reason for countenancing and even adding to itsogue by attending the performance, and General Washington generally to hear the music.

The play chanced to be "The Italian Masque," that was so well marked, in commenting upon the immense popularity of the song, that, having been first heard in connection with it, it was but fitting that it continued its popularity by association with the Italian and his music. But the tune of "President's March," first known as "President Washington's March," was very popular, and was inspired by the present conditions. This music has been attributed to various sources. Mr. Oscar Sonneck, head of the American Museum of Music, named Fayles, leader of the orchestra and composer for the John Street palace.

There are a number of reasons for accepting Fayles as the composer of the song, as it was the written word of Mr. Custis. This gentleman was the adopted son of General Washington. He wrote the book. He is authority for the statement that Fayles wrote the music, and that the words were written by the president. It was on the occasion of General Washington's first visit to the John Street palace for the benefit for the Mount Vernon, as General Washington passed through to New York for his inaugural ceremonies. The patriotic song of the United States, is but little heard today, but the lines are peculiarly appropriate to the present conditions. All the spirit of the sentiment could well be appropriated by the present 'Chief who now commands.'
WE FURNISH
Musical Service
High-Grade Printing
Legible Copying
Fine Autographing
Musical Scores
Pasted and Printed
MUSICAL NUMBERS ARRANGED
for Band or Orchestra
CALL, WRITE OR PHONE
CHARLES GREINERT
306 West 48th Street  New York

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL
of PICTURE PLAYING
Strand Theatre  Los Angeles

SEND IN YOUR SUBSCRIPTION NOW FOR
THE MOVING PICTURE WORLD
presenting
MUSIC FOR THE PICTURES
A Real Music Service to the Leader
CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
42 West 45th Street New York City

Announcement
of the
MUSIC SERVICE EXCHANGE
507 Fifth Avenue, New York

ITS POLICY.
We do not and will not publish any music nor ally ourselves with any publisher. Service is our middle name and we serve to please.

ITS PURPOSE.
We will select or buy music of all kinds from any publisher for the benefit of musicians who cannot come to New York or for those who through lack of time cannot write for small orders to many and various firms. For this service we charge no fee.

ITS OPERATION.
Send us your order for music with a deposit cheque, showing good faith, and we will procure your music from the various publishing houses, ship it as one consignment on the same date of receipt of the order, charging you the usual retail price less your deposit.

ITS MEANING TO YOU.
Quick action, accuracy in filling your order, a retail store at your door, a saving of carfares and postage and a service that you have long needed.

EXHIBITORS—
Avail yourself of this opportunity to build up a musical library for your theatre.

LEADERS—
Send in your lists of music wanted. If suggested in any cue-sheet, indicate the name and the number and we will do the rest.

THANK YOU!

George Rosey’s Folios
Characteristic Concert, Operetta, Marches and Waltzes
These famous Orchestra Collections, beautifully arranged and strikingly arranged, are the favorites with leaders and indispensable for Photoplays. Write for complete lists and special liberal inducements to leaders.

GEORGE ROSEY PUBLISHING CO.,
26 and 28 East 21st Street  New York

BEST ON EARTH—

THE WORLD'S STANDARD THEATRE ORGANS

Unified Theatre Organs

J. P. SEEBOURG PIANO CO. • REPUBLIC BLDG. CHICAGO
CUE SHEETS for CURRENT FILMS

“Daughter of the Old South, A.”
 Released by Paramount—Five Reels.
 Arranged by S. M. Berg.

| THEME—Michelmas’s Aria—Carmen... | Andante Molto... | Fisher
| 1. AT SCREENING... | THEME... | (Slowly)
| 2. T. I HATE THIS... | Intermezzo... | Whelpley
| 3. T. RICHARD PERRIS... | Andante Expressivo... | Fisher
| 4. D. DOLORES ENTERS CHURCH... | Andante Religioso... | Enriquez
| 5. T. SHN PEPE ALVAREZ... | Spagnuola... | Berge
| 6. T. THAT’S DOLORES... | Miro... | Moderato.
| 7. T. IT WAS THE QUICKEST WAY... | Spanish Serenade... | Primal
| 8. T. AND ON THE MORROW... | La Fant de Senillet...Marchetti
| 9. T. SO YOU ARE GOING TO MARRY... | THEME... | 3 min. 45 sec.
| 10. D. DOLORES AND PEDRO IN GARDEN... | Romance... | Mercante
| 11. T. READ ME A BOOK... | THEME... | 1 min. 47 sec.
| 12. D. HOTEL PIAZZA... | Granada... | Lon
| 13. T. THE FLAME OF ROMANCE... | Le Viii... | Pucinii
| 14. T. THE CANDLE OF LOVE... | THEME... | 1 min. 50 sec.
| 15. T. THE OLD FASHIONED... | Appassionata No. 47... | Berge.
| 16. T. CONFLICTING EMOTIONS... | Dramatic Tension... | Shepherd
| 17. T. THE END OF ROMANCE... | Iago’s Creed—From Othello... | Verdi
| 18. T. LET HIM GO... | Dramatic Tension—Borch... | 2 min. 39 sec.
| 19. T. AND SO DOLORES... | THEME... | 30 sec.
| CHARACTER... | Dramatic... |
| ATMOSPHERE... | Spanish... |
| MECHANICAL EFFECTS... | None... |
| SPECIAL EFFECTS... | None... |
| DIRECT CUES... | None... |
| REMARKS... | None... |

“Temple of Dusk, The.”
 Released by Mutual—Five Reels.
 Prepared by S. M. Berg.

| THEME—One Fine Day... | Madame Butterfly... | Pucinii
| 1. AT SCREENING... | THEME... | 20 sec.
| 2. T. IN THE RAINBOW TINTED... | Continue Theme... | 3 min. 15 sec.
| 3. D. CLOSE UP—AKIRA AND NOYOSHI... | Humming Chorus... | Pucinii
| 4. T. EDWARD MARKHAM, WEALTHY... | Madame Butterfly selections... | Pucinii
| 5. T. TWO TINY HANDS, PALE AND... | 3 min. 15 sec.
| 6. T. THE YEARS PASS, AND RUTH... | A Japanese Sunset... | Deppen
| 7. T. INSIDIOUS AS A TUBE ROSE IS... | In a Chinese Tea Room.Laney... | Andante col Grastas.
| 8. D. CLOSE UP RUTH, AKIRA AND THEME... | 1 min. 30 sec.
| 9. T. AS I WAS GIVEN TO YOUR... | Humming Chorus... | Pucinii
| 10. T. LONG SHADOWS REACHING TO... | Butterfly’s Farewell... | Pucinii
| 11. T. THE DAWN OF ANOTHER... | Spring... | Primi
| 12. T. PECMBROKE WILSON, WHOSE... | Allegretto Resserando... | Allegretto
| 13. T. SIGHT SERING... | Coquette... | Arensky
| 14. T. AND SHAPED PROMISED TO LOVE... | In the Night... | Penderehi
| 15. D. WHEN AKIRA OPENS DOOR... | And... | Allegretto
| 16. T. I HATE YOU! I NEVER LOVED Prelude... | Carmen... | Biset
| 17. D. WHEN MARKHAM ENTERS... | Agitato Mysterioso No. 3... | Breil
| 18. T. NEVER MUST PRISON DISGRACE... | THEME... | 2 min. 50 sec.
| 19. T. THE WEEKS THAT PASS ARE... | Tact... | 30 sec.
| 20. D. CLOSE UP AKIRA IN CELL... | Slifer Night... | Rebikov
| 21. T. GOD OF MY ANCESTORS... | Nipponese... | O’Sullivan
| 22. D. WHEN WATCHMAN IS SEEN... | Intradaeue (Siguad Jorsalfar)... | 3 min. 15 sec.
| 23. T. I’M ETERNAL FAREWELL... | Anamabth... | Von Fielez
| 24. T. INTO THE TEMPLE OF DUSK... | THEME... | 2 min. 45 sec.

“Woman’s Fool, A.”
 Released by Universal—Five Reels.
 Prepared by J. C. Bradford.

| THEME—Sweethearts... | Valse Lento... | Herbert
| 1. AT SCREENING... | In the Tavern... | Jensen
| 2. T. OFF FOR THE DAY... | Hustamo... | Arneilde
| 3. T. BUT LIN GO ONLY AS FAR AS... Major and Minor... | McKee
| 4. T. LIN’S COMING... | Sinbad... | Romberg
| 5. T. TOMMY CERTAINLY HAD A... | Oriental Dance... | Herbert
| 6. D. BOYS ENTER CABIN... | Dolaf... | Temple Valse... | Moderato.
| 7. T. IT WOULD SEEN INDIANS... | Scal Dance... | Lake
| 8. T. NOT A DROP OF RAIN... | Coquette... | Ouvias
| 9. T. SEND THE RAIN... | The Tempest... | Lake
| 10. T. BECAUSE THE RAILWAY... | Over the Top... | Romberg
| 11. D. BOYS LEAVE TABLE... | Un Fren d’Amour... | Sileu
| 12. D. SOFT-HEARTED LIN... | Stepping Stones... | Reeves
| 13. T. BUT LIN’S DAY ENDED... | Lulaby... | Brahms
| 14. T. AT SEPAR... | Havana... | Frey
| 15. D. LIN MEETS JESSIE... | THEME... | Moderato.
| 16. T. AGAIN DRAUGHT HAD COME... | Woodland Whispers.Von Blon... | 2 min. 15 sec.
| 17. D. KATE AND LIN MEET AGAIN... | Appassionata Dramatic No. 62.Borch... | 3 min. 45 sec.
| 18. T. IF HE IS YOUR LAWFUL... | Akita No. 49... | Shepherd
| 19. T. NEW TIMES CAME... | Jaz-o-Mine... | Akat
| 20. T. I’M GOING TING... | Picken... | Kaplan
| 21. T. TO BE BOTH... | Canzonetta... | Nicod
| 22. D. LIN AND JESSIE MEET... | THEME... | 5 min.

“Cue Sheets for Current Films.”

“The Public Be Please.”

This should be the slorgan of every orchestra man throughout the country today. From the audiences, indirectly, your bread and butter comes. Why not consider their taste instead of your own in the matter of music? You know their desires. They make you understand them through hearty applause when you have touched a responsive chord in their hearts. Cater to them while you are in the theatre. You can gratify your personal musical idiosyncrasies at your leisure, but do not attempt it in the orchestra pit. It is not fair to the paying public, nor to your own better self.
Leaders’ Service Bureau.

Questions Answered—Suggestions Offered.

Q. —As far as I have been able to discover, the opera “Norma” has not been played in this country for a long time. Why is this?

A. —We understand that the opera you mention is not one of the most frequently performed operas in this country. The suppression of German operas will of necessity bring to the front many very excellent operatic tunes and place the opera programs through lack of merit. “Norma” is decidedly one of the few operatic numbers which calls for a range and compass which is impossible for the ordinary operatic singer of this time. Norma must appeal to a cultured woman, a remarkable range of voice. All these requirements are difficult to find embodied in a single soprano. If it is well sung, this old opera will prove a great treat to the music loving public.

Q. —I have never been on the stage, but have sung in concert work. I know my “boss” keeps me at my work continually because I can never satisfy him. When I threaten to quit, he coaxes me to stay, and I don’t know what to do. Will you please enlighten me on the course to pursue?

A. —You have asked a most difficult question, for your data as to how you play your pictures is very meagre and your employer may have just cause to be dissatisfied. I have no means of knowing the pictures and playing them well, you are doing your duty and should be allowed to work at your best. You have come mean of securing non-interference until you ask for it. If you desire to retain your present situation and believe that your work is of a high standard, insist that you be given a free hand.

Q. —Where can I get a position playing piano in a picture house?

A. —Under the classified advertisements of the issue of October 19 of the MOVING PICTURE WORLD, an advertiser just such a position. Look it up.

Q. —Who wrote the opera “Romeo and Juliet”?

A. —Gounod wrote the opera and Liszt and Schumann composed a symphony of the same name. These facts are sometimes confused and it would be well to get them correctly fixed in your mind.

Q. —Maybe you can tell me whether there is a song for “Cheopatra” and how I may obtain it?

A. —George M. Rubinstein composed the music for this picture and made a very good work of it. Upon inquiry, we find that all the sets have been disposed of and all the music taken from those exchanges which may have bought them. Try your exchange.

Q. —I have read with a great deal of interest one of your recent articles in Music for the Pictures, and I am indebted to you for your letters. I am equally good appeared in earlier issues. How can I secure them?

A. —The editorial articles to which you refer are not printed anywhere but in the columns of the MOVING PICTURE WORLD; you would need to order the back numbers in order to get them. If you will send us your subscription application we shall begin with the first number, February 9, in which they first appeared.

Q. —Do you think it possible to arrange a mechanical device so that it could be attached to the operating machine in such a manner that it would synchronize the music?

A. —Mr. Lawton, of the Moss and Brill theatres, has patented some such contrivance and from what we have read it seems perfectly feasible but the trouble of attaching it, the bother of running it, and the large expense connected with the installation makes it prohibitive for the average exhibitor, and the larger theatres do not require it as they are able to obtain synchronization altogether.

Q. —Why is there no standard method of arranging cue-sheets and why cannot the printed standard be accepted?

A. —The reason for lack of standardization lies in the fact that many individual arrangers have been given opinions regarding the needs of the orchestra leader or organizer. We are pleased that you like our uniform, standard and hope that some day all arrangers will see it as we do. In the meantime, write the producer and make known your preference in the matter. He will be pleased to hear from you and it is the only way to get any action.

HONOR ROLL

“A FRIVOLOUS PATROL”

By G. GOUBLER

Published by G. Schirmer, Inc.

New York

This is a brand new number just arranged for orchestra. It is different in construction and color. Here you find two separate vocal parts for the chorus. Marcin di Morcia followed by a beautiful Latin. There is also an agitated chorus for the soloist, a second character, all of which makes the number most suitable to pictures.

DUSK IN JUNE

By FAY FOSTER

Makes a most remarkable photoplay theme and has been popularized upon all the programs of the best theaters during this past year. An orchestral arrangement of this most beautiful song will shortly be issued.

ADVANCE OF PUBLICATION orders will be accepted and sent out for a complete orchestration, to be delivered as soon as issued. This price will be withdrawn.

WE’LL BE GOING HOME

By JAS. HENRY DARLINGTON

Written for the Boys in Blue and Khaki

By the Rt. Reverend

Motion Picture Theatres which have joined the “singing army” of the folks back home and will agree to use this stirring war song in their “Community Sing” may have non-destructive use of the words FREE, if their request is accompanied by 50c. to cover a copy of the full orchestration, and a copy of the complete vocal edition of the song for the song leader, the whole sent prepaid.

BRYANT MUSIC CO.

64 W. 45th St., New York

COMPLETE SUPPLY SERVICE FOR PHOTOPLAY MUSICIANS

By maintaining a deposit account you may insure prompt shipment of any material required, no matter by whom it may be published.

Index to Cue Sheets—Nov. 2, 1918.

Picture

Producer

Page

Daughter of the Old

South, The

Temple of Dusk,

Woman’s Pool

592

592

592

592

592
ROBERTSON-COLE IN DOMESTIC MARKET
Exporting Organization Opens Department for Handling Large Productions in United States

The Robertson-Cole Company, the large film exporting organization, announces the opening of a domestic department for the buying and selling of high class productions in the United States. It is a time announcement is made that the Robertson-Cole Company has acquired for world release Martin Johnson’s “Sailors of the South Seas” and the forthcoming William Desmond pictures to be produced by Jesse D. Hampton.

“We particularly desire to make clear that the Robertson-Cole Company is not entering the motion picture industry on any ‘lifer,’” says one of the officials of the organization, “or as a competitor in any of the overcrowded branches of the business. We are opening the domestic department as an outgrowth of our extensive exporting business, not for the exploitation of any star group of stars or series of offerings. We have no entangling alliances with any specific group in the industry. We are simply jobbers in the picture business, and we are looking for the best on the market.”

The Robertson-Cole Company is an established concern in the exporting world, having branches in London, Sydney, Calcutta, Bombay, Singapore, and Rangoon. It was through its general commercial business that it first entered, its interests to motion pictures as its branch agents everywhere found a demand—rapidly growing—for American films. Upon entering the field of film exporting, the Robertson-Cole policy was to establish that the best film opportunities were open to concerns able to buy world rights. Thus the establishment of a domestic film department came about.

In acquiring Martin Johnson’s “Sailors of the South Seas” for world release, the Robertson-Cole Company captured an interest which has always been the hobby of its president and his plucky little wife drifted through the Solomon and New Hebrides Islands of the South Seas, filming the stories on their way. The show was presented at the Rivoli Theatre, where it scored a success. Ever since the Rivoli showing, Mr. Johnson has been steadily going through the 50,000 feet of film photographed on the trip. He has assembled a feature production of 8,000 feet, which will be released in two parts.

Eight Desmond Pictures a Year.

The forthcoming William Desmond pictures, eight of which are to be produced by Jesse D. Hampton during the coming year, mark the latest step in the meteoric career of this popular star. Desmond’s splendid virility and strength of character have brought him real popularity at Triangle.

While the Robertson-Cole Company has acquired the world rights to both Martin Johnson’s “Sailors of the South Seas” and the William Desmond pictures, the organization is at the same time controlling the world rights, except for the United States, of the J. W. Frye pictures.

“We are now in a position to buy independent productions for the United States and Canada, as well as for all foreign markets on the expen of the Robertson-Cole Company. “We have no new system of distribution to offer; we are not opening exchanges to complicate the already overcrowded field; we have no high-flown theories as to how pictures should be sold. We believe in the old method of showing, in it’s dist and distant future. All we have in view is to watch the open market for the very best productions that can be bought. We will distribute them, first through foreign agents in foreign countries abroad, and second to the United States and Canada through whatever distributing organizations can offer the most favorable terms.”

“Nor do we propose to distribute all our pictures through one organization. We will make no contract of this sort. When we obtain all rights to a feature picture, we will offer it for open bidding. We do not believe that any one distributing organization is capable of handling the business in a way that will serve the interests of the films. The onus is then thrown upon the foreign agents, for they are the ones who know the best way to reach every branch of production.”

Several big productions are now being secured by the Robertson-Cole Company and are not far behind in nearing completion. No limitation has been set as to the nature of the pictures which will be handled, except that they shall have an international appeal.

Ontario Exhibitors Will Save a Half on Hard Coal

MEMBERS of the Motion Picture Exhibitors’ Association of Ontario, Limited, got down to a definite arrangement for the heating of their theatres during the coming winter at a conference with Home Smith, fuel controller for the Province of Ontario, which was held in the association’s quarters at 143 Young street, Toronto, on October 30. At the conference, the basis of the conservation plan was a resolution offered by A. Cohen, of the Globe and Rio Theatres, Toronto, who is a former president of the association, through which the theatres of Ontario are to guarantee to save 50 per cent of the consumption of hard coal during the coming season as compared with the amount of anthracite used last winter. If more than 50 per cent of the season’s supply has already been secured the surplus is to be at the disposal of the fuel controller. The plan is on a very simple basis. It is not to exceed sixty-eight degrees Fahrenheit. All exhibitors of the province, according to this resolution, were to be supplied on a questionnaire regarding the coal supply, consumption, etc. This motion was seconded by W. A. Baille, manager of the Cum-Bac Theatre, Toronto, also a former president of the association.

It was suggested by J. C. Brady, the president, who is the owner of the Madison Theatre, Toronto, that theatre owners buy their coal early each winter and that the heat maintained during the mornings and on Sundays be sufficient only to keep pipes and plumbing from freezing.

The resolution was made at the meeting that 90 per cent of the theatres in Toronto have apartments or stores in the building and these must be heated at all times. Practically all of the downtown theatres are heated with soft coal only, and there is a possibility that all theatres may be able to use bituminous coal exclusively. The hard coal used in many theatres is of a size that is not suitable for domestic use. A comparison study showed that the operators had been able to secure any amount of hard coal for future use so far.

Sixfold Jump in “Stocks”

Due to High Cost of Hauls

The inability, or rather the difficulty, of theatrical companies to arrange tours because of difficulties in securing fuel and the cost of transporting this fuel is resulting in the organization of many stock companies in the larger cities of the United States. At this season of the year in 1917 there were only thirty-four stock companies, while today there are in operation over two hundred. This tremendous increase has resulted in a large number of actors who have been asked to appear with these companies, with the “stocks” at salaries larger than they have been securing from the film companies.

Stock companies offer very alluring terms to the actors. Long seasons of forty to fifty weeks, economical living expenses and permanency of location are strong inducements to the thespians. World Pictures has in the last few weeks lost a number of their people. Only last week Clay Clement, last seen in “Under a Nine Inch Sea Wait,” left the company to go to Bridgeport to be leading man with the Poli stock company in that city.

“Manx-Man” Secures Two More

Sales Director J. Kemper, of the Manx-Man Company, announces the appointment of George Long, the Chicago representative of Samuel D. Pelzman and Gus Schlessinger. The latter was loaned for the work by President Paul H. Wilder, who controls the foreign rights of “Manx-Man” and by reason of Mr. Schlessinger’s familiarity with the picture, which has sold to foreign buyers all over the world.

Samuel D. Pelzman is the youngest special representative in the Manx-Man Company’s employ. While still in his ‘teens he was attached to the feature department of Universal in important capacities. But Pelzman’s most conspicuous work was performed in connection with the “sixfold pictures” when he toured New York State and met the exhibitors in person. He will operate from the Goldwyn branch office, and is now in the Ohio territory with Mr. Schlessinger.

Binney’s Picture Progressing Well.

The production of “Velvet and Rags,” which Harold J. Binney is personally directing, is progressing favorably. The recent fine weather has been taken advantage of by Mr. Binney, and he is editing a new title for the picture.

The story, which was written especially for Vangie Valentino by George Edwardes-Hall, is up to that author’s best standards. The offering will be released in November through the William L. Sherry Service.
News of Los Angeles and Vicinity

By A. H. GIEBLER

Metro Forces Arriving.

O

F THE Metro players, directors, writers and other employees that are expected in Los Angeles this winter, the one who is first in the book is Madame Nazimova, in company with June Mathis, head of the scenario department, and her mother, arrived on October 11, to be followed soon by Nazimova herself, and members of her company. Later other stars, including Viola Dana, and Hale Hamilton, will come, and when their engagements in stage productions have been filled, Ethel Barrymore, Emmy Wehlen and Emily Stevens also will come to Southern California, it was announced at the Metro plant.

Helen Keller at Victory Tank.

Helen Keller was the chief attraction at the tank Victory in Central Park on Brunton night. Miss Keller delivered an address in a quiet and well modulated manner on top of the tank of the crowd that thronged the park that night. The remarkable fact that a deaf, blind and dumb girl could be taught to use such equipment as the tank and do was wonderfully commented upon by the listeners, and a large number of bond buyers had the pleasure of being introduced to Miss Keller and of receiving a receipt and photograph signed by her. Brunton night was one of the big nights of the week at the tank, and Miss Keller had to compete with such stars as Kitty Gordon, Bessie Barriscale, Dustin Farnum and Lillian Walker in her capacity of bond seller.

Cinema Camera Club Aids Loan.

The Cinema Camera Club of Los Angeles has done active service in the Fourth Liberty Loan drive just closed. All the ingenious stunts pulled off at the tank Victory in Central Park, from Dedication Day to the closing night—which occurred on October 11, by order of the Board of Health on account of the precautionary measure adopted to prevent the spread of Spanish influenza—and in which many of the studios of the West Coast took part, were filmed and distributed by the committee detailed by the Cinema Club.

Pictures were shown to the players from each studio as they were lined up on top of the tank and introduced to the bond buyers before they took their places in the small booths that dotted the park. Several times during the drive a line of bond buyers from each state in the Union, each person holding a card representing his native state, were lined up on top of the tank and photographed, and these films were shown a few days later at the downtown theaters.

Norma Talmadge in Los Angeles.

Norma Talmadge, who arrived in Los Angeles last week, is in charge of the production at the Lasky studio. Thomas Meighan, who preceded Miss Talmadge by a few days, is playing opposite, and S. A. Franklyn is in charge of the production. Constance Talmadge and her mother will entertain Norma and her husband at the new Talmadge home on New Hampshire avenue during their stay on the West Coast.

Storm Machine Invented.

Harry Brown, chief of the electrical department at Universal City, has invented a storm creator, which is composed of a reconstructed auto chassis, a Haines engine and an aeroplane propeller. This device furnishes enough power to suspend a man in mid-air. Outfitted with hoppers for confetti, for snow, or smoke pots, it will be able to provide any kind of storm a director requires. The machine is said to be the only one of its kind in existence, though contrivances to sweep wind and rain through scenes have been in use for some time. The cost of the machine was about $500, and two Universal City electricians who helped Brown with his invention were Dave Reynolds and C. P. Chamberlain.

Lois Weber's Sister a Bride.

Ethel Weber, sister of Lois Weber, the noted woman producer, stole a march on her friends and relatives when she accompanied Louis Howland to Riverside, Cal., on Sept. 28 and was married to him in that city. The pair went to Del Mar for a short honeymoon, and on the way from Del Mar to the wedding they returned to Hollywood, where they set up housekeeping in a bungalow in St. Francis Court. Mr. Howland is connected with the Lasky corporation.

Joe Ryan Married.

Joseph Ryan, "heavy" man to the William Duncan Vitagraph serials, was married last week to Miss Helene Marjorie Ingersoll, also of Vitagraph. The couple autod to Merced, where the ceremony was performed, they they proceeded on a trip through the Yosemite Valley.

Kine's New Orchestra.

The new twenty-five piece orchestra which the management of the Kine's Theatre announced some time ago was formally introduced to the patrons on October 7, to accompany the showing of the Goldwyn-Rex Beach picture, "Laughing Bill Hyde." The new band, under the direction of Herb Weidolt, took up a good share of the program on its first day by playing special selections, solos and ensembles, to the enthusiastic audience. The installation of this orchestra makes the Kine's the largest of its kind in the West Coast, and the highest class of the motion picture amusement houses of the country.

Scenario Editor Retires.

Daniel Carson Goodman, head of the editorial department at Triangle, has turned in his resignation, and will hereafter devote his entire time and efforts to finishing "The Sleeper," a novel upon which he has been working for some time. Mr. Goodman has taken a house in Hollywood, where he will reside during the winter and where he will have quiet for his literary labors. Nina Wilcox Putnam has taken Mr. Goodman's place as a scenario chief.

Fairbanks Repeats Loan Tour.

Douglas Fairbanks left Los Angeles last Tuesday in response to a request from Secretary McAdoo to repeat his last season's Liberty Loan tour. Doug went by way of Chicago, speaking from the rear platform of the train at many stations, thence on to Washington. After a conference with the officials he will return through the Middle West.

Frankly Farnum in Court.

Frankly Farnum is defendant in a damage suit in the Los Angeles courts as the result of a collision between his car and one owned by B. Collino and his wife on August 16, 1917. Collino demands $3,691.50 for personal injuries and damages to his car; Farnum, in a cross complaint, asks for $250 for damages to his car.

Entertainment Postponed.

Jack Gilbert has been given time to appear in another picture before he returns for duty at a California training camp. Spanish flu caused the authorities to postpone the date one month on his order to report.

Traverse Picture Cast.

Thomas Holding has been selected to play the leading male role opposite Madeline Traverse in her new picture now being made at the Fox plant in Hollywood. Edward Cecil and Fritz Ridgway both have good parts.

Motorboat Race.

At 7 a.m. on November 10 Dustain Farnum and Frank Garbutt will stage a gold medal race around Catalina Island. Farnum will use his boat, "Top the Turk" and Garbutt will have "Mystery IX.

Studio Shorts

William B. Parsons, Capitol Comedy star and president of the National Film Corporation, left Los Angeles on October 12 for New York to look after his studio manager, Isadore Bernstein, who sent an S. O. S. call when he became ill of Spanish flu. Parsons will also attend to the launching of the Hi-Fi Rhodes production, "The Girl of My Dreams."

Constance Talmadge is another of the picture stars who has leased a home in Los Angeles. The house is located at 7th and Bleecker streets and is the home of Mrs. Margaret L. Talmadge, the star's mother, will live with her.

Phillip A. Nuss is the cameraman who filmed the Theda Bara productions of "Roméo and Juliet," and "Under Two Flags," and who was more recently the manager of the Washington Motion Picture Corporation, has come to Los Angeles.

Howard Gaye, well known actor and
THE MOVING PICTURE WORLD

November 2, 1918

Survivor of Princess Pats
To Make War Film of Cheer

Among the heroes who have done "their bit" on the battlefields of France and on account of wounds have returned from France is Sergeant Douglas Aylen of the "Princess Pats" fering does not deal with the horrors and serious side of the struggle in Europe, but rather with the lighter sides. He relates many bright and amusing happenings of trench life, which serve simply to keep his audiences in good humor.

This energetic member of the "Princess Pats" is also arranging for the production of a picture which will be along the same lines which is titled "The Little Cunneck," the scenario being the work of Frederick H. James and Seymour Ansley, and which is expected to be ready for release in the near future.

When the original "Princess Pat" regiment was nearly wiped out at the battle of Ypres, a replacement division was formed consisting almost entirely of university students from the prominent seats of learning of Canada and this country, their cap insignia being an open book signifying that they were students. This was in 1915, and among this number was Sergeant Aylen, then aged eighteen and a student of McGill University in Canada. Of this number, approximately 1,600 men, are now only about 175 survivors, most of whom have been honorably discharged by the British and Canadian governments on account of war service. Sergeant Aylen himself is among the latter, having, while on the battlefields of Belgium, received shrapnel wounds in the right eye, mouth, and left shoulder. He has recovered, however, as the use of his arm was restored by electrostatic massage, and while he lost the sight of his eye the muscular control was not affected and his appearance is not disfigured.

John Bowers with Goldwyn.

The appearance of a new leading man in Goldwyn Pictures is made known with the announcement of the engagement of John Bowers. The latter has been under contract with Mayer and Kennedy in "Primrose," written for him by Cosmo Hamilton. Mr. Bowers has been placed under contract and will be frequently on the Goldwyn stars.

Mary Pickford made a trip to San Francisco during the week-end to visit the new studio of Pickford and Loew during the second week of the drive. George Larkin, who recently completed the serial, "Hands Up," will now be featured in five-reel productions for the Pathé program.

Florence Turner will begin work in a Los Angeles studio in the near future on a comedy production under the direction of Frederick Coiburn Clarke.

Gordon Goad has been chosen for her second picture for the United Picture Theatres at the Brunton studios.

William Garwood has gone to San Francisco to produce a new stage production, "The Common Cause."

Ten of Lufman's Sunshine Comedy acts are joining the Hollywood Officers Training School.

Lina Cavailleri and her husband, Lucian Muratore, came to Los Angeles to fill a concert engagement at Shrine Auditorium last week.

Bubona is recovering from her recent operation for appendicitis.

William Russell was one of the first visitors of the Spanish "du" in Los Angeles.

William Desmond is said to have signed up for the signature by Clovis Young, the new producer of the J. Warren Kerrigan pictures.

Charles Clary appeared at various theatres and around Los Angeles making speeches and taking subscriptions nearly every evening during the Fourth Liberty Loan drive.

Flossie A. Jones Dies
Alone Among Strangers

One of the innumerable results of the epidemic of Spanish influenza among members of the moving picture industry is the death of Flossie A. Jones, an exhibitor of Waukesha, Wis., under particularly sad and distressing circumstances.

Miss Jones made her first trip to New York as a visitor to the N. A. M. P. I. Exposition at Madison Square Garden. There she caught cold and took to her bed at the Hotel Webster. Influenza developed and as a climax pneumonia set in. On Wednesday night, October 16, Miss Jones died among strangers, her only comforters being the trained nurses in attendance at her deathbed.

Shortly before she started East Miss Jones was elected vice president and state organizer of the Motion Picture Exhibitors Association of Wisconsin and was planning to apply her great energy to the task of building up the state organization as soon as she should have returned to Waukesha. Miss Jones started in the picture business in her home town, developing her holdings from a dilapidated old house into three up-to-date picture theatres that had become enormously prosperous under her management.

Clara Swears When Necessary

Clara Kimball Young succeeded in shocking some real "dough" out of the pockets of the Los Angeles people in Central Park in that city during the recent Bond drive. Clara swore Yes, sir, she swore right out loud in meeting, so that everybody could hear her!

This is what she said:

"In a few minutes Ambassador Giral will be going to tell some of the things that happened in Berlin, and that he tried to keep a secret.

"If it doesn't make your flesh creep, and if after he gets through you don't buy bonds,—well,—I'll be damned if I don't come down and choke the money out of you!"
RUBBERNECKING IN FILMLAND

A NO THER big week in Filmland.

A week that stretched the caoutchouc in inquisitive necks to the utmost notch. Another week of pictures mingled with patriotism and digging for democracy. A week that began on the night that Al Christie marched his Liberty Blondes into Central Park—and ended on the day that Senator J. N. Finenza, accompanied by his two yearly daughters, Suezie and Hankie, descended on our fair city from the East, stopped the meetings in Central Park and closed every theatre in town as tight as the well known drum. Them blondes!

Twenty-five girls with golden hair, 22 karat, 14 carat, and a few just plain carrot, but not a bottle blonde among them.

As the bevy was brought into the park the hirsute effulgence irradiating from their gilded heads lit up the scene like a titanic searchlight. The hootchoid creatures were taken up on top of the tank, introduced to the great throng, after which they took their places in bunches of twos and threes in the booth placed here and there in the park—and the bond sale that broke all previous records was on!

Whole Christie Crew on Deck.

The Liberty Blondes were not the only attraction on Christie night, however. Doraldina, the dancer, was there; the girl stars from the William S. Hart studios; Francis Ford and his company, and, of course, the whole Christie crew. The attractions included the honor field, George French—and to top it all off, Bobby Vernon, who had left the Navy to take care of itself, came in from San Pedro Submarine Base looking nice and nifty in his sailor uniform.

Saturday afternoon Sessue Hayakawa, his talented wife, Tsuru Aoki, and other members of the Hayworth company, had charge of the tank, which was decorated after the Oriental manner and charmingly ornamented by a row of little Japanese kiddies in national costume, who sat on the rails of the tank looking down in solemn gravity on the scene below.

The crowd did not turn out as well on Saturday afternoon as they did at night, but the devoted little band labored mightily to sell bonds, and they sold them, too, sold them in bunches.

That night Famous Players-Lasky took charge. With their large force they were able to fill all the booths with stars, and rolled up a total of more than a hundred thousand dollars.

On Little, Lila Lee, Raymond Hatton, Wallace Reid, Vivian Martin, Constance Talmadge, Billy Elmer, Jack Mulhall, Theodore Roberts, Niles Welch—all sold bonds in the booths and helped to entertain the crowd.

McGaffey and Shirk Put On Bells.

Cecil B. De Mille made a stirring speech, and, of course, K. McGaffey and Adam Hull Shirk, the efficient Publicity Department, were there with their bells on. Sunday night was dark in Central Park, but it was not dark out in the tank town circuit, and Mary Miles Minter on Tank Liberty sold over forty thousand dollars worth of bonds down in the neighborhood of Chino Cordova and Riverside, with Roy Stewart and Josie Sedgwick on Tank Democracy running them a neck-and-neck race at Monrovia and thereabouts.

Monday night brought the Brunton studio forces to take tank in Central Park, and Dustin Farnum, Helen Keller, Kitty Gordon, Bessie Barriscale, Howard Hickman, Lillian Walker, Little Gloria Joy, Robert Brunton himself and others of the studio rolled up the biggest total of the entire drive.

Dusti William Aids Bondselling.

Dusty got right out in the crowd and hustled. He was here, there and everywhere. At ten o’clock I saw him in a booth holding a baby aloft.

"Look here," he said to the crowd. "Look at Dustin William Carter, named after me and my brother Bill. He’s only one year old, and he’s bought a bond."

And the crowd yelled their delight and came up and bought bonds for their babies. Again at midnight, while on my way to the telegraph office I stopped long enough to see Dusty helping to direct a crowd of people who had bought bonds while they were having their moving pictures taken. I stopped so long that time that I missed the owl car and had to walk home.

Helen Keller Addresses Throng.

Helen Keller, however, was the chief attraction at the tank on Monday night. Miss Keller had sent appeals to many people throughout the country to buy bonds through her, and the answers to her letters and telegrams were read to the crowd. A telegram from Secretary McCadno, another from Adolph Lewisohn, besides a numbers of others, were read.

"Thirty-five thousand dollars were added to the war chests through her efforts."

Miss Keller addressed the crowd in a touching and logical appeal for help in winning the world’s freedom by buying bonds. It was a most inspiring sight to see this woman talking in words she could not hear to a multitude she could not see—a splendid commentary on the brain of the woman herself and a tribute to her teachers who helped her overcome her handicaps.

Her words were not clearly understandable to those at a distance from the tank, but they were taken down and repeated through a megaphone for the benefit of those who could not hear. I saw a man, evidently a deaf mute, reading the words as they fell from the speaker’s lips, and translating them in the finger language of the deaf to his woman companion. Sweet are the uses of adversity—at times.

Tuesday I went a-rubbering in Studio Land. At Brunton I saw a fine big set representing a French chateau, and nearby a number of vine-covered cottages, to be used by Kitty Gordon in her new play, "A Nurse’s Story." All very fine and very realistic, but not a player in sight, but over on the stages the company was working on interiors, and Kitty Gordon herself being directed in a scene by Wallace Worsley.

Maho Hamilton, Wedgwood, Newell, J. J. Dowling, T. D. Crittenden, Capt. Leslie T. Peacocke and Vera Beresford were also in the cast, but they were marking time until Miss Gordon’s scene should be finished.

I met Al Cohn, who used to be Mary Pickford’s personal representative, and is now working with Jimmie Young, who is getting ready to put on a smashing big twelve-reel production. Al said things would start going in about two weeks.

That night at the tank Mack Sennett and his filmmakers held the fort and entertained the crowd with some of the best free comedy it had ever seen.

Murray Shoots Turpin Abaft the Turret.

Charlie Murray was the announcer, and he started off by introducing Ben Turpin as the greatest cock-eyed comedian in the world, and then to show what a soldier does with guns he shot Ben just abaft of the
turret—on the tank—and Ben did one of his best comedy falls.

Louise Fazenda, "the kitchen lady," made a few well-chosen remarks that were received with great delight by the crowd. Myrtle Leigh, a reporter, and Ford Sterling and Chester Conklin, without his walrus mustache, also spoke, and Mack Sennett made quite a lengthy and amusing allusion to himself and his players, including Sennett's dog Teddy, hustled for bond sales and put them over in great shape.

Wednesday I went out and watched Sherwood MacDonald, of the Mission Productions, working on a film with the pleasing title of "Send Him Away with a Smile." Little Gloria Joy has the leading part and Charles Spere the role of her brother, who goes away to war "with a smile."

Eugene Ford was the child's mother, Doris Lee the ingenue, and Frank Whitson, who villainized in the new Broncho Billy films, was there as the heavy.

MacDonald is one of the most patient of directors, and worked hard to get a little fuzzy white dog to go to a window at the proper time and in the right way.

Gloria Poses for Rubberneck Man.

And little Gloria Joy, the kid, is a devotee. She posed for a little picture for the "rubberneck" man just as nice as you please.

Julian Eltinge and his leading lady, Alma Francis, helped the bond sale at the theater, and their appearance was a striking costume consisting of a gray cloth coat, form-fitted with skirts reaching just below the pistol pockets, and a pair of pants and a waistcoat—referred to as "vest" in Mo.—of the same material.

Purchasers of bonds that night got to appear in moving pictures with Mr. Eltinge, who had his shirt sleeves turned up to the calves of his legs, and was twenty-five and thirty in a bunch, marched past the star and shot with the movie camera as they shook hands with him.

Thursday, up and betimes, as the late Sam'l Pepys was wont to say in describing his peregrinations, and out to the Hawthorne studios, where William Worthington was directing Susse Haya-kawa, in the role of a district attorney, in a dramatic courtroom scene.

Hernandez Has Important Role.

Talk about atmosphere; there is no little, or no big thing, in that courtroom, the etiquette thereof, or any other of the many capacious critics could fault with. Ogden Crane was the judge, and George Hernandez had an important part, but I got him mixed up with a reporter and the prisoner at the bar, so I am not going to say which he was, but George was as good as usual in the role.

Chilliwack, who told me about killing the deer, and Ike St. John, who is going to join the army and kill some Huns.

Dropped out of this place into a Bessie C. Irvin ride, which to again quote the late Sam'l, is "hard by." Saw Bessie all diked out in a cowboy costume making laughable stuff for her new play, "Happy Days." She was ably supported by Howard Hickman, directing and getting as many laughs at Bessie's action in her chaps and spurs as the rest of us who stood by and watched.

That night the Pathe crowd was at the theater. Fred Ward, Ruth Roland, Bebe Daniels, Harold Lloyd, George Larkin, Baby Marie Osborne, Franklyn Farnum, and all of the other Pathe companies. Fannie Ward made a very fine performance in all of her points and periods. Bebe Daniels came in for a lot of attention, and the whole affair was one of the most success nights of the week, with a fine fat total of bond sales.

Friday night was to have Ince night, and the entire studio was on tip-toe with expectation, when late in the afternoon came the proclamation from the health department forbidding all public meetings and gatherings because of Spanish "flu."

FOX PICTURES FOR FIGHTING MEN.

Seven William Fox Productions have been selected by the War and Navy departments' commissions on training camp activities, to be shown to soldiers and sailors in training. These pictures are listed in the latest war service bulletin issued by the commission from its offices in 130 West Twenty-second street, New York, and were chosen from the lists of the National Board of Review.


In Bulletin No. 5 lists two Mutt and Jeff animated cartoons, "Accident Attorneys" and "At the Front."

Educational Players Go South.

On the final lap of their picture-taking expeditions the Educational's "Romance of Coal" players returned on October 5 to the West Virginia mining fields, where the picture was begun in July last. The objective is the former location at Omar, near Logan, West Virginia, after a week at which they will make the final "takes" of the picture mid mountain and river scenes near Charleston, the capital of the state. In the cast are Hugh Thompson, J. H. Gilmore, Stephen Grattan, Tom Burrough, Stephen Carr, Henri Reif Otte, J. J. Dunn and L. F. Kennedy.

Army Designates S. B. Lust to Teach Maimed Soldiers

SIDNEY B. LUST, of the Super Films Attractions, Inc., of Washington, has been designated by the Surgeon General of the Army to open schools of instruction in motion picture operating, as part of the duties of the Surgeon General's office, as in any of the Army hospitals where the work of rehabilitation is being carried on. For some weeks past Mr. Lust has been working on a program with War Department officials. Since the announcement of the proposed plans first appeared in these columns a number of officers have written the Government from exhibitors everywhere, asking to take crippled soldiers and give them employment as operators, etc.

Mr. Lust has volunteered his services for part time to arrange for the installation of necessary equipment and instruction in motion picture machine operation in Walter Reed General Hospital, General Hospital No. 1, at Fort McHenry, Baltimore, Md., and in other hospitals at a later date, to extend the work.

There is no appropriation, however, upon which the Surgeon General's office can draw for funds to carry on this work, and to this end Mr. Lust has invited the projection machine manufacturers to donate machines for this purpose for the duration of the war.

Instruction in these hospitals is under the immediate charge of a chief education officer, who will, according to a letter addressed to him by the War Department, will be that of adviser to these officers relative to whatever pertains to the instruction in motion picture operating. The War Department has expressed its appreciation to Mr. Lust for what he is doing, and has asked him further to furnish the names of expert operators in Class 1A for limited service who may be induced into the army as instructors.

"Hearts of the World" Doubles Up.

So great has been the success of D. W. Griffith's American propaganda play, "Hearts of the World," that the Knickerbocker Theatre, New York City, that the producer is compelled to seek another playhouse to accommodate the demand for tickets. "Hearts of the World," which opened Monday, October 21, "Hearts of the World" will begin a special engagement at the Standard Theatre, Broadway and Ninetieth street, where the up-town playgoers will have an opportunity to see the production over which Mr. Griffith spent eighteen months in the making. The fact that "Hearts of the World," which is now being mounted in New York adds to the interest in the acquiring of a second theatre to take care of the vast audiences that have been attracted by it.

Test War Cameras at Vitagraph Studio.

The Vitagraph studio in Brooklyn is being used as a testing ground for the new battle-line motion picture cameras which the Government is using in war work. Albert E. Smith, president of Vitagraph, has placed at the lieutenant's disposal all the facilities of the Brooklyn plant for use in his work.
Epidemic of Influenza Darkens Chicago Houses

PENING the abatement of Chicago’s epidemic of Spanish influenza every theatre in the city closed its doors Tuesday night, November 15, 1918, to the Chicago City Health Commissioner, John Dill Robertson. The action was taken at the instance of the special emergency commission created to direct defensive measures against the spread of the disease after prolonged deliberation. Peter J. Schaefer of Jones, Linick and Schaefer, participated in the interview.

The result is a condition which reminds older theatrical men of the weeks that followed the Iroquois Theatre fire. Many exhibitors are facing serious financial losses which may amount to bankruptcy. A very few welcomed the closing order as the best possible solution to the losing business to which they were already paying a heavy toll on account of the disease. In almost all cases theatre employees and professionals are suffering severely.

A condition which accepts the commission’s measure cheerfully is evident on the part of the greater number, however, and many are taking advantage of their leisure to work, might and main, for the Liberty. Loan. Bond posters and loan propaganda have replaced announcements of attractions in front of nearly every theatre, and a number are using their electric signs to flash Liberty Loan appeals. Fully half of the exhibitors, Moreover, are continuing their accustomed advertising space in the newspapers with pleas for the purchase of bonds.

The decision of the commission to permit the holding of church services, however, has caused a certain amount of alarm among agents in bond selling. The decision is not, however, the result of the commission’s desire to encourage church attendance, but rather because the average theatre nowadays is far better equipped than the average church with hygienic devices. Motion pictures, furthermore, it is felt, have played a not inconsiderable part in the maintenance of war time morale and in the furtherance of Government propaganda.

The committee scarcely realizes, I think, the far-reaching effects of the step it has taken with regard to the theaters,” Mr. Schaefer says. “It means much to the motion picture industry and theatrical business, and, furthermore, it means a serious diminution in Chicago’s total purchase of Liberty Bonds, since the theatres were the most effective agents, and the commission is disposed to reopen at the earliest possible moment in accordance with its view of the case, however, and we can do no more than hope that the epidemic will be sufficiently lessened in a short time to justify speedy action.”

Film exchanges are making a valiant attempt to retain their staffs, though for the most part at reduced salaries. Pathe and the George Kleine service alone so far have announced an intention of paying full salaries to their employees. A letter from the New York office received Wednesday by F. R. Rogers, of Pathe, carries instruction that salaries are to be maintained at 100 per cent., no matter how long the epidemic continues. With Indiana, Illinois, Michigan, and Iowa theatres closed, activity of most of the exchanges is at a minimum.

The Orpheum and Castle theatres, among others, are putting in the time with redecorating and repairs. Venti-lating systems also are being overhauled in anticipation of a speeded handling of the closing order, and Chicago theatres are likely to be safer than some Chicago homes hereafter as a consequence.

Dr. Robertson is unwilling as yet to set any date for a possible reopening. Such action, he says, depends entirely on the progress of the disease. It is hoped, however, that the order may come within a week.

Chicago Film Division

CHICAGO Film men, oversubscribed their quota for the Fourth Liberty Loan, $50,000, Thursday afternoon, with two days remaining before the end of the drive in which to solicit. Under the leadership of J. L. Friedman of Celebrated Players, chairman of the Division of Films of the Liberty Loan Committee, they reached their quota Wednes-day afternoon, at 5 p.m., and the subscription of $50,000 sent in by George Kleine and his employees Thursday morning brought the total to $1,250,000.

Mr. Kleine’s subscription was the latest exchange for exhibitor, Watterson R. Rothacker and the employees of the Rothacker Film Manufacturing Company bought $10,500 worth of bonds, and several exchanges approached that amount. The American Film Company and its employees subscribed $4,500 to the loan.

Mr. Friedman and his assistants are confident the final day of the drive will see a $2,000,000 subscription to the credit of the trade in Chicago.

Government to Distribute

“Relatives and Sweethearts”

ARRANGEMENTS are complete for the Chicago Herald-Examiner’s “Relatives and Sweethearts” film, which is to carry glimpses of the folks at home to Chicago boys in France. Others are expected to succeed suitably to previous instruction gathered by groups in Grant Park, Saturday, Sunday, and Monday afternoons under the direction of Rex Weber, where camera men from the Rothacker Film Manufacturing Company took the films. In accordance with a telegram received Wednesday, the Committee on Public Information, Division of Films, will undertake the distribution of the film in France. The picture is to be made free of charge to everybody who participates, and following its final showing in France it will be cut and the portions showing the interests of the Liberty Loan and an instruction a week will be left with their proper regiments.

Donnellan of Minneapolis Goes to Chicago for Mutual

SAN DONELLAN, for the past year branch manager for Mutual at Minneapolis, has been appointed manager of Mutual’s Chicago branch, succeeding the late E. H. Duffy. Mr. Donnellan, generally accounted one of the leading exchange men in the entire industry, has had a unique and varied career. His ability, initiative and personality have brought to him a reputation in both the exchange and the production business, and no one present at the meeting of the motion picture business covers a period of less than four years.

He has been a salesman out of the Seattle branch of V. L. S. E., has edited V. L. S. E. “Pals,” was with the Seattle Triangle Exchange, and in Denver put across the “Seven Deadly Sins” for McClure. About a year ago Donnellan decided Mutual and Minneapolis looked like a winning combination.

L. B. Brown, former branch manager for Mutual at Cairo, Ill., and prior to that assistant manager at St. Louis, has been appointed branch manager for Mutual at Kansas City, succeeding I. F. Mantzke. Mr. Mantzke has been appointed branch manager at Minneapolis, succeeding Mr. Donnellan.

Mark Pickford Goes West Again

Mary Pickford spent three days at the Blackstone Hotel here a week ago. She was on her way to New York in the interests of the Liberty Loan and an important contract which she has been making up her mind to sign for some time. A slight illness on her own part and the arrival of her mother on the way to California to see Lottie, who is said to be seriously ill, changed the star’s plans. She left for Los Angeles Wednesday night with her mother.

Nehls Visits Santa Barbara Studios

R. R. Nehls, general manager for the American Film Company left for American’s Santa Barbara studios in California October 17. Exigencies arising from the difficulty of obtaining “extras” at the Santa Barbara studios following the government restriction of such hiring to government employment bureaus, of which there are none south of Los Angeles, made the trip necessary. Nehls has been impressed with the American’s executive and production policies, which have been made as a result of Mr. Nehls’ trip.

Chicago Briefs of the Week

The only theatre in Chicago to remain open under the eye of the city
health commissioner last week was the “Democracy,” owned by Bablan & Katz. They built it after all their other houses were closed for use in the Liberty Loan drive. It makes the tour of the loop every day by truck and from it, various Stars of Monte Carlo, Whiteside and other stars of current productions make their loan appeals. The theatre has been the means of selling thousands of dollars’ worth of bonds since its erection Tuesday.

* * *

Metro’s Screen Classics and program departments have grown respectively to such dimensions that each is to have a manager of its own. M. C. Hughes, formerly of Montreal and Boston will head the program department in Chicago, C. E. Smith of the Chicago exchange will have supervision of the Screen Classics.

* * *

Universal executives and film men in the Chicago offices took advantage of their forced vacation to go fishing. A party of eighteen left the home of L. L. Leserman, general sales manager, Octo-

ber 21, 1918, for a few days’ fishing on Buzzards Bay, Long Island. Mr. Leserman, S. J. Goldman, Morris Hellman and Irving Mack.

* * *

At Tuchman, head of Universal’s sale and purchasing department, stopped in Chicago last week with an eye to installing new efficiency measures. He is making a tour of Universal exchanges for that purpose as a result of the Government’s plea for conservation in production and distribution materials.

* * *

The lobby of the Pastime theatre, 66 West Madison street, has been open all the final week for Liberty Loan meetings. Manager E. J. Barrett reported $3,700 in bonds sold Wednesday, Thursday and Friday in the Pastime lobby with $18,000 for Friday’s sales alone. Four Minute men and songsters from the music publishing houses supplied the patriotic inspiration. Mrs. A. C. Weymouth provided the refreshments. A special concession from the Fuel Administration permitted illumination night and day for the purpose.

* * *

William S. Hart arrived here Saturday morning to help in Chicago’s final drive for its loan quota. He spoke at Mandel Brothers’ department store and at the Hamilton club in the afternoon and at several evening mass meetings.

Mrs. Schley To Be Official Reviewer.

The opportunity to accomplish a service, and do it well, is being used by Mrs. Edna Rovell Schley, who has been connected with the Universal as chief of its reading department, to accept a call from Washington to serve as a member of the board of cinemas review, with the object of eliminating any matter likely to offend allies of the United States and anything that may lead to reversal of the exodus from the houses. It is reported that there will act as a member of the board of cinemas review, with the object of eliminating any matter likely to offend allies of the United States and anything that may lead to reversal of the exodus from the houses. It is reported that Schley is at Coronado taking a much needed vacation. It is understood that Los Angeles will be the headquarters of the board.

The Making of a Sailor
Shown in Illuminating Film

THE families and friends of sailor boys in Greater New York assembled at the Fulton Theatre, on invitation of Lieutenant William Balaban, U. S. N., on Sunday evening, October 20, to witness the presentation of a six-reel subject, entitled “The Making of a Sailor,” produced by the I. B. B. division of the Bureau of Navigation, under the direction of Lieutenant Hawks. The feature lived square up to the high-minded aims and environment of Uncle Sam’s sailor from the time he “signs up” until he becomes a full-fledged and active unit in victory’s marine forces.

Every detail is pictured with impressing reality. The scenes embody all of the drilling and schooling of the recruit, together with sidelights upon preparations that have been made for his well-being and future. By the time he “signs off” for his relatives is provided for in regular transmission to the sailor’s loved ones.

Life in training school is followed by pictures depicting the sailor’s life on shipboard. There are drills and exercises, games and lessons; the routine of work and play being fully demonstrated by fledglings and graduate sailor boys in interesting detail. Lieutenant Hawks has taken his staff of photographers to many locations in Washington, New-port, and on the high seas, and the result has been a wealth of pictures in the photographic division in demonstrating that they “know the ropes” of picture production as well as they do those of the ships they sail.

Numerous singing and dancing specialties were provided incidental to the film showing. These specialists were all drawn from the navy; some from ships and others from the Navy Yard and Ellis Island. The music for the occasion was furnished by the Recruiting Band from the Union Square “bat-tleship”—and a andandy time “was had by all.”

Universal Makes Fuel Picture.

Harry Levey, manager of the industrial department of the Universal, announces the successful completion of the fourth short made for the Fuel Administra-tion Department of the Government. The films are now in Dr. Garfield’s hands, and will shortly be shown under official auspices throughout the nation.

They are intended materially to assist in the conservation of coal by showing the public the cost of careless firing. So entertainingly is the visual appeal treated that it is to be without ostensible preachment.

Among the startling facts brought out are that industrial plants alone have been wasting fifty million tons of coal per year; that homes which used to burn only one hundred years’ old have been reduced to less than 100 per cent. American, derogatory to the Government’s interests or inspired by pro-enemy propagandists. The case of “The Spirit of 76” is the reason for the Government’s establishing the cinema board, it is said. Mrs. Schley is at Coronado taking a Bans “Uncle Tom’s Cabin,”

Fearing Race Disturbance

MANAGER CARSON BRADFORD of the Strand Theatre, Nashville, received an altogether unexpected disappointment just prior to the closing of his local motion picture houses to curb the influenza epidemic when Mayor William Gupton came forward with the announcement that Uncle Tom’s Cabin, which had been exhibited there owing to the danger of inciting race trouble. Despite all protests, the mayor demanded that the picture be stopped, and this was done after it had been shown for three days to large and appreciative houses, which seemed to find no fault with the picture. In explanation of his decision, the mayor said that he did not consider it wise to allow the showing of any play that would tend to intimidate the colored people. After viewing “Uncle Tom’s Cabin,” he said, he became convinced that the production would have such an effect.

Nashville exhibitors have never received what they considered full justice from municipal officials. A reaction of conservatives who dominate things in that city. Their opposition to Sunday pictures, which were proved by vote to be desired by neighborhoods of the theatre-going public, elicited much criticism. The pot is beginning to simmer again, however, and the passing of a few weeks may see a resumption of the fight.

Walter Hiers Engaged by Ince.

Walter Hiers, an actor of character roles and light comedy, has been engaged by D. W. Ince, manager of the Paramount pictures. He will make his first appearance with Dorothy Dalton in a picture to be released about holiday time. Mr. Hiers appeared in "The Mysterious Miss Terry" and also with Jack Pickford in "Seventeen." Hiers was born in 1893, and received his education at Savannah and in Peck-skill. His war experience has been confined to vaudeville, but he has had a rather lengthy career in pictures. Inasmuch as he is in some ways an outcast, he is known for many humorous parts on the "fat boy" order.

Metro to Make Mostly Comedies.

As a relief from the mental burdens of the war Metro has decided to provide the majority of its stars with comedies. Already two plays of this character are being photographed, and others are being prepared by the company’s large staff of scenario writers for other stars. While each play will be a comedy, cheerful in tone and packed with action and wholesome pathos, great care is being taken to select stories widely different in theme.

The first of these, "The Spender," by Bullock and Hering, will now being photographed at Metro’s West Coast studios in Hollywood.

E. S. Flynn, of Minneapolis, formerly of Fox, is now in New York. He says Minneapolis is closed, but St. Paul is open and crowds ‘em in.

Second Lieutenant H. Clark Mooney, who was manager of the Theatre depart-

atre, of Brooklyn, and associated with the Big T., was seen on Broadway in uniform.
ASKS CONGRESS FOR MORE FILM MONEY
War Department Submits Supplemental Appropriation to Cover Expanding Picture Activities

S
UPPLEMENTAL appropriations for the continuance of a number of moving picture activities have been asked of Congress by the War Department, several million dollars having been requested that the picture program of the department might be continued.

The Signal Corps, it was declared at hearings recently held by a House sub-committee in Washington, would require an increase of $631,000, to make up some vital war activity and illustrates how successful results are obtained.

Following the date of the initial release, which will shortly be Greenlighted by Dennis J. Sullivan, manager of domestic distribution, it is expected that one of these pictures will be issued every week.

The direct title of the first of the new series is "When Your Soldier's Hit," it pictorializes the wonderful efficiency of special treatment and field hospital corps, by showing how fast aid detail goes forward behind the fighting line, how wounded men are rescued and taken to the advanced dressing station, then passed on to the field hospital, and finally to a place of safety.

The first exposition of the work of the Field Hospital Corps that has been produced for the screen.

The five succeeding pictures are: "The Bath of Bullets," showing the use of the German gas, "Their Last Round," "AIDS and Hand Grenades," "Wings of Victory," a picturization of the actual progress made in the air war in the United States; "Making the Nation Fit," a Walter Camp exposition of how men and women are reaching physical perfection by war-time training; The lesser-known sister of the side of the great gunnery foundries, where the artillery and munitions for crushing the Hun's are made, and a picture for the cavalry and artillery horses, which still do their bit in the war, despite tractors, trucks and tanks. It is entitled "Horses That Wage War," and has a singularly effective appeal.

Miller to Represent Mayer.

Bernard Miller, who has for the past year been secretary to Carl Laemmle, president of the Universal Film Manufacturing Company, has resigned his position as assistant to the president in the Louis B. Mayer organization, which has just opened offices at 2 West Forty-fifth street, although it was through him that the playpath business but one year, he has proved himself a highly efficient aid an executive of marked ability. He will have virtual charge of the New York office and will be Mr. Mayer's personal representative in New York City. His experience in handling contracts and purchasing playpaths will stand him in good stead in the Mayer organization.

Shipyards Filmed Strong in West.

One of the surprises in the distribution of "Our Bridge of Ships," by the Gene Mayer Film Company, has been the great demand for the picture in the inland Western states. When the Division of Films of the Committee on Public Information, organized for the purpose of promoting and illuminating two-reel picture of the ever-growing activities in American shipyards and the rapid bridging of the Atlantic, such films were supposed the coast cities would be interested to a greater degree than the inland towns. It has been found, however, that while the eastern cities have been strong for the picture, the interest in and around the plains cities and the mountain towns, has been remarkable.

Government Announces Series of Two-Reelers

A SERIES of two-reel pictures, under the general title "For Life and Liberty," is announced by the Division of Films Committee on Public Information. These two-reelers are now in the laboratory and three more are in the hands of the directors and cameramen.

The stories for the series were prepared by Rufus Steels, scenario editor for the Division of Films, and the tire work of preparing the pictures is being done under Government supervision, each picture taking up some vital war activity and illustrates how successful results are obtained.

Following the date of the initial release, which will shortly be Greenlighted by Dennis J. Sullivan, manager of domestic distribution, it is expected that one of these pictures will be issued every week.

The first exposition of the work of the Field Hospital Corps that has been produced for the screen.

The five succeeding pictures are: "The Bath of Bullets," showing the use of the German gas, "Their Last Round," "AIDS and Hand Grenades," "Wings of Victory," a picturization of the actual progress made in the air war in the United States; "Making the Nation Fit," a Walter Camp exposition of how men and women are reaching physical perfection by war-time training; The lesser-known sister of the side of the great gunnery foundries, where the artillery and munitions for crushing the Hun's are made, and a picture for the cavalry and artillery horses, which still do their bit in the war, despite tractors, trucks and tanks. It is entitled "Horses That Wage War," and has a singularly effective appeal.
How Managers Meet the Country-Wide Condition Now Confronts Them

Ralph Ruffner, the hardest hit. For nineteen weeks he had been booming "The House of Hate" serial, and just when he expected to clean up with the last installment he had to close with a single day showing. He took advantage of the wording of the ordinance to keep open until midnight to give all a chance to get out of the climax of the serial, but in his advertising he takes it naturally the closing down. Even before the closing order came he noticed a falling off in the attendance, and he ran three comedy slides to lessen the tension. They may help others.

Old Mother Hubbard went to the cupboard To get her poor dog a stew. For the stew had the Spanish Flu. Little Miss Muffett sat on a tuffet; The tuffet was covered with dew; Along came a spider and sat down beside her, And they both caught the Spanish Flu.

Hark! Hark! the dogs do bark The Flu is coming to town. "We'll close the guns until it goes," said the hilt-th board.

The poetical value is slight, but used on the slide and in advertising they will do to renalize.

The American, in the same town, arranged a demonstration. A. C. Raleigh took inspiration from the statement of the local traditions that the good snowstorm would stop the epidemic. He bought up the local supply of confetti and threw this into the intake, showing by the course of the paper particles how thoroughly the fans reached all parts of the house. The demonstration came too late to avert closing, but it will help in the first few days following the coming epidemic.

He also distributed small throwaways in which he announced that following the course of the disease there would be an epidemic of good pictures, saved up in the interval, and that meanwhile he was going to clean house.

Neither house attacked the order or questioned its wisdom, but the situation cleared, closed for the safety of the public and made the best of a bad situation. It is all anyone can do.

They had prevented a measure first, but if they do not enforce it, they close with a good grace. It won't help any to complain and it assuredly will not have a good after-effect.

Division of Films Departments Merged

Director Charles S. Hart, of the Division of Films, Committee on Public Information, announces that the department of feature films, by the management of which George Bowles has resigned to go to France, and the community section, recently under the direction of Ryerson, has been merged, and will henceforth be conducted as a part of the department of domestic distribution, under the direct supervision of Colonel C. S. Trowbridge, for several months associated with the community section, has been named as manager of the merged departments.

Changes at Lasky Studio.

Through rearrangement of the technical and business management of the Famous Players-Lasky West Coast studio, Milton E. Hoffman, studio general manager, has been relieved of many of the details of production, which have been assumed by Fred Kley, who now becomes studio manager. Mr. Hoffman will have broader scope for the supervision of all work and will act in an advisory capacity to settle adjudicating matters of importance.

Frank E. Woods is now definitely in charge of all phases of cutting, editing, etc., of productions, as supervisor of productions for the West Coast.

Perret Engages Mme. Blache.

Leonce Perret announces that he has secured the services of Mme. Alice Blache to direct a series of pictures under his supervision. Mme. Blache began her career as an assistant to the director with the Gaumont Company when that firm started business in Paris. The first Blache picture for Mr. Perret will be from a scenario written by himself but not yet named.

The star, whose work will be supervised by Mme. Blache will be Dolores Cassinelli.

NOTICE TO THE PUBLIC!

Daring to co-operate with the Local Health Authorities to prevent the spread of "SPANISH INFLUENZA" in Harrisburg and Eldorado, and to safeguard our patrons, and for the protection of this community, we make the following suggestions and requests:

1. Don't attend mass meetings if you are not absolutely necessary.
2. If you are one of the important things in preventing a Russian battle. But what about the people who will attend these things? You be懂得 what you should reserve these for their own use and not for others to attend? This is the best way to avoid possible epidemic.
3. Don't go through church while it is in progress.
4. Don't get inside, but be used. Protect yourself and help to protect others.
5. Have a cold when your friends, as usual, go to see you in the theater. Cannot be prevented. This is the best way to avoid possible epidemic. Others who are more important and others who are not, but if it is not necessary to attend, stay at home.
6. If you are you, and your doctor says you are completely well, if you have been, stay in until the epidemic is over. This is the best way to avoid possible epidemic.

Spanish influenza—What it is and how it should be treated

Spanish influenza is a serious disease, and it is important that everyone should be thoroughly informed about it in order to prevent its spread. The disease is caused by a virus, which is highly contagious. It is characterized by fever, cough, and weakness, and can be transmitted through the air or by contact with infected persons.

Always call a doctor at the first symptoms of the disease. Early treatment is important in preventing complications. Doctors and hospitals are working hard to prevent the spread of the disease, but everyone must do their part to help.

Spanish influenza is a serious disease which can be prevented by proper hygiene and medical care. Everyone should be informed about the disease and take appropriate measures to avoid its spread.

Colosan Amusement Co.,
CASINO ORPHEUM
LUCEDO HARRISBURG

Egyptian Amusement Co.
GRAND GRAND
ELUCEDO HARRISBURG

A Joint Advertisement Designed to Obviate Closing.
SHERRY TO RELEASE THROUGH GENERAL

Merger of Offices Into Those of Older Concern, for Conservation Reasons—Sherry Not Absorbed

TAKING effect forthwith, the William L. Sherry Company has been transferred to the General Film Company in so far as the selling and physical distribution of the product is concerned. The Sherry Service is not absorbed by the General Company, and will retain its identity and home offices as heretofore. The new arrangement was prompted by reasons of conservation.

In accordance with the agreement the branch offices of the Sherry service will be discontinued at once, and will be taken over by the local branches of the General Film Company in fourteen cities outside of New York where the Sherry service has been represented. The State of New York, Northern New Jersey and Western Connecticut will continue to be served with the Sherry program as heretofore from the Sherry home office and exchange at 729 Seventh avenue, New York.

"I am a bit east," said Mr. Sherry, "to give my full time and attention to the quality of the Sherry program, and the efficiency of the Sherry service now that the plant is handled. The program is placed in the hands of a distributing organization that has facilities for handling films.

"By this arrangement a considerable load is taken off my shoulders. Of late, I have been severely hampered in my efforts to give genuine service because of the scarcity of men, able men, to carry on the work. The Sherry branch office has had much demand upon the man power of the nation that men of every kind are scarce everywhere.

"The war has made such demands upon the man power of the nation that men of every kind are scarce everywhere, and I have secured able lieutenants, only to have them called away by the greater call of war. As a consequence of this condition, I have found that much of my time that I should give to the operation of the service has been given over to keeping my organization intact. Hence my arrangement with the General Film Company and its distributing organization, which leaves me free to devote my entire time to the matter of service."

"According to my present plans, I expect to cover the entire territory two or three times a year and meet in person every exhibitor who does or does not use the William L. Sherry Service."

The arrangement with the General Film Company will bring about no change in the present Sherry program, except for the addition of one or two more stars. The present consists of the following contributing producing companies: Frank A. Keene Production, featuring Cathe- rine Calvert; DeLuxe Pictures, featuring Doris Kenyon; Golden West Produc- ing Company, featuring G. M. Ander- son ("Broncho Billy"); Harold J. Binney Productions, featuring Vangie Valentine, and the Burlinghams' Trasac Pictures.

HARRY REICHENBACH BEREAVED

During the past week Harry Reichen- bach, president of the firm of Reichenbach, was bereaved by the death of his father, Charles Reichenbach, and his brother, Fred Reichenbach, who was employed by the Leslie-Judge Corpora- tion. The family has been unable thus far to reach Harry by cable. Mrs. Irving Reichenbach is ill from pneumonia that as yet she has not become forme of her husband’s death. Two other brothers of Mr. Reichenbach are in the service—L. H. with the American Expeditionary Force, now with the 31st Infan- try at Camp Gordon, Atlanta. The remaining brother, Walter, fortunately was in New York at the time, and is making every possible endeavor to com- municate with Harry.

WILLIAM BRANDT SERIOUSLY ILL

William Brandt, one of Brooklyn’s most prominent exhibitors, has been seriously ill from influenza during the past ten days. For three days in the week of October 14 his temperature re- mained at 104, febrile at 100. It was believed that the crisis was passed, and that “Bill” would be able to leave his bed in two weeks.

Goldwyn Will Open Up

Coast Plant November 1

GOLDFYNN made the move last week and transplants its studio activities from New York to Los Angeles. A load of properties and equipment are on the way to Los Angeles, and on November 1 the company will carry on there. The production of the big Goldwyn plant on the outskirts of Los Angeles.

Tom Moore has been at work in the West for too many days. Under the direction of Harry Beaumont, Mr. Moore and his leading woman, Ora Carewe, enacted several scenes of "Go West, Young Man!" thus giving Gold- wyn’s only major star the distinction of being the first to work on the new lot.

Mae Marsh left New York October 19 for the new studio. Her next produc- tion will be the first to be started fol- lowing the completion of the Moore picture. Mabel Normand, who has just completed "A Perfect 36" will follow shortly.

Madge Kennedy has completed "Prim- rose," written for her by Cosimo Hamil- ton, at Fort Lee, and will have a well- earned vacation of several weeks be- fore she goes to the Coast.

Geraldine Farrar, whose fourth Gold- wyn picture is nearing completion at Fort Lee, will not go West until after the closing of the opera and concert season in April.

Hobart Henley and the Rex Beach Company, including Frank McIntyre, whose film "Giant of the Plains" finished earlier than was expected, had several weeks on Mr. Beach’s unpublished story. "Too Fat to Fight," have finished, and Mr. Henley will go to the Coast as soon as he has cut the new pro- duction after which he will leave in late November. Pauline Fred- erick, who is shortly to begin on her Goldwyn starring career, will follow in a fortnight.

Samuel Goldfishh, president of Gold- wyn, does not expect to go until about the middle of November. Administra- tive affairs of the company will keep him in New York until work is well under way at the new studio.

The scenario department, in charge of H. R. Durant, will remain in New York, but the resulting department will be moved to the Coast.

The company’s home office organization, quartered at 16 East Forty-second street, will remain intact in the East. District, however, home office accounting, advertising and publicity will continue to be handled from New York.

Exhibitors Enter Protest on Film Tax Amendment

A LLEGGING that the manufacturers’ association and the exhibitors’ association broke its agreement with the exhibitors’ branch of the same organization in filing a substitute clause for the Manufacturers’ Exhibit Amendment, the Senate Finance Committee calculated to place the burden of the tax film upon exhibitors, the exhibitors’ branch has, through its committee, of which Alfred S. Black is chairman.

The substitute clause complained of reads as follows:

PROPOSED AMENDMENT TO SECTION 900 OF THE CIRCUS:

After the word “producer” in the pre- ceding amendment, insert the word: “producer” in the first line Sec- tion 900. Income Taxes, insert the word “distributor.”

Amend subdivision (5) of Section 900 to read as follows:

(5) On positive motion picture film con- taining pictures or real andMenu, and sold, leased, or licensed to an exhibitor for exhibition purposes, the United States, 5 per cent. of the price collected for such film, so sold, leased, or licensed: said 5 per cent. of the price paid by the exhibitor, vendor, lessee, or licensor, provided, howev- er, that no more than 10 per cent. of the manu- facturer, producer, distributor, or im- porter, carrying on a business, shall in- taining a picture ready for projection shall himself exhibit such positive motion picture film, except that the tax shall be deemed an exhibitor, and said 10 per cent. shall be calculated on the rental value of such positive motion pic- ture film at the time and place where ex- hibited.

Replying to this the exhibitors’ branch enters the following protest:

"We protest against the phraseology of the proposed amendment whereby it places all of said tax upon the exhibitor. We also protest because the words cannot stand the percentage as pro- vided in the present bill, and we earnestly reiterate that the exhibitors would be doubly overburdened as stated. The present form already is too heavy upon the producer. We wish also to call your particular attention to the fact that the manufacturers other than the income tax to which all taxable personal properties. Are, are subject to additional taxation, all the burden of vari- ous taxes being placed upon the exhib- itor.

We believe that all branches of an industry should be treated equitably, and if, after considering our protests, Congress passes the new tax which will tax upon the motion picture industry that said tax be equitably distributed over the different branches of that same business."

A view of the very serious condition the exhibitors of the United States now face is positive. To be sure, in the face of the difficulties, it is difficult to emphasize that excess burden of taxation should be placed on the exhibitors. It is a common experience that much to the great disadvantage of the business of the Government for the reasons heretofore expressed All of all respect will be respectfully submitted on behalf of the exhibitors’ branch of the Na- tional Association of the Motion Picture Industry, the exhibitors’ branch of motion picture theatres of the United States.

Quimet Looks Over New York

L. E. Quimet, of Montreal, was in New York during the week of October 13, in conference with the Pathé Com- pany. During the week he was quite tight during the epidemic, including schools and churches, he reported.
HOW TO CONSERVE FILM AND MACHINE

Vice-President of United Theatre Equipment Advises Exhibitors on Vital Trade Problems

By J. H. HALLBERG

I

T is a fact not generally known that valuable film is injured and its life much shortened by improper method of operation and protection of the film after it has been delivered by the producer and film distributor to the exhibitor, and the following points are worthy of attention.

First. When a film is new and has not been specially treated, such as the ordinary positives are when delivered to the exhibitor in the manufacturer's tin under the name of "green." In explanation of this it may be stated that the emulsion on a new film, while being dry, is still in a semi-plastic state.

Due to this fact, when such film is operated through a projector or moving picture machine, the emulsion retards the film movement and produces a flake deposit upon the sprocket holes and upon the film tension shoes, as well as upon the aperture runners.

A deposit welds itself in spots upon the above mentioned parts, causing an enormous increase in friction, which must be overcome by increasing the power applied for driving the machine so as to maintain proper projection speed.

Strain Elongates Sprocket Holes.

The increase in power applied puts additional strain upon all parts of the moving picture machine, and the same time the increased friction produces an additional strain upon the sprocket holes which are being engaged by the teeth upon the sprockets of the projector. This strain in some instances elongates the sprocket holes, which, on subsequent run of the film, impairs the steadiness of the film and has a serious effect upon the film in the projector.

To overcome this condition processes are available for hardening or treating the "green" film surface, which in a great measure relieves the friction effect.

Another method which may be recommended to overcome the friction incident to the use of "green" film is to apply a set of small wicks, feeding special lubrication to the edges of the film which come in contact with the sprocket teeth and the guides in the projector, while the film is being projected. Such a method has been applied with much success in some of the film censorship exhibition rooms; but when this method of lubrication is used it is, of course, necessary to keep at least advisable, to run the film through a film cleaner before it is put back on the reel and returned to the exchange so as to remove any lubricant remaining upon the emulsion.

First Runs Hard on Film.

It is safe to estimate that 20 per cent. of the wear on the film and upon the machine takes place during the first few runs with "green" film.

Second. A film that has been abused to and worn upon films, whether new or old, and to moving picture machines takes place when overspeeding the machine. This practice is, in the writer's opinion, the cause of more film and machine trouble and introduces more waste than any other fault in the projection of films.

The normal speed of a thousand feet of film is from twelve to fifteen minutes, and when the same length of film is run in from six to ten minutes so as to enable a greater number of exhibitions within a specified time.

The strain upon the mechanism of the projector is more than doubled by such increase of speed, and the strain upon the sprocket holes and the film splices will seriously increase the friction, with consequent damage to the film.

Dowd idlers, rough stripper pins or sprocket teeth, and poorly made film splices may ruin a perfectly good film operating through the machine only once.

The use of damaged reels with sharp edges and which do not run truly are a means of much machine destruction.

Use Judgment in Lubricating.

(i) The lubrication of moving picture machines should be moderate so that a minimum amount of oil will deposit upon the film. In fact, a machine properly lubricated and cleaned will not deposit oil or dust upon the film.

(ii) In many machines in service the filling of the oil reservoirs are either worn out, rough or stuck, due to lack of attention, allowing the delicate emulsion of the film to drag along such surfaces at a high rate of speed, injuring the film.

(iii) In a properly designed, constructed, adjusted and operated projector, a film is practically absolutely safe from fire; but when the film splices are poorly made or when the machine is not properly adjusted and in proper repair, as above referred to, the hazard from fire, the accidental destruction of part or the whole of the film, is likely to follow. A film fire not only ruins a part or the whole of the film, but it also represents a considerable part of the projector.

Therefore it is reasonable to assume that great conservation in both films and machines can be practiced in most instances by very ordinary means suggested above.

Seventh. An observer in the operating or rewinding room of a theatre will in many instances find that the method of handling the film can do much injury to the emulsion.

A continuous steady speed with uniform tension packs the film gently and nicely upon the reel, whereas jerky action and overspeeding in rewinding is likely to do much damage.

In the ordinary theatres rewinding is done by hand, and can be done well and properly with little care, but in the modern theatres rewinding is now done within fireproof enclosures automatically by winders and spoolers by electric motor drive, which method should be recommended wherever possible, as it not only saves the film, but it also conserves man-power, as it saves the labour of the extra labor employed in rewinding.

The better informed operator understands and realizes the importance of the beginning of the film. He has been taught to the maker and distributor of the film.

Eighth. Conservation of carbon electrodes as used in projector lamps is achieved by using what is known as "carbon savers," which

will almost cut through the stock between the perforations. Even a slightly excessive temperature in the projector will cause the perforations and injure the film. Operators should be warned on this point.

(b) A machine with a worn intermittent sprocket may destroy a perfect film by running it through only once.

(c) Worn aperture plates and excessive friction of the film by a damaged or improperly lubricated machine will seriously increase the friction, with consequent damage to the film.

(d) Worn idlers, rough stripper pins or sprocket teeth, and poorly made film splices may ruin a perfectly good film operating through the machine only once.

(e) The use of damaged reels with sharp edges and which do not run truly are a means of much machine destruction.

The conservation of carbon electrodes as used in projector lamps is achieved by using what is known as "carbon savers," which
permit the burning of the carbon with a waste of only about one inch for each twelve minutes, so that the carbon saver will conserve about 60 per cent. of the carbon consumption. Carbon savers cost about $1 each, and two are required for each machine. The life of a carbon saver varies from three to twelve months, depending upon the amount of current used and the care with which the arc is handled.

The National Association of the Motion Picture Industry has already made recommendations to the Fuel Administration, which include the permissible limiting of the amount of current to be used at the electric arc for projection, and the enforcement of the suggestion. The association will be made with the effect of conserving carbon and to increase the life of the arc lamps, lamp houses, condensing lenses, asbestos covered copper cable and copper lugs used for the maintenance of the electric arc.

Annie Russell’s Career Guarantee for Cavell Role

WHEN Richard A. Rowland, president of Metro Pictures Corporation, succeeded in persuading Annie Russell to appear opposite Nurse Edith Cavell in the coming Screen Classics super-feature, “Wilson or the Kaiser?” one of the last of the great stars of the dramatic stage succumbed to the lure of the screen. Miss Russell is English by birth, and she considers her work in “Wilson or the Kaiser?” a patriotic privilege. Her husband, Oswald Yorke, is also English. She has gone overseas to do work in connection with the Y. M. C. A.

Annie Russell’s parents brought her as a child to America, first settling in Canada. It was her eighth birthday that she first appeared on the stage in Montreal, with Rose Eytinge in “Miss Multon.” Her first New York appearance was in Haverly’s juvenile opera company in “H. M. S. Pinafore.”

After a tour in the name part of “Hazel Kirke” (this being her first professional appearance) Miss Russell appeared as a young girl in the title role of “Esmeralda” at the Madison Square Theatre, New York, at the age of seventeen, making a genuine sensation. She then launched on one of the most successful careers it has ever been the privilege of an actress to enjoy. A few of the plays in which she appeared in ingenue roles were “Confusion,” “Pique,” W. S. Gilbert’s “Broken Hearts,” “Sealed Instructions,” “Engaged” and “Captain Swift.” With the production of “The New Woman,” in 1894, she became the leading ingenue roles, then joining Nat Goodwin in “A Gilded Fool,” “David Garrick,” “In Mizzoura” and “Ambition.” The actress created a fortune in “Sue,” to T. E. Peckinpah, and later playing the part in London, also repeating there another of her American successes, “Dangerfield, 95,” a one-act play.

From this time on Miss Russell was constantly before the public in successful plays. Theatregoers in both England and America will watch with interest for Annie Russell’s delineation of Nurse Edith Cavell.

Red Cross Issues Booklet.

In order to give theatre owners a complete understanding of the nature of its film issues and the circumstances under which they are available to the public the American Red Cross Bureau of Pictures has prepared a large edition of booklets. Half of this edition will go to motion picture exhibitors and the other half to Red Cross chapters in the United States. In this way information about the official war work films of the American Red Cross will reach those most directly interested on either side of the distribution. The aim emphasized in this booklet is that of getting the films before the twenty-three million Red Cross members in the United States in the most direct and expeditious manner.

Director W. E. Waddell has incorporated in the booklet synopses, descriptions and reviews of the current war work films, beginning with “The Historical Fourth of July in Paris” and a forecast of other releases now in work.

Gustavus Rogers for Congress

GUSTAVUS A. ROGERS, of Rogers & Rogers, who is quite well known to the motion picture industry, has been nominated as a Democratic candidate for Congress in the Twenty-ninth district of the state of Connecticut, comprising Rensselaer, Saratoga, Washington and Warren counties.

Mr. Rogers has a residence in Warren County, where he spends a considerable portion of the year. He also has an office at Glens Falls, as well as at 66 Broadway in New York, and is connected with several of the industrial enterprises there. Ordinarily the district elects a Republican Congressman, but it is expected that Mr. Rogers will be elected. He has the backing of the national administration, and has been endorsed by the leading Democrats of the nation.

Mr. Rogers will be remembered on account of his activity in the motion picture patents suits and his being for many years the attorney for William Fox and the Fox Film Corporation. A resolution indorsing Mr. Rogers’ candidacy has been adopted by the political committee of the National Association. 

October 20 Attractions

At the New York Theatres

ROALDO.—William Desmond, in the Triangle picture, “The Preacher,” was the screen star at the Rialto the week of October 16. The story is a bill of breezy western humor and is cleverly played by the entire cast. “The Triumph of Transportation,” the Animated Magazine, “The Great Vacuum Robbery” were also shown. The soloist was Lorrie Grimaldi.

Strand.—Charlie Chaplin, in his latest comedy, “Shoulder Arms,” was the leading attraction on the bill at the Strand. Another feature was the Brownie Bill picture, entitled “Shooting Mad.” The fourth Burlingame Scenic Study, “Our War Heroes Arrive in Switzerland,” the Allied War Picture, and Topical Review were included in the program. Jane Holder and Mlle. Michelot were the vocal artists.

Rivers.—“A Woman of Impulse,” a Paramount picture, is being shown by Louis K. Ansperger's play of the same name, with Lina Cavalieri featured, has the place of honor on the Rivoli program. A new Vase Departed scene, starring Marie Doro, the Official War Review and “The Rose of Wolfville” concluded the list of pictures. Alberto Bachmann and Gladys Richmond were on hand.

Eighty-first Street.—First half, Louise Glauin in “A Law Unto Herself”; second half, Fred Stone in “The Goat.”

Knickerbocker.—Griffth’s “Hearts of the World.” Thirty-fourth consecutive week.

Broadway.—“The Yellow Dog.”

Kellette Writes Loan Song

John W. Kellette, assistant director to Kenean Buel, of the Fox Film Corporation, has written a Liberty Loan song that has been accepted by the committee and was sung by several of the units as an aid to the drive. James Donahue, a newspaper man of New Haven, collaborated on the lyric, and “Kells” wrote the melody. The Misses Hazel and Mary Washburne, of Ziefeld Follies, both known to the screen, sang the number and appeared at the Green Room Theatre at Pennsylvania railroad station with Miss Mary Ziefeld on the piano. It is titled, “If You Can’t Go Across with the Doughboys, Oh, Boys, Come Across with the Dough,” and the chorus is as follows:

If you can’t go across with the doughboys, Oh! boys come across with the dough.
If you can’t go across with the dough, Make your dollars deliver the blow.
If you can’t go across every dollar you own, If you can’t go across, then, by heck! Buy a bond for the Liberty Loan.

“Kells” went all over the city handing out manuscript copies as fast as he could write them, and what he’d call an evening’s jaunt would take him from 14th street to 56th and back again to some Loan worker in the swing of the melody.

Kansas Convention Postponed. The Kansas exhibitors’ convention, to be held at Hutchinson, Kan., October 21 and 22, has been postponed on account of the present unsettled conditions.
**Rambles Round Filmtown**

**With WALTER K. HILL**

This Week's Idiotorial.

WITH Webster filled with terse expressions of English, why should we not be idiotic? Contributing to the war-world's non-essentials? There being no echo to answer, we turn at once to Noah's Ark of Woes and find...

Industry.—The quality or habit of attention or devotion to any useful or productive industry, regardless manual or mental; earnest, steady or constant application to business.

Taking its cue from the dictionary, industry has become so generally prevalent that it has finally reached the extent of an epidemic. Despite the skill of the brainiest men the plague maintains a backbone upon the information, pursuit, employment and other synonyms for work save the task of making them in the circulating fixed movable pictures. To the credit of the captains of cameracraft let it be said that they have warded first industrious peoples in these busy war times have succeeded in fighting off the dread plague of industry.

As the M.P. industry swings idly at another understanding scene and the milk of human envy that surges through our lazy carcass curdles with joy that for a time we have become the bourgeons versenkt, because the hated phrase "industry" has been dashed, and has ceased to interest us, is large in itself: in few of the other industries, a list of which we append in the order of their importance and essentiality.

First Industry: Clam Digging and Oyster Gardening. Millions of workers are employed; the result of their efforts gladden the Adam's Apple of still more millions. It is believed the first industry...

Second Industry: Garnering Drift-wood. Lakes and creeks, the two coasts of the... industrious peoples... a stoppage...

Third Industry: Hop Picking and Berrying.—From Texas to Central New York this great industry progresses, the wave of busy-fingered industrialists starting with the advent of the Texas watermelon early in June and resting finally along the Mohawk Valley. Matters in this great industry take a vacation from late in the fall until the plentiful whistle of the whistle. The day is still and there must be a stoppage.

Fourth Industry: Fishing for Fish.—Still anotherMoney is made on the banks of the Seine in the Fifth Ward, Paris, France, this industry has spread until, in fact, it is looked upon as an industry by clam and oyster piring, the search for free stove wood and the nickel. It has been the source of more lies than all the mimeographs in capacity.

Fifth Industry: Here Discussion Enters.—Agriculture, steel and iron, railroad ing, mining, all these industries are enclosed for offers in this class. The best claim four of these occupations have for supremacy is based on continuous performance. There's always something doing on the farm—putting in the crops, taking them out and putting them in again.

---

**Small Wonder That Highbrows Are Making the Pictures**

H ERE'S a digest of the plot that held five reels together in a recent moving picture production: Telling his life story to his physician to whom he gave him to mineral water the hero leaped into the sea presumably to find it. But such was not the case. When the leper leaped into the ocean desire to live itself his desire to get to South Africa with the aid of a tramp schooner.

The leper captured another championship when the owner of a diamond mine died and left to the leaping leper and son some spurious diamonds, with which he decorated his belt. Vengefully the great leper, swimmer and leper, adorned to his belt and gave a belt to the medico who had fed him the poney mineral water.

Now, don't crow You can't have the picture to exhibit in your theatre until some time after November 9.

---

As to whether "enthusiastic clamor over the German peace drive" in Port Washington the man on the next deck who lives there are no "enthusiastic clambers" left—they are all working in munition factories.

**W. K. Architect Now Better Known.**

Betty Blythe's brother-in-law, C. H. Kyson, a well known architect of the Pacific Coast, has been appointed to decorator and scenic expert for the Lasky Company. Mr. Kyson will have charge of sets and see to it that characters and interiors are in keeping with the story being filmed. He is the one who designed Miss Blythe's wedding gown.
**Some Practical Pointers on Announcement Slides**

It is often required to reproduce both reading matter and a photograph on the same slide, as in slide announcements for motion picture theaters. It is usually necessary that any modification, the result being either weak lettering with good reproduction of the photograph, or strong lettering and a faint photograph with clogged up shadows.

In order to obtain accurate tone rendering in the photograph and at the same time get good definition in the line portions, it has been found at the Research Laboratory of the Eastman Kodak Company that either of the following methods will give satisfactory results:

1. Assuming that the photograph and reading matter are arranged on the same card, when copying, use an emulsion similar to that of the Seed 23 plate or Eastman Commercial film, and adjust the exposure and developer so as to obtain good tone reproduction of the photograph, ignoring the letters in the line portions. When dry, block out the photograph portion of the negative with lantern slide or negative varnish, and when dry "cut" or slightly reduce the image with potassium ferrocyanide and hypos, wash thoroughly and then intensify.

If the slide is now printed on an emulsion similar to that of the Seed 23 plate, the shadow detail in the photograph will be retained providing the negative in the first place was given a full exposure.

2. Instead of proceeding as above, the photograph and reading matter may be copied separately, using a process plate for the line work and Eastman Commercial glass for the photograph, adjusting the size of the latter so that it just fits into the space allotted to it on the glass negative. After making a positive from the Eastman Commercial glass negative, a negative is obtained from which a positive can be made, that is, so as to obtain white lettering on a black ground, affix the film to the negative and use this as the master negative.

Film may be affixed to glass by means of a solution of gelatine dissolved in glacial acetic acid. By warming the acid gently it will take up an equal weight of gelatine. If the solution is too thick it should be thinned with a little acetic acid. Apply a little of the cement to the corners of the film, and when tacky press the film into position.

A third method consists in printing the line work on one slide and the photograph on a second slide, the two being bound together face to face, thus eliminating the necessity of a cover glass.

In this case it is better to print by contact in order to insure accurate registration. After setting the reading matter (reversed left to right) and a master negative of the photograph, the size of the latter being such as to leave a clear space on the positive.

In case a quantity of slides are to be made of the same subject the last method is to be preferred.

**Correcting a Misunderstanding.**

Through a misunderstanding it was reported in the trade press recently that the British Government was receiving a large sum from the distribution of "Fighting For Freedom," the serial being released in this country by the Universal Crofton Manufacturing Company. The fact is that the revenue is paid by the Universal Company to the Official Government Pictures, Inc., and not to the British Government.

The British Minister of Information, through its New York office, announces that it has leased the United States rights to "Fighting For Freedom" to the Universal American Company and that the British Government has no financial interest in the earnings of the pictures, although it is deeply interested in the wide distribution of the pictures among the people of the United States.

**World Pictures Retaining Employees.**

During the enforced layoff because of the fact that the company is keeping its office organization intact and at work in order that a resumption of its activities may not suffer through inability to keep the machine properly geared.

The scenario department shows no let-up. Stories, novels and plays are being read and passed upon. Last week Mr. Wm. Kobly, head of the scenario department, and Mr. Kohn an original story, which will be converted into a photoplay for Montagu Love and June Elvidge. Mr. Kohn has just completed his Wood's play which will be produced some time during the present season.

The sales force has been retained as the company cannot afford to lose sight of the idea of retaining its patrons. The losses growing out of the engaging of new talent is such that at least six months' revenue has been lost.

By having at least six months' reserve no loss is incurred in the engaging of new talent.

Having at least six months' reserve, the negatives of the studio in the studio no way affects the release dates on the pictures supplied by the Universal American Company. This holds good for advertising material which has been made months in advance of the required time for its distribution.

**Universal to Feature Local Publicity.**

Universal set into motion last week a new newspaper publicity campaign. The project is directed by Tarkington Baker, a newspaper man of broad experience, who came from Indianapolis to take up the position. The project has been under process of development for the last six months.

It is the purpose to establish intimate relations between the company's exchanges and the local press. All the newspapers of the country hereafter will be served with Universal publicity, largely through the channels of the local branches.

The material will be specially designed to meet the individual style requirements of the various newspapers. It is a typical example of the advertising material which is sent over the country visiting all the exchanges.

**Hampton Del Ruth with Lehman.**

Henry Lehman, vice president and general producer of Sunshine Comedies, Inc., has engaged Hampton Del Ruth, well known in Los Angeles as one of the comedy screen writers and producers. Mr. Del Ruth is busily assisting Mr. Lehman in turning out several excellent scripts, work on which already has been started.

Boone, Iowa, had its first Sunday pictures on September 29, when, despite strenuous opposition, the mayor refused to stop the showing of "Pershing's Crusaders" at the Princess Theatre.

**Mutual Sells Foreign Rights to Sixteen Five-Reelers.**

TWO important foreign trade transactions have been concluded during the last week by James M. Sheldon, president of the Mutual Film Corporation. The rights to sixteen feature-length productions have been sold to the British Isles and South America. Both deals include the productions of the Empire All Star Corporation, which pictures are distributed and controlled by the Mutual Film Corporation.

The sale of the British rights was consummated through Frank S. Phelps, Mr. Sheldon's London agent, and the sale for South America was made through the Hamburg Import Film Company of New York.

There has been a persistent demand from England for the Ann Murdock and Fairbanks feature, as well as an increase in the popularity of these two American stage celebrities in the British Isles. The Empire productions featuring Miss Murdock include "My Fair Girl," "The Beautiful Adventure," "Outcast," "Please Help Emily," and "The Impostor." Virtually every one of these productions has been presented to the speaking stage in London, notably "Outcast" and "The Beautiful Adventure," which scored big successes. "Please Help Emily" was adapted from one of the most recent of Fairbanks successes. "The Beautiful Adventure" is originally from a French farce and "Outcast" had its premiere on the London stage.

The other Frohman plays included in the sale are "The Girl and the Judge," starring Olive Tell; "The Runaway," starring Julia Sanderson; "Her Sister," featuring Miss Tell, and "The Unseen," with Miss Tell. The Goodrich productions which have been sold include "Reputation," "A Daughter of the Islands," "Loved Him Best?", "Her Second Husband," "Queen X," and "American Maid." They are all American motion picture plays, but Miss Goodrich's popularity in London has been built in American plays.

**Fairbanks Writes Another Book.**

Douglas Fairbanks has written another book. The title is "Making Life Worth While." The success of his first book, "Laugh and Live," is responsible for his reputation as an author of a new volume of cheer. It is another message from the man who knows how to keep himself happy and well and is willing to pass on his experience of life. The Sphere Publishing Company over 400,000 copies of "Laugh and Live" were sold in this country.

**Influenza Delays "America's Answer."**

Dennis J. Sullivan, manager of domestic distribution of the Division of Films, Paramount, announces that owing to the epidemic of influenza throughout the country and the fact that in many states the prevalent disease has developed into the closing of the motion picture theatres, the release date of "America's Answer," the U. S. Official War Picture, has been changed from October 28 to November 4. The picture will simply suspend the bookings until the situation has been cleared.
All Five Select Stars Are Continuing Production

There has been no let-up in the production of Select Pictures. All five of Select's stars are at the present in the midst of production, and, therefore, the companies of Clara Kimball Young, Norma Talmadge, Constance Talmadge, Alice Brady and Marion Davies are7busily engaged. As the Select product consists, with the exception of a few specials, only of feature pictures produced by Select's respective stars, the resumption of activities among the theatre of the country will find Select well prepared for the distribution of announced features.

Clara Kimball Young is busy at the Sunset Studio, Hollywood, on "The Road Through the Dark." Maud Radford Warren's clever story of the war. The leading man is Jack Holt. The picture is being directed by Edmund Mortimer.

In the same city Norma Talmadge is busy on her next Select picture, the David Belasco stage success, "The Heart of Wetona." This is an Indian story by George Scarborough. The roles of direction are in the hands of Sidney A. Franklin. Miss Talmadge's leading man again will be Harry Mortimer.

Constance Talmadge's next Select picture, in which she is presented by Pathe, is "A Lady's Name." This is an adaptation by Julia Crawford Ivers from the famous stage play of the same name by Cyril Harcourt. This piece is being directed by Walter Edwards while Miss Talmadge's leading man will be Harrison Ford.

New York City and its environs furnish the background for Alice Brady's forthcoming "In the Hollow of Her Hand," and the one which will follow this, on which Miss Brady is at present working, "In the Hollow of His Hand." Both of these stories have been adapted and directed by Charles Maline. David Powell is Miss Brady's leading man in "In the Hollow of Her Hand," while A. J. Herbert plays the opposite role in "In the Hollow of His Hand."

According to Julius Steger, who is directing Marion Davies in her forthcoming Select picture, "The Belle of New York," a number of the interiors already have been made, while sites are being selected for the exterior shots. Raymond Bloomer will be Miss Davies' leading man. The Palmer role is in the able hands of Christian Rub.

Under the circumstances, and in view of the several productions which each star has ahead of her in her respective Select series, it would be next to impossible to curtail production work and keep abreast with the certain demand for new subjects that will obtain after the releasing ban has been lifted.

Universal Gets Close-Up of President.

Cameramen for the Current Events and American Spirit of the Universal accomplished a feat when they captured a close-up picture of President Wilson marching at the head of the great Liberty Loan parade in New York. They did this in the face of organized preventive measures by the police and in full view of thousands. Some suggestion of what happened is shown in the pictures they got.

The scene opens with a long shot view of the President and his attendants marching toward the camera. These shots are then followed by a close view of the President as he passed by the reviewing stand, and a still closer view of his face as he passed by the reviewing stand, and a still closer view of his face as he waved and flashed his arm toward the camera.
Cromelin Tells Hirsch Why
He Bought “Wives of Men”

IT IS SELDOM a purchaser of a film or a publicist of the Exhibitor to whom he pays his money why he made the purchase. President Paul H. Cromelin, President of the Pioneer Film Corporation, controlling the picture, wrote President Nathan Hirsch, of the latter concern:

“You closed the matter of foreign rights to ‘Wives of Men’ with my company in record time, and I am now going to underscore the reasons. I believe in exporting a film if buyers can advertise well. It is a day of big publicity—advertising is one of the fields in which there has wisely been little time of conservation. The very title, ‘Wives of Men,’ lends itself to big publicity, inasmuch as it is a kind of title that will arouse curiosity, and that is a leading object in any advertising campaign. In every foreign country exhibitors are going in for what we Americans call ‘easy’ advertising, that is, linking a question to the title of the film; in this case, for instance, ‘What Sort of Women Are the Wives of Men?’ etc.

“I also showed interest in your picture because it dealt with practically every class and condition of society, from the richest to the poorest, and gave it an appeal to all classes of audiences, permitting the cinema man to go over every class omitting the ‘high-brows’ of his community. The approval of the New York newspaper critics also impressed me greatly. I have seen the picture myself, when I was able coldly to check up these opinions. Newspaper comments are not so all-unanimous a newspaper comment is very significant.

“More, the concluding reason dovetails with my opening one: Campaign book, photographs, lobby displays and posters are unique, and I call it ‘The Big thing.’ This means much to the people I serve.”

While all of the foreign rights were disposed of promptly, Mr. Cromelin announced that a number of good American states are still available.

Blackton Story Is of “Work or Fight.”

The theme of “Safe for Democracy,” the first animated film ever shown in the country, has been quietly producing since he completed “The Common Cause.” This is Proctor Produce’s patent “Work or Fight” law. It has for its principal large local important shipyards. Anthony Paul Blackton has noticed on that subject around the idea expected to prove a surprise. Commodore Blackton also announced that the “Stand by Democracy” is scheduled for a pre-release run at a popular Broadway house shortly.

The picture is directed by Paul Blackton as “Big Steve, a knight of the road. Ruby de Remer is leading woman, with Helen Ferguson, Ida Darling, Eugene Strong, Gus Alexander, Aubrey Beattie, John C. Wade, John H. Gouldsworth and Sidney D’Albrook in other prominent roles.

Exhibitors’ Supply Install Simplex.

The Exhibitor’s Supply Company, 400 Maller Building, Chicago, Ill., has branches at 157 North Illinois street, Indianapolis, Ind., and 204 Manhattan Building, Milwaukee, Wis., and distributor of the Simplex projectors in the states of Illinois, Indiana and Eastern Wisconsin, has been active in the promotion of Simplex sales.

A few of the important installations include: Fox Theatre, New Bedford, Mass.; Roxy Theatre, St. Louis, Mo.; Andover Theatre, Massachusetts; Vincennes, Ind.; Columbia Theatre, Logansport, Ind.; Arcadia Theatre, Winchestor, Ind.; John Curtin’s Theatre, Rochester, Wis.; Butterfield Theatre, Milwaukee, Wis.; Majestic Theatre, Madison, Wis., and two of the “show houses of the world” company in Chicago.

Anita Stewart Returns in Mayer’s “Virtuous Wives.”

WITH production work complete and the task of assembling and editing well under way, announcement is made to the public by Louis B. Mayer, of Boston, of the release soon of “Virtuous Wives,” first of the special Anita Stewart productions, from the distribution through the First National Exhibitors’ Circuit.

“Virtuous Wives” is said to be notable in two ways. It marks the entry into the production field of one of the industry’s prominent exhibitors and exchange-men and provides the vehicle for Miss Stewart’s return to the screen after an absence of several months.

The production is an adaptation of the new famous story of “Virtuous Wives,” by Owen Johnson, who is recognized by magazine and book publishers as the peer of authors whose biggest and most popular works have been founded on New York society life. The published version of the story first appeared in Cosmopolitan Magazine, in which it ran serially for ten months. Shortly before the last installment was printed it was got out in book form.

Introduced to the American public by a national advertising campaign conducted by the publishers of Cosmopolitan, in which space was used on forty-two thousand newstands, thousands of billboards, and in hundreds of newspapers and nationally circulated magazines, “Virtuous Wives” made its first appearance to the one and one-half million readers of Cosmopolitan heralded as the greatest American fiction story of the year.

Mr. Johnson’s central character, Amy Forrester, the young society girl to whom marriage is only an incident and brief interruption in her endless social pursuits, is said ideally to suit Miss Stewart’s personality and ability to portray roles requiring refinement and delicate shading. Mr. Mayer, whose initial effort as a producer is along lines based on well-defined ideas of his own, is not only prominent nationally as an exhibitor and exchange man, but is probably one of the best known and largest of the theatre and exchange operators in New England.

The firm of Gordon & Mayer, of Boston, is controlled by Mr. Mayer and N. H. Gordon. In addition to owning and operating a circuit of twenty-seven of the largest theatres in New England, including houses in Boston, Worcester, Springfield, Rochester, New London and Hartford, they conduct Boston’s biggest independent film exchange, under the firm name of the Gordon & Mayer Film Service.

For several years, and during the last year particularly, Mr. Mayer has been keenly interested in the producing branch of the industry. The slow but certain change in the demands of theatre patrons for increasingly better quality in the productions they see satisfied him that a new era of greater features was coming. He explained that one positive indication was the comparatively long runs that many of the bigger special productions have had in New England theatres.

Miss Stewart’s leading man in “Virtuous Wives” is Conway Tearle, well known for his work as a score of legitimate stage successes. Hedda Hopper, wife of De Wolf Hopper, portrays the character of Irma Delbarre, a typical member of the feminine branch of the Four Hundred. The part of Rudolph Debarre, “the fray, fumbling thing who finds only in his cup the courage to remonstrate, and then in tones inaudible,” is played by Edwin Arden, who was a master character actor.

William Boyd, another New York stage favorite, who is now rehearsing with one of the forthcoming Shubert productlogues, has the part of Monte Bracken, society’s pet, Captain Mortimer, but recently invalided to America as a British commissioned officer disabled by wounds received at the front and who was before the war a London favorite, plays the part of “Jap” Laracy, pal and confidant of Monte Bracken.

Prominent on the American stage, and several of them well known to the motion picture public through their work as principals in a number of recent special feature productions, are Philip Leach, Harold Gwyn, Virginia Nordon, Katherine Lewis, Lucille Clayton, Owen Williams and Master Thomas Carr.

The direction of the picture was in charge of George P. Gershenson, who is now supervising the assembling, editing and titling. It is expected that he will conclude this work by the first week in November at the latest.
Julia Arthur Sees Herself as Screen Edith Cavell

A PRIVATE showing of Blunkett & Carroll’s production, “The Woman the Germans Shot,” was held last week for the star, Julia Arthur, the director and others connected with the picture. The final cutting and titling of the picture was completed only recently, after several months of constant work.

Director John G. Adolfi declared the picture had more than come up to his expectations, and declared himself thor-

oughly satisfied that it would rank with his best screen productions.

As this picture marked the motion picture debut of Julia Arthur, who appears in the leading role of Edith Cavell, the British Red Cross nurse, the noted star was intensely interested in the showing. She had witnessed from time to time separate scenes of the picture, but seeing it as a whole was a new experience, according to her, and she expressed herself as much surprised by the final result.

“It is very hard for one who is new to motion pictures to realize how anything so connected comes out of the scenes taken in course of production,” she said. “Dur-
ing the making of the picture I had very little confidence in my work or in the picture itself. I realized, of course, that the theme was a tremendous one, and I knew that the screen version of it was excellent, but I could not visualize it as a completed thing. I suppose every actress feels this way after her first screen experience.”

“I am frank to say now that I think the picture is tremendous, and should do a great deal of good. Director Adolfi’s handling is masterful; he has developed to the full all the wonderful possibilities of both the leading character and the story.”

In the cast supporting Miss Arthur are Creighton Hale, George LeGuere, William H. Tooker, J. W. Johnston, Paul Panzer, Joyce Fair, George Majeroni and Sarah Alexander. The scenario is by Anthony Paul Kelly.

Hutchison Makes Dive in “Wolves of Kultur”

At the stage of the scientific development of the photodrama, where marvels are accomplished in showing seemingly difficult and dangerous stunts, a real perilous one without taking is to be truly appreciated by the lovers of romantic sensation. Such feat can be seen in “Trapping the Traitors,” the third episode of the latest Pathé serial success, “Wolves of Kultur,” released the week of October 27. Charles Hutchison as Bob, the hero, makes a dive from the window over a jedge, eight feet in width, and into the water sixty-five feet below.

The serial in the beginning shows the murder by German agents of an old inventor of a wireless torpedo. Alice Grayson, his niece, played by Leah Baird, swears to avenge him, and to recover the plans. She meets with many thrilling adventures, and is rescued from death many times by Bob Moore. As this episode opens, Bob is seen facing detective Bar-

clay’s revolver in the country home of Alice, where she had confined Hartman, the master plotter, who had possession of the plans.

This romantic and patriotic play is meet-

ing with success throughout the country. “It is a bugle call to Americanism,” says Allen Sangree, well-known editor and author.

Garson Pictures Not Yet Slated.

Harry Garson calls attention to the fact that he has made no definite arrangements for marketing or the distribution of the Blanche Sweet pictures, which includes “The Blushed Hour,” already completed, and “The Indomitable Sin,” now in the making and which will be ready for release the early part of November. State-

ments have been made in some of the trade papers and in the daily press which would convey the impression that the Sweet pictures were to be released on the Select program. This is not true. Mr. Garson has had many flattering offers, but will make no decision until his return east to dispose of the matter. This will not be until “The Unpardonable Sin” is finished.

Bloomer and Rub Play in “The Belle of New York”

Julius Steeger, who is directing Marion Davies in her Select picture, “The Belle of New York,” paused long enough in his work at the Jerome Tal-
madge Studio Monday to announce the names of Raymond Bloomer and Christian Rub, leading man and comedian, respec-
tively, of the coming production.

Mr. Bloomer, who is well known both on the speaking stage and screen, will have the part opposite Miss Davies, that of the young and idle spendthrift who is “rescued” by the “belle.” Last spring Mr. Bloomer played the matinee idol in the Shubert production of “The Squab Farm,” which enjoyed a long and prosperous run at the New Bijou Theatre. Previous to this engagement he had appeared in a number of Elesaco productions, including “The Good Little Devil” and “Fair and Rain,” in which he had the leading part. Mr. Bloomer has also played prominent parts in screen productions, the story of which is of which have been with Marguerite Clark.

Christian Rub, the other member of the cast whom Mr. Steeger announced, is among the country’s foremost character actors and comedians, having virtually starred in all the productions at the Irving Place Theatre for the last three years. Mr. Rub first appeared at the Irving Place in small parts, but was soon elevated to important roles. During the last three years he played the lead in all of the plays pro-
duced at this playhouse. Mr. Steeger is enthusiastic over the progress of “The Belle of New York,” and predicts that it will be the greatest triumph of Miss Davies’ career. “The Belle of New York” will be Miss Davies’ next Select picture, and will follow “The Burden of Proof,” which is now being distributed.

“Her Moment” Has Coast Debut.

A highly successful first run engagement of “Her Moment” at Clune’s Auditorium, Los Angeles, during the first week of October is reported by Manager George J. Ekre, of the General Film Exchange in that city. The seven-part drama written by Samuel H. London, featuring Anna Luther, and directed by Frank Beal headed the week’s program. An extensive bill-

board campaign was part of the picture’s debut, and newspaper space was freely used in the advertising. The author, Mr. London, took direct part in the various arrangements, the result being that the production has been aroused to a pitch of anticipation, turned out strongly to see the picture.

The producer, the manager announces that John W. Noble’s drama, “Shame,” with Zena Keefe, has just con-

cluded favorable first-run showing in Los Angeles.

Scenes from “The Better Ole,” Captain Bairnsfather’s Comedy.
Sergeant Bryer Describes Post Exchange Theatres

Division Exchange, Camp Sherman, Chillicothe, Ohio.

Perhaps it would be interesting to announce the opening of something new, something about movie shows down here. We have two belonging to the post exchanges and a Liberty Theatre. The exchanges are operated independently of the Liberty circuit, as they are clearly a local proposition and the profits derived from them go into the company funds of the soldiers.

Both houses have a seating capacity of about 1,400. They are equipped with two Power's GB machines and a Gold Fibre screen. The buildings are large and roomy and the ventilation is excellent.

The program consists of a five or six-reel feature and a two-reel comedy or a news reel and a cartoon comedy. We do not do all of our booking direct with the exchanges in Cincinnati and run the best programs within thirty days of release date.

Our policy is to give the boys the biggest and best subjects obtainable at a standard admission price of ten cents. We change pictures daily and furnish exceptionally good music. There are ten pieces in each orchestra and they are conducted by J. C. Seay, former leader of the Metropolitan theatre orchestra of Cleveland, and Courtney Turney, of the Colonial theatre.

We have built up a large number of steady patrons who attend the shows almost every night. The officers bringing their families regularly. The men enjoy clean dramas and plenty of comedy. They applaud and show a lot of enthusiasm for the picture and laugh heartily when a good comedy is shown. I find that an audience made up of young persons is most difficult to please than one would imagine. They know when a feature is poorly directed and they appreciate one that shows good work on the part of the star and the director.

Doug Fairbanks, William S. Hart and Charlie Chaplin are the biggest favorites, with Douglas Fairbanks, Constance Talmadge, Madge Kennedy, Theda Bara, Clara K. Young and Mary Pickford are among some of the women stars that have a good following.

Captain Graham, of New York, who is in charge of the exchange, has recently appointed me as manager of both houses. Before entering Uncle Sam's service I was special representative for Paramount-Article pictures in the Chicago territory. I have made a large number of friends in that district as well as in Michigan, where I opened that territory for Pathe several years ago.

The flu epidemic, which reached a high stage in camp, has shut us up and we will probably stay closed until there is no more danger of spreading it among our audience.

M. H. BRYER, Sergeant.

Exchange Theatres, Camp Sherman, Ohio

“Dancing Excellent Training for Screen,” Says Tourneur

Dancing is excellent training for screen action, says Director Tourneur, and may, in time, overpower the dramatic stage in filling a part for the dancer. Many are now giving this for dancing requires complete control and flexibility of the muscles. The dancer must be a master of grace, and must be able to control his body to indicate a variety of emotions. Grace of movement is a requisite. The dancer must be a master of dramatic pantomime. Every one of these things are essential elements of screen acting.

“I predicted this idea to the casting of ‘Woman.’ Every feminine member is a dancer. Flore Revelles was a prominent member of the Morgan Dancers. Gloria Goodwin is well known as a modern dancer in vaudeville and in musical comedy. She also danced with the Morgan Dancers and has her own company of classic artists. Ethel Hait’s been in the Century Roof show. Diana Allen is a dancing member of the Zeilfied Follies; Lyon Donaldson and Fair Bines are also dancing members in the Haydens’ Hall of Illusion & Wilk, Inc.

No definite arrangements for its distribution have been made. The few privileged ones who have had an opportunity of seeing the production feel sure that it will make a moment in the history of the screen. The releasing arrangements of this and forthcoming Tourneur productions are in the hands of Hiller & Wilk, Inc.

Douglas Fairbanks.

Duly Tagged as U. S. Mail, Third Class Livestock, Camp Sherman, Ohio, De Hart of the Mail Service.

Many Flashes and Cut-Backs in Newest Petrova Picture

The rather long interval between the issuance of the fourth Petrova picture, entitled “Steal,” resulted upon the arrival of “The Panther Woman,” it is announced, due to the unusual efforts exerted in editing the film and in utilizing the advertising helps for the latter subject. Because of the nature of the story, dealing with the life of a sinister woman, an extended use is made of flashes and cut-backs, and the Petrova executives decided that the greatest amount of suspense could be obtained through the expert use of scissors, and is said that the result has more than justified their hopes as the First National Exhibitors’ Circuit reports it is “the fastest moving Petrova production we have yet seen.”

An interesting publicity campaign has been worked out for this production, and the special service bureau of the Petrova Picture Company has listed the following accessories: Single columns cut, 5x10 photos of star, 3x5 sepia photos, lobby display photos of star 15x20 together with autographed photos, also an artistic and unlabelled poster of white and a special electrical lobby display. In addition a complete list of accessories has been prepared by First National through whose exchanges this picture will be issued.

Twelfth “Hands Up” Episode Thrills.

The twelfth episode of “Hands Up,” Pathe’s Western serial featuring Ruth Roland, and released the week of October 27, is called “The Stranger from the Sea,” and is crowded with thrills, including a sensational scene from a cliff into the water by Echo Delane, the heroine, who goes through the adventure with her cowboy protector, “Two Gun.”

Pathe Releases Historical Picture.

Pathé announces the release on October 13 of an interesting topical reel entitled “Victory’s Triumph,” which praises President Wilson and his War Cabinet, showing the admirable manner in which the Nation’s efforts were directed during the interregnum, which terminated the prosecution of America’s war activities—not only since the day in April, 1917, when he announced the declaration of war against Germany, but showing the preparations which were made prior to that time.

Goldwyn Ready With Rex Beach’s Latest

Rex Beach and Goldwyn have completed a Rex Beach “surprise” production, “Too Fat to Fight,” and announce it for release in November, simultaneously with the inauguration of the financial drive of the Young Men’s Christian Association, the Young Men’s Hebrew Association and the Knights of Columbus. “Too Fat to Fight” is the dramatization of a story to appear in the midwinter issue of a magazine, and reports that the film will feature the activities of the American organizations, including the Salvation Army, that are backing the thru the War Industries in the United States, France and Belgium.

Frank McIntyre is the featured player in the production, which was directed by Horace B. Howard. McIntyre scored a directorial success with his Marine Corps picture, “Flying with the Marines,” directed certain of the military scenes.

One of the great advantages of this production for exhibitors is that it will at once receive the benefit of the hundreds of thousands of dollars worth of advertising and publicity that has been given Goldwyn’s “The Four Horseman of the Apocalypse” and “The Conquering Hero.” A number of localities will set in the daily newspapers of the nation during their drive.

“Whose Little Wife Are You?”

Picture patrons are promised twenty minutes of simon pure hilarity in the Paramount release, “Whose Little Wife Are You?” Charlie Murray, Wayland Trask and Mary Thurman are the featured players. The picture also features many other well-known persons, among them Eva Thatcher, Joseph Baldy Belmont and Alice Lake, and beeps and peeps of everybody in the Sennett roster of comedians appears. Even the redoubtable Ben Turpin and Charlie Loyd have “bits,” as do Vesta Spalding and all the Sennett girls, the famous dog Teddy, and also that ever-popular acte, the clever feline combination of Pug, the

November 2, 1918
Twin Cities Enthusiastically Greet "The Yellow Dog"

The patriotic principles in "The Yellow Dog" have been enthusiastically received in the twin cities—Minneapolis and St. Paul. J. A. Burnquist, Governor of Minnesota, has accepted the position of generalissimo in the state-wide drive on yellow dogism. Secretary of State Julius A. Schmall is acting major general.

In Minneapolis within the Anti- Yellow Dog Clubs, with a membership of over two thousand, have been organized in the public schools. The work of these youngsters has already been noticed. J. Edward Meyers, whose election to the office of Mayor of Minneapolis is practically assured, is the active head of the Minneapolis Clubs with the title of colonel. The city has been divided into sixty school districts, and the clubs of each ten districts are placed under the supervision of a prominent business man who bears the title of "major," and are indirectly connected with the Department of Justice; two colonels and a lieutenant colonel, who is the division organizer and secretary, comprise the general of the colonel staff.

In St. Paul, Commissioner of Education Albert Wunderlich has taken up the Anti- Yellow Dog organization work with considerable enthusiasm. He has followed the Minneapolis idea of dividing the city into districts and appointing major, colonel, lieutenant colonel, and staff.

Four High School principals are working as majors, and Carl Dresher, deputy school commissioner, is titular Anti-Yellow Dog staff.

Commissioner Wunderlich expects to develop a division of three thousand members within a month. Mayor L. C. Hodgson, of St. Paul, a singing patriarch, poet, and enthusiastic boss, worker, is backing the St. Paul Anti-Yellow Dog Campaign.

Plans for the organization of Duluth, Minn., are now under way and a full report of the campaign in that city will be made shortly.

Third Pyramid Production.

The Pyramid Productions, whose first two features, "Inside the Lines" and "The Man of Bronze," starring Lewis Stone, have proved successful beyond the expectations of the producers, now announce a third picture, "The Charm of Naxos," which will soon be ready to put upon the market. Doralaina, star of the production, is also author of the story upon which the picture was based. Dancing, which is part of the daily life of Doralaina, plays a great part in furthering the plot of the story. The heroine finds herself on a cannibal island in the South Seas, where she is taken up by the savage inhabitants of the island, who hail her as their long promised goddess of the sea. Doralaina's success in "The Naulaka" has earned her commendable praise from the critics, and hearty approval from the picture patrons.

Vitagraph Players Work on Blue Ribbon Productions

VITAGRAPH'S production of "The Lion and the Mouse," starring Alice Joyce, will be a most lavish program production. Miss Joyce will be surrounded by a exceptionally strong cast and production has already been started. It will be released on the regular Blue Ribbon program as one of the eight productions in which Miss Joyce is scheduled to appear during the coming year.

Earle Williams, who returned from the Orient after an absence of ten months, has begun work on "A Gentleman of Quality," by Frederick Van Rensselaer Day, under the direction of Wilfrid North. Mr. Williams came East especially to make this picture in Eastern surroundings, and he has with him a popular company, including Anees Ayres and Florence Deshon.

Harry T. Morey, whose "The King of Diamonds" was released last week, is in the midst of work on a Blue Ribbon feature having the tentative title of "Dan Laffouch." He is working under direction of Paul Scardor.

Corinne Griffith is working under direction of Kenneth Webb. She has also been out on location for the better part of two weeks making scenes for a new Blue Ribbon feature, which will bear the title of "The Adventure Shop." The story was written by "Dud" Fisher, creator of "Mutt and Jeff."

Gladyes Leslie, under direction of Joseph Gleason, is almost finished work in "The Beloved Imposter," a quaint drama.

At the Triangle studio Besse Love, under direction of David Smith, is reported to be well advanced in making the picturized version of Grace Livingston Lutt's novel, "The Enchanted Barn," which will be the second of her Blue Ribbon feature releases.

Airplanes Exploit "American's Answer.

Detroit witnessed the most remarkable exploitation of a motion picture in the history of the industry as a preliminary to the opening of "America's Answer," the U. S. Official War Fatur, at the Majestic Theatre, Monday, October 11. Twenty airplanes from Selfridge Field circled over the city, dropping paper pamphlets advertising the film. The unique method of publicity created a sensation.

Keenan Brings His Best to Making of "The Bells"

FRANK KEENAN, though he followed in the footsteps of such an eminent star as Henry Irving, gave to his stage interpretation of Mathias in "The Hells," sufficient artistic, minute, subtle characterization that he created a new life and interest in the play which brought to the British player some new fame. And to the vivid screen version a Pathe extra-selected star photoplay, which will be released the week of October 28, is added subtle atmosphere and a psychological quality in action, lighting and development that were impossible to stage. The feature shows the profoundest appeal was by the sound of a voice which rises from the tortured soul of the murder of hate. In the picture this is a silent play of emotion calling for the supreme art of the player to get it across. Mr. Keenan brings to what he calls in this play the supreme test a long and varied schooling in the drama.

"The Unconquerable Spirit" (Pathe).

"The Unconquerable Spirit," No. 18 of the Official War Review released by Pathe October 28, brings significantly to the British people the declaration of President Wilson that "the Allied Commanders in the field will dictate the terms of an armistice, which can be considered the war is finished the enemy has ceased his atrocities on land and sea." This splendid series of war propaganda, in this, in the opinion and in the right set feeling, gives the beholder a thrill of the unconquerable spirit.

All through these views is expressed the patriotic feeling that the Huns' flight is shown—where he leaves his guns and munitions in his headlong haste, and not to be harrying his rear guard. The camera shows that along the Oise the captured guns and the captive soldiers were poured into the ranks of the Kaiser's retreating hordes.

Eight Reels for "Unpardonable Sin." 

Marshall Nelan, who is directing "Blanche Sweet in "Unpardonable Sin," on the Coast, reports this production rapidly nearing completion. The picture, which is a short one, and which is taken from all reports will be the best thing both star and director have done.

In the cast besides Miss Sweet, who plays Deminy Parece and Alice Parece, are Matt Moore as Nell Wimnors, Wallace Beery as Colonel Klemm, and savvy Alden. The picture will be finished about November 1, and after a private showing to Government officials, will probably he released for a run in one of the New York theatres.

This will be decided by Harry Garson and his associates, who are handling the release, and it will also then be announced as to how the Blanche Sweet pictures are to be released.

"The Common Cause" Sent to Exchanges.

Although the definite date of release for "The Common Cause" has not been fixed the Vitagraph Company, through their officials, to the effect that Mr. Blanton's drama is to be offered going ahead with its plans for an extensive campaign in United States. To date two and a half weeks artists have been engaged in making sketches for the paper and advertising material that is to be supplied to exhibitors.

Advance prints on the production have been shipped to all Vitagraph exchanges, and it will be available for showing to exhibitors this week.
State Rights Department
Conducted by C. S. SEWELL

Hiller & Wilk Handling

TO HIS already lengthy list of serials, beginning with "Lucille Love," Francis Ford has added another, the "Allison Mystery," being handled by Hiller & Wilk, Inc. The title explains the character of the story, which is in fifteen episodes, and featured with Mr. Ford is Mae Gostin and Rosemaryihy. In addition, there is an unusually large cast composed of favorites who have appeared in Mr. Ford's former productions, which are too well known to motion picture audience to necessitate their being enumerated here.

The editing and supervision is in the hands of John H. Welbank, well known scenario writer, while Peter Gerald, who has had considerable experience with Francis Ford in the staging of the mystery elements of his previous productions, is the technical director.

Mr. Ford is now endeavoring in building up big situations in his serials with a pleasingly developed plot, and in the present serial he is said to have done his former efforts in producing novel and mysterious situations. The story of the "Allison Mystery," a jewel of great monetary and sentimental value, as it is held sacred by a number of people, it is called the "Eye of the World." Its first theft is from an Egyptian mummy case; an American woman, who is just as her daughter is being wedded to a wealthy sultan, a seemingly detached hand appears, grasps a revolver and fires a shot which lands in the head of the bridegroom. Among the guests is the famous American detective, Mr. Holbrook. The sultan, having created a soulless creature over which he lost control, is found dead. After that comes all kind of confusion, but many amusing situations have been contrived by the director who is said to have used full dramatic effect in the story, so that many of the wedding guests are under suspicion of the murder.

Dalton Brothers' Exploits

Furnish Subject for Film

PRACTICALLY everyone has heard of the Dalton brothers, who, a number of years ago terrorized Oklahoma, Indian Territory and Kansas by their daring bank and train robberies. Their exploits form the basis for a sensational feature film in six parts, which is being released by the Southern Pacific Film Corporation, 1476 Broadway, New York. Emmett Dalton, who is secretary and general manager of the company, is featured in this production, entitled "Beyond the Law," which is being offered on state rights basis.

This picture is described as a real Western picture, full of appealing human interest and dramatic content, and it is said to prove astonishingly true story before moving pictures were known. The scenario is the work of William Addison Burch, who also wrote the scenarios for "The Fighting Fifty" by Theodore Marston and photographed by Robert A. Ollson. Prominent in the cast, in addition to Mr. Dalton, are Virginia Allison, in the part of young Emmett Dalton's sweetheart, and Harris Gordan, who portrays Dalton as a youth.

Mr. Dalton, who is now a respected and law-abiding citizen, when interviewed, appeared averse to talking about his exploits. He stated, however, that he was not only the leader of his band, but the brains of it, and that, as for the past ten years he had been delivering lectures in various parts of the country on the making of pictures. He started in this work soon after being pardoned by Governor Hoch of Kansas, in 1887, after having served a portion of a life sentence imposed in connection with an exploit in Coffeyville, Kansas, wherein two banks were robbed, and in the melee which followed four civilians as well as four members of the Dalton gang were killed. Concerning two of his brothers, Bob, the leader, and Frank, were killed, while three others of the band were left behind. Concerning the exploits of the Dalton brothers appeared some time ago in the Wide World magazine.

The Southern Feature Film Corporation is composed of North Carolina capitalists, C. A. Turner, of Gastonia, being president, and C. D. Gray, of the same city, vice-president and treasurer, while R. D. Crawford lent his services as general manager of the directors. Mr. Dalton stated that it will be the policy of the company to continue its series of productions in the state rights market, all of which will be real Western stories.

Says Production Curtain

Enhances Value of Reissues

ACCORDING to an official of the W. H. Productions, there has been a period during which many of the companies have temporarily shut down on production. Such a condition, said Mr. Holbrook, is not need, and in this connection they call attention to the fact that their products have continued to be of the number of productions made during the past few years, and that the new productions which will soon be released through independent exchanges represent the pick of the entertainment output. These subjects are released in four new series as follows: Twenty-eight single reel Liberty Keystone Comedies, twenty-eight single-reel Eagle Keystone Comedies, fifteen two-reel Union Kay-Bee Western dramas, and fifteen two-reel Columbia Kay-Bee Western dramas.

Regarding the excellent business that is being enjoyed by the W. H. Productions' reissues many favorable comments are being received from large exhibitors and exchanges throughout the country. K. C. Cropper, of the Bee Hive Film Exchange, has stated, "Aside from the purely conservation values these reissues are certainly a great success. Our exhibitors all over the state are more than satisfied, and from them I gather that their patrons also are."

State Rights Sales

Reported This Week

A RROW Film Corporation reports the acquisition of "The Southpaw" by Playtop Company, St. Louis, for Missouri and Kansas, "The Perfect Model," "Her Affair," a feature of four Allison Lockwood subjects, "My Husband's Friend" and "The Woman's Law"; and to Jack R. Hunt at the Perfect Model for Maryland, Delaware, District of Columbia and Virginia; also "Tune Within," "The Big Storm," Denver, for Utah, Idaho and Montana.

Greiner Distributing Corporation announces that arrangements have been completed for the distribution of the Ford Educational Weekly through the following exchanges: To Peerless Film Service, San Francisco, for California, Nevada and Arizona; to Southwestern Film Corporation, Dallas, for Texas, Arkansas and Oklahoma, and to First National Exhibitors' Circuit for Louisiana and Mississippi.

Suggests "Wives of Men"

As Good Embargo Feature

WITH the releasing and production of new pictures stopped for several weeks, exhibitors throughout the country are taking advantage of the opportunity to show more than ever to state rights attractions, particularly those which can be played for several days. In this connection, the Pioneer Film Corporation invites the attention of theatre managers to its latest attraction, "Wives of Men," a good feature that can be booked for a run, as demonstrated by its two weeks showing in the prominent Broadway theatres in New York.

Says an official of the company: "It can be shown at least once a week for a week or more in most theatres, and even in the smaller theatres it is good for a run of from three to five days. This is a proposition that should be of interest to all theatre managers whose houses are situated more remote and to whom exhibitors put over something big. The feature stars Florence Reed in one of her greatest emotional roles. The story is one of deep and general interest, and the paper and advertising helps available all combine to make a great help to exhibitors at the present time."

Full details as to how and where book- ings for this production can be made will be obtained from the offices of the Pioneer, 130 West Forty-sixth street, New York.

Unusual Cost Appears in "Deadly Sins"

The famous McClure series of "Deadly Sins," now being released in condensed two-part form by the General Film Company, form a series for exhibitors of all classes. The episodes are titled as follows: "Envy," "Pride," "Passion," "Wrath," "Greed," "Sloth" and "The Seventh Sin," but they are not allegories or morality dramas, but have been packed with heart throses, thrills, flashes of comedy and human interest. Each of the stories deals with an entirely different subject and could be presented as separate two-part film attractions, irrespective of their value as a series.

From the point of publicity, the McClure productions have received country-side advertising in several of the leading newspapers. The screen fiction version of the "Deadly Sins" also appeared in periodicals with large circulation.

Added to this is the popularity and reputation of Shirley Mason, the leading figure, together with the large following enjoyed by the five prominent stage stars who appear with her: Ann Murdock, Nancy O'Neil, Holbrook, H. B. Warner and Charlotte Walker.
ESTABLISHES EMERGENCY FILM STATIONS
Northwest Film Trade Board Helps Exhibitors to Secure Pictures if Their Shows Are Delayed in Transit

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

As an effective agent of cooperation between exhibitor and film man the Northwest Film Trade Board has recently been in action and as the result of such action in the Seattle area, a number of films needed for the "April Fool" holiday last week were secured for the boards by the Seattle Film Trade Board. The boards have been very active in the past few weeks and have succeeded in securing a number of films for shows in Seattle, which were not available in the local market.

Early in the month, the boards secured a number of films for the opening of the "April Fool" holiday, which were not available at the time. The films were then shipped to the boards for distribution, and the boards have been busy in distributing them to exhibitors.

The boards have also been active in the distribution of films for the "April Fool" holiday. They have secured a number of films for the holiday, which were not available at the time. The boards have been very active in the past few weeks and have succeeded in securing a number of films for shows in Seattle, which were not available in the local market.

The boards have also been active in the distribution of films for the "April Fool" holiday. They have secured a number of films for the holiday, which were not available at the time. The boards have been very active in the past few weeks and have succeeded in securing a number of films for shows in Seattle, which were not available in the local market.

The boards have also been active in the distribution of films for the "April Fool" holiday. They have secured a number of films for the holiday, which were not available at the time. The boards have been very active in the past few weeks and have succeeded in securing a number of films for shows in Seattle, which were not available in the local market.

The boards have also been active in the distribution of films for the "April Fool" holiday. They have secured a number of films for the holiday, which were not available at the time. The boards have been very active in the past few weeks and have succeeded in securing a number of films for shows in Seattle, which were not available in the local market.

The boards have also been active in the distribution of films for the "April Fool" holiday. They have secured a number of films for the holiday, which were not available at the time. The boards have been very active in the past few weeks and have succeeded in securing a number of films for shows in Seattle, which were not available in the local market.

The boards have also been active in the distribution of films for the "April Fool" holiday. They have secured a number of films for the holiday, which were not available at the time. The boards have been very active in the past few weeks and have succeeded in securing a number of films for shows in Seattle, which were not available in the local market.
Maritime Provinces News
By Alice Fairweather, The Standard, St. John, N.B.

F. G. SPENCER, St. John, has added three more theatres to the list of his holdings. He purchased the interest of Don McCrea in the houses at Campbellton, Dalhousie and Athol. This makes six theatres under Spencer's management. Steve Hurley will manage the new houses.

Reports Big Bookings on "The Still Alibi."
Albert Donan of Superfeatures has just returned from a trip over the territory and reports splendid solid bookings on "The Still Alibi." This play is well known for its prominent cases and the picture is bound to be popular.

Strand Gets Them Coming Early.
A peculiar thing about the movie-going public in Sydney is that, according to Harry Beamson, manager of the new Strand Theatre (J. M. Franklin’s new house), the people of that town do not like to go to the theatre early. They prefer to come about eight o'clock and thus they will have to be educated to starting early and coming to their shows at line-ups at the Strand Theatre, however, show that the public is very willing to learn.

Canadians Like Gerard’s Film.
The Imperial Theatre, St. John, N. B., has had splendid business on "My Four Years in Germany," and the picture has been received with great enthusiasm. It ran for four days and the contract had one more day to run when the Board of Health ordered the theatre closed. A deputation of motion picture men met the Board of Health who showed the picture to the deputies and the contract might not be carried out, but the request was not granted and the managers expressed their willingness to fall in with the orders for the general good.

Brief Items.
Chatham, N.B.—Harry Rich has sold his house, the Palace Theatre, to George Babineau. Mr. Babineau was married recently and went to Montreal on his honeymoon. Business is good in the town of Chatham.

Bathurst, N.B.—J. L. Legere is coming to remodeled Imperial Theatre in Bathurst and is looking for big business this fall. Mr. Legere left recently with his family for a month’s visit to family in Moncton. —Messrs. Torry and Winters are planning to open the Opera House at Moncton. There runs two changes a week, specials the first half week and vaudeville the other days.

Atlanta News Letter
By Linton K. Starr, The Atlanta Journal, Atlanta, Georgia.

Vaudette to Change Its Policy.
THE Vaudette Theatre, which for the past year has operated on a daily basis, has announced that, under the new policy, will change its policy when the closing ban is lifted, according to the announcement of John G. Evins, president of the board of directors of the Theatre. Under the new policy the Vaudette will feature second-run Paramount and Artcraft pictures at a cost of five and ten cents, and standing as the home of the service indicated in that section of the downtown district. The Vaudette is in a suitable career under the Evins management.

The Atlanta Reboobs "America's Answer."
"America's Answer," the official Government war film, which recently played a successful engagement of one week at the Atlanta Theatre, is scheduled for a return presentation at an early date.

BUDGET OF NEWS FROM SAN FRANCISCO

Street Crowds See Liberty Loan Pictures—G. M. Anderson Films Will Be Made at San Mateo

Asher Visits Los Angeles.
E. M. ASHER, head of the film exchange department of the Turner & Duhon Circuit, returned recently from a trip to Los Angeles and completed a deal for the purchase of "Eyes of the World" for the First National Exhibitors’ Circuit. This production is being produced here by J. P. McGoulder and will be known here at prices ranging to one dollar, and will soon be offered in the East. While in the city he attended the talkies, Chaplin, who was found to be hard at work on his third release.

Mary Pickford Spends Days in San Francisco.
Mary Pickford spent a few days in the San Francisco Bay region about the middle of the Liberty Loan drive, and some heavy sales of bonds were made through her efforts. She appeared at Union Square, in the tea room of the California Theatre, at the Imperial and at the Orpheum Theatre, arousing great enthusiasm. While at the California Theatre she raised a picture which was projected in the Cross Clubhouse on lower Market Street. She visited some of the shipyards, and also spent some time at the Oldest City of Oakland, her first visit there since a little girl. Her cameraman, Charles G. Roser, accompanied her on her tour, and, and took moving pictures, which were developed by Raymond A. Duhem and shown at local houses.

Loan Films Projected for Street Crowds.
Through the agency of Herman Wobber, director of the division of films for the exploitation of the Liberty Loan drive in the Twelfth Federal Reserve District, as many of the special films donated by the government, which will be gathered together were shown to street crowds one night recently at the Chronide Building, featuring "America's Answer." The theatre was projected from the Monadnock Building. The exhibition was witnessed by immense crowds.

Anderson Films to Be Made at San Mateo.
According to present plans the Golden West Producing Company will commence work at San Mateo on November 1. The first of November on pictures featuring G. M. Anderson. Jesse J. Robbins will be the director. The films will be distributed through the Porex Exchange. The first of the G. M. Anderson productions will be a combination of T. & D. theatres at Oakland and Sacramento.

Film Concern Incorporates.
Articles of incorporation of the Pacific Coast Film Corporation have been filed at San Francisco, with a capital stock of $50,000, by G. Kane, H. A. Levinson and A. S. Newburgh.

Patriotic Theatre Man.
J. W. Distasio, manager of the Liberty Theatre, San Francisco, who recently threw open his house to the general public without charge when two war pictures, "Let Us Forget" and "The Struggle of the Lusitania," were presented. These pictures appealed to him as being forceful arguments for the Liberty Loan Bonds, and he offered to operate with the Liberty Loan Committee in presenting these free of charge. The committee immediately accepted the proposition, and the showing attracted wide attention.

San Francisco Briefs.
Dave Bostwick, manager of the Universal Exchange at Los Angeles, was a visitor here during the recent stay of John Brandenburg. William J. Citron, manager of the local branch of the United Picture Theatres of America and his assistant, Mike Zar, have taken possession of quarters in the General Film Building. Marion H. Kohn has purchased the rights for seven Pacific Coast states to "Who Is Afraid of the Hun?"

The equipment of the York Theatre on Orleans Street has been removed, and it is doubtful if this house will be re-opened.

The capacity of the Lyricum Theatre on Mission street has been enlarged.

The Fox Film Corporation has installed prefabrication equipment on the premises to permit the making of subjects for exhibitors without delay.

Northern California Happenings.
W. R. Claman, of Orland, Cal., has taken over the Majestic.
Floyd St. John has taken over the theatre at Patterson, Cal., formerly conducted by M. Skinner.
The Strand Theatre at Vallejo, Cal., has been taken over by W. C. Maupin.
James Evans, manager of the Imperial Theatre at Fort Bragg, has taken over the Liberty Theatre at Fort Bragg.

Baltimore News Letter
By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Herndon Edmonds Calls to the Coines.
CALLED for limited service in Uncle Sam’s fighting forces, Herndon Edmonds, popular and well-known by film men in the Baltimore territory, who has for the past eight years been associated with the trade and for six years associated with the Baltimore exchange in Baltimore, reported for duty on Monday, October 14. Mr. Edmonds was called by Maj. Willard, assistant adjutant general, who is moving to the Wunder Wunder, and will probably have complete jurisdiction of the booking and operating of the moving picture shows given at the camp.

Improving Pathe’s Office.
While the moving picture theatres have been closed during the influenza epidemic in Baltimore, the department of the Pathé Company, 210 North Calvert street, where paper, slides and photos are kept, has been kept going. Only a small number of employees, in the presence of Mr. Frederick, who now acts as shipping clerk, booker and cashier. The improvements have continued, and it is expected that they will save them money. Mr. Frederick sold some of the obsolete paper, after discussing the plans with Nat Glasser, the manager of the exchange, gaining $7, and with this money, bought the wood, nailing and paint he needed and went to work. He took down one set of unnecessary shelves, and rearranged the others in sections and compartments, doing his own carpenter work. The sections are for slides, paper and photos and each compartment is numbered, and he which has made out gives the key to the films in each number. “It will save money and time for thePathé Coines Mr. Frederick,” and I can always be certain that no one will take photos and paper and forget to tell me about it, they will never get mixed up. It will also give him a complete check of the stock. Nat Glasser also has been very much in the office.

Miss Gladys Soden Educated.
Concerts in which moving pictures will play a prominent part to aid the men of other nationalities at Camp Meade better understand the cause for which they are fighting are now being arranged for at the camp. Lectures and moving pictures on the home front, as well as dances of the countries represented will be given when the concerts which are arranged will be given.
Presentation of Second Official War Film at the Majestic Impressive and Beautiful Turn thousands Away

By Jacob Smith, 719 Free Press Building, Detroit, Michigan.

SUNDAY, October 13, was a gala day for the premier of "America's Answer," which opened a two-weeks' engagement at the Majestic Theatre, Detroit. It was simply impossible to handle all the people who came to see the presentation of crowded houses throughout the balance of the engagement.

One notable as the picture is its presentation. When the orchestra plays Victor Herbert's "America Fantasia" the lights dimmer and Wilson is unveiled above the proscenium arch. There is an elaborate prelude, its scenes being placed just behind the front line trenches where the Knights of Columbus, Y. M. C. A. and Salvation Army have refreshment stands. Here soldiers, Red Cross and Salvation Army workers take part. The Majestic Trio sing, assisted by a quartet and a large chorus, and it was the biggest modern vision of an old lady knitting while "Just Break the News To Mother" is sung. Throughout the whole arrangement of the house were carried out under the personal direction of M. W. McGee, manager of the house.

Besides the feature, the Majestic is showing a "Happy Hooligan" cartoon (Reedvisionals) and "American at Play" (Ferdon). The formal opening took place Monday night at eight o'clock, there being one premiere engagement. Detroiter A. E. Stecher, manager and staff, Mayor Oscar Marx of Detroit, and many city officials, representatives of theatre and newspaper visitors were in attendance. Raymond S. Harris, of the committee on public information, or the chairmen of the ceremonies, Abner Larned of Detroit, the great patriotic address. Mr. Harris and Manager McGee have arranged for special nights throughout the coming week. There will be a Ford night, Packard night, Shipbuilding night and so on throughout the two weeks.

On Saturday, October 12, preceding the opening, and through the efforts of M. W. McGee and representatives of the United States Signal Corps, a noted aeroplane from Selfridge Flying Field, Mt. Clemens, "aviated" to Detroit and dropped 100,000 leaves over the city. Incidentally, they did all sorts of daring stunts in the air, thrilling several hundred thousand people in all parts of the city. The heralds were performed over the city, and the engagement of "America's Answer" at the Majestic, and urged every man, woman and child to see the picture. McGee and advertising stunt ever known to Detroit and it was the kind of advertising that money could not buy at any price. Think what a flurin in the cinemas where six aeroplanes dropping down advertising circulars for a motion picture theatre.

Caruso Visits the Broadway-Strand.

Caruso gave a recital in Detroit on October 12. A fact of some weeks before he was in Detroit the Broadway-Strand Theatre was showing first-run "My Caruso" and the news of the recital was notified of the attraction he went there Monday afternoon with several of his secretaries. The house was closed and he left the office without in any way making himself known. It wasn't long, however, before the entire first-floor audience knew of his presence, and all eyes were turned that way. After viewing the picture he was taken inside and lay. Right of Columb, managing director of the theatre, who chatted with him for some time. In connection with the presentation of this picture at the Broadway-Strand, Eddie McGloth, the soloist, rendered the Neapolitan and Italian airs that Caruso is famous for—being one of Caruso's favorite songs. Eddie learned it, by the way, from a passenger brought aboard the freighter "Whirlwind Campion on Fox Specials.

Last week Manager M. S. Bailey, of the Fox Exchange, had all his salesmen in Detroit. Each man had a certain territory, instructed to specialize on the big Fox productions, such as the "Big Six," "Queen of the Sea," "Prussian Cur" and "Why America Will Win." The total result has been that scarcely a theatre in any part of the city is now without some Fox bookings.

Meed with Hodkinson Corporation.

C. A. Meed, recently manager of the Regent Theatre, Detroit, and previously with Pathe, Vitagraph and Goldwyn in various parts of the country, has been appointed Detroit special representative for the W. W. Hodkinson Corporation, and is busy planning the building of Paralta in this territory, making his headquarters at the General Film Exchange.

Dennison to Manage Fox at Minneapolis.

D. Leo Dennison, who recently went with Fox, is now branch manager of the Fox Exchange in Minneapolis. He worked with Fox, "Dennie" was manager for General.

Moule to Manage the Washington, Too.

Tom Moule, manager of the Madison Theatre, Cincinnati, has been appointed manager of the Washington Theatre as well by John H. Kunsky. Tom will do the same duties as supervising their management and direction. At the Washington he will be assisted by Mr. Decker, and he will be assisted by Ed. Foley. Mr. Moule formerly managed the Alhambra for Kunsky, since his connection with the Kunsky Enterprises he showed himself to be a real showman and executive, and has been successful in every undertaking.

Charnas Pays a Visit to Detroit.

Harry Charnas, president of the Standard Circuit, is paying a visit to the Detroit visitor on October 12, stopping off on his way from New York. He spent the day at the Fox Exchange, seeing the operation of the Detroit branch. Mr. Charnas recently purchased from $25,000 to $50,000 worth of theatres. The Standard offices have been hard hit in Cleveland and Cincinnati on account of most of the theatres closing in those territories.

Cincinnati News Letter

By Kenneth C. Crain, 207 First National Bank, Cincinnati, Ohio.

No Loan Banks in Cincinnati.

WHILE Cincinnati was "over the top" of her Fourth Liberty Loan quota at the end of the second week largest of any city in the country, the loan of War films, it was a matter of great regret among exhibitors and film men that these pictures could not be shown on the city to enable the surplus over the quota to be as large as possible. As the closing date went into effect at the beginning of the second week of the campaign, however, both the second and third weeks of the filing period proved to be a let down the aid of these special pictures, but without the stimulus and encouragement with them, minute speakers had been given regularly, the theatre. The speed and enthusiasm shown by Mr. Charnas, the famous odd millions so promptly, therefore, was considered more praiseworthy.

Exhibitors Close House During Epidemic. .

Manager and showmen on their own initiative or following the suggestion of the health authorities, have been quite prompt in closing down the inactivity to give their houses a thorough cleaning and airing. The extremely cool weather has kept the theatres being kept rather well closed during that month, but the desirability of such a course is emphasized by the influenza outbreak, and in consequence, many houses have been thrown open and aired from top to bottom. This M. T. McFarland, for example, of the three
big downtown house operated by Manager Libson—the Strand, the Walnut and the Pioneer. These three houses had their regular, fall cleaning a few weeks ago, but during the closed period Mr. Libson and his workmen still put in more thorough cleaning and airing.

Ruth Virginia Libson Dies.

Ruth Virginia Libson, the little four-year-old daughter of Libson, manager of the Walnut, Strand and Family theatres, and a prominent figure in moving picture circles, died last week of brief illness. Mr. and Mrs. Libson have received heartfelt expressions of sympathy from a wide circle of friends.

Labor Films to Be Shown.

The theatres may be closed, but the moving picture film is still on the job doing a generous and effective share of war work. It is primarily perfo-

contrary to what some people have suspected by films showing the importance of labor’s share in the war, and to the fact that thousands of men who by men in factories engaged in Government contracts, will be shown through theatre screens throughout Pennsylvania, New York, and Ohio. Over 600 plants in this immediate vicinity will see the picture, telling how the patriotic interest of the industrial workers and induce them to stick to their jobs and inculcating that they are as much in the war as the men in the trenches.

Incorporates Bennett Theatre Company.

Locates in Philadelphia. Bennett Theatre Company has been incorporated and a capital stock of $10,000, for the purpose of operating a moving picture theatre. B. C. Colwell, chairman, H. H. Sogan, H. H. Farley and S. M. Jeffries are interested.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Film Men Push Loan Despite Influenza.

DESPITE the epidemic of influenza which has temporarily closed the picture business for the present in Philadelphia, great interest has been shown by the exchanges, managers in behalf of the Fourth Liberty Loan. Max Milder, chairman of the exchanges committee, reported last week that subscriptions that $52,450 worth of bonds have already been disposed of by the various managers and their representatives. Mr. Milder, manager of the Paramount and Artcraft Exchange, announced that his employees had already subscribed to the full amount, and there was more coming. Jack Levy, of the Fox Exchange, states that nothing short of surpluses is expected to be his share from his exchange. In fact, the Triangle, World, Masterpiece, General, Select, Peerless, Pathé, Kleine, Sherry and Vita-

Exhibitor Advertisements in Street Cars.

Alexander Boyd, of the Arcadia Theatre, has advertised his theatre generally for the first time in the street cars of Philadelphia. An artistic design displaying the Arcadia Theatre name and date is placed on the car size cards, with sufficient space to allow the announcements of the weekly program to be placed in the writing space. Mr. Murphy, who will have charge of this car advertising, has arranged to have each week’s announcement.

Arranges Patriotic Window Display.

Harry Saunders, of the Swaab Supply House, is credited with having arranged the attractive and patriotic window display along.

FOX LEASES MINNEAPOLIS SHUBERT

With Havelock Reformed and Decorated and Will Install Largest Pipe Organ in the City

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

CONTRACTS were signed recently that the Metropolitan Theatre in Minneapolis will be operated next season as a moving picture house by the Film Booking Office of New York City.

The new lease will give the entire control of the house after the present indefinite run of "Hearts of the World." The Fox Com-
university. The Fox Company is nowthe largest pipe organ in the city. The orchestra pit is to be raised, and a sound board placed back of the players that the volume of sound may be increased. A new organ will be installed and a complete program of interpretative music is to accompany each picture.

Both extra openings have been let for the erection of the Shubert of what will be the largest pipe organ in the city. The orchestra pit is to be raised, and a sound board placed back of the players that the volume of sound may be increased. A new organ will be installed and a complete program of interpretative music is to accompany each picture.

General Crowder Thanks Lochren.

William A. Lochren, manager of the Lochren Slide and Film Corporation, of Cleveland, has expressed his appreciation to Provost Marshal General E. H. Crowder expressing thanks and congratula-

Winona Theatre to Open.

The new Broadway Theatre recently constructed at Winona, Minn., by H. A. Hodges, opened last night. The theatre has a seating capacity of 600. It is finished in gold and red brick, and is modern in design. The interior of the theatre is the Strand at Winona two years ago, and also operated the Dream Theatre in that city. Both of these houses proved money makers.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Manager Frisch Receives a Bonus.

MANAGER M. J. FRISCH is wearing the smile that won’t come off these days since he announced his purchase for August in Universal specials. He was high man among the U. exchanges in the volume of business done on these pictures, which is the reason why he is receiving a bonus this year in Iowa. He received a bonus check of $30 as his prize and a letter of commendation from Universal.

Stolte, Strand’s Manager, Resigns.

A. G. Stolte, for the past year and a half manager of the Strand Theatre, Cedar Rapids, has resigned to go out as agent of the "Home Screen" or the "Kodak Club" playing the Middle West. Stolte has done well at Cedar Rapids and has brought the Strand to its highest point in the last two years.

Peel Sent to Universal in Oklahoma City.

Edgar Peel, for the past five years booker at the Universal office, has been transferred to Oklahoma City in the Universal organization. Mr. Peel is one of the best bookers in the business and Charles Deal, associate booker in the local office, will take charge of all booking with an assistant.

Woold Johns Universal Forees.

J. C. Woolf, of Chicago, who came out to handle the distribution of America’s picture through Pathe, has resigned to accept a position with the Universal office. He will handle specials and Jewel sales in Northern Iowa.

Myers Resigns from Universal.

E. L. Myers, with Mutual in this territory for eight years and for the past six months manager of the Plaza Theatre in Waterloo and in charge of the Plaza Theatre there for E. L. Holscher, has resigned and will prob-

W. L. Myers May Go to California.

W. L. Myers, for several years manager of the Palace in Waterloo and lately in charge of the Plaza Theatre there for E. L. Holscher, has resigned and will prob-

Coleman Goes to A. H. Blank.

W. F. Coleman, assistant manager of the local Paramount office for the last five years, has resigned. C. H. H. Blank of A. H. Blank as office manager and auditor of the Blank exchange in Omaha. He will handle details in the Omaha office and allow C. E. Holah, manager, time to do road work.
TO ENLARGE PATEH'S BOSTON OFFICE
Growth of Business Necessitates Extensive Alterations—Reorganize and Increase Sales Force

By Robert N. Howe, 80 Summer Street, Boston, Mass.

A CCORDING to Manager Stanley Hand the space now occupied by the Boston office of the late exchange is not large enough to handle the business that has been built up in New England, since the exchange has been under his management. Due to this fact extensive alterations are to be made and within a week the office will be double the room to work in that they formerly had.

The office as it is at present is of an oblong shape, Manager Hand's office is in the foreground on the right hand side as you enter the doorway on Isabella street. The office is divided into two sections by a counter which extends the entire length of the room. The right hand side of the counter is vacant, and the side to the left is occupied by the general office force. The second floor consists of the exhibitors' room and the poster department.

When the alterations are completed, Manager Hand's office will occupy the space formerly taken up by the booking department. The elimination of the counter will allow double the working space of the office force formerly had, and the booking office will be removed to the front of the exchange. The exhibitors room and the poster department will remain unchanged.

Manager Hand has reorganized his entire force of salesmen, and has taken on three new men. In the past week, Joseph Mack, well known in film circles of New England as president of the first motion pictures exhibitors' league in Massachusetts, and as former manager of the Hub Theatre, has been assigned to cover Western Massachusetts. Mr. Epstein, another well known to exhibitors of New Hampshire and Vermont, will cover the entire state of Maine. A. M. Hare has been appointed to replace Jack Jennings, who recently joined the navy and who is now stationed at the United States Naval Training Station at Hashington, Mass.

1. E. Jones, a Victim of Influenza.

Members of the film industry and local theatre men were shocked to learn of the death of Prof. Nidham, who has been a member of the Boston Olympic Theatre, who died October 8 of influenza after a week's illness.

Mr. Jones was 35 years old and one of the most popular men connected with local theatrical interests.

Mr. Jones leaves a widow and child. He was a 32d degree Mason and in addition to his connection with the Olympia Theatre was associated with the Gordon-Mayer Film Corporation.

The funeral was held October 10 at his home, 43 Richards street, Brighton, with services to be held on Thursday.

Thomas Spy on Road to Recovery.

Thomas Spy, business manager of the Gordon-Mayer Film Corporation of Boston, who has been ill for the last five weeks, is now on the road to recovery, according to the physician attending him. He has been ill with slow type pneumonia and it is stated later he will be past the danger point. He is expected to be back on the job within a month.

Mutual, Exchange Supervisor Visits Boston.

M. G. Stephenson, general supervisor of the Mutual exchange, was a visitor in Boston last week. He came over to make the changeover of management in the Boston exchange, and to look over the business prospects for the coming year. He served many years as Souther supervisor at New Orleans before his promotion to general supervisor.

Indiana Trade Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

GRAND OPENS WITH GERARD'S FILM.

The GRAND THEATRE, at Bluffton, Ind., which has been closed since April 4, when it was damaged by fire, was reopened October 1 with a three-day exhibition of Griffith pictures, "Four Years in the Wild." Many compliments were received by the management on the attractiveness of the house. The theatre has been entirely remodeled, reconstructed and redecorated and now compares favorably with any of the large theatres in the state. The new projection equipment is one of the most complete in the state. The booth has been completely equipped and the theatre is one of which the management may justly feel proud.

New American Pleases its Patrons.

Hard luck hit the American Theatre, at Terre Haute, Ind., a pretty stiff jolt last week, Friday afternoon, October 4, after having been closed for more than a month for improvement, which was ordered closed because of the influenza epidemic.

On the afternoon and night of the reopening all of the old patrons—and a number of new ones—of the theatre flocked to the place to see what had been done during several weeks of darkness. After the "Oh's" and "Ah's" and "Isn't it pretty" of admiration drawn by the view of the big screen of the newly completed and expensively decorated walls and ceiling, the new chairs and comfortable manner of their arrangement was examined. The audience settled down to enjoy the antics of Mabel Normand in the Goldwyn comedy, "Peck's Bad Girl."

The whole theatre was changed during the closing period and now presents one of the most up-to-date picture theatres in the Middle West. Shannon Katzenbach is the genial manager of the theatre.

To Show "America's Answer" in Evansville.

Arrangements have been completed by a representative of the Mutual Film Corporation, Ind., for an exhibition there about the first part of November of the second production of Mabel Normand, "America's Answer." Otto Behrens, president of the organization of registrants, closed a contract this week with J. G. Cooner, government representative for the picture. The proceeds from the exhibition of the film will be used to furnish the United States Naval office, which has been established at the Boone camp, at Evansville.

Mahan and Reed Open the Paramount.

"The Paramount," the new motion picture theatre that has been established at Kokomo, Ind., in the room formerly occupied by the War Memorial Theatre, will open the season with "The American Way," the new motion picture that Mr. and Mrs. Will Rogers have recently completed.

A. F. Brentlinger, manager of the new Liberty Theatre at Terre Haute, is confined in a hospital at Fort Wayne, Ind., suffering from a slight attack of influenza, which developed recently. Manager Masen of the Orpheum Theatre at Fort Wayne, which is also controlled by the company of which Mr. Brentlinger represents, has assumed the management of the Terre Haute theatre during Mr. Brentlinger's illness.

Kansas City News Letter

By Kansas City News Service, 115 Railroad Exchange, Kansas City, Mo.

INCUNABULAR FILM BUSINESS.

The Spanish influenza epidemic, which has resulted in the closing of all motion picture houses, theatres, schools and churches, has affected any public gathering, has had a very serious effect upon the moving picture industry. Most of the theatres have been temporarily closed for business conditions the past week, but quite a number of picture men have felt the effects of influenza.

Dale P. Hill, Kansas and Oklahoma travel er for the World Film Corporation, is only ill at the hospital with influenza.

The release date on "America's Answer" has been changed at the request of the Government. The former date was October 22.

Eddie Carr, Kansas travel er for the William L. Sherry Service, is ill in Augustus, Kansas, suffering from a slight attack of influenza.

The William J. Sherry service has called a convention of local managers in view of the fact that all picture houses are closed by order of the health boards. Mr. Sherry and the representative of the American Film Company in this territory, died recently from influenza. The contract after an attack of influenza.

Fred Savage, of the De Luxe Theatre, Kansas City, has been ill for days with influenza.

Mantles Goes to Mutual in Minneapolis.

I. F. Mantles, for the past year manager of the Kansas City branch of the Mutual Film Corporation, has been transferred to the Minneapolis office. Minneapolis is Mr. Mantles' home city, and, therefore, the transfer comes as a surprise to friends. Mr. Mantles, who has been acting as assistant manager of the St. Louis Mutual Exchange, is in Kansas City looking over the situation. Mr. Brown has been associated with Mutual since its beginning, and has had wide experience in the game, having held practically every possible office in his eight years of experience.

Theater Ill with Influenza.

Herbert Merk, representative of the Strand Theatre, Salina, Kans., is ill with the influenza.

Many Theatres Install Photoplayers.

Quite a number of moving picture theatres in Kansas City have recently installed American photoplayers. The J. W. Dwyer Equipment House, which has the largest equipment business in the city, has taken the agency for the instrument, and it seems to be rapidly earning favor among the theatres to install photoplayers are: The Elliot

Charlie Chaplin "Shoulder Arrin."
The Hun, when still at peace with us, sought to dynamite, burn and destroy. He sought to terrorize, to use some of the methods which have made his name execrated throughout the world.

With this as a theme there has been made a stirring, thrilling serial of the kind that your patrons will fairly eat up! Book

LEAH BAIRD in
WOLVES OF KULTUR
with SHELDON LEWIS

Produced by WESTERN PHOTOPLAYS Inc.
Written and directed by J. A. GOLDEN

PATHE Distributors
A drum fire of thrills;
A barrage of sensations,
and a walloping, smashing theme

LEAH BAIRD in
WOLVES OF KULTUR
with SHELDON LEWIS

Play it up to the limit!!
Produced by Western Photoplays, Inc.
Written and directed by J.A. Golden.
PATHE Distributors.
Theatre, Twelfth and Walnut; the Linwood Theatre, Thirty-first and Prospect; the Prospect Theatre, Twenty-sixth and Prospect; the Fourth and Gillham Road, and the Benten Theatre, Independence Avenue and Benton Boulevard. In this last-named establishment is the exhibition picture theatre at Junction City, Kan., and at Garden City, Kan., have also adopted that method of solving the music problem.

Hodkinson Officials Visit Kansas City. J. A. Stevenson, assistant manager of the Fox Theatre, who has been in Kansas City this week, was in the local office. From here Mr. Stevenson has called on his New York headquarters. Mr. Sunlight, general manager of the W. W. Hodkinson Entertainments, was in the city and has returned to New York.

Wayne Nightingale Cuff Arrives. Mr. and Mrs. W. C. Cuff, of St. Joseph, Missouri, are the proud parents of a son, born October 27, 1918, which they have given the name of Wayne Nightingale. Mr. Cuff is the proprietor of the Royal Theatre of St. Joseph.

Buffalo News Letter

By Joseph A. McGuire, 216 Carolina Street, Buffalo, N. Y.

Despite Epidemic, Hallenais Push Loan.

Despite the closing of the theatres Buffalo exhibitors have organized a number of units to hold outdoor meetings and attract large audiences, so that audiences which in the past were reached in the theatres regarding the Fourth and Loan. The chief exhibitors, are assisting him: Main and Utica streets, J. Michaelis; Lafayette square, according to street societies, F. J. Sitterly, W. Swartzemeyer, and H. Kohler.

The film exhibitions were conducted as follows: Main Street, the Fine Arts; Lafayette square, the Buffalo Film Exchange.

Film Men Sell $3,700 of Bonds.

The film men and their staffs conducted a successful bond selling campaign at Lafayette square and sold $3,700 worth of bonds. Pictures and vaudeville were used to attract the public.

The campaign was directed by Charles A. Taylor, John M. Sitterly, Samuel Caver, F. O. Hopkins, M. Cohen, T. R. O'Brien, and John S. Barril. Mr. Sitterly also acted as chairman. W. Swartzemeyer and William Kohler.

The film exhibitions were conducted as follows: Main Street, the Fine Arts; Lafayette square, the Buffalo Film Exchange.

Whole of the thievish, Mr. Mogler found that they had rifled and cracked a safe in one of his rooms, and taken $30 in the evening. He has about $2,700 all told.

McKeen Succeeds Thomas at Fox.

George McKeen, formerly manager of the Paramount-Artcraft office, has succeeded D. M. Thomas as manager of the Fox Exchange in St. Louis. Mr. Thomas left the Fox Company recently with the intention of going to New York. Mr. McKeen has been in charge of the Fox Company, opened its beautiful theatre, the Liberty, in St. Louis. This theatre will be in charge of M. Marcus, who came from New York to direct its opening. Mr. Marcus was superseded last week, and is expected to return to the Fox Exchange office.

How Gardiner Syndicate Gets Its Business.

In forwarding the accompanying photograph, T. R. Gardiner, of the Gardiner Syndicate, vouches for the information that it gives one of the reasons why this concern, which he is the general manager, is enjoying a large volume of business. The gentleman to the left is Mr. Gardiner, and he is being assisted by John M. Sitterly, sales manager of the Gardiner Syndicate, while the gentleman who is being thus "induced" to sign a contract is James Wallingford, of Buffalo. Said contract calls for first-runs for the Gaumont serial, "The Hand of Vengeance," of Keith's and the Hippodrome theatres, Buffalo.

Though it has been in business less than six months, having purchased the interests and offices of the Veribest Photoplay Corporation, 47 West Swan street, Buffalo, the Gardiner Syndicate is one of the most successful in giving business. The company is specialized in short subjects, the majority of which are reissues, including Mack Sennett Keystone, Chaplin reissues, Patty Arbuckle reissues, and Shorty Hamilton reissues, as well as Billy West comedies, together with William S. Hart Hearsall feature reissues, and is releasing the new Gaumont serial, "The Hand of Vengeance." On account of the increase in business the Gardiner Syndicate expects within a short time to open a branch office in Albany to serve the Western section, and John Sitterly will be in charge.

EXCHANGE CENTRALIZING IN ST. LOUIS

Plaza Building Now Home of Several Distributing Companies; Structure Taking on Appearance of Film Center.

By Mary Moore, 6035 Kingsbury Boulevard, St. Louis, Mo.

The Plaza Building in St. Louis gives promise of becoming the Film Building in every way. It is the standard Film Company, or the American-Standard, as they call it now, under the direction of Barro, Rock, the chief of the beautiful quarters in the Plaza Building, and, together with the Vitagraph, the Hubbard, and Penmar, has taken charge of marrying the place look like a real film centre. It is understood that a number of the other large exchanges are contemplating similar moves.

Tompres Buys the Duchess Theatre.

The Duchess Theatre on Grand avenue, near the theatre, was sold during the week by Sam Bromley to George Tompres. This theatre should be a good investment, as it is on the grand avenue "white way," within two blocks of Forest Park, and a block from the New Grand Central and Liberty theatres.

Charles Vollmar Resigns.

Charles Vollmar has resigned as manager of the Columbia and Strand theatres, two of the Cella string, and has been succeeded by Mr. David Thomas, who handles the booking and virtually the management of the Park, King and German theatres, has also been asked to leave this week for Bel thresh, where he will manage the Lyric, a vaudeville house.

Thieves Rob Mogler of $2,700.

Joseph Mogler, President of the Exhibitors United, has been named als manager of the Columbia and Strand theatres, two of the Cella string, and has been succeeded by Mr. David Thomas, who handles the booking and virtually the management of the Park, King and German theatres, has also been asked to leave this week for Bel thresh, where he will manage the Lyric, a vaudeville house.

Floyd Lewis Returns to General Film.

Floyd Lewis has returned to the General Film office. He has been there for some time with the United Pictures Theatre Company as manager of the Todlow and the Hudspew Towne Photoplay Company.

To Explain Film Trade Board System.

J. Ray Weinbrenner, counsel for the Film Board of Trade of St. Louis, has been called upon by the exchange managers of that city the system by which the St. Louis Board of Trade sprang into existence and worked out a satisfactory and successful organization. There are plans afoot also for similar organizations in Chicago, Indianapolis, Memphis and Dallas. The Kansas City Board of Trade will probably affiliate with the St. Louis Board at once after its organization.

The St. Louis Board has virtually wiped out "bicycling." In this district, and has done much to rid the game of the obnoxious system of C. O. 15 by parcel post under which certain unscrupulous persons "hooked" a number of the exchanges for freight charges.

Heller Pushing First National Pictures.

Mr. and Mrs. W. C. Cuff, of St. Joseph, Missouri, are the proud parents of a son, born October 27, 1918, which they have given the name of Wayne Nightingale. Mr. Cuff is the proprietor of the Royal Theatre of St. Joseph.
ALLENS TO BUILD ON DANFORTH AVENUE

Permit Granted to Erect Big Theatre on an Important and Growing Toronto Thoroughfare

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ont.

T HE TORONTO city architect has issued a permit to Jule and J. J. Allen for the building of the proposed new theatre on Danforth Avenue, one of the most important and promising thoroughfares in Toronto's coming thoroughfares. According to the permit, the building alone is to cost $250,000.

With the granting of this sanction has come the end of an agitation on the part of interested property owners and numerous exhibitors of Toronto, nearby property owners, the civic property committee, and the city council. As a result of this any other new theatres in Toronto for the remainder of the war. The Ontario Government heard several deputations, who protested against the issuance of a license for the new house, and the property committee of the city decided by a vote of 6 to 3 to memorialize the Ontario Government with the same idea in mind. The situation was followed by several meetings of exhibitors who desired to protect the interests of the three theatres now in operation on Danforth Avenue.

In an interview, T. W. McGarry, a prominent member of the city council, said that the Government had nothing to do with the construction of theatres, and that as long as they are not located in residential districts, the use of amusement places the Government has no option but to grant the license.

The Allen Theatre is owned by Mr. McGarry, "is to regulate the kind of entertainment, electrical appliances, exits and entrances.

At its meeting on October 9, the Toronto City Council refused to oppose the erection of this new theatre in Toronto, a day or two later the city architect granted the permit for the new theatre.

This theatre will be situated near an important intersection and traffic at this point is known over the north and north-westerly directions of the city. A main thoroughfare which will connect with the new theatre, is being built, the two streets one long, artery of traffic across the northern part of the city.

Two Toronto Film Men Die of Influenza.

Up to Saturday, October 12, two deaths from influenza were reported in Toronto. The cause of death is influenza. Among the first two, one of the men was Edward M. J. Allen, manager of the Allen Theatre, and the other was Edward M. J. Allen, manager of the Dreamland Theatre, Edmonton, Alberta. The former has been the proposed area of the new theatre for several months, and the other was a victim of the disease in the past. The Allen Theatre has been closed for six weeks, and the Dreamland Theatre has been closed for two weeks. The two theatres are owned by the same company, which has other theatres in Toronto and other cities.

The New Allen Theatre, 5925 Sherbrook street, Montreal, includes two Power's Model 6-B motor drive projection machines, one a 600-watt, the other a 1200-watt, and an Acme Gold fibre screen and Speer carbons.

The theatre seats 1106, all on the main floor and there are about 150 chairs in the loge boxes, which are located at the rear of the theatre. A panelled glass wind screen protects the patrons from draughts from the door of the theatre. Ventilation is by means of a large fan in the roof. A heavy wine-colored curtain, with gold trimmings, hides the screen when not in use.

The theatre was closed on the following day, owing to a notification from the authorities to close all theatres. Afternoon prices will be 10 cents and 15 cents, with war tax included. War tax will be 25 cents, war tax included, with the loge seats 50 cents. There will be no Sunday shows, although it is the usual practice of Montreal theatre to operate on Sundays.

The Rosedale Theatre Will Save Coal.

The Rosedale Theatre, 593 Yonge street, Toronto, has been closed for two weeks, with a definite announcement in local newspapers that it has arranged to open on November 1st. The theatre is being run by the manager of the theatre, who is the manager of the past winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

Permissions granted to erect and operate show houses in Mississauga, and in the Toronto area.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.

The manager declares that the consumption of hard coal this winter will be kept down to a minimum, using the soft coal used last winter, and that the house will be heated mainly with wood and soft coal. The theatre is one of the oldest theatres in Toronto.
Critical Reviews and Comments
Concerning Current Productions

"SHOULDER ARMS"
Charley Chaplin in His Second Million-Dollar Comedy Exceeds Himself in Originality and Effectiveness.
Reviewed by Walter K. Hill.

CHAPLIN has lined the clouds of war with silver festoonings of laughter and color. "Shoulder Arms," the new comedy, is another triumph of Chaplin, the movie maker, who will be remembered when the "dog," "slog," and the "dervish" episodes are forgotten. Comedy becomes a classic art form as Chaplin employs his massive and inspired stage production in this newest Chaplin—there is as much skill and inventiveness in the conception and execution of this film as there are in the development of intense dramatic elements in photoplaying.

Chaplin is divided into twelve "zones," and every episode is worked out to the last ounce of its comedy possibilities. From Chaplin's trench, in the hands of a drill sergeant, Chaplin passes to his bunk post-haste, and there develops a routine of comical situations that would make a dyspeptic discard his pep-sin. When Chaplin comes out of the trenches and affects a triumphant capture new drolleries develop, with the Hun-villains, who are the victims of Chaplin's inventive genius.

Next there is dangerous work to be done, and Chaplin, to his immensely humorous discomfort, is selected from a squad of hundred per cent volunteers. He goes into enemy territory on scout duty, and we find him now disguised as a st bump, with his arms serving as gueeful instruments of defense and attack—the lively branches of a dead tree trunk. Flirtis is dealt with severely in surprise attacks, and when a fat Bug takes up the chase, Chaplin shows how cleverly he is camouflaged.

There is a chase through a thickly treed bit of forest. Chaplin zig-zags to escape the shots fired at him by the pursuing Hun. While the spectator searches for Chaplin in one scene, even with the Hun to help hunt, the comedian is so well disguised that there is much surprise when he jumps down from a stump in the foreground and discloses himself to view. This "chase" feature embodies a succession of continuous laughs.

Ultimately captured, Chaplin makes a valiant effort to escape. It is the Irishman's fee to exactness: "When you put your finger on him he is not there!" This, indeed, is a phrase emerging with comic significance in the case. As Chaplin goes on with his wild cavortings the scene cuts into a ruined house, shell-shot, with a defenseless heroine war-shocked and in pitiable distress. Chaplin becomes a hero, thwarting the Boche at a dozen turns in the comedy adventure.

There is no end of fun in this devastated cottage, and when all of the laughs have been written out of the situation the scene changes to German headquarters, where the Kaiser, the Crown Prince and Bernberg are expected. Chaplin, as he has rescued a girl he has rescued from the Hun in the wrecked shack have considerable fun with the ordinary soldier, and when the "Chief Highest & Co." arrive the Kaiser and his kind get plenty of bruising, to be finally chased with Chaplin rolling in the hour of the automobile right into the Allies' camp with its load of Hunzollers.

In all this Chaplin never stoops to a single vulgar act. Right at the finish he plants a sturdy kick right where everybody in the audience will want to extend their own compliments—and so, despite opportunity, Chaplin restrains his favorite method of comedy impulse until the right time and place. Chaplin has never done anything in such artistic low-comedy cleverness as "Shoulder Arms." It is a comedy classic.

It is worthy of remark more than incidentally that Chaplin, brother and manager of the star, works all through the film as Charley's first aid and comedy assistant. Syd proved that Charley is right in his earlier claims that of the two brothers Syd was not such a bad cut-up after all. Syd is Charlie's "bunkie" and pal all through the new comedy, and contributes in no small degree to the results.

"THE IRON TEST" - First Two Episodes of Latest Vitagraph Serial Promise Plenty of Excitement.
Reviewed by Edward Weitzel.

IRCS is life the background against which the deeds of daring in the new adventures of "The Iron Test" is shown. Like all the other continued week next week stories produced by this company it is written by Albert E. Smith and Cyrus Townsend Brady, and has the same jump-and-zinger situations and appeal to the seasoned taste of the continued serial film. Constructed to supply the needs of the spectator who craves the type of "original," "touching," "funny," "sensational" type of" the old man who is mad at his mental, "The Iron Test" starts off on the dead run, and the heroine and her sweetheart receive quick assurance that the villains of the plot are going to serve their deadly deeds red hot and searing. No frequent cutting of the style of the man who writes the subtleties.

In Antonio Moreno and Carol Holloway the sheriff appears two actors whose acting ability of nerve will never fail them. This important point being satisfactorily settled, it is next in order to state that both leading members of the cast are uncommonly adroit at the kind of action required. As Bert Forde, a nervey young chap, who is thrown suddenly on his own resources, and joins a circus as a rough-rider and ex-auto-racing hot shot. In his acting he gives his likeable personality and knowledge of screen art into full play. Carol Holloway as Felicia Bennett, the young girl, who is the lady rider of the show, shares honors and dangers with her costar.

The first episode is called "The Ring of Fire." Bert's cousin is the chief villain leading the girls who have been blackmailed by his father has just died and left ten millions. If Bert is out of the way this money will come into his hands. With this incentive the cousin bends all his energy to invent some sure method of death for his cousin's fortune. Bert, his cousin, and Edith, who are traveling in a covered wagon, are sent at headlong speed toward a desert cliff, 400 feet high. A character know as the Red Mask adds mystery to the story.

"WHEN DO WE EAT?" - Paramount Presents Edna Bennett in a Comedy by Gardner Sullivan.

Reviewed by Louise Reven Harrison.

TITLE has nothing to do with the story except as a starting point. The theme revolves around the exaggerated type—the real ones are funnier—are playing in "Uncle Tom's Cabin." Miss Bennett is in the cast, and very hungry, when the action begins. She escapes, enters the car of a freight train, sleeps there on some straw, wakes in the morning, and is so starved that she jumps the train. She rolls down an embankment uninjured, and makes for a farm. The action now begins farcical, some very theatrical farmers, not the real kind, chasing the girl about, and eventually arresting her. A Keystone marshall takes her to a fare-jail, and all this is very stupid. She is released for no reason, and becomes a member of the household of an old lady who keeps boarders. In this household are two crooks waiting to rob the village bank and its young and innocent cashier. The crooks are operating under a Chicago leader known as Tenderfoot. When Mr. Sullivan devised the elements of a very clever comedy.

To rob the bank there is to appear an expert at opening safe combinations known as "Velvet Mary." The girl's nerves, however, realizing that she will only make herself known to them by indirect means. After the director of the police force, Mr. Tenderfoot, is sent to the detective "direction" as the gifted playwright it would have developed along more enterprising lines. The theme is a very negative one, but I believe that the hungry little actress is...
"Velve Mars" by entirely natural means, and a healthy and homely baby. Where there is theatrical exaggeration, artificiality and no revelation of human nature, the audience is in the wrong direction, but there is a good laugh or two in the final courtroom between the young couple. The first exhibition of Samuel Bennett, some redeeming glimpses of true humor which operate as a saving grace and may put the play over.

"LAFAYETTE, WE COME!"

Leonard, "Lafayette, We Come!" in these times of melodramatic "Kaiser" killings on the screen. Perret has capitalized on America's bloodthirsty passion upon the glorification of Franco-American unity of purpose and spirit. He has accomplished his purpose, made all the more compelling through the omission of the slam-bang assault upon Kaiserism that has been exploited so generally in earlier propaganda features.

In making this war picture Perret has pictured war just enough to carry the point, and so deftly has he turned the scenario into a clever satire, that the pernicious and propaganda in "Lafayette, We Come!" as there is in the more glamorous screen "Paris, Back to War," is at the hands of the moving picture industry in many other phases of the screen war.

The production is elaborate in detail. There are some extremely ornate settings, and what there is seen is well-developed by skilful direction. While the plot is rather slight, it is direct, and well-arranged. With the presentation of the heroic lead, and Dolores Cassinelli is adequate to the requirements of a role that excites little save fleeting vistas of her attractive personality. She is a pretty girl, and pleasing in method and manner. "Lafayette, We Come!" is sure to please the average run of picture audiences, and its purpose in more closely identifying the official relation appears, are increasingly advancing in the spirit of friendship between the two great Republics.

As a new side light on the war the Leonce Perret production will be hailed with as a commercial exploitaition. It should prove a profitable investment for exhibitors.

"EVERYBODY'S GIRL"

Vitagraph Production of O. Henry Story with Alice Joyce Will Make Many Gamers

Reviewed by Edward Weitzel.

SOUTH AMERICA and the Far West were favorite fields for character and scenic effects in the days when his best stories are about New York and the people that are continually striving for the next position. "Everybody's Girl," produced by the Vitagraph, with Alice Joyce as the heroine, is a story of a country girl, having a bully of a romance, but it turns the light of O. Henry's sympathetic soul upon her, and shows a happy life that explains why so many young girls drift away from home influences when forced to live in the city and meet their men friends on the streets.

Florence is a pretty, healthy-minded young girl growing up in Brick Dust Row with her friend Ella, and goes out and sits in the park when she is forced to do the same thing. The parlor of their rooming house has been sublet, and the young people are forced to do the same thing. Both girls have picked up chance acquaintances and gone to the theater with them without being paid for it by for fun. One day, on a Coney Island boat, Florence starts a flirtation with a wealthy young chap who turns out to be the owner of Brick Dust Row. Their romance ends happily, but Florence almost loses him when she confesses her chance acquaintance. He is finally made to see that it is mostly his fault in giving the lodgers the use of the parlor.

There are other characters and incidents in this story that are plotted naturally. The doings of Bill, a gang leader, who is saved from the police by Florence, and the story of the husband of Ella, are among the most interesting features. With the exception of an entirely unembarrassed, badly done fire escape on the boat the picture is expertly produced.

It is interesting to note how easy it is to believe in the character of Florence, and that the young millionaire has not done a rash act that would have served only to improve the wretchedness of which any actress might be proud. May Hopkins as Ella, Walter McGrail as Bill, and, of course, as Bill, are the principal members of a uniformly competent support.

"SNOBs."


Reviewed by Edward Weitzel.

PRODUCED three years ago by Jesse L. Lasky and now reissued on the Vitagraph screen, "Snobs," is a part screen comedy taken from the stage play of the same name, again reveals it as a fairly good scenario that is not a� American love of a title. None of the situations need be given any serious thought. "Snobs" is, in fact, an easy play for parts. The leading actress, who plays the man in the play, plays the milkman who becomes an English Duke in the spirit of the French film. For an American audience, this scenario so appeals to the girl that she accepts her first suitor.

Walter McGrail plays Edward Andrews. The character lacks the winning qualities of the wide-awake young Irishman, but it is not without considerável sympathy for him, and acts with his customary earnestness and finish. Casson Ferguson is easy and amusing as Rudder, and Wanda Hawley's good looks explain much of the rivalry for the hand of Frances. C. H. Goltzart as Frank Ray- mond, little George Stone as John Ray- mond and Edythe Chapman as grandma are all excellent, and make the play direct and pleasant with his usual skill.

"HER FIRST MISTAKE!"

M. Sennett Force of Unusual Features—Babies, Dogs and Cheekers Rival Grow-ups.

Reviewed by Louis Reeves Harrison.

A UNUSUAL in many respects, "Her First Mistake!" is chiefly remarkable for being the most amusing vehicle ever shown on the screen. This is a doubtful compliment, for vehicles are never amusing, and this one is particularly a fizzle. As a primitive, a baby furnishing some astonishing comedy stuff, a big dog and some little dogs, and almost neck and neck, is a game-cock with a spirited interpretation of the fighting spirit of the time is in him. Louise Fazenda and Chester Conklin are as good as usual, but they and the other cast, a combined parents and remarkable baby, the funniest little tot of his age ever seen in moving pictures. The face is one big laugh.

"THE GYPSY TRAIL"

Second Bryant Washburn Paramount Re- lease Utilizes Prominent Stage Success.

Reviewed by R. H. Housman's admirable stage play, "The Gypsy Trail," with its theme of old romance and finely written dialogue, has been turned in scenario form by Julia Crawford Ivers, and produced by Bryant Wash- burn as the featured picture. A screen version departs widely from the original. In every way in which it is the better story, and judging the screen version solely on its own merits, a just verdict can be pronounced on its production with many entertaining qualities.

Two chaps are in love with the same girl, but the second know of the young one's errant son of wealth, whose want of anything approaching cave man dash is very much against him. The other suitor is a breezy young reporter who is hired by his rival to assist in an elopement, when their vessel accidentally sinks, his lady love, with his grandmother as a chapera, Michael Rudder, the reporter, and, and, as a result of this accidental elopement, so appeals to the girl that she accepts her first suitor.

Walter McGrail plays Edward Andrews. The character lacks the winning qualities of the wide-awake young Irishman, but it is not without considerable sympathy for him, and acts with his customary earnestness and finish. Casson Ferguson is easy and amusing as Rudder, and Wanda Hawley's good looks explain much of the rivalry for the hand of Frances. C. H. Goltzart as Frank Raymond, little George Stone as John Raymond and Edythe Chapman as grandma are all excellent, and make the play direct and pleasant with his usual skill.

"THE MOVING PICTURE WORLD" November 2, 1918
COMMENTS

General Film Company

RAMBLE IN ASPHARTIA (Broadway).—Robert Harron and Anna Q. Nilsson in this story of very mild interest, depicting the wandering away of a young husband under the influence of a little girl. LITTLE MISS GROWN-UP (Oakdale).—This in five-feature little Gloria Joy appears as a child who has murdered her own mother. The action is slight and not altogether consistent. However, the acting of the little star will be found pleasing. WANTED, A BROTHER (Oakdale).—This is the last number of the Oakdale serial. It is the story of little Miss Gloria Joy, who does excellent work. There is plenty of heart interest in this offering, the work of the diminutive star is excellent. Altogether it is a pleasing example of her work.

Famous Players-Lasky Corporation

THE GYPSY TRAIL (Paramount).—Robert Housum's stage play furnished the scenario for this five-reel picture in which Bryant Washburn is starred. It is the second Washburn release under his Paramount contract. This is an amusing picture. It is reviewed at length on another page of this issue.

A DAUGHTER OF THE OLD SOUTH (Pathe).—A story of a romantic girl's foolish infatuation and her attempted revenge, Pauline Frederick in the leading role. Reviewed in last week's issue.

SEVENTEEN (Paramount).—A sequel of the story by Booth Tarkington, with Jack Pickford fairly good in a role without adequate support.

PRIVATE PEAT (Arclight).—The true story of Private Peat. "Two Years Hell and Back." Peat the one-man Private Peat himself in the leading role. Reviewed in last week's issue.

First National Exhibitors


SHOULDER ARMS (First National).—Here is Charley Chaplin's second million dollar gross. It is a story of the most promising situations. "Shoulder Arms" is a comedy classic—just as inventive and structurally artistic as the most intense dramatic production. The screen will never be the same and the public will "laugh it's head off" at Chaplin in this, his newest and by far his best mirth-provoking picture.

Fox Film Corporation

THE WOMAN WHO GAVE (Fox).—Evelyn Nesbit, divorced wife of Harry Thaw (with her son, Russell Thaw, featured) is star of this historical picture. It is a thrilling story and Nesbit proves to be a big money maker for those who can exhibit it. That the picture of itself will entertain is the one thing sure. Miss Nesbit may not be considered a great actress, but there is the commercial possibility that curiosity seekers will be satisfied with the mere screen showing of an unfortunate woman who has been distressingly buffeted about by relentless fate. Right there is the advertising angle and the attending possibilities for a "clean-up."

Goldwyn Pictures Corporation

THORTH A WEEK.—Tom Moore and Tallulah Bankhead play the leads in this five-reel comedy, directed by Thompson Buchanan. It is the story of a chauffeur who marries a society girl and is interested in a racket and the story is amusing. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

EVERYBODY'S GIRL (Vitagraph).—A.O. Harlan directed but featuring some clever acting in this picture. The picture has its author's usual entertaining slant on life. Cast and production are worth watching. The picture is reviewed at length on another page of this issue.

THE IRON TEST (Vitagraph).—The first two numbers of the new Vitagraph serial are called "The Ring of Fire" and "The Van of Disaster." Albert E. Smith and Cyrus Townsend Brady are the authors of the serial. It is a story of circus life and starts off like a circus parade. A longer review is printed on another page of this issue.

Mutual Film Corporation

SCREEN TELEGRAM No. 65 (Mutual), Oct. 12.—This issue contains interesting scenes from "The Great War," featuring Army members selling Doughnuts, a life-saving exhibition at St. Louis and a game of water football at Venice, California.

SCREEN TELEGRAM No. 66 (Mutual).—The opening item in this issue shows President Wilson leading the Liberty Loan parade. The streets are built up with Argentina legs being floated from Oregon to Southern California; Knights of Columbus entertain women and men at the movies; women at Philadelphia taking to picking and shovels to help out railroad section gangs; and society women at work in big Government plant making war work easier.

Pathé Exchange, Inc.

OFFICIAL WAR REVIEW No. 17 (Pathé).—Transportation of supplies in Italy opens this number. A striking feature of which in French Observation balloons, some of which are lost out of the hangar. General Pershing is shown inspecting German prisoners. Scenes from Chateau Thierry and the company town of Dornaments are pictured at the close.

THE SUN MESSAGE (Pathé-Astra).—Epide-Some startling occurrences take place in this installment, which keeps up the interest well. Eddy, who is the hero of the story, is taken to a prison in which the Inca's have confined her. He tells her his story and reveals to her the hiding place of the Sun Message and the collection of great value. This is afterward sought by Killman and his followers, who endeavor to kill Echo at the close.

TRAPPING TRAIORS (Pathé).—Episode No. 3 of "Wolves of Kultur." The action is definitely better than the number, which is better constructed than the previous ones. It concerns the further efforts of Alice and Bob to hold their papers, as Eddy, who is held a prisoner. Barclay and Helen also figure prominently in the number, which contains good dramatic situations throughout.

Universal Film Company

WHIRLWIND FINISH (Star), Aug. 24.—A two-reeler directed by Paul Robinson featuring Marie Wilcamp, Harry Blake, Clara Horton and others. This starts off like a comedy, but develops later an original and diverting plot, with some amusing features. The story is the one to see, and in race and in later years the same jockey wins it back for him. This has the atmosphere of the paddock in good measure and the close-ups of the racing events are excellent. A good one.—NEALY A CHAMPION (Star). Sept., No. 21.—A two-reel comedy by Harry Edwards featuring Dorothy Jordan, Harry Nolan and a bevy of college girls. The boys have a lot of fun with the faculty of their school. Finally all hands go to a house party, where Lee takes the place of the chaperone. Some lively situations result, but nothing offensive. The story is original in plot, but has a strong Juvenile flavor and will please.

FRENZIED ZILDY (Nestor), Sept. 22.—An eccentric comedy with poetic sub-titles. Charles Evans appears as an en-capsulated giant, who is thrown in gastronomy, which led to his incarceration. The humor is of a somewhat erudite order and will appeal to not overly particular.

GROWN-UP NUN (Nestor), Oct. 5.—One of the Lyons-Moran comedies that will be liked by the public. It presents a burlesque on the making of a picture based on an Alaskan story. The comedy is good and quite inoffensive and has been cleverly designed.

KING OF THE KITCHEN (L-Ko), Oct. 10.—A fine five-reel comedy called The Kitchen, Mae Emery, Billy Armstrong and Eva Novak in the cast. This begins in a restaurant and ends with a kitchen scene of the chef. A city couple drop in and make an effort to steal the cash box. This has a number of laughs in it, the action being of the non-comical type.

DON'T FLIRT (Nestor).—An eccentric comedy by Walter H. Newman, featuring Ernest G. Pilkington, Marisquina, etc. and Jane Bernoudy. The proprietors of two beach concessions get their love affairs tangled and this leads to a general mixup. There is hardly enough plot to hold this together and the action never becomes particularly funny. There seems to have been a stronger idea behind it to hold the interest well.

OH, MAN (Nestor).—A domestic farce-comedy by Tom Gibson. This is another variation of the familiar plot in which the young man marries a wife and child to fool his uncle. The colored baby brings the usual laugh, and the number will succeed with those in particular who are not too fastidious.

THE HUMAN TARGET (Western).—This two-reel picture tells an interesting story. In a small town a man who has lost his husband through the sinking of a ship, uses her wiles on a member of Stixono's royal family and obtains from him a 

SHOT IN THE DUMBWAITER (Star).—Another amusing "Paté" comedy, in which the Nye and Violet Moscavouch. The story contains two former convicts, one the brother of the other, who is a statistician. The convict tries to blackmail the youth and drag him back to a criminal life, but the sister intervenes. The plot and action are spirited and the comedy is good. A few one or two thrills are recorded, but the close is not very strong. This is about an average number.

JOIN THE PRODUCTION ARMY

BUY W. S. 5.
IN THIS ISSUE.

**ASHES OF LOVE** (Graphie).
The Goddess of Lost Lake (Hodkinson).
Her Great Chance (Select).
Her Mistake (Producers Distributing).
The Light of Western Stars (United Theatres).
The Romance of Tarzan (First National).
Shoulder Arms (First National).
The Still Alarm (Pioneer).
A Woman's Experience (Bacon - Hacker).
The Woman Who Gave (Fox).

**THE LIGHT OF WESTERN STARS**
United Picture Theatres Presents Dustin Farnum and Winifred Kingston in a Spectacular Screen Version of Zane Grey's Famous Novel.

CAST:
Majesty Hammond... Winifred Kingston
Gene Stewart... Dustin Farnum
Sheriff Hawes... Burt Apling
Padre Marcos... Joseph Swickard
Donna... Virginia Evans
Danny Marns... Charles Rogers
Florence Kingsey... Jeanne Maddock
Bill Stillwell... Betty Byrd

Distributed by Pioneer Distributors.

**SHOULDER ARMS**
The First National Exhibitor's Circuit Presents Charles Chaplin in His Second Million-Dollar Picture Showing How Charlie Fights the Hun's... and Cooteys.

CAST:
"Doughboy Charlie"... Charles Chaplin
French Girl... Edna Purviance

**THE STORY:** Charlie is drafted, and reports at an Illinois camp. He is all that a "boob" recruit should—or could be. He isn't even fit for the army, and somehow he manages to get him into shape, and he eventually lands in the trenches fully equipped to meet all contingencies, including a rat trap for trench rats, and a nutmeg grater for the cooteys. He is sent out into No Man's Land camouflage as a tree, but when the German patrol tries to cut him up for firewood he cuts them down and flies—in the wrong direction. He penetrates the German lines, and fool's luck is with him still. He turns up in his own sector with a pretty French girl for a companion, and the Kaiser and the Crown. When Charlie Chaplin as "Doughboy Charlie." Program and Advertising Phrases: Charlie Chaplin Presents His First Million-Dollar Comedy. The World's Greatest Comedian in His Greatest Comedy. Putting the Silver Lining on the Clouds of War. When Chaplin Laughs the World Laughs with Him. The One and Only Charlie Chaplin in His Funniest Comedy. The Man Who Has Sent Waves of Laughter Around the World.

**ADVERTISING AIDES:** Don't let any man, woman or child in your territory overlook the fact that you have the very latest Chaplin postcards, plenty of paper. Take up the equipment suggestions in the press sheet. You can write the house furnished with window displays with the same bunch of junk. You might start a Chaplin contest. It has been done. Last time in July the re-Phil Clark at It will work well again. This time make them copy the military equipment Chaplin carried best, offer a prize for the best equipped soldier.

**ADVERTISING AIDES:** Two one-sheets, one six-sheet, one twenty-four sheet. Press sheet, music cues. Half-tone and line-cut cartoon heralds, window card in two sizes. 25x28 cartoon in four colors. Slides.

**HER MISTAKE**
The Producers' Distributing Corporation Presents Evelyn Nesbitt and Her Son, Russell Thaw, and the Story of a Woman Who Rose Above Jealousy.

CAST:
Rose Hale... Evelyn Nesbitt
Barbara Hale, her aunt... Estar Banks
Peter Hale, her father... Harry Bartlett
Russell, her son... Russell Thaw
Ralph Van Cort... Eugene Strong
Stephen Van Court, his uncle... Charles Wellesley
Viola Shepard, his fiancee... Lois Meredith

Directed by Julius Steger.

**THE STORY:** Rose Hale marries Ralph Van Court, whose uncle has married Ralph's fiancee, winning her away through his greater wealth. As time passes the girl again becomes interested in Ralph, and seeks his company. The husband is prevented from saving the affair through the maneuvers of Rose, who throws suspicion on the other woman, and makes Ralph realize how well worthy of him she really is.

**FEATURE** Evelyn Nesbitt as Rose Hale and Eugene Strong as Ralph Van Court.

Program and Advertising Phrases: How a Wife Proved Herself True Blue Despite Compromising Situations She Created.

Evelyn Nesbitt, Divorced Wife of Harry Thaw, Star of Photoplay.

Divorced Wife of Harry Thaw Featured in Photoplay.

Evelyn Nesbit and Russell Thaw Names Have Become a Symbol of Marital Trial.

How a Woman Assumed Compromising Situations to Shield the Innocent.

Sensational Photoplay. Filmed with Thrills and Excitement.

**ADVERTISING AIDES:** Two one-sheets, one each three, six and twenty-four sheets. Herald, Slides, Lobby displays, 8x10, 11x14, 22x28. Press sheet. Two one-column cuts, two two-column cuts.

"ASHES OF LOVE"*
The Graphie Film Corporation Presents Ivan Abramson's Latest Creation with James K. Hackett, Eiffie Shannon and Mabel Julianne Scott.

CAST:
James K. Hackett... Eiffie Shannon
Mabel Julianne Scott

**THE STORY:** The story presents the terrible picture of a woman who loving her dead husband forever more, as she tells him of that daughter's disgrace in order to save her reason. Ethel marries Arthur Woodridge, old enough to be her father, to provide comfort for her mother, though the latter urges against the move. The man she really loves marries her cousin, Helen. Helen discovers their affair, but refuses to sue for divorce. Ethel dies, and Woodridge is committed. At last, to save him from the suicide's dethroned reason is leading him to, the mother tells him of Ethel's infidelity, only to be denounced, but in the end the death of Helen's husband leaves her free to spread the two films.

**FEATURE** James K. Hackett and Eiffie Shannon.

Program and Advertising Phrases: James K. Hackett and Eiffie Shannon, Famous Stars of Legitimate Drama, Head All-Star Cast.

Ivan Abramson Presents Gripping Drama of Intense Interest.

Screen Drama of Power and Force Acted by All-Star Cast.

Sensational Episodes Filled with Thrills and Surprise.

Screen Drama of Vital Interest Makes Motion Picture History.

Melodrama of Modern Problems Sensationally Developed.

**ADVERTISING AIDES:** Two one-sheets, one three-sheets, one six-sheet, one twenty-four sheet. Press sheet, music cues. Half-tone and line-cut cartoon heralds, window card in two sizes. 25x28 cartoon in four colors. Slides.
Brings Unconstrained Happiness
High Society Shocked by the Antics of One of Its Pet "Lions."
Photographs of the Gaity of New York Society Life.
Strange Contrasts in Romantic Marriage
Discovery

Advertising Angles: In addition to capitalizing Miss Brady's popularity you have Miss Holmes to play upon. Work both angles. Recall the magazine publication of the story. For a catch phrase or "million dollar sweet-heart" idea. Allude to the unanswerable stories of girls who married for money, and tell that this is the story of a girl who didn't. Play it up as a "different" story.

Advertising Ads: Two one-column, one two-column, six two-column, six six-column, one twenty-four sheet. Promotional.

"A WOMAN'S EXPERIENCE."
The Bacon-Backer Company Presents
Many Stage Stars in a Screen Version of
Paul M. Potter's Famous Stage Play,
"Agnès."

Cast.
George Roydant..........Sam Hardy
Agnes Roydant..........Mary Roland
Nicholas Barrable..........Nicholas Barrable
Lord Sulgrave..........Lawrence McGill
Attila Damurou..........Corinne Uzelle
 applauds.
Bradley Barker

The Story: Nicholas Barrable has retired to the country. He has with him his niece, Agnes, and her husband, George Roydant. He is at his wits' end from the dangers of the city, but they long for excitement, and flee to the quiet of the country. Agnes enters society, and George becomes engrossed in speculation. She becomes involved with an English nobleman, Lord Sulgrave, who falls into the clutches of a vampire. The climax comes when Agnes faces her desperate husband in her own room, and hides the corpse of her admirer. It is no wonder they agree that the quiet country life is best after all.

Feature Mary Roland as Agnes and Sam Hardy as Lord Sulgrave.

Program and Advertising Phrases: Country Life and City Existence Contrasted in Vivid Reflections of Forceful Conviction.

How Temptations of High Life in Great City Nearly Blasted Two Lives.
Husband and Wife Caught in the Swirl of City Life Nearly Perish.
Man and Wife, Victims of Social Ambition, Narrowly Avoiding Originality in Photoplaying Carries Lesson in Contentment.
Sensational Outcome of a Married Couple’s Resolve to Live the Swift Life.
Photoplaying.

Advertising Ads: Two one-column, two three-column, six six-column, six six-column.
Lobby displays, 8x10, 11x14, 22x28.

Now is the Time to Buy
W. S. S.

PERFECTION IN PROJECTION
Gold King Screen
10 Days’ Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included.
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

PICTURES – You can’t have enough of them.
Your DEVELOPING, PRINTING, and CARTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you PLACE YOUR WORK WITH
STANDARD MOTION PICTURES CO.
1620 Mailers Bldg.—Phone: Randolph 6692—Chicago
THE CINEMA

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.

YEARLY RATE:
POSTPAID, WEEKLY, 75 CENS
SAMPLE COPY AND ADVERTISING RATES ON REQUEST

APPOINTED BY AGREEMENT DATED 7/8/14
THE CINEMATOGRAH EXHIBITORS’ ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

THE GODDESS OF LOST LAKE

The Hodkinson Service Presents Louise Glauin in a Stirring Story of the Modernized Frontier.

CAST

Mary Thorne.............Louise Glauin
Mark Hamilton...........W. Lawson Butt
Chester Martin...........Hayward Mac
Marshall Thorne.........Joseph J. Dowling
Eagle....................Frank Lanning

The Story: Mary Thorne, the quarter-breed daughter of Marshall Thorne, has just returned from college, but when Mark Hamilton and his companion, Chester Martin, come, she adopts the beads and buckskin of the Indian the Englishmen suppose her to be an Indian. When they discover their error, Hamilton, who has come to love Mary, goes away. For her sake the father.braves the peril of Lost Lake to gain the gold he thinks may bring her happiness. He loses his life, but Mary finds in Hamilton’s arms the happiness she sought to give her.

Feature: Louise Glauin as Mary Thorne and W. Lawson Butt as Mark Hamilton.

Program and Advertising Phrases: Louise Glauin Star of a Stirring Story of the Modernized Frontier.

Sensational Scenes Recalling the Rugged Days of the Wild West.

Wrapping the Heart of an Indian Girl in Threads of Civilization.

Remarkable Contrasts in Types, Customs and Costumes.

Impelling Love Theme Gives Heart Interest to Great Photodrama.

Stirring Episodes in Skillfully Presented Screen Melodrama.

Advertising Angles: Tell that in this story Miss Glauin plays a part Indian girl, with a college degree. Lift the legend of Lost Lake from the press book, and get the editor to run it as a filler, with new men for your house. Then place it up and reproduce it in your advertisement, telling that there has been a story written about the legend. Do not make any direct connection between the first insertion and your advertisement. Let the first insertion appear to be accidental.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnails and one to three column cuts in electro or mats. Press book.

Released October 14.

THE WOMAN WHO GAVE

William Fox Presents Evelyn Nesbit and Her Son, Russell Thaw, in the Story of a Woman Whose Beauty Was Her Curse.

CAST

Colette............Evelyn Nesbit
Audrey Williams........Audrey Williams
Don Wallace.............Robert Walker
Prince Vacarra...........Eugene Ormond
Della Pierce............Dorothy Walters
Rudolph......................Russell Thaw
Directed by Keanu Buel.

The Story: Colette is a model posing for the Wallace brothers. American artists in Paris, Andrien Wallace is painting a masterpiece and it is nearly completed when

THE MOVING PICTURE WORLD

November 2, 1918

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawing: 5,000, $2.00. Prompt shipping. Cash with the order. Get the sample. Send diagram for Reserve Seat, Coupon or dated. Stock Tickets: 5,000, $1.75; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand...................$1.50
Ten Thousand....................3.00
Fifteen Thousand...............4.00
Twenty-five Thousand............6.00
Fifty Thousand..................9.00
One Hundred Thousand........12.00


4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.

OSHKOSH, WISC.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

EVANS’ DEVELOPING and PRINTING SERVICE offers that personal interest factor that you seek.

This, supported by experience and known reputation, can be relied on to secure the results you demand.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

Telephone: St. Nich. 3433-3444
PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this most pictorial of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

"Don't Buy Yet, There's Plenty On Hand"

This expression is a serious mistake at the present time; prices on all goods you HAVE TO USE are advancing every day; take advantage of present low prices.

We have a large stock of all goods you need and will give you the advantage of prevailing prices.

ORDER TODAY

Amusement Supply Company

Largest Exclusive Dealers to the MOTION PICTURE TRADE

300-302 Mallery Bldg.

5 South Wabash Avenue

CHICAGO, ILLINOIS

Dealers in Mutoscope, Standard and Simplex Moving Picture Machines; National Carbons; Minus Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

GUARANTEED Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,300; by States, $2.50

Per M.

1,500 film exchanges.......................... 5.00

313 manufacturers and studios 2.00

568 machine and supply dealers 2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

THE AUTOMATIC TICKET SELLING and CASH REGISTRATION CO.

MANUFACTURERS OF AUTOMATIC TICKET MACHINES and all kinds of Theatre Tickets USED UNIVERSALLY

1725 BROADWAY NEW YORK CITY

S. W. A. B. S.

MINUSA GOLD FIBRE MINUS SCREENS AND ALL SUPPLIES

1327 VINE ST. PHILADELPHIA

La Cinematograpia Italiana ed Estera

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 Yanks Are Going to Berlin By Leaps And Bonds. Speed Them On Their Way.

Buy W. S. S.

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collis-

sion, Submarines, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Fir-

ing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, In-

sect, Animal or Bird Life, Magic, Colorized or Non-Flam,

"MAYBE STONE HAS IT"

145 W. 45th St. Bryant Tower New York

FALL BARGAIN LIST

NOW READY

M. P. CAMERAS

of all kinds

Prices cut to rock bottom.

Write for this money-

saving list to-day.

BASS CAMERA CO.

101 N. Dearborn St. Dept. 11 Chicago

The PALMER PLAN

Endorsed by the foremost figures in all branches of the motion picture industry.

SCENARIO WRITERS: Seld for Frederick Palmer's Free Book, "The Secret of Successful Scenario Writing," and learn how we can save your interests.

PALMER PHOToplay CORPORATION

506 I. W. Hellman Bldg., Los Angeles, Cal.

Watch for coming announcement of SESSUE HAYAKAWA PRODUCTIONS

Haworth Pictures Corporation

B. W. Hellman Bldg., Los Angeles, Cal.

Iransverter

Automatically supplies only such voltage as are required. No waste of current in ballast.

HERTNER ELECTRIC CO.

West 114th Street, Cleveland, Ohio

Duham Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street

San Francisco, Cal.
List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.
Translates in Arcadia (One of the O. Henry Story-Five Parts—Drama).
Tobin’s Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken D (Wolffville Tale—Two Parts—Drama).
The Rose of Wolffville (Wolffville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.
The Italian Frontline (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY.
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

EBONY COMEDIES.
Fitting the Fader (One Part).
When You’re Scared, Run (One Part).

ESSANAY COMEDIES.
Shawville’s New Sheriff (One Part).
Sophie’s Birthday Party (One Part).

RAINBOW COMEDIES.
Nearly a Slicker.
My Lady’s Slipper.
Some Judge.

OAKDALE PRODUCTIONS.
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang).
Parson Pegg (One Reel—Comedy).
Pang’s Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)
Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

AUTHOR’S PHOTOPLAYS, INC.
Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.
The Last Raid of Zappell L-21.

RANCHO SERIES.
(All Two-part Dramas.)
In the Shadow of the Rockies.
Where the Sun Sets Red.

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 22—The Grey Parson (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.
Sept. 15—Patty and Broadway Stars (Roozoo Arbuttle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCT. 6.
The Border Raiders (George Larkin—Five Parts—Drama)—Diasco.
No Place Like Jail (Stan Laurel—One Reel—Comedy—Rollin).
Antiguan—British West Indies (One Reel—Educational—Comedy).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearth-Pathe News No. 82 (Topical).

RELEASES FOR WEEK OF OCT. 13.
Hands Up (Episode No. 9, “A Leap Through Space”—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 1, “The Torture Trap”—Two Parts—Astra).
Why Pick On Me (Harold Lloyd—Comedy—Rollin).
Barbados, British West Indies (Travel—Post).
The Far Flung Battle Line (Egyptian Contingent Behind the Line—Topical—French Pictures).
Official War Review No. 16 (Topical).
Hearth-Pathe News No. 83 (Topical).
Hearth-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCT. 20.
Hands Up (Episode No. 10, “The Sun Message”—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 2, “The Iron Chair”—Two Parts—Drama).
Winning the War No. 1 (Topical).
The Far Flung Battle Line (France’s Dusky Warriors—Topical—French Pictures).
Official War Review No. 17 (Topical).
Hearth-Pathe News No. 88.

RELEASES FOR WEEK OF OCT. 27.
Hands Up (Episode No. 11, “The Stranger from the Sea”—Two Parts—Drama).
Wolves of Kultur (Episode No. 3, “Trapping Traitors”—Two Parts—Drama).
The Far Flung Battle Line (Britain’s Naval Air Power—Topical—British).
Official War Review No. 18.
Hearth-Pathe News No. 89.

Mutual Film Corp.

STRAND.
Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.
Oct. 1—Keep Smiling (Elinor Field—Comedy).
Oct. 8—The Girl in the Box (Elinor Field)—41ST-1.

MUTUAL STAR PRODUCTION.
Sept. 22—No Release This Date.
Sept. 25—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 15—The Dar Devil (Gail Kane—Five Parts—Drama)—29-FX-5.

MUTUAL.
Sept. 28—Screen Telegram (Topical)—61-T-1.
Oct. 1—Screen Telegram (Topical)—62-T-1.
Oct. 8—Screen Telegram (Topical)—64-T-1.
Oct. 12—Screen Telegram (Topical)—65-T-1.

OUTING-CHESTER PICTURES.
Sept. 25—Unblased Trails—14-0-1.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy—Drama).
Sept. 30—Laughing Bill Hyde (Ray Beach)—Seven Parts—Drama.
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Ray Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betwood—Seven Parts—Drama).

CAPITOL COMEDIES.
Sept. 22—Bill’s Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Fox Film Corporation.

BIG TIMELY PICTURES.
Sept. 1—The Pseudogalactic Corp.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—18 to 45.

FOX STANDARD PICTURES.
Sept. 15—The Callaiaux Case.
Sept. 21—When a Woman Sins (Theda Bara).
Nov. 10—The Woman Who Gave (Evelyn Nesbit).

EXCEL PICTURES.
Sept. 29—Swat the Spy (Jane and Katherine Lee).
Nov. 10—Tell It to the Marines (Jane and Katherine Lee).

VICTORY PICTURES.
Sept. 8—Manpower (U. S. A. (Tom Mix).
Sept. 22—Kultur (Glady’s Brockwell).
Oct. 6—On the Jump (George Walsh).

FOX-LEHRMAN SUNSHINE COMEDIES.
Sept. 22—Roadside Lions on the Midnight Express.
Nov. 10—Machine Men.

MUTT AND JEFF ANIMATED CARTOONS.
Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Metro Pictures Corporation.

METRO PICTURES CORP.
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Vioa Dana—Seven Parts—Drama).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pale Firs (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser.
C

SITUATIONS WANTED.

MANAGER, twelve years' experience, desires connection with high class theatre where ability and accomplishment will be appreciated. Write Presentation, care M. P. World, N. Y. City.

CAMERAMAN, exempt from draft, owning camera, years of experience in general photography, wants position. T. H. Holmes, 761 N. Sixth St., Harrisburg, Pa.

BUSINESS OPPORTUNITIES.
WANTED responsible tenant for moving picture house. Prominent location, large suburb; fully equipped, ready to open. Attractive rental proposition for experienced man who is financially responsible. No others considered. McClain & Co., Owners, Mount Vernon, N. Y.

CAMERAS, ETC., FOR SALE.
FOR SALE—A Mayo camera fitted with spiral focusing jacket, reverse drive, film punch, census, picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also a Mayo Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box B, Station G, N. Y. City.

UNIVERSAL CAMERA complete with 3 magazines, Tessar F 3.5 lens. Also Universal tripod, run less than 600 feet through camera, practically as new, list price $35.00. Also Ernstmann camera, nearly new, Model A, absolutely perfect, with tripod complete. No reasonable offers refused. Chas. R. Svinning, 1340 E. 90th Place, Chicago, Ill.

DAVID STERN CO. TESTED AND GUARANTEED MOTION PICTURE APPARATUS. 400 ft. Ernstmann Model B, one of the finest Motion Picture Cameras on the market, has forward and reverse movement, actuated by single gear. Quick change special hand take up, equipped with 50 MM. Ernstmann F 3.5 lens, also has 120 MM. lens for telephoto work, both lenses mounted on revolving turret, has direct finder, and is an exceptional value at our special price complete with the extra magazine, $250.00. A special lot of Motion Picture Tripods at sensational bargain prices. Special Light Weight Tripod. Hand Pan and Tilt, Heavy Weight, our special price, $22.50. Special Davaco (U. S. Cub Tripod), brand new, $27.50. Ernstmann Tripod, fitted with both Pan and Tilt, model Drop Tripod, latest model. Hand and Tilt, quick release, etc., $75.00. Special Heavy Weight Schneider tripod, without Pan or Tilt, $150.00. Advertising by Motion Pictures, prepaid, $1.00. How to Make and Operate Moving Pictures, prepaid, $1.10. Talt's Practical Cinematography, prepaid, $1.25. All three books for $3.50. ACT PROMPTLY. GET IN TOUCH WITH US TODAY. TELEGRAPH ORDERS SHIPPED SAME DAY. THEY ARE RECEIVED. DAVID STERN CO., 228-229 Madison St., Chicago, Ill.

THE WORLD has beaten a pathway to our door, and for the good reason that any Motion Picture Camera we offer is always the best value consistent with the high grade merchandise we offer. The broad gauge Bass Guarantee of absolute satisfaction is your assurance of obtaining a camera properly fitted for any use you may purchase. We offer, subject prior sale, the following exceptional values: Nearly new Universal complete with lens, list price $400.00, at $275.00. 200 ft. capacity U. S. Compact, fitted with 50 M. M. Tessar lens, at $75.00. 200 ft. capacity Kinograph, fitted with F 3.5 lens, at $75.00. 400 ft. capacity Williamson De Luxe, fitted with Carl Zeiss F 3.5 lens, at $250.00. 400 ft. capacity Genuine Prestwich, Tessar F 3.5 lens and leather case, at $150.00. Tripods from $25.00 to $90.00. Our Bargain List on request. Negative film furnished in any quantity, $37.50 per thousand feet, including war tax. Bass Camera Company, Chicago Bass, Pres., 100 N. Dearborn St., Chicago, III.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, petters, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second Ave., Chicago, Ill.

EQUIPMENT WANTED.
WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre equipment. Cash prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

CHALMERS PUBLISHING CO.

November 2, 1918
THE MOVING PICTURE WORLD

ORDER NOW!

Substantially Bound in Cloth

PRICE

$1.50 Each

Transportation Charges Additional

BOUND VOLUMES OF THE
MOVING PICTURE WORLD
(The Encyclopedia of the Moving Picture Industry)

This may be your last opportunity, as the supply is VERY limited.

These volumes date back to January 1, 1911.

Four volumes embrace a year's issue.

516 FIFTH AVENUE
NEW YORK
### List of Current Film Release Dates

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brass Bullet</td>
<td>Oct 5</td>
</tr>
<tr>
<td>New Peril</td>
<td>1922</td>
</tr>
<tr>
<td>Evil</td>
<td>1927</td>
</tr>
<tr>
<td>Caught by Wireless</td>
<td>1924</td>
</tr>
<tr>
<td>2500 Reward</td>
<td>1925</td>
</tr>
<tr>
<td>Berlin</td>
<td>Oct</td>
</tr>
<tr>
<td>World Pictures Corp.</td>
<td>Oct</td>
</tr>
</tbody>
</table>

### Paramount Pictures Corp.

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sennett Comedies</td>
<td>Sept 27</td>
</tr>
<tr>
<td>Arbuckle Comedies</td>
<td>Sept 15</td>
</tr>
<tr>
<td>Famous Players-Lasky Corp.</td>
<td>Sept 29</td>
</tr>
<tr>
<td>Western Railroad Dramas</td>
<td>Sept 25</td>
</tr>
<tr>
<td>Under False Pretexts</td>
<td>Oct 5</td>
</tr>
<tr>
<td>The Man's Kitten Time</td>
<td>1922</td>
</tr>
<tr>
<td>Art Craft Pictures</td>
<td>Oct 13</td>
</tr>
<tr>
<td>Johanna Ebliss</td>
<td>Oct 6</td>
</tr>
<tr>
<td>Border wireless</td>
<td>Oct 6</td>
</tr>
<tr>
<td>Enid Bennett</td>
<td>Oct 6</td>
</tr>
<tr>
<td>Five Parts-Comedy-Drama</td>
<td>Oct 6</td>
</tr>
<tr>
<td>Private Pet</td>
<td>Oct 13</td>
</tr>
<tr>
<td>Five Parts-Patriotic</td>
<td>Oct 13</td>
</tr>
<tr>
<td>Success Series</td>
<td>Sept 29</td>
</tr>
<tr>
<td>Carmine</td>
<td>Sept 29</td>
</tr>
<tr>
<td>From Mexico</td>
<td>Oct 13</td>
</tr>
<tr>
<td>Pickford</td>
<td>Oct 15</td>
</tr>
<tr>
<td>Paramount-Ray Plagiarism</td>
<td>Oct 6</td>
</tr>
<tr>
<td>German Trick</td>
<td>Oct 15</td>
</tr>
<tr>
<td>Paramount-Burton Holman</td>
<td>Oct 6</td>
</tr>
<tr>
<td>Sight of Sava</td>
<td>Oct 15</td>
</tr>
<tr>
<td>Methodized Cannibals</td>
<td>Oct 15</td>
</tr>
</tbody>
</table>

### Universal Film Mfg. Co.

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Van of Disaster</td>
<td>Oct 25</td>
</tr>
</tbody>
</table>

### Affiliated Distributors Corp.

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Appearance of Evil</td>
<td>Oct 7</td>
</tr>
<tr>
<td>The Road to France</td>
<td>Oct 14</td>
</tr>
</tbody>
</table>

### Bluebird Photo Play, Inc.

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sinking of the Huns (One Reel Picture)</td>
<td>Oct 30</td>
</tr>
<tr>
<td>Crushing Thru to Berlin (Seven Parts-Patriotic-Topical)</td>
<td>Oct 25</td>
</tr>
</tbody>
</table>

### First National Exhibitors' Circuit

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pershing's Crusaders</td>
<td>Aug 29</td>
</tr>
<tr>
<td>Cigars for Kings and Millionaires</td>
<td>Sep 2</td>
</tr>
</tbody>
</table>

### Educational Films Corporation

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Mexican Venice (Wright)</td>
<td>Aug 29</td>
</tr>
<tr>
<td>Cigars for Riches</td>
<td>Sep 2</td>
</tr>
</tbody>
</table>

### Ford Educational Weekly

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Embarrassment of Riches (Lillian Walker - Five Parts-Drama)</td>
<td>Sep 23</td>
</tr>
<tr>
<td>Tit-for-Tit</td>
<td>Sep 30</td>
</tr>
<tr>
<td>Whatever the Cost (Anita King - Five Parts-Drama-Paradise)</td>
<td>Oct 7</td>
</tr>
<tr>
<td>Heart of Rascal (Bessie Barricane - Five Parts-Drama-Paradise)</td>
<td>Oct 14</td>
</tr>
<tr>
<td>Culp's Family (Dorothy Enos)</td>
<td>Oct 15</td>
</tr>
</tbody>
</table>

### Jewel Productions, Inc.

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geeter of Berlin (Century Production - Two Parts)</td>
<td>Oct 23</td>
</tr>
<tr>
<td>The Sinking of the Huns (One Reel Picture)</td>
<td>Oct 23</td>
</tr>
<tr>
<td>Crushing Through to Berlin (Seven Parts-Patriotic-Topical)</td>
<td>Oct 25</td>
</tr>
</tbody>
</table>

### Martin Johnson Film Co., Inc.

<table>
<thead>
<tr>
<th>Film</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>516 Candler Bldg., New York</td>
<td>Nov 2</td>
</tr>
</tbody>
</table>
The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

EASTMAN FILM

means a film that is absolutely dependable and uniform—rigid tests and careful inspection prevent its ever meaning anything else.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.
List of Current Film Release Dates

GEORGE KLEINE.
Conquered Hearts (Riacho De Lume).
Ritalo Deluxe Productions.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
1310 South 230 Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeney Production).
Facing Death on the Bluemispal (Birmingham—Travel).
Unknown Switzerland (Birmingham—Travel).
The Pilatus Railway (Birmingham—Travel).
Allied War Heroes Arrive in Switzerland (Birmingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1490 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband’s Friend (Five Parts—Drama).
Her Aviator.
Huns Within Our Gates.

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil’s Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOSFOOTFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CHEST PICTURES CORP.
Times Building, New York City.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
720 Seventh Avenue, New York.
The Great White Trail.
One Hour.
The Cheat Off.
Men.
A Woman’s Experience (Bacon-Backer Production—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

“The Hand of Vengeance.”
Episode No. 5 (“The League of Silence”—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—The Kidnapped Statesman” (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl’s Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Pictures).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.

HILLER & WILK, INC.
Raffles, the Amateur Crackman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurices Tourneur Productions).

The Following Are Normal Talmadge Productions.
The Social Secretary.
Fifty Fifty.
The Following Are Wm. S. Hart Productions.
The Desert Man.
Wolves Lowry.
The Following Are Douglas Fairbanks Productions.
The Matrimaniac.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).
The Craving.

IVAN FILM PRODUCTION.
130 West 66th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Teedee-Dan.)
Oct.—I Ain’t It So (Two Parts).
Nov.—Some Baby (Two Parts).
Oct.—I Ain’t It So (Two Parts).
Nov.—Camouflage (Two Parts).

MONOPOL PICTURE COMPANY.
1470 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIioneer FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 March-Strong Bldg., Los Angeles, Cal.
Me and Gott.

SHERMAN PRODUCTIONS.
The Light of Western Stars.

ERNEST SHIPMAN.
17 West 44th Street, New York City.

The Coast Guard Patrol (By Neil Shippam—Seven-Part-Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—By Neil Shippam—Bill Stingers’ Poems (A series of one-reel patriotic-comedy-dramas issued semi-monthly).

Corona Company.
Mother, I Need You (Six Parts).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

U. S. EXHIBITORS’ BOOKING CO.
Times Building, New York City.

The Belgian.
Those Who Pay.
The Zepellin’s Last Raid.
Just a Woman (Steiger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).
(Featuring Are Multiple Reel W. S Harts Subjects, Released in Order Listed.)
The Hell Hound of Alaska (Five Parts—Dr.).
Stalking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan’s Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.

FELIX F. FEIST.
130 West 46th St., N. Y. C.
Stolen Orders (Eight Reels—Drama).

EDWIN FRAZEE.
The Haunted House (Mystry Comedy—Two Parts).

UNITED FILM CORPORATION.
Crime of the Hour (Seven Parts—Drama).

FRANCIS FORD PRODUCING CO.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

PLUNKETT & CARROLL.
220 West 42d Street, New York City.
The Woman the Germans Shot.

PRODUCERS’ DISTRIBUTING CORP.
130 West 46th Street, New York City.
Her Mistake (Evelyn Nesbit).

SCHOEMER PHOTO-PLAY PRODUCING CO.
1440 Broadway, New York City.
Ruling Passions.
A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theaters in any territory. Includes name of exhibitor as well as the theater 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 theaters being or to be built.

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York
Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

In Answering Advertisements Please Mention the MOVING PICTURE WORLD.

Modernize Your Theater

By installing seats like this. They will remain beautiful, comfortable and serviceable for years because they are covered with Du Pont Fabrikoid, Craftsman Quality, which doesn’t wear shabby; isn’t affected by heat or moisture, and is as cleanable and sanitary as glass.

DU PONT FABRIKOID COMPANY
WILMINGTON,
DELWARE

Canadian Factory and Office:
NEW TORONTO,
CANADA

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 obnoxious 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.

Moving Picture Machine Patents

PATENTS

WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

ERBOGRAPH

For Service

PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING
and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
LUDWIG G. B. ERB, President
203-211 WEST 146TH STREET, NEW YORK

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 Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

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.
The "Y" and the WAR

When an officer said to Elsie Janis at the close of an entertainment in a Y.M.C.A. Hut: "You have kept my men from thinking of tomorrow's battle; they will fight better because of tonight," he expressed the big, underlying purpose of the Y.M.C.A. work. In other words, the

Y.M.C.A. is Helping Win the War

The Y.M.C.A. of wartime is vastly different from the Y.M.C.A. as most people know it. Its work has assumed tremendous proportions and achieved tremendous results. It is supplying a vital need—one that is not supplied in any other way. Its work is as important as that of any other organization which the war has developed.

Those of us who are bearing the lighter part of this great war burden must realize that it is not enough to raise and train an army. It is not enough to feed and clothe our men. It is not enough to care for those who are wounded. Soldiers are people, not machines. They must be kept mentally fit to make them efficient.

"It has been demonstrated—is being demonstrated all the time—that the nation gives freely for the building of ships, for the manufacture of munitions, for the housing, clothing and feeding of our fighting men and for providing medical aid to those who are wounded. It will give just as freely when it understands that without the games, shows, stores, reading, educational courses and home comforts which the "Y" provides, all this other giving will be futile.

Consider yourself in relation to your own work. Suppose you were taken from your job, removed to another town and put to work. Suppose at the end of each day's work you are your supper, went to bed, got up in the morning, had your breakfast and went to work and kept this up for weeks and months—nowhere to go in your idle time; nothing to do; no friends who cared about you. How long could you keep it up? How long could you do your work? That would be the soldier's life without the "Y."

Somebody said, "beware of the army that sings." Armies do not sing in response to orders. They do not sing because of the joy of fighting. They sing because their spirits are high, because they are mentally, morally and physically fit; and it is this condition of mind and body, this building up and maintaining of the morale of our men, which is the deciding factor between a victorious and a defeated army.

Four allied activities, all endorsed by the Government, are combined in the United War Work Campaign with the budgets distributed as follows: Y.M.C.A., $100,000,000; Y.W.C.A., $15,000,000; War Community Service, $15,000,000; American Library Association, $3,500, 100.

Contributed through
Division of Advertising

U. S. Gov't Committee on Public Information

This space contributed for the Winning of the War by

Moving Picture World
Chalmers Publishing Co.

Cine-Mundial
Steady, Flickerless Light

One of the features of the WESTINGHOUSE MAZDA LAMP for motion picture projection, which will appeal to all progressive exhibitors and operators, is its simplicity of operation. When it is once properly focused, it requires practically no further attention or adjustment. The light source remains absolutely steady and uniform in intensity.

Three-wing shutters may be used with machines operated on alternating current circuits, and a perfectly steady picture obtained.

The WESTINGHOUSE MAZDA LAMP is more reliable than the arc light, radiates less heat, and does not give off carbon gas or dust. (The latter is exceedingly injurious to the lungs of operators.)

We have prepared a booklet describing the use of the WESTINGHOUSE MAZDA LAMP and its many advantages in motion picture projection, and will be glad to send a copy to any one interested.

WESTINGHOUSE LAMP COMPANY
165 Broadway, New York, N. Y.

Sales Offices and Warehouses Throughout the Country
For Canada—Canadian Westinghouse Co., Limited, Hamilton, Ont.
Projectionist Ray Says:

"A projection machine, in action, is not visible to the public; but what it ACCOMPLISHES always is. It must possess QUALITY to 'get over.' That's Power's Cameragraph!

"Power's Cameragraph represents QUALITY in every part of its structure. It was QUALITY that put it at the head when this industry was started, and it is QUALITY that keeps it there today.

"Uncle Sam is the best QUALITY ever—particularly just now. It's QUALITY that has sent more than 1000 Cameragraphs 'over there' with the boys.

"Believe me, brothers, there's a whole lot besides myself who are saying:

"IT PUTS THE PICTURE ON THE SCREEN"

Nicholas Power Company
INCORPORATED
Pioneers of Projection
90 Gold Street, New York, N.Y.
This Page is inserted in a spirit of appreciation

To MR. CHARLES CHAPLIN

with the compliments of

THE STRAND THEATRE

HAROLD EDEL, Managing Director

We think the capacity business of the Strand has done this week when most theatres have been shunned by panic-stricken people because of the epidemic is the most remarkable tribute ever paid any star of stage or screen.

We think it a most wonderful appreciation of "Shoulder Arms" that people should veritably take their lives in their hands to see it.

We are going to break our "one week run" rule and continue "Shoulder Arms" next week.

We are shouting this news from the housetops because we know you have chosen to make but two great pictures this year while you could have made double or treble the money by producing twelve mediocre ones.

We want you to know that your ideals are going to lead other true artists away from machine production—that your success has demonstrated what a star can do when he controls and is responsible for his own productions and we want you to know that, so surely as the day follows the night, the public will reward you.

We feel that the Strand through its efforts for the betterment of exhibitors has earned the right to thus publicly commend your efforts for the production of truly great pictures.

The Board of Health Said:—

AVOID CROWDS

but New Yorkers took their lives in their hands and Packed the Strand Theatre all week—to see "Shoulder Arms"
To Executive Heads of All Film Producing Companies

You are making every effort to save money, men and material, both to aid the Government, and to put your business on a sound, economical basis.

Then you will want to know all about our processing system of printing and developing positive film at lower rates per foot than you can obtain anywhere.

We said lower rates—we don't care what you are paying—and we mean it.

Talk to our representative about price quality and service.

Spoor-Thompson Laboratories

1333 ~ Argyle ~ Street ~ Chicago
New York Address ~ 110 W. Fortieth St. Room 1403-4

Spoor Prints
We said

A rousing Photoplay Prophecy of THE DAY When the Yanks march into Berlin!

THE KAISER'S

was a great

The Trade Review says: “It will make the box-office statement look like John Rockefeller’s tax statement. It will prove one of the season’s best box-office attractions. It will make them sit up and take notice. It’s the sort of stuff that will get an audience cheering—arouse them to a high pitch of excitement and go over with a big bang.”

Get Busy Buyers!


For American Rights Apply To

A. WARNER, 220 West 42nd Street, New York
picture, but—

Motion Picture News says: "The Kaiser's Finish" presents the villainy of the kaiser and that of his clique from a new angle. It will prove interesting. It carries an air of convincingness."

Moving Picture World says: "It should prove a popular hit—it hits straight at the mark and hits home. The spirit of its eight reels guarantees it a warm reception."

This is a Clean-up Picture!

Produced by S. L. Warner with practically the same cast that is in that champion of box-office classics, "My Four Years in Germany."

Directed by JOHN JOSEPH HARVEY

For Foreign Rights Apply To

HILLER & WILK, Longacre Building, New York
VITAGRAPH SERIALS
are the last word in action, thrills and melodrama—qualities which have been reflected at the box-office by
"THE FIGHTING TRAIL"
"VENGEANCE—AND THE WOMAN"
"THE WOMAN in the WEB"
AND
"A FIGHT FOR MILLIONS"

Now Booking at all Vitagraph Exchanges—
VITAGRAPH'S Latest and Greatest Photoplay Serial
(Now eclipsing the record of any of its famous serial predecessors)

"THE IRON TEST"
FEATURING
ANTONIO MORENO and CAROL HOLLOWAY
in 15 Smashing, Melodramatic Episodes

Written by Albert E. Smith and Cyrus Townsend Brady
Directed by Paul Hurst

VITAGRAPH
ALBERT E. SMITH, President
MAURICE TOURNEUR

"The legitimate occupation of man's mind is woman"
GEORGE MOORE.

MAURICE TOURNEUR PRODUCTIONS
ANNOUNCES

"WOMAN"

Written by Charles Whittaker
Directed by Maurice Tourneur
Will be given its pre-release showing at the

Rivoli Theatre
Broadway and 49th Street, New York, week beginning

SUNDAY, OCTOBER 27

Rights to "SPORTING LIFE" in the following countries are still available:
South America, Panama, South Africa, China, Japan, Dutch East Indies,
Italy, Spain and Russia.

MAURICE TOURNEUR PRODUCTIONS
STUDIOS—FORT LEE, N. J.
SELLING AGENTS, HILLER & WILK
LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY
IN FRANCE AND IN FLANDERS

In France and in Flanders a battle line hundreds of miles long stretches from the Holland border to Switzerland. From one end to the other it is aflame. It would be impossible for one individual to see it all, yet by means of the Official War Review your audiences may get a broader idea of the great things that are happening than the soldier in the front line trenches.

The official cameramen of United States, Great Britain, France and Italy have made this possible. Your audiences see what scores of them, all along the line, are seeing with Government aid. Do you wonder that the

OFFICIAL WAR REVIEW

is everywhere acknowledged as an incomparable attraction!

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ
William A. Brady
ANNOUNCES HIS PICTURIZATION OF LOUISA M. ALCOTT'S
FAMOUS STORY
“LITTLE WOMEN”
The Book that for forty years has been read and loved the world over.

As a Play "LITTLE WOMEN" ran one year in New York, at the PLAYHOUSE.

IN SIX PARTS
Directed by HARLEY KNOLES
MEG, JO, BETH AND AMY BROUGHT TO LIFE ON THE SCREEN.

Apply:
William A. Brady
The Playhouse
New York
TO CONTENTS

Advertising for Exhibitors .......................... 658
Advertising Alms for Busy Managers ............... 659
Among Independent Producers ......................... 663
Attractions at New York Theatres .................. 663
Big Theatre Deal Effected in Iowa .................. 665
Carmen, Jewel, Enters Suit Against Fox Companies .......................... 677
Cameron Teaches Projection to Maimed Soldiers ......................... 672
"Chaste, The" (Paramount) .......................... 691
Chicago News Letter .................................. 673
Collins, John H., Dies .................................. 651
Critical Reviews and Comments ....................... 656
Curwood and Neil Shipman Form Producing Company ................. 678
Darkness Before Dawn .................................. 655
"Dear Devil, The" (Mutual) .......................... 690
Epidemic of Influenza on the Wane .................. 647
Exhibitors to Raise Admission Prices ................ 684
Exhibitors Get Fuel Questionnaire .................. 696
Facts and Comments .................................. 634
Fire Causes Death of Old Exhibitor .................. 676
Fox Announces Changes in Exchange Management .......... 678
Frakel Purchases the Alhambra ....................... 687
Health Official Condemns Hysteria .................... 652
He's Treating 'em Rough ............................. 678
Hodkinson to Release Through Pathe .................. 677
HospitalCompleting Plans for Trench Wounded ............. 672
Improve Select's Kansas City Office .................. 689
Influenza Defers Coliseum's Opening .................. 687
Keeping in Touch With the People .................... 676
Kleine to Release Through General Film Exchanges ....... 679
Knights Show Pictures to Soldiers .................... 676
Lang, Phil, Editing Ordnance Films .................... 653
L'Estrange, Julian, Death of ........................ 651
Liberty Specials for Fifth Loan Campaign .. 677
List of Current Film Release Dates ................. 697, 698, 700
Moralism and the Screen .............................. 655
Motion Picture Educator ................................ 678
Music for the Picture ................................. 658
News of Los Angeles and Vicinity ..................... 668
Pédigo of Oklahoma Exudes Thoughts ................. 653
Photoplaywright, The ............................... 660
Pick Leader for Circle's Orchestra .................... 681
Producers and Distributors’ News ..................... 681
Projection Department ................................ 661
Quarantine in Chicago Holds Tight .................... 672
Rambles 'Round Filmtown ............................. 689
Regulating Things .................................... 650
"Rose of Wolfville, The" (Broadway Star Feature) ............. 691
Rubbernecking in Filmland ............................ 671
Screencraft Re-engages Gordon ....................... 676
"Cheat, The" (Fox) ................................... 675
Spoor Perfects Processing Machine .................. 677
"Three X Gordon" (Hodkinson) ......................... 692
Trade News Brevities ................................. 684
Use Lobbies as Vegetable Markets ..................... 685
Washington Records Show English Actors’ Migration ............ 692
"Woman" (Maurice Tourneur) ........................ 691
"Woman's Weapons" (Paramount) ....................... 660
"Woman the Germans Shot, The" (Plunket & Carroll) ............. 691
World Pictures Installs Reclamation Bureau 670

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co. ..................................... 701

ELECTRICAL & MACH. EQUIPMENT.
Amusement Supply Co. .................................. 694
Hertner Electric Fan Co .................................. 695
Northwestern Electric Co. ............................... 702
Porter, B. P. ........................................... 693
Swah, Lewis M ........................................... 693
Typhoon Fan Co ........................................ 696
Universal Motor Co .................................... 678

LENS MANUFACTURERS.
Gundlach Manhattan Opt. Co. ......................... 702

LOBBY DISPLAYS.
Newman Mfg. Co. ...................................... 695

MFRS. OF INDUSTRIAL PICTURES.
Cromwell Film Laboratories ............................. 696
Dubem M. P. Co. ....................................... 702

PRINTERS.
Scribner & Co. ......................................... 699

ELECTROPHOTOGRAPHY.
Eisenberg Co. ......................................... 701
Evans Film Mfg. Co .................................... 694
Rothacker Film Mfg. Co. ............................... 695
Standard M. P. Co. .................................... 695

MFRS. OF MOVING PICTURES.
W. A. Brady ............................................ 645
Charles Chaplin ........................................ 655
Essanay Film Mfg. Co. ................................. 639
Hawthorne Pictures Corp. .............................. 642
Maurice Tourneur Productions ....................... 645
Palmer Photoplay Corp. ............................... 696
Pathé Exchange, Inc. .................................. 694
Vitagraph Co. .......................................... 622
A. Warner ............................................. 640-04

MISCELLANEOUS.
Anti-Censorship Slides ............................... 701
Automatic T. S. & C. R. Co. ........................... 696
Biograph, The ......................................... 636
Cinema, The ........................................... 694

Classified Advertisements ............................. 650
Eastman Kodak Co ..................................... 702
Moore, Wm. N ........................................... 702
M. P. Directory Co. .................................... 703
M. P. World Circulation Coupon ....................... 702
M. P. World House Ad .................................. 705
National Ticket Co. ...................................... 695
Our Boys in France Tobacco Fund ..................... 694
Robinson, T. L., & Co. .................................. 696
Stone, A .................................................. 696
Williams, A. F ......................................... 696

MOVING PICTURE CAMERAS.
Bass Camera Co ......................................... 696
Burke & James, Inc. ..................................... 696

PROJECTION MACHINE MFRS.
De Vry Corp. ........................................... 701
Nicholas Power Co ..................................... 704

PROJECTION SCREEN MFRS.
Gold King Screen Co .................................... 695

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

INVEST $35.50

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.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

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.
INFLUENZA EPIDEMIC ON THE WANE

Reports from State Chairman of National Association of Motion Picture Industry who were requested to report by wire on the conditions in their states.

Conditions are extremely bad at the present time in Washington, Colorado, Nevada, Idaho, Texas, Iowa, Louisiana and Nebraska. In all of the other states from which reports were received conditions are improving, the epidemic is being conquered, and the theatres are expected to open within a week.

In the Western division of the country, conditions are particularly bad. Washington reports that it is impossible to determine the reopening dates of the theatres, and that it will be at least five days after the epidemic has reached its peak before the epidemics even show signs of fading. The death rate is climbing higher every day. Extremely drastic measures are being taken to check the epidemic, only essential workers being allowed on the streets, and all stores, with the exception of food and drug stores, being closed. No relief is expected inside of two weeks.

The epidemic is likewise on the increase in Idaho, Colorado and Nevada, with no relief in sight. It is expected that it will be at least two weeks more before the theatres of these states are permitted to reopen. Conditions in Wisconsin, Montana and Utah are said to be improving, and it is expected that the theatres will be doing business on or before Election Day. In Wisconsin the epidemic is being conquered in the southern part of the state, but is spreading in the northern half and in the rural districts. It is expected that the State board of Health will authorize the local boards to raise the ban at their discretion after November 1. In Minnesota cold weather and snow have arrived, and it is expected that this will wipe out the epidemic. It is believed that the theatres will be permitted to open about November 3.

Serious Also in Southwest.

In the Southwestern section of the country, Texas, Iowa, Louisiana and Nebraska are still confronting a serious condition. The cities of Des Moines and Omaha show a little ray of light, as the theatres in the former city opened on October 28, and the latter on November 3. Conditions throughout the rest of these two states, however, are bad, as the theatres have been closed for three weeks, and the present outlook is that they will not be reopened for another two weeks. In Texas only a few towns are open, and the death rate is high. Conditions in Louisiana and Nebraska are likewise bad. In Arizona it is expected the theatres will be open on November 4; Arkansas, November 6; Kansas, November 2, and Mississippi, November 4.

In Denver no official date for reopening theatres in that territory has been set. The epidemic is on the increase in many sections. A general permit for the reopening of theatres is not expected for at least two weeks.

What World Correspondents Report.

The following reports from World correspondents in various parts of the world will be found of marked interest. Among the most important of these messages is that from Chicago, in which we are told that indications forecast the opening of the theatres in that city this week:

Chicago Expected to Open
Houses by End of October

Chicago, October 28.

Subject to the approval of the state director of health, Dr. D. E. Jack, Health Commissioner Robinson has announced the lifting of the quarantine on picture theatres in Chicago as follows under subjoined conditions:

On Wednesday, October 30, all houses north of Diversey Parkway; Thursday, all houses as far south as the north side of Twelfth street; Friday, all houses in the city, probably excepting those in South Chicago. The epidemic has been abating rapidly for the past three days, and if today's reports show a continuation of the downward curve, Health Commissioner Robertson will recommend the foregoing modifications of the city quarantine to State Health Director Drake, who is ready to act.

McQUADE.

Indiana Extends Closing
Order Until November 2

The ban on public meetings, theatres, schools, churches, etc., in Indianapolis, which was to have been lifted on Saturday, October 26, has been continued until November 2, as a result of an order issued October 25 by the State Board of Health. The decision to extend the order, which, by the way, is the third time it has been extended since it has been in effect, was reached after reports from out over the state are said to have convinced the board members that the time for lifting the ban is not yet ripe.

The only modification to the new order provides that in any county where influenza has not been epidemic for five days or more a special officer representing the national and state governments will be sent by the health board to make an investigation, and, if his report and other reports seem to justify it, then the board will issue such modification of the general order for that particular community as in its judgment seems proper. This means that theatres in some sections of the state may be reopened before the end of the week.

Conditions in Indianapolis have shown some improvement in the last few days. Up to 2 o'clock Saturday, October 26, 150 new cases were reported for the day, bringing the total in the city alone since the epidemic started to 5,317. The number of deaths reported for the day was 17.

More new cases were reported to the State Board of Health on Friday than at any other time during the week. Forty-seven counties reported 1,519 new cases. In all there are about 45,000 cases throughout the forty-seven counties...

The Indianapolis health authorities are now discussing the question of
ordering everybody outside their homes to wear gauze masks as a preventive measure against the influenza disease. It is pointed out that in several other cities masks are being worn to a more limited extent, and have aided materially in cutting down the disease.

Some Seattle Exchanges

Work and Draw No Salary

BEGINNING with Seattle the Spanish influenza has quickly spread all over the Northwest territory, its appearance everywhere being quickly followed by orders from the local or state health authorities that all theatres, churches, and other places of public assembly close and remain closed until the epidemic was under control. So far it has not been controlled sufficiently to admit the opening of the theatres, although in Fremont, where it first appeared, and where it exacted a high toll of deaths both among the men in the Puget Sound Naval Station and among inhabitants of the town, the fatalities and the number of new cases appeared to be diminishing. It is feared, however, that the theatres there can be opened in another week. In Aberdeen, also, the closing order will probably be lifted within a week since tests proposed as being very light there. In Auburn there have appeared no cases, but the theatres were ordered closed on Sundays only, and the inhabitants of neighboring towns which have cases of influenza are accustomed to come to Auburn on Sundays to see the shows.

The cities and towns of Oregon were the only other places to be officially affected by the epidemic, and Salem, the capital, was not closed until October 15, ten days after Seattle. A few of the towns in eastern Oregon are open. About half a dozen towns of Washington, also, have not received a closing order at this writing, but all of Montana and Idaho are closed.

Exhibitors, Managers, Work Shipyards.

With such a state of affairs the Seattle exchanges, which serve the entire Northwest, have practically nothing to do. Consequently at a meeting of the Northwest Film Board of Trade late last week, the members were quartered for services of its members as a body to work in the shipyards of the city, which are so pressed for men. The offer was gratefully accepted by the shipbuilding companies, and at 4 o'clock each afternoon the film managers doff their high-brow, shell-rim spectacles and natty business suits for flannel shirts and overalls.

In the meantime shippers and inspectors have been discharged in most of the offices, and in some cases even the stockroom clerks are at work.

COMING to the conclusion that the influenza situation in Baltimore recommended the action, the closing orders which were recently issued by Health Commissioner Blake, of that city, were lifted on Thursday afternoon, October 24.

The new rules and restrictions as they apply to the theatres now to be enforced during the influenza epidemic are as follows: all houses are closed, as well as the pool and billiard rooms, beginning on Monday, October 28, may open at 7:30 p.m. and close not later than 11:30 p.m. Meetings may be held with secret orders between the same hours. Matinees are prohibited from being held by the theatres. The sale of tickets can only go on for evening performances until the seating capacity is filled, and no persons will be permitted standing.

In smoking in the theatres and spitting on the floors of such places also come under the ban of the health commission.

The health authorities throughout the State of Maryland were also notified. Washington, through the State Bureau of Communicable Diseases, on the same day that any restrictions of quarantine which had been established by the recommendation of the Government they were not permitted to raise.

San Francisco Houses Closed by Order of Health Board

A DATE line is almost necessary in connection with anything written concerning the moving picture industry these days, and this fact will be true today may be far from representing the situation tomorrow. A week ago theatre owners were being used as a target by the health authorities, but little below the normal. With the week the cases of Spanish influenza increased from about two hundred to nearly three thousand, and theatre attendance dropped more than 75 per cent. Less than a week ago theatre owners expressed the opinion that their places of business would not be closed, but that late conditions have taken such a change for the worse that drastic action on the part of the health authorities was regarded as a foregone conclusion.

A meeting of the San Francisco Board of Health was held on the afternoon of October 17, and a resolution was passed closing all theatres, moving picture houses, concert halls, dance halls, churches, schools and places of public gathering, the order being effective the following day. Dr. William C. Hassler, chairman of the board, and members of the board that from three to five weeks would be necessary to control the spread of influenza. Dr. George E. Enbright, president of the State Board of Health, was present, and approval of this action, and further states that the state board will adopt most of the provisions of the local resolution at a meeting to be held shortly, thus closing theatres throughout California.

Theatres in Many Towns Closed.

Many individual communities in the San Francisco region have already placed a temporary ban on theatres. The list to date, with the number of moving picture houses affected, including the following: Atascadero, 1; Antioch, 1; Auburn, 1; Benicia, 1; Colusa, 2; Clovis, 1; Chico, 3; Dunsmuir, 1; Dinuba, 1; Exeter, 1; Fresno, 10; Fremont, 1; Fort McDowell, 1; Gilroy, 1; Goshen, 1; Guernsey, 1; Gaviota, 1; Larkspur, 1; Los Banos, 1; Livermore, 1; Lemon Cove, 1; Mare Island, 1; Mendlo Park, 2; Mountain View, 1; Modesto, 1; Mountain view, 1; McCloud, 1; Oakland, 1; Park Polo, 2; Point Richmond, 1; Redwood City, 2; Richmond, 2; Redding, 1; Redwood, 2; Richmond, 1; Rio Vista, 1; Rio Linda, 1; San Jose, 6; Suisun, 1; South San Francisco, 1; Salinas, 1; Santa Cruz, 2; Stockton, 7; San Mateo, 2; Sacramento, 10; Sanger, 1; Santa Clara, 1; Sisson, 1; San Francisco, 1; etc. This is a very small list, and no doubt many other places not so far included will be closed later in the week.

Southern Picture Patrons

Eager for Theatre Openings

SPANISH influenza has occasioned a complete abatement in amusement activities in the South, and especially has this been the case in Louisiana, which has been hardest hit, both in the matter of the ravages of the disease upon the business interests and its invasion of the homes of people, closing schools and churches, and causing suffering and death.

The closing of all theatres and other places of amusement in Louisiana, Mississippi and Alabama has made the picture business there as well as in the rest of the South, as a result of the closing of the theatres, has been centered upon the contagion, but they have become amusement hungry, and they appear to be at a loss what to do and where to go for amusement and relaxation. Exhibitors regard the closing order as a sort of a blessing in disguise. Their patronage has been "cured" previous to the order partly because of inclement weather and partly because of public unrest. Some of them were merely making expenses, and a few closed even before the official notice was issued. The drain on the theatres was closed, the patrons began to realize that one of the diversions which they had come to regard as a matter of fact during the winter season of the year, has disappeared, and that the couture has been manifested in various ways. Hence the exhibitors figure that when the permission is again given, the patrons will flock to the theatres with open arms.

The best information now at hand indicates that Louisiana places of amusement will not be allowed to open much before November 10, if, in fact, they are permitted to open at all. Some of the shows in Mississippi are running, but this is not generally the case.

Philadelphia Closed Indefinitely

Philadelphia exhibitors and exchange men, whose hopes have risen that they would be permitted to reopen their theatres and resume business again beginning Monday, October 28, were sadly disappointed when a special meeting held by the Board of Health on Wednesday, October 23, when the members decided to continue the closing order for all places where liquor is sold, public meetings, etc., indefinitely. The board will not meet again until "some time next week," at which time it will hold a special meeting with sufficient decrease to warrant it, a date will be set for the lifting or the modification of the closing order.

Baltimore Theatres to Open

for Evening Shows Only

THE MOVING PICTURE WORLD

November 9, 1918
KANSAS CITY, like other sections of the country, is suffering materially from the epidemic of Spanish influenza. Even though Kansas City was making itself felt through the past two weeks. The medical authorities early took steps to stamp it out if possible, and a number of schools and places of business closed. In addition, the Chamber of Commerce, attended by the city health board, members of the Chamber, and members of the allied theatres interested, by the managers of vaudeville, burlesque and operators. The result of this gathering was that resolutions were adopted urging that places of amusement, churches and schools should be closed, and that crowds in other places of business, street cars and cafes should be limited. This went into effect at midnight Tuesday, October 21. A week later, conditions looking favorable for a control of the epidemic, a second meeting was called for October 24, attended by the same representatives. As a result the theatres again opened and remained so Monday, Tuesday and Wednesday. This proved to be an unfortunate move, as the cases of influenza, already on the increase, increased in number, apparently increasing slightly.

October 16, physicians of the City Board of Health, amusement representatives and other interested groups, met for a conference. The theatre men stoutly maintained their willingness to cooperate in every way to stamp out the epidemic, and asserted that the closing of the theatres would bring about the desired result they were more than willing to do so. However, they also insisted that no discrimination should be made, and that the number of theatres and other places of business should be reduced as well—department stores, street cars, hotels and every other place—stating it as their opinion that a very strict quarantine should be instituted. Members of the Chamber of Commerce, however, seemed to feel more or less in sympathy with the merchants, and induced the proper authorities to issue a proclamation, namely, that the number of shoppers was already reduced by the scare, and that stores should open at 9 and close at 4 o'clock.

The closing order for Kansas was extended another week by Governorapper and the State Board of Health. This applies to theatres, schools, churches and all public meetings.

Michigan's Health Board Shuts Theatres Indefinitely

SPANISH influenza has finally dealt its death sting to the amusement business in the State of Michigan. Up to a week ago the epidemic was raging in sectional parts of Michigan only. The governor and the State Board of Health issued an order on October 19 at the state capital, and after a two-hour discussion, at which were present the Detroit city health officer and several physicians, doctors, lawyers, and owners of all theatres, dance halls, skating rinks, churches and pool rooms, effective from October 20, for an indefinite period.

The loss of the Detroit theatres has the Detroit exhibitors bitterly fought against. At the meeting, there, arguing that keeping them open did no more than harm not only because of their latest ventilating systems, but because of their educational value. Dr. Inches, of Detroit, up to the very last was opposed to a theatre closing order. He had before him at this meeting charters stating that in cities and towns throughout the state theatres had been closed the number of influenza cases increased after the closing rather than decreased. The epidemic had been following the meeting of in the attendance at theatres of from 33 to 50 per cent, no theatres had been crowded, and every theatre was opening and closing according to the weather and to the coolness of the audience, turning it into a handkerchief. Several persons have been put out of theatres because they failed to do this. The theatre owners were taking every precaution, some going so far as to disinfect their doors and taking up their carpets before and after every matinee and evening performance.

Removal of State Ban Suggested

Governor Sleeper has given no assurance as to when this would permit the theatres to reopen. It has been suggested to him that he remove the state ban and leave the matter entirely in the hands of the health authorities in each town. But he has given out no definite statement as yet, and there is very little likelihood that the ban on theatres will be removed before November 1. The situation in Detroit has been on the increase since the closing, and just today, October 23, all schools are being closed and retail stores in Detroit are ordered to close at 4 p.m.

Even outdoor public gatherings are being prohibited, and now there is talk of having everybody vaccinated. Complaining theatre owners who believe their business has been dropped by closing house are going to obey all laws to the letter, and have assured local health authorities of their fullest cooperation in every way.

Closing Order Welcomed by Toronto Exhibitors

T HE closing of Toronto's theatres for an indefinite period, starting with Monday, October 21, by the local health officer was welcomed by the exhibitors, according to Thomas Scott, secretary of the Motion Picture Exchange, Toronto, Ontario. Speaking for the exhibitors, Mr. Scott said: "It is a fine idea. The moving picture men are always ready and willing to do what the authorities when the general public is benefited."

Toronto was almost the last city in Canada to close its theatres, and local exhibitors became just a little anxious, although they felt the people would blame the theatres for the spread of the disease locally. The people and the papers were more interested in the closing of theatres. The exhibitors were quite ready to close down, because attendance had fallen away off, except in a few instances, during the latter part of the week of October 11.

On the day that Toronto theatres closed all Canadian houses should have started in the great drive with the Victory Loan pictures to boost the Fifth Canadian Loan. On October 15, a member of the Motion Picture Distribution Committee of the Canadian Government, announced that on this day the theatres were open from coast to coast. It was clear that the five hundred or more special loan pictures were lying on the shelves of exchanges. He did announce, however, that the pictures would be presented in any theatre which would be reopened before the end of the official loan campaign for such period as would be allowed before the termination of the drive. The seventeen different subjects were to have been presented during the four weeks starting October 21.

At a meeting of exchange company heads in Toronto the question of what would be done by the exchanges during the "dark period" was discussed, and it was finally agreed to place all exchange-published health conditions to the writer. Branch exchanges are located in six cities—Toronto, Montreal, Winnipeg, St. John, Calgary and Vancouver. They determined what could be done, but it was felt that no step could be taken as a whole until some future date, the date being determined by the board of health. If small town theatres reopen before Toronto gets back to normal life the outside houses would be getting first runs of features and serials.

Rochester Opening Prebemaletical

The prospect in Rochester is that the theatres will be reopened during the first week in November. The original closing order expired on October 21, but conditions were such that it was extended and will be in effect at least one more week. There is no reason to believe that the order will be lifted on October 28. Instead of declining, the death rate has been gradually increasing here, although the number of new cases has been daily receding. Should continued improvement of the situation occur for several days in succession it is extremely probable that the closing order will be rescinded almost as suddenly as it was issued. The general opinion, however, is that the earliest possible date on which theatres will reopen is Saturday, November 7, but that whole thing is extremely prebemaletical.

Scourge Still Bad in Raleigh

In the opinion of Dr. Charles W. Stiles, of the United States Health Service, stationed at Raleigh, N. C., in charge of the influenza epidemic throughout the state, the worst will come before the middle of November. Conditions are gradually worsening, while other sections of the state are recovering somewhat from the scourge. Raleigh, being on the coast and the larger cities to be attacked by the malady.
of the past. Wilmington closed tight on September 27, and was, therefore, closed for a period of three and a half weeks, during which all theatrical organizations were kept closed. At Richmond, five of the five theaters there. The action of the Board of Health was made known on Thursday afternoon, October 17, following acquiescence in the counsel of the two statesman who reconstitute the service at all of the theaters. On Saturday morning an effort was made by a minority of members of the Board to rescind the order, but this was nullified only by the fears of the timid ones. Business for the first three open days was reported extremely light by all the houses here.

Charlotte on Verge of Opening.

Indications given out by the Health Board on Monday, October 28, that orders will be given that Charlotte theaters may reopen on Wednesday, are being comparatively light in its toll in Charlotte, owing to the fact that prompt action was taken before it had gained such strength as to make it necessary to close down all the theaters in the city as a whole. The action of the Health Board is taken apparently to keep their organization intact at heavy expense in order to be able to meet the large number of bookings which have been pouring in immediately upon the reopening of the theaters throughout the state.

Columbia to Open Early in November.

Indications at Columbia, S. C., point to a lifting of the closing order on theaters on or soon after November 1, reports from the health officials of the state being to the effect that the influenza epidemic is slowly subsiding and with favorable weather should be well in hand by that time. Spartanburg officials have been heard to say that they expect to lift the ban on November 1, although action of the State Board of Health will be necessary before any single theater anywhere in the state may open.

The closing order for the entire state was put over simultaneously by the State Health officials, and they will be giving guidance and advice to the different city health boards. It is not expected that the order may be annulled in the same manner, as some cities have suffered more acute attacks and are in much worse shape at this date than others, making individual orders necessary to open the different towns. The cities in which camps are located, including those in Spartanburg, Charleston, and Columbia, will probably not open as early as other less congested towns throughout the state.

Louisville May Open November 15.

The influenza epidemic has the hands of the exhibitors and film men of Louisville, Ky., tied firmly just now, and from good reports received it looks as though November 15 before things open up. Saloons and soda fountains are closing at 6.30 in the evening. All chairs have been removed from hotel lobbies, or prevented from being placed, a place in the city where the visitor can sit down and take things easy. Street cars are regulated to the number of passengers which may be carried, and must keep all windows open, a part of them being kept open even when it is raining.

The epidemic has spread to the rural districts, especially the coal and lumber regions, which are hardly turning a wheel at the present time.

May Lift Ban in Virginia in November.

Richmond and other cities in Virginia will not like to hear the report on the second week in November, sentiment being very much opposed to risking another epidemic scourge through allowing theaters to again open. For our part we feel that the State Board of Health will not lift the ban until all vestiges of influenza in the shape of an epidemic has passed.

Certain elements in Richmond made an effort Monday to have the state Board of Health reopen theaters on October 20 and the theaters on the following day, but sentiment of the powers was unanimous against such a course, and the state officials assured themselves to at least two more weeks of inactivity.

No Abatement of Scourge in Southwest.

With the influenza epidemic still raging throughout the Southwest there is little likelihood that motion picture theaters in Texas, Oklahoma and Arkansas will open during the third week in October.

For the present, El Paso, Dallas, and San Antonio, the three large Texas cities which apparently were going to keep their shows open despite the epidemic, closed all theaters October 16. In a few smaller towns the managers have been allowed to open owing to favorable local conditions. Amarillo, in the Panhandle, is the largest Texas city which had theaters open. But at one time.

Dallas film men are still keeping their organizations intact and hoping for a change for the better soon. Most of the film men and exhibitors in the larger towns in the state have been allowed to open. With the threat of the epidemic and the drawbacks of business to clean their quarters, move furniture, remodel offices, etc., office employees are standing around with nothing to do.

Requests to the Governor of Oklahoma that theaters be allowed to open again brought the reply that no opening would be permitted except on the recommendation of the Board of Health. The Board of Health give no satisfaction to inquiries regarding an immediate opening.

Arkansas a few scattered towns are reopening their theaters.

Dallas theaters hope to open before October 26. The situation in Dallas has improved slightly during the past few days.

Syracuse Reports Decrease in Cases.

Theaters in Gloversville, Amsterdam, Poughkeepsie, Schenectady, Albany, Rome, Ilion, and other cities east and west of Utica have suffered alike from the epidemic. Utica has been closed for two weeks and more. On Monday, October 21, Syracuse reported a decrease in the number of cases in that city, and it is said that he would discuss the advisability of lifting the closing order established two weeks ago.

Rescind Closing Order for Utica.

The theaters of Utica, as well as the houses in other cities in eastern and southern New York, have been closed for more than two weeks as a result of the prevalence of the Spanish influenza epidemic. The order closing the Utica theaters was given Tuesday, October 15, and theaters were closed until the order was rescinded allowing them to open Monday, October 28.

Cleveland May Open Early in November.

Indications that the Spanish influenza will keep theaters in Cleveland closed until after the end of November, perhaps longer, started the exhibitors to worrying during the second week of the shutdown.

Health Commissioner Rockwood stated that in his opinion the theaters could not open until a few days or a week at the end of November and signs of abatement. The middle of the second week there was no let-up, although the health commissioner thought the outbreak of the epidemic over.

The health department was of the belief that when the epidemic got down to a point where it was when the theaters closed, then the next 30 days would see the theaters to open within three or four days from that time.

However the zone system may be adopted or the entire state open the theaters according to wards in the city—according to the situation in each ward.

Washington May Open in November.

A steady decrease in the number of new cases of influenza may result in the reopening of the picture theaters in Washington during November. November 4 has been set as a tentative date for reopening the schools, and it is believed that the lid will be lifted off the class rooms and normal business then resumed.

Washington has been heavily hit by the epidemic, which, to date, has caused approximately 1,500 deaths. All business has been practically closed, and the number of people ill greatly handicapping the city. During the closed period, a number of exhibitors have devoted the time to cleaning the plants and redecorating their houses, while the exchanges took advantage of the opportunity to bring their work right up to date and make plans for the big selling campaigns that will open when business is resumed.

Ban Lifted in Petersburg.

Theatre managers of Petersburg, Va., have been kept on the job and kept guessing every minute in the day by the action of the City Health Board. Thursday morning, October 24, the board met and took action, which was to rescind the ban on downtown theaters, to be effective Monday, October 28. Storms of protests resulted immediately after the news spread. Another meeting of the city council was called to set the order of the opening order, with no new date set. Friday afternoon they again met, and issued orders granting the theaters authority to open on the following day, Saturday, their action being a surprise even to the theatre managers themselves, who have been playing for an early opening, but did not hope for such early action.

Newport News Theatres Open.

Theatres at Newport News, Va., opened during business on Monday, October 28, this action of the City Board of Health following recommendations from the state board, after canvassing the local epidemic situation and finding it greatly on the wane. Local quarantines of shipbuilding plants and camps were removed at the same time, and theaters will undoubtedly do capacity business.

Situation Improving in St. John.

The influenza situation seems to be improving greatly, and strong hopes are expressed that the theaters in this city, S. J., will open in the near future. N. B., may be opened next week. The matter is entirely in the hands of the Department of Public Health, and it rests with them to remove the ban when they are satisfied that no danger exists.
JOHN H. COLLINS DIES OF PNEUMONIA
Talented Young Metro Producer and Husband and Director of Viola Dana Ill Only a Week

JOHN H. COLLINS, Metro director, husband of the Metro star, Viola Dana, died of pneumonia at the Hotel Marie Antoinette, New York, October 23, after an illness of less than a week. He was probably the youngest director of note in the country, having been born in 1890. He not only directed Miss Dana in practically all of her Metro productions, but was the author of many of them, supplying the scenic versions of all. Among his original stories dramatized from the screen for his girl-wife's use were "The Flower of No Man's Land," "Riders of the Night,"

his young wife's screen values and did everything possible to bring "Blue Jeans," a picturization of Joseph Arthur's famous old melodrama, is considered to be the best work ever done by star and director. It was issued as a Screen Classics seven-act feature. Other superlative productions directed by John Collins and starring Viola Dana were "Aladdin's Other Lamp," "Opportunity," "Gates of Eden," "God's Law and Man's," "Lady Barnacle," "Weaver of Dreams," "The Winding Trail," and "The Light of Happiness." The list of his productions was a long one, and John Collins was beloved by all the members of the Metro staff of players, directors and officials. He was considered a young man of vision and rare ability, and his loss is keenly felt. His wife was with him at the end.

Death of Julian L'Estrange
ONE of the skillful actors who had brought great stage experience to meeting pictures was Julian L'Estrange, known in both England and America for his excellent acting, who died as a result of an attack of Spanish influenza at his home in New York on October 22. The news of his death first came to the profession at the funeral of Harold Lockwood, when telephone arrangements were being made for the accommodation of Mr. L'Estrange's body at Campbell's undertaking establishment. Funeral services were conducted at Campbell's Funeral Church.

Conspicuous achievements in theatricals made the name of Julian L'Estrange widely familiar to the public, and when he undertook moving picture work he was considered an acquisition to the screen. He will be recalled for excellent work in the Goldwyn production of "Thais," in which Mary Garden was starred, and as a Metro player in support of Emily Stevens—these being his more recent screen accomplishments. He also had been seen to advantage in a number of Famous Players subjects. Mr. L'Estrange was thirty-eight years of age, and his wife, Constance Collier, was playing with him in "The Ideal Husband," a stage production, when he was fatally stricken.
HEALTH OFFICIAL CONDEMNS HYSTERIA
Dr. Bracken, Secretary of Minneapolis Board
Says Conditions Do Not Warrant Drastic Action

ALTHOUGH theatres of Minneapolis and Duluth are closed by the influenza order, St. Paul is still an open town as far as moving pictures are concerned, but there has been some agitation for the reopening of showhouses in St. Paul, especially since churches have been permitted to conduct services and schools have returned in defiance of the closing order issued by Dr. H. X. Guilford, city health commissioner.

With moving pictures and other places of entertainment still proceeding without interruption, St. Paul is drawing many patrons from Minneapolis to its showhouses; especially on Sundays when a large number of Minnesotans going to the Twin City for their entertainment. This fact has created some feeling among the exhibitors of Minneapolis.

The statement of Dr. H. M. Bracken, secretary of the Minnesota State Board of Health, that the closing of all public amusements, created a sensation in local theatrical circles and will be read with interest by moving picture men throughout the country.

"Minneapolis," he said, "is in the throes of violent hysteria, produced by the hallucination that an epidemic of old tuberculosis is more serious than ordinary, is Spanish influenza."

Denies Situation Is as Bad as Believed.

Dr. Bracken's announcement tended to lessen the fears of Minnesotans, disturbed by the closing of theatres, schools, churches and all public gathering places, by order of the Minneapolis health department.

Dr. Bracken, whose protest against drastic action in St. Paul prompted professional as well as laymen to decide against closing all public places, believes the people of the state, and in Minneapolis particularly, have foolishly allowed themselves to believe conditions are much more serious than they actually are.

In expressing regret because of the action of Minneapolis officials in closing public places, and especially schools, Dr. Bracken explained that the present epidemic—even at its worst in certain sections of the United States—could not be considered as serious as diphtheria and other diseases.

In substantiation of this statement he said health statistics would show that in army cantonments—where the epidemic of Spanish influenza has had its greatest effect—the death rate is only 4 per cent, while the diphtheria death rate, in the community at large, even with the use of antitoxin, is 0.0 per cent.

"In my opinion many of the cases, so-called influenza, are nothing more serious than ordinary grip," said the state health officer. "What is more serious than I can explain the action of Minneapolis officials in closing the city, as has been done. It is not in a sense of criticism that I am speaking. It is merely an expression from a State official who believes that a serious mistake has been made.

Conditions do not warrant such drastic action, in my opinion, and I believe that Minneapolis is in the throes of a violent hysteria, which surely cannot be abated by official action which frightens the community. Measles, diphtheria or any other contagious disease causes many deaths in army camps or civilian communities if an epidemic started, and surely the fatality among civilians is not so high as among soldiers. In fact, nearly all of the deaths reported are among men in service.

Reports Not Necessarily Correct.

"Everything in the nature of a cold is called influenza these days, but that is not necessarily the fault of the attending physicians. The scarcity of medical men—physicians—busier by far than ordinarily—have been compelled to accept the word of patients, as to symptoms, and with influenza it is not so difficult to distinguish it from other diseases; and the symptoms well known to all, and not so different from grip, many 'reports, not correct, are made."

"In the usual year—every year—when street sprinkling is stopped, we are subject to grip. Every year there are hundreds of cases of grip, and, of course, many more than the official reports. They will be far more serious than others in the past twenty or more years. True, the Spanish influenza has had its bad effect in many communities, and that has stirred up the idea that it not nearly so serious as the people have been led to believe. The present epidemic is similar to that of 1899 and 1900. What the people must do is to awaken to the fact that the epidemic is not so serious, but that it can be stamped out without great mortality."

Theatres Should Not Have Been Closed.

Dr. Bracken believes that the closing of schools was entirely unnecessary, and that the closing of theatres should not have been ordered at this time. In defense of his argument that the public schools should have been allowed to remain open, the physician explained that the closing of schools caused all children, including the slackers, to recede from the watchful eyes of intelligent teachers, and under the consistent care of twenty-seven trained nurses would be far more safe than playing at large gatherings with disease unchecked.

"Modern theatres, with their latest improvements in ventilation, cannot be considered as seriously dangerous to health as diphtheria or other diseases."

Washington Records Show

English Actors' Migration

DIRECTLY after the war in Europe broke out considerable adverse comment was heard in the United States over the evident fact that numerous English actors had been passing from the other side. Evidently the impression prevailed, and not without reason, that many Thespian deems it better to sail away from that being conscripted into the respective armies of the befriending countries of Europe. At the outset of the war conscription was not immediately adopted in England, but the handwritings were on the wall. It was not enough, and this foreshadowed drastic measures to get men to carry on, members of the theatrical profession, especially in London, the struggle for bread in a land where strife had not become evident.

It will be recalled that many American actors went to England in 1915 complained that their places were being taken by English newcomers. Whether the complaints were merited or not, the fact remains that immigration of actors into the United States expanded somewhat during the years 1914 and 1915. Thus official records compiled at Washington show that whereas 711 actors arrived here in the year 1913, 1,919 came in during 1914, while in 1915 11,206 were admitted. In 1912 and 1911 arrivals aggregated 873 and 1,020 respectively.

Since 1915, however, the inward movement of actors has dwindled considerably, only 632 actors having been admitted into this country in 1916, and in 1917 arrivals were further held down. In 1918 the figures receded to 214. Thus from the high point in 1915 to the light inflow of 1918 there has been a drop of 91 per cent. In the like period all immigration decreased 66 per cent.

Immigration of actors intending to make the United States a permanent home constituted a fraction of 1 per cent, of the entire movement of immigration.

At the same time emigration as represented by the outward movement of alien actors abroad have recorded figures. For example, only 154 actors went out during the year ended June 30, 1918, this number comparing with 159 in 1917, 181 in 1916, 201 in 1915, 257 in 1914, 325 in 1913, 573 in 1912.

Actors of alien birth, like other foreign born immigrants, once here usually stay.

The following table gives an idea of the outward and inward flows as highlighted in the official returns as actors:

<table>
<thead>
<tr>
<th>Year</th>
<th>Emigration</th>
<th>Immigration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1918</td>
<td>214</td>
<td>159</td>
</tr>
<tr>
<td>1917</td>
<td>576</td>
<td>154</td>
</tr>
<tr>
<td>1916</td>
<td>1,126</td>
<td>201</td>
</tr>
<tr>
<td>1915</td>
<td>1,126</td>
<td>201</td>
</tr>
<tr>
<td>1914</td>
<td>1,019</td>
<td>257</td>
</tr>
<tr>
<td>1913</td>
<td>911</td>
<td>333</td>
</tr>
<tr>
<td>1912</td>
<td>573</td>
<td>325</td>
</tr>
<tr>
<td>1911</td>
<td>1,020</td>
<td>375</td>
</tr>
<tr>
<td>1910</td>
<td>1,233</td>
<td>199</td>
</tr>
</tbody>
</table>
PEDIGEO OF OKLAHO EXUDES THOUGHTS

Highland Theatre,
Guthrie, Okla., October 22.

BY

O'NEILL

You will no doubt be surprised to hear from me. But since the influenza started I have been so worried that I have slept more than fourteen hours a night.

Scientists tell us that influenza is a thing that started. We have no reason to doubt these men. They are smart, and should know whether or not they are paid for being smart. What we seem to need now is someone to stop it. That great job seems to be up to us.

If I had more time, more space, and more brains, I would tell you several things about “flue.” First, whatever would be the result should we try the following:

If a flea that flew
Got a fly to fleec.
Get the flea that flew
And make him a flea.

I write these things because of my pure unadulterated love of picture showmen in general. For we are getting ours.

We have no hesitancy in addressing you at any time regarding this great subject just as if you were my equal in every way. We were put on earth to be of use to each other, and if, by chance, you had better understanding and a better understanding of things in general than the other it is the wish of the great Creator. Let us so live that there is no great anarchy. We shall not be afraid to look our Maker straight in the face, I now dampen my slender pink tongue and shall seal this great message from the nude eyes of this hilarious but one of the wise.

As we still have no shows here, I must quit and write eggs.

Your esteemed and well done friend,
NED PEDIGEO.

PhIL LANG-EDITING FILMS FOR ORDNANCE DEPARTMENT

CHARLES R. Lang, well known in motion picture circles through his long activities as author, editor and production manager, is now engaged in the Industrial Education Section of the Ordnance Department, having taken up governmental duties last August.

Making his headquarters in New York, Mr. Lang is engaged in the study of selected material, films which are shown in war plants to stimulate productive effort. Two pictures prepared by him entitled, “America’s Defenders” and “Freedom Forever,” each in one reel, are now in circulation, and he is at present at work on others.

By careful editing, Mr. Lang is telling a compelling story in these films which depicts the activities of our armies overseas and the vital necessity of continuous productive effort on the part not only of the workers at home but the fighting forces.

Mr. Lang earnestly requests motion picture producers to co-operate with him in this work. The films, he states, are not shown in theatres or any place where an admission is charged. While he is particularly interested in the community theatres, he desires to cooperate with all producers in the educational work.

Jutkovitz Brothers Hang Up Record

Jutkovitz Brothers, proprietors and managers of the Columbia Theatre, Far Rockaway, N. Y., are justly proud of their record in the Liberty Loan campaign. From September 20 to October 19, inclusive, they reported gross sales amounting to $1,193.20. Their lowest figure was $575.00 for October 3, and they hit high-water mark October 16, with $312.10.

Mrs. A. Warner Dead

Mrs. A. Warner, wife of A. Warner of Warner Brothers, producers of “My Four Years in Germany” and other patriotic features, died at her home on Monday, October 28, after a brief illness of pneumonia.
of health authorities. Closed houses are being renovated and precautionary measures are being enforced in communities where houses are permitted to remain open. Preventative propaganda is being freely circulated on the screen and through house programs, all of which will go a long way to break the progress of the disease.

* 

While this enforced closing means a large financial loss to every branch of the amusement business, we have yet to hear of the picture theatre owner who has failed to give the fullest co-operation to the authorities. That time has passed when picture men were compelled by force of law to observe even the commonest regulations, which indicates some steps in advance over other days together with the recognition of a strong sense of responsibility on their respective communities in times of distress. This recognition is the thing that makes the theatre man and his house a part of the community in which they do business and earns the respect and confidence of that community. When all these present troubles have passed picture theatre men will find their reward in renewed and increased patronage which their services have earned. As the old copybook phrase declares: "Virtue has its own reward." 

** *

IT HAS been rumored that, owing to the receipt of so many conflicting stories as to the profits of the picture business and the inability of congressional committees to discover just what proportion of the taxes the industry ought to pay, the Government may decide to appoint a film administrator whose duty it shall be to ascertain just what the motion picture business amounts to and what revenues it should pay. While this suggestion is somewhat revolutionary in its nature, there are those who feel that it would not be unmixed with beneficent effects. But what is the Government to do? It has tried to be equitable in its treatment of the motion picture business. It has acknowledged its essentiality to the extent of permitting it to continue against a strong feeling in certain quarters that its activities should be materially curtailed. But when the question of taxation came up no one in the industry has seemed able to give information upon which a rate satisfactory to all branches of the business could be based. There was too much passing of the buck in the way of mutual accusations. Statements of fact did not seem clothed in the habitiments of truth. There was a strange lack of agreement among those who were appointed to represent, or who assumed to represent the motion picture industry and, finally, a singular lack of knowledge upon the really vital affairs of the industry among those representatives.

* 

Is it at all strange that the plan of taxation applied to the motion picture industry should fail to meet the approval of the men engaged in that industry? In all probability the congressional committee charged with preparing the schedules gave up trying to get helpful information from the representatives of the picture industry and acted upon their knowledge and belief. On top of the dissatisfaction created by the tax schedule came the general suspension of the picture business. This has probably led Government authorities to believe that the men in the industry are unable to properly conserve their interests and that an administrator is a necessity.

FACTS AND COMMENTS

INFLUENZA and its progress continues to be the absorbing topic in motion picture circles and will, in all probability, continue to be until the epidemic feature of the complaint has run its course. The wave of high intensity seems to be sweeping gradually westward. In the east there are signs of abatement, and picture theatres, closed because of prevalent sickness, are opening, while closed houses are the order in the west. The situation is an unfortunate one, and one that must be endured. From reports received from MOVING PICTURE WORLD correspondents motion picture theatre owners are accepting the situation and doing all in their power to comply with the requests
DARKNESS BEFORE DAWN
By Robert C. McElkavy.

It has been decreed by fate that the film industry shall quaff from the "cup of trembling" that has been held up to the lips of suffering humanity. Doors to moving picture houses throughout the broad land have been closed as a result of the epidemic of influenza, many of them without warning. A great number of producing companies have seen fit to suspend operations temporarily, and the engine of production is being given a well-earned rest.

At this moment of natural depression it is a good time to take a survey of the film industry, to look back over its perpetually striving past and to glance ahead to the promising near future.

Such a course is not only profitable, but stimulating. Only the present is filled with apprehension: there is little to be ashamed of in the past and a great deal to hope for in coming months and years.

What a mad scramble it has been, since some time along in the late nineties, when certain discerning individuals began to realize that the film as a means of public entertainment was something to reckon with! Many of these men were laughed at for the eagerness with which they began exploiting the moving picture, but many of them remain today with the proceeds to show what they have accomplished, through wisdom and foresight, during these years of steady growth. Other individuals have plunged more recklessly and suffered as a result. But it has been demonstrated beyond a doubt that the film industry has come to stay.

More recent years have awakened the public mind to a new sense of the importance of the film. Its artistic possibilities, its historical value, its industrial utility, its educational scope, its news interest—is there any end to its manifold public uses? Can there be any doubt in the mind of any thinking person that the people as a whole have adopted the film and taken it to their heart?

It is well for those connected with the moving picture, at this trying hour, to reflect upon these things. This is no time for faint-heartedness in the face of a merely incidental setback. Most of all, it is no time for a weakening in any way of the great organization the industry has built up. The morale of the industry should be protected at all costs, for the day is not far distant when the now distressed and anxious public will be clamoring at the doors of the moving picture theatres, with the same old eager smiles of anticipation.

Already the ban is being lifted in certain communities, where the plague has been stamped out. The doors that closed without warning may be opened freely very soon. Exhibitors and producers should for this reason keep a close eye upon the situation. It will not do to make hard and fast rules, for when the public seeks recreation it must find it somewhere. It is better to keep some sort of an entertainment going, wherever possible, at any practical sacrifice, than to disappoint your clientele.

It is regrettable, above everything else, that this closing should have come when the screen was doing such valiant work for the Allied cause. The threatened peace propaganda has come with a vengeance and is all the more insidious because the military situation is so hopeful. But the time for relaxation will not have arrived until Germany has cried "Kamerad!" There will be no doubting the real victory when it comes, and all doubting and speculation until that time can have nothing but a mischievous effect. Against this sort of thing the film is both a weapon and a shield.

It is a time for watchfulness and vigilance on the part of the film industry. The channels of supply should be kept ready for the demand upon the instant. The work of the film is too important to permit of any sinking back or general lethargy because the ratio of profit is not up to normal. It is a time for sacrifice and service, and most of all for counting our blessings as compared with the complete paralysis of many other industries.

MORALS AND THE SCREEN
By Edward Weitzel.

Every once in so often some zealous soul breaks into print to remind the screen of its ever-widening possibilities as a moral force and the great uplift it is capable of and owes to the world. Well, this is not to be denied! But something still remains to be said. Like the stage and the printing press, the screen has duties aside from acting as an effective means of conveying moral truth and beauty to mankind. No one wants to be uplifted all the time. Such a process is capable of better results if administered in the proper proportion and the patient allowed to relax into a less lofty frame of mind and indulge in a reasonable amount of light entertainment that is without thought or care for the ethical or the intellectual pose. The law of contrast is an excellent teacher. Even such a subject as the Great War has its limitations and would soon tire if used continually as the theme of a motion picture. To repeat an assertion made in these columns: "The screen is more in need of fifty five-reel stories on varied subjects than another "Hearts of the World."

Truth and the Screen.

There is one moral duty of the screen which, like all other moral duties, is founded on common sense—tell the truth about itself and its rivals. Every once in so often some misinformed or willfully misleading soul puts in a claim for the screen that can only be substantiated on the ground that the youngest of the arts owes nothing to her elder sisters and can learn nothing from a study of their long experience in revealing life. Several screen authors and actors who once held this theory have now gone into retirement and the public has forgotten they ever existed. An open mind toward every rule of dramatic construction and a firm determination to go on a still hunt for these rules wherever they are to be found will one day give the screen what it still lacks—a drama as well as a novel form. When that time arrives the author who writes for the "movies" will study his plot carefully before he decides whether to turn it into a screen novel or a photoplay.

Limitations That Broaden an Art.

One of the things to be learned from the stage is that a condition which is often spoken of as its limitations is really a source of power. A striking example of this is found in "The Copperhead," Augustus Thomas' fine play. The piece is in four acts, and the first three take place in the same scene. The human interest is so strong that the audience cares no more for the external surroundings of the characters than it does for the coat on the supposed traitor's back. A man's soul is being passed through a fiery furnace; his love and affection are being sacrificed on
the altar of duty and devotion to his country. The world becomes very small at such a moment. All the sublimity of mankind may be encompassed within the walls of a painted scene.

Another thing to be learned from the stage is the value of a steady climb upward in interest and force. A recent moving picture which has won high praise—and deserves it for its skill in character drawing, local color and the acting of the star—mounts upward with irresistible dramatic impulse during its first-half, and then drops back into a pace that is tame by comparison. Proper technic would have made this picture a real photoplay.

A Stage Critic's Tip.

Lawrence Reamer, in the New York Sun, never goes out of his way to say a few kind words for the screen, but the last sentence in a recent article of his applies to the photoplay quite as pertinently as to the spoken drama. After noting a change in the manner of building the French farce and explaining that certain literary men who have not mastered construction are fond of arguing that if subject and character are satisfactory, technic ought to take care of itself, the stage critic closes with this warning: "Subject and character have a pesky way of wriggling out of all comprehensible relations when they are not controlled by the laws which experience has developed into the playwright's craft."

HE'S TREATING 'EM ROUGH

By Louis Reeves Harrison.

Not less than thirty-three hand grenades are thrown into the pages of The Authors' League Bulletin by Robert Macalarney, scenario editor of the Famous Players-Lasky Corporation, in the shape of "Don'ts for Scenario Writers." There is an effort made on the part of Mr. Mac to bind up our wounds—his article is "for the tyro"—but it is all too plain that he expected to hit a lot of "beginner-authors" among those who are members of the League, else why publish in the Bulletin? Aside from this little camouflage, however, he is charmingly candid and splendidly sincere.

I wonder if Mr. Mac has read the oldest book in the world?

It is that of Ptah Hotep, giving instructions to a tyro, his son.

Ptah Hotep's bombs were fired about 3500 B.C. in Egypt.

It's an even bet his son paid no attention to them.

Man wants to get his own experiences by himself.

At least, most men do who are conceited enough to accomplish more than is expected of them, such as authors. They are gifted with an egotism which enables them to work better and enjoy themselves more than if they really knew themselves as they are. Those who succeed in lighting up other hearts and minds than their own write in a flame of passionate sincerity and revise with a technical skill of exquisite pains. Without these no author ever wrote a story of artistic merit and popular success.

Sincerity is the foremost element of successful authorship.

Is that not eliminated in the machine-made drama?

Is there any such thing as true authorship in writing to the order of this or that much exploited star? Wait a moment. Let us admit that the finest screen performers are those whose intense and interesting personalities bring to life the author's idealizations. Is not the idea of acting that of "suiting the action to the word?"

Is not the actor's art purely that of interpretation, suit ing the action to characterization and definite purposes of the play, using his personality to intensify the role without doing the author's conception injury—to the contrary, contributing to the force, beauty and charm a composite effect?

Mr. Robert E. Macalarney knows all this.

He knows that star personality is a billboard attraction.

He knows that star performers are usually fine actors.

They do not appear to advantage in colorless roles of vehicles.

There is no guarantee of perpetual value in these stars outside of Farce when they are permitted to repeat themselves with monotonous regularity. Our people are good-natured, but they are not so childish as to accept one feeble inanity after another, and such insanities are creaky old repeats and wornout imitations, for the sake of seeing a star ride in the vehicle. Of course, Mr. Macalarney knows this, just as he knows that the best stories are the result of creative impulse, an expression of the social life that lies behind that impulse, interesting to society because of society, fascinating to people as a dramatic expression of themselves as they are or as they expect to be, for Americans are ever busy with the coming values of life. He knows all this, but he treats authors harshly, insisting that their work shall contribute to the upbuilding of social health, that plays shall be true to the standards of the times in which they are written, or the authors, the tyros, might as well write "vehicles" in synopsis and leave the fabrication of so-called "continuity" to the studio hacks.

Many of these shots will tell, but Mr. Macalarney need not expect to get what he desires, especially because he is attempting to fill a requirement only temporary. The tremendous changes going on with new outlets for human energy on every hand, will bring about tremendous changes in screen products. These will result from riper judgments and clearer estimate of dramatic values than have yet been shown in the ordinary run of screen plays. Some producers will adhere to the conventional, as they have in the past, and with the same result, to be superceded by new, alert and progressive craftsmen. Not among the progressives will be found those who adhere to the star-vehicle idea. That idea has been tried and found opposed to the expert manipulation of an art and to the complete expression of truth through it as a medium.

TOUCHIN' ON REGULATING

At various times in the motion picture business, as in other fields of human endeavor, attempts have been made to turn aside or obstruct the natural trend of things. Out of that tendency has come anti-trust suits, actions at law to prevent a restraint of trade or the maintenance of boycotts and blacklists and all sorts of tricks calculated to beat the other fellow to something or prevent him from getting somewhere. Combinations have been made to prevent something from being done by the other fellow when he wants to get somewhere that someone doesn't want him to get, after someone got what he wanted by the same method from someone else.

When the captains of an industry arrive at this state of mind there is nothing of which we can think that will do them so much good as a vacation.
Owing to a number of complaints registered with the Moving Picture World by school principals and lecturers regarding the obtaining of educational film suitable to the illustration of subjects which each had in mind, and also with regard to the discourtesy met with through moving picture exchange managers failing to reply to inquiries regarding such film, we invite correspondence on the subject from those in charge of visual education in-the schools. It might also be well in registering complaints to suggest readjustments, and to state in each case as nearly as possible what class of films are required, and for what purpose the projection machine is being used, recreational or class-room needs. In order that we may bring your requirements in an intelligent manner before exchanges and producing companies who can or who care to be of service in an educational way, it might expedite matters to have an estimate from each as to the number of reels that might be contracted for at a nominal rent per week or per month.

On behalf of the manufacturer and also of the exchange man, we say that he is not running his business on altruistic theories. His very existence in the industry which he represents precludes such a basis unless his good fortune to be a millionaire several times over. It is, therefore, necessary that his business be run on a safe financial basis if he is to continue to serve the public. It is just as necessary for the exchange man to have an approximate idea of the number of films of certain kinds that he is to be called upon to supply within a given period to the schools and other educational institutions of his district as it is for the baker to know how many loaves of bread to have on hand for his customers daily. And unless the manufacturer is also aware of the calls which are to be made upon him, he, too, is liable to be caught napping.

The education is through a lack of knowledge of the business requirements of the moving picture industry, apt to expect too much from a service on which it makes small and intermittent demands. To make room for new material which the producer offers him and which the exhibitor expects and for which the must-be-entertained public clamors, the exchange manager at regular periods of not more than six months clears his shelves of old material—prints which are worn out or which are little called for. It is this system of perpetual motion which evidently is not understood in educational circles and which nonpluses the educationist when he suddenly awakens to the fact that he could use a certain reel or set of reels of film which he has heard or read about in the trade magazines some months or years previous, and finds that they are not available, and frequently not in existence.

There is but one remedy for the perpetuation of standard releases and that is national amalgamation of the exchange system on a visual education basis. This carried out in a practical rather than a visionary way, would make it possible for the exchange man to meet the educational demand on a common plane. It would also eliminate, to a large extent, the enforced use of the "rainy" or scratched film which is so injurious to the eyesight of the child. It would make possible a source of supply and demand hitherto undreamed of.

MARGARET I. MACDONALD.

"France's Dusky Warriors" (Pathé). One of the most interesting and informing of the French and British official war subjects. This picture the war work of the French forces in Morocco. It is full of striking scenes from the native life of those countries, under the stirring influence of war preparations, equipping and mobilizing troops and sending them to the front. The review of troops mounted on fine Arab steeds is particularly colorful. There are also interesting views from the commercial life of this country, which is a great food center for the Allies.

"Official War Review No. 17" (Pathé). This issue contains a number of very interesting things. It opens with the transportation of supplies on the Italian front, shows General Pershing inspecting a fresh batch of prisoners on one of the American fronts and contains some scenes from the shattered towns of Chateau Thierry and Dormans, where the Germans committed great depredations. An amusing and well informed feature is that showing the manner in which observation balloons are handled.

Carl H. Carson with Educational. One of the most significant of recent moves in the educational field is the engagement of Carl H. Carson by the Educational Films Corporation of America as manager of a department which will be devoted entirely to the requirements of public schools and other educational institutions. Mr. Carson, previous to taking up his duties with the Educational Films Corporation of America, was at the head of the Visual Educational Association of California. He came East last January to co-operate with Lincoln & Parker of Worcester, Mass., and only recently accepted the position offered him by the Educational to supervise a department devoted to school needs. A visit to his office revealed a remarkable system by which he is able to lay his finger almost instantly on the key to information regarding any subject which he has tabulated. School courses will be worked out by Mr. Carson in a practical way, and in the near future we hope to be able to give our readers an interesting story of a source of supply and a manner of distribution that should go far in remedying the prevailing film difficulties in schools owning projection machines.

"Allied War Heroes" (Sherry-Burlingham). The latest of the Burlington travel series which the William L. Sherry Service is handling is entitled "Allied War Heroes" and shows the arrival in Switzerland of allied heroes from the starvation camps of Germany. Many of these brave men had contracted tuberculosis and are shown in the picture being transported up the sides of the mountains via the railway to a sanitarium situated at a point of unparalleled beauty in the Swiss Alps. Here they are given the best of food and the finest of attention. A view of the exterior of the sanitarium shows the sun parlors overlooking the scene of mountain grandeur, snow-capped peaks and mist filled valleys.

Post-Van Scoy Scenics in Favor. The Rivoli Theatre has recently been making use of a beautiful series of scenics photographed by Van Scoy and released by Post. Among these were "Dame Nature's Love" and "Midst Peaceful Scenics." Both of these subjects are beautifully photographed and nicely subtitled with the scenes of the pictures used as illustrations of the lines of the subtitles. The Rialto during the week of Oct. 20th exhibited the Pathé subject "The Thorough of Transportation," which covered, not only the evolution of transportation methods, but showed the various details in the manufacture of a motor truck.

Cohen Buys North Star Theatre. Sydney S. Cohen has purchased from Heyne & Scharf the North Star Theatre, occupying the entire block on Fifth Avenue between 106th and 107th streets, New York, with an orchestra seating capacity of 1,500. The theatre is being renovated, and will be operated along similar lines to Mr. Cohen's other theatres.
Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

Keep on Going

APPARENTLY few exhibitors have seen the story of the two frogs. According to this ancient yarn two frogs found themselves in a can of milk after a pretty good flood. One of them urged that they should be drowned, but his more vigorous companion advised haste. It was a long run to town and when they set off the hearted frog lay dead at the bottom of the can, but the hustler was fast asleep on a pat of butter his efforts had churned into a life raft. Too many exhibitors belong in the dead frog class. Business drops off when the men go to the front. We do not make a fight to intensify the business left home, but cut down to two or three nights a week. Others, with no better territory, make a fight and get the people who are left to come more often and make up their receipts. In this case it is not to be denied that it is hard to coax people to come when living expenses have risen so alarmingly, but the people must have amusement, and not even the twenty per cent. tax is going to keep them from it, if the matter is presented to them in the proper light. When the ten per cent. tax went on, the reports from over the country were enlightening. The manager who apologized for the increase got his patrons dissatisfied. He realized that the tax is an imposition and confirmed his amusement buyers in their belief. The man who let out a whoop of patriotism kept right on getting the business, and even convinced many that is was now a patriotic duty to attend the theatre. Fred Schaefer, of the Crystal, Wayne, Neb. in that section of the country there is a cigar named after the Irish poet, and Mr. Neillson offered a matinee ticket for every ten bands from this cigar. Of course he hooked up with all stores handling the cigar, and worked it for a release in which the M. P. Tom Moore appeared. C. E. Marquis, of the Martha-Ellen Auditorium, Central City, Neb., offers tickets in a contest to discover words spelled backward in the house organ. This is a new angle to the big spelted word idea, and can be used where that has stood.

"In Its Merits."

Here is an advertisement from Scranton, Pa. Fred Schaefer, of the General, who sent it in, supplies his own comment when he writes:

It strikes me that some comment on this ad is justified for the reason that it is from a big vaudeville house—Poll's—that the ad features this one-reel film. I had a run of a week at this house, and further that the ad does not attempt to make capital from the film, but plays up its merits. The effect this film had on audiences and review-

ers in Scranton is exemplified in the remarkable reviews which was given it in the Scranton newspapers. The vaudeville bill was reviewed in the usual manner, but the Red Cross film was given a half column solid type replete with highest praise.

The space is a double four and a half. It might look better were the six point rule carried down around the cut signature, but the width of the cut prevents this.

IT'S GREAT

There's no getting away from the fact that people in town stand up and cheer, and there's nowhere behind until the music stops and the show goes on.

Jack Wyatt and His Scotch Lads and Lassies

from the point of view, the pictures and pages will be very hot. The show will be given in conjunction with another great film, "The Great Pershing's Parade," which will be the glittering feature on the program.

"The July 4th Parade In Paris"

in the life of the town. Last nights on the vaudeville and liberty stages were made.

Jack Wyatt and His Scotch Lads and Lassies

from the point of view, the pictures and pages will be very hot. The show will be given in conjunction with another great film, "The Great Pershing's Parade," which will be the glittering feature on the program.

"The July 4th Parade in Paris" Will Be Here All Week. Don't Miss It or You Will Regret It


A vaudeville advertisement in which a one reel subject is made the headline, since there is no room to spare. In these times the one-reel battlefront pictures are sometimes better than the longer releases, and it pays to feature them all if they merit.

Booming the Crusaders.

George J. Schade, of Sandusky, Ohio, made a hit with his Crusaders, and yet it says it cost lots less than it looked. The cut shows how the elaborate display looked from the sidewalk. The photographs were made before the front was completed. Above the street ten feet beyond the sidewalk line, with a clearance of ten even feet. The second cut gives a better idea of this effect, though it is not so good a photograph of the general effect. The palace was made with translucent windows and at night was lighted from within, as well as indirectly lighted from the outside. The basis of the window displays is a 24-sheet cut-out for each film, masked in with every other. There is a practical flag beside the General, and a huge one below the sign as well as smaller ones on the towers of the castle. Instead of the expensive combo board, the entire display, including the cut-outs and the castle, were made of corrugated paste-board, stiffened with two inch strips and varnished with a cheap varnish. The castle was painted with cheap "barn paint. The use of corrugated board is a new idea to us. It costs very little compared with combo and will stand up for a week without trouble. We think Mr. Schade has beaten his own record. He reports a big business not only at the regular performances for three days, but at two special morning performances for the children. Wednesday he had them standing up for two hours. It bears out what we have already said: that it is easy to clean up with a picture if you circus it properly, and this applies with particular force to these Government pictures. You must create the idea of bigness in the minds of your patrons, since they are apt to class them with war weeklies and educational.

Another view of the Schade display.

The Schade Theatre, Sandusky, dressed for Pershing's Crusaders.

From England.

The Bridgewater Meeting House, St. Helens, England, sends in a very neat program with the full synopses for each release, with casts and dates, and on the inside cover places the musical program for the period covered. There are sixteen pages and cover and a four-page insert in addition, 24 pages in all, and it is very well done, with a star portrait on the cover and a little gossip. The program covers a month, and covers it thoroughly. The English advertisers are more conservative than the American showmen, but they do thoroughly well what they attempt, and many of the smaller English houses get out more inviting programs than the large houses here. The Bridge Street Review is among the real ones.
A six column by 8½ inches with a striking border for a Hart story.

A three and a four tens showing the use of border material.

A four fours that fought down everything else on the same page through contrast.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Pleasing Yourself.

My teacher tells me that I must write stories like the story of a novel. "I don't like this style of stories," she added, "and I won't write them." We knew the teacher rather better than we did the writer, and we knew that he was merely pointing out certain stories that tell a story. He was, perhaps, giving over emphasis to certain stories that he liked personally, but in the main the examples he cited were all good current fiction, and we were aware of nothing in the handling. That is, his ideas in the "strong" stories with unhappy endings that all beginners take to at first. Experienced writers know that this style of story does not sell steadily. Now and then one will be taken because of its unusualness, but there is no steady demand for this class of work and the stories are not really strong. They are gloomy and tragic, but they lack real strength of appeal because they do not gain sympathy. Think out your tragic plots, if you will; write them. If you must, but if you pay a man to teach you to write, be willing to concede him a knowledge superior to your own, and follow his instructions particularly if, as in the present case, the teacher. Write to please yourself if there is only yourself to please, but when you start to write for the market, write what the market will buy, and write only that.


The Home Correspondence Schools, Springfield, Mass., has issued a revised edition of "Writing the Short Story," by Dr. J. Berg Eschenwein. It is substantially the same as the previous edition, but is even more carefully edited than the former standard textbook.

Novelty Stories.

It is good advice not to get too unusual in stories intended for the screen, but it is equally good advice not to get too usual! A story too wildly improbable is not apt to be accepted by an editor, but the same holds even more true of the same old stuff all over again. There must be a certain percentage of novelty in the handling. "A. ideas like the "strong" stories with unhappy endings that all beginners take to at first. Experienced writers know that this style of story does not sell steadily. Now and then one will be taken because of its unusualness, but there is no steady demand for this class of work and the stories are not really strong. They are gloomy and tragic, but they lack real strength of appeal because they do not gain sympathy. Think out your tragic plots, if you will; write them. If you must, but if you pay a man to teach you to write, be willing to concede him a knowledge superior to your own, and follow his instructions particularly if, as in the present case, the teacher. Write to please yourself if there is only yourself to please, but when you start to write for the market, write what the market will buy, and write only that.

A Rarity.

A late issue of the Author's League Bulletin defines an "Author's League Author" as "one who knows when he is being cheated by the movies, and why." And the definition was written by Dean Burnett, who was conducting a humorous column in the Evening Sun when the regular author was taking a week off. The Author's League is increasing its membership among the screen-play photoplay writers by its flings at the motion picture business, and also appeals to a proportion of real authors who have had their brains children butchered by incompetent direction and cutting, but there are comparatively few authors who have been "cheated by the movies," and the League would be doing better work did it seek to help raise the standard of authorship. Too many members have cheated the movies by selling inferior product.

Reflections.

Perhaps it is only natural, but none the less it is a mistake to try to write your own life into your plots. If you have recently suffered a bereavement, do not write about death, or slander the legal case because you got the worst of it in a lawsuit. Store up all that happens to you as part of your general stock of knowledge, but do not base your plots upon the happenings of your daily life. That is not authorship, but a sublimated form of keeping a diary, and few such books are very interesting to strangers.

Has the Idea.

"I am not writing war stories," announces a correspondent, "but I am making a scrap book of certain phases of the war. I'm young yet, and I can afford to keep this material until war stories come into demand. There is some sense in this idea. Stories of the war will not be in great demand until the scars are healed, but a scrap book of daily incidents will be valuable when there is a demand for such material and we have mostly the histories to turn to. Current press clippings will then be found more inspiring than the dry historical facts—but the author must be very young who hopes to make use of this material at the proper time.

Too Busy.

It has been suggested that by permitting authors to copyright their scripts the revenues of the Government could be materially increased at this time. Doubtless they could, but the initial revenue would probably be more than offset by the cost of a building in which they could be kept. The Copyright Office is cramped for quarters, at best, and the scripts would seriously add to the burdens of the office. This is not the time to work for copyright legislation. Congress is busy with far more important things.

Selling Schemes.

The best selling scheme is to pick out the very best of your stories to offer and then to offer only the best of those. Even the best of the best is apt to be none too good.

Saving Daylight.

Instead of burning the midnight oil trying saving daylight. Just about dawn these mornings is a fine time to think. The air is still cool and fresh from the night and there is little stirring. You can plan a lot of things before the milk comes. Try it some time.

Do Your Own.

Don't let friends give you ideas. Most of the time the story is not apt to be good, and when it is it is safe to say that the idea is not original and you may be accused of plagiarism. One man we know lost his reputation for honesty through sending around a bunch of stories an alleged friend gave him. Think up your own plots. They are apt to be better balanced and you'll know more about them.

Send Them In.

"How can I find out whether Paramount is buying—or can you tell me?" asks a correspondent. The way is to send in some stuff. If they buy it, they are.

Too Quick.

Rome was not built in a day; neither was a good synopsis.

Get Ribbons.

It is cheaper to buy a new ribbon than to lose the sale of a synopsis because the editor won't read it.

Select Carefully.

With only eighteen to twenty releases a week, what chance do you stand with a synopsis that is not the best you can do?

Paint It Over.

There may be nothing new under the sun, but you can camouflage a little.

Changing Over.

Now try and write a plot in which the heroine does not go to France and meet the man she loved in the hospital.

Crook It Up.

It's a long lane that has no turning and a longer story that has no sudden twists.

Better Place.

If your comedy synopsis is so humorous that it makes you laugh, fix it up as bit and send it to the movie papers. It is comedy of words, but the action probably will be slow.

The Aim.

Write first of all to please yourself, but try to write so as to please yourself and the editors.

Keep On.

Don't despise your own work because you see better. Keep up your courage and you'll do better work yourself in time.

Gauging the Synopsis.

It is not the number of words in a synopsis that counts. It's the number and value of the situations.

TECHNIQUE OF THE PHOTOPLAY

BY EPES WINTHROP SARGENT

A book replete with 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 tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars and cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD,
316 Fifth Ave., New York,
SARGENT, Chicago
Wright & Callender Bldg., Los Angeles

November 9, 1918
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 are to be replied to in the department, one dollar.

Both the first and second sets of questions are read, and the printed in neat booklet form, the second half being seventy-six in number. Either booklet may be read by various in 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.

Of Large Importance.

For some time past it has been necessary for projection machine manufacturers, in common with all other manufacturers using metals, to secure from Federal authorities a permit before raw stock could be secured. In order that matters might be brought to a more stable and satisfactory basis insofar as possible, and the supply of concern, the National Association of the Motion Picture Industry, through the War Industries Board, after appointing a committee, upon which were representatives of the War Industries Board, after appointing a committee, upon which were representatives of both the Power’s and Precision companies. This committee held several sessions with representatives of the War Industries Board in a manner that considerable stock of raw stock is assured, but the following text has been addressed to all projection machine manufacturers:

WAR INDUSTRIES BOARD.

Conservation Division.

Washington, D. C., Sept. 17, 1918,

To the Manufacturers of Motion Picture Machines.

It is of primary importance in the present emergency that the country’s resources be used to the fullest advantage, and that we husband our supply of materials, equipment and capital to the best possible advantage.

The Conservation Division of the War Industries Board has been in touch with the industry, and has plans in progress for saving essential materials and equipment, and for reducing the amount of capital tied up in manufacturers’ and dealers’ stocks.

The division has been informed that manufacturers of the industry are producing machines with lenses of a lesser variety of sizes than is necessary, and that a great saving in the weight of machines can be effected, with a further saving by substitution in many cases of some less essential materials for the brass and aluminum now used, and that economies can be effected in the distribution of accessories. The elimination of the avoidable use of brass, steel, iron and aluminum, which are always required for war pur- poses, is particularly desired.

The schedule which has been prepared for projection machines will be sent to each manufacturer of motion picture machines. A copy is enclosed.

This program of manufacture is to become effective as of dates noted therein, unless by some modification it is shown that further conservation of much needed materials can be brought about. If you have suggestions in regard to where greater economies can be effected, we shall be glad to receive them. Please address the Conservation Division, with assurance of your cooperation.

CONSERVATION DIVISION.

WAR INDUSTRIES BOARD.

The schedule referred to is as follows:

WAR INDUSTRIES BOARD.

Conservation Division.

Washington, Sept. 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES.

1. The purchase of new lenses to be restricted from this date to 4 inches focal length, and 16 inches, 20 inches and 24 inches square. There is no restriction in dealing in second-hand lenses of any size.

2. After September 20, 1918, the following: to purchasers only upon request as extras.

(a) Rheostats.
(b) Rewinders.
(c) Reels.

3. Each manufacturer to reduce the weight of his machines as much as practicable and to advise this Division immediately of the amount of this reduction.

4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION.

WAR INDUSTRIES BOARD.

255-56

Mr. Porter, general manager of the Precision Machine works, advises me that his company is making every effort to comply with this request. Mr. W. C. Smith, general manager of Nicholas Power Company, says: “We have pledged ourselves to co-operate with the War Industries Board to the fullest extent, and to do all we possibly can to reduce the weight of our equipment, which will not cease to be a number of changes, aside from the rheostat, rewinder and reel.”

Projectors and theatre managers will take note of the limiting of projection lenses to 4, 5 and 6 inch focal length. This will have the effect of convenience in using the lens, but it will be nothing serious. It is only that the elimination of brass and aluminum is particularly desired.

Will Visit Ohio.

The convention of the Society of Motion Picture Engineers, which was to have met in Cleveland October 21, has been postponed, owing to the epidemic of Spanish influenza. The postponement will be for such length of time as may be necessary to meet the conditions, but it is not expected to be more than two or three weeks, or a month at most.

On the 17th of September, at a meeting, the secretary of Local Union 576, Mansfield, Ohio, writes, asking if it would be possible for him to send word to that city and address the theatre managers and projectionists of Mansfield.

I have never yet refused a request of that sort, and I am quite sure that this will be no exception to the usual rule.

New Wire Terminal.

A. P. Reed, Syracuse, New York, sends in sample of new “Eclipse” clamps, designed for use in lamp house, or where there is too much heat to allow of a soldered connection. The clamp, in construction, is made of bronze metal and grips the wire very similar to the way it would be gripped in a lamp. The clamp is circular, and the method of inserting the wire leaves room to be desired. The picture which insulation is stripped gives inside the clamp, so that no raw wire is left exposed to mechanical bond. On the next page we see view of the clamp and cir- cal contact: also, a side view of the wire clamp. The Eclipse clamp looks good. The only criticism, or sugges- tion I might perhaps better call it, would be that more metal be used—that it be made on somewhat more generous proportions. The screw is smaller than I.
THE MOVING PICTURE WORLD
November 9, 1918

would myself use; also the clamp bar is weak. Such devices are subject to your highest censure, because when high amperage is used, therefore they must be of generous proportions. The clamp is probably strong enough if handled carefully, but I have found that many operators, and even some projectionists, are likely to strip the clamp screw with two or three blows when screwed in with little pressure, with result that when the clamp gets loose or the clamp bar will give unless it be very strong.

Aside from this one possible weakness, I can recommend the Eclipse as being a thorough projector. The price is low—40 cents each.

Question Box.

Can He Be Licensed?

A Georgia projectionist says:

Much pleased with the handbook received a week ago. It is well worth the money invested in it. Will you kindly advise as to whether or not I can be licensed? Will be sixteen years old in December and have had nine months' actual experience.

Whether or not you can be licensed is entirely a matter for your local examining board. And what do you really think that it would be exactly the right thing to license one as young as you, after only nine months' experience? Let me inquire what you have studied during those nine months? You have just started projection. What is that, and should you have had at least nine months' experience? What other books have you read? Would you expect to graduate from a locomotive fireman to engineer in nine months? Let me ask you one or two simple questions. What various effects may be produced in your screen result by moving the lamp-house closer to or further away from the mechanism? Suppose you took charge of a projection room, how would you proceed to determine whether or not the projection room leads were large enough to supply maximum current demand without waste by reason or excesses? Will you consider the audience lighting as being an integral part of your projection problem? What do you know about the results of changes in various surfaces under various conditions?

These are just a few of the various things you must understand in order to be a projectionist. You must even have knowledge of them in order to be the operator of a moving picture machine, if you are to operate the machine with any degree of intelligence. There are hundreds of other equally important questions. Get the question booklets and see how many of them you are able to answer intelligently. For instance, you are a projectionist, and are a projectionist, which means that some examining board has examined you and declared you qualified. You are a part of an examining board or projection plant within your jurisdiction. You secure a position, and in your charge are placed two high-class projectors and a motor generator set, altogether worth well up toward $1,500. The motor generator is worth, say, $600, it will be serio-

ously injured if not properly lubricated. What would you do, in any emergency, such as commutator brushes start sparking. Where would you look for the trouble? There would be no danger of a high voltage clear around the commutator. What would you do and where would you seek the trouble? For instance, if the commutator it feels very hot to the touch. How would you determine whether or not it is too hot to touch safely? Again, you have a new projector proposed to purchase a new projector. He asks you which is best. Could you advise him about which he would choose? Suppose the projector, tell us how you would proceed to determine the following points, viz.: What distance should they be apart? What distance from the condenser to the screen? What should be the distance of the projection lens and the distance of revolving shutter from same? How many shat fraction of the machine was cutting more light than necessary under the conditions, giving you to take up the tendency until necessary, and if so, how would you remedy the fault?

These kinds of applications are not trying to discourage you, son, but merely pointing out to you ability to get a light load, which had a machine and you do not make not does not make you a competent projectionist, or even a competent repairer of the machine. Following the foregoing, hold communion with yourself and answer your own query as to whether you can, or at least, should be licensed.

Still Alive.

W. H. Shephard, formerly of Davenport, writes from Sooakie, Washington, in part, as follows:

Thought I would let you know I am still with you, but I wrote that my address has changed somewhat. Have noticed from time to time, in the newspapers, advertisements, or other places, the change the name or title "operator" to "projectionist." This is, to my way of thinking, an excellent idea, and I don't think men, themselves, nine out of ten of whom shall call themselves "operators," and I, as long as the title of the book is what it is that is what we must use in the advertisements. If we were otherwise you would see that and changed so quickly that it would make your head swim. The new book will be of great help to all of you, projectionists and operators, because I have the inclination to differentiate between the two. We have many men who really are nothing but operators, and darned poor ones at that. They would never be projectionists. The projectionist must have brains into his work, and whereas I would hardly go the length of saying that the projectionist is superior to the operating man, still if they have the usual supply they don't seem to use them, which amounts to saying they are not much use. I notice your operators—nothing more, I presume, but it may really be impracticable to differentiate by applying two titles. What do you say to that?

Why just this, Brother Shepherd: The title of the book cannot possibly be changed without throwing away a large number of them, and so long as the title of the book is what it is that is what we must use in the advertisements. If it were otherwise you would see that changed so quickly that it would make your head swim. The new book will be of great help to all of you, projectionists and operators, because I have the inclination to differentiate between the two. We have many men who really are nothing but operators, and darned poor ones at that. They would never be projectionists. The projectionist must have brains into his work, and whereas I would hardly go the length of saying that the projectionist is superior to the operating man, still if they have the usual supply they don't seem to use them, which amounts to saying they are not much use. I notice your operators—nothing more, I presume, but it may really be impracticable to differentiate by applying two titles. What do you say to that?

Changing Friction Drive.

Huck Done, Payson, Utah, proposes to change his Powers friction drive, as follows:

Though I have been a department reader for lo these many moons, this is my first time that I have written. Last winter we installed two new Powers 6-A projectors. Everything is satisfactory, but we are thinking of changing from an direct drive and want your advice regarding some. Which do you regard as the better practice: To leave the Powers machine intact and turn it in line with the pulley, or to remove and install it on a solid base. We have a number of size of pulleys in order to do this.

What you presumably propose is to drive by belting direct to the flywheel. This, Old Man, I regard as highly objectionable. The bearing carrying the flywheel end of the flywheel shaft has heavy, high-speed duty to perform in any event, and to add to it the pull of a belt is nothing short of bad practice. The is more true since the opposite end of the shaft has a mechanism that is not a bearing, and that is something so highly sensitive that one ten-thousandth of an inch variation may show up in the screen re-

H. H. Richardson.

Projector Experience HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The remark that "moving pictures are now the standard work of projection" is frequently made. Complete descriptions and instructions on all phases of projection are given in this HANDBOOK. There is no other work on the market which will save the purchase price each month.


November 9, 1918

MOVING PICTURE WORLD
Music for the Picture
Conducted by GEORGE W. BEYNON

The Evolution of Picture Music
Is the Result of Conscientious Effort

Part I

B ACK in the days of the store front "Movies," there was noise with the picture instead of music, for the photoplay. The film was run in silence except for the beating of the big drum outside, for the purpose of drawing the crowds to this new form of side show. Intermittently might be heard the voice of the "barker" droning his droll catch-phrases, informing the inquisitive populace that for "One dime, ten cents, or a tenth part of a dollar," they could see "the greatest wonder of the age, the cinematograph showing MOVING PICTURES." The greater the merits of this one-reeler, the greater the noise which accompanied it.

That was in 1903—not so far back as we count years—but from the standpoint of the film industry, dimly in the distant and distasteful past. Following closely upon the discovery of the "movie"fad could become a great entertainment institution, a few progressives installed a piano to entertain the audience, which arrived early and were forced to find amusement in the sight of the pianist. Occasionally some blind student, who had been forced to learn the score of the latest Victor recording in order to earn his living, would be found playing the piano in various parts of the town. The pianist was in charge of the "music" and would play away some hours. The audience, whether it was a noisy or silent one, seemed to like the music.

Then, from the left or right side of the screen, a drum or tambourine, often apportioned to the "roll," would be heard. The noise itself was often an advantage, since it would break the monotony of one long piece, and would also serve to attract the attention of those who had just entered the theatre, to make them hurry up to find a seat. The advantage of this noise was that it encouraged the audience to remain in the theatre, since it was not possible for them to hear the music. The noise was thus an incentive to the audience to remain, or else it would be lost.

Well, if "music" means life, that "Movie" house became the liveliest place in town. It resolved itself into a question of who could make the drumming and clashing glistening glissandos. On the other hand, the loyals of the pianist could not conceive of superiority in an instrument called to sound by the fingers. Never should it be said that Big Bass Drum, his little brother, Snare Drum, and his first cousin, Cymbal, adhered to a mere piano to out-vocalize the great family of Percussion. That started something else.

Whereas the first era of picture accompaniment gave us noise on the outside, the second produced greater din on the inside. In the excitement of the contest, the participants forgot all about the picture and lovelorn he-roses being mourned their sad lot to the accompaniment of musical cannonading, while Death, Despair, Distress, and Deep Grief stalked through the story to the same thunderous racket.

This phase of picture playing grew worse even in spite of the fact that almost all the showmen followed the lead and installed pianos. Nowhere was there a second, or even a first, cousin, a tenor drum. The band went on the roof and the conductor ordered them to play louder and louder. The noise grew even worse and the audience was in a state of great excitement. The noise was continued until it became a roar. The audience was driven from the theatre, and the pianist and drummers were dismissed. The noise was so great that the audience was unable to hear the music.

The moment the lights went out, and he could no longer be seen, he refused to be heard and took himself off to one of the back exits to enjoy a cigarette in quiet. The shuffling of the piano pedals was heard in the silence of the theatre. The piano player was soon heard to be playing his own music, and the audience was in a state of great excitement. The noise was such that the audience was unable to hear the music. The noise became so great that the audience was driven from the theatre, and the pianist and drummers were dismissed.

Yes, indeed, those were the halcyon times! Sometimes as many as twenty shows were run off in a day if the crowds were eager; if not, the number fell away to ten. Rainy days were the belles noir of the showman and the ball halls. The pianist had to dodge his macintosh and rubber boots, calling his wares from beneath the shade of an umbrella. Likewise, the pianist dreaded wet weather for the hours of his working hours became longer in the aggregate.

By accident, a conscientious musician must have slipped into the ranks, for it is recorded that one so far forgot himself as to play soft music for a particularly larly touching death-bed scene. The records and cards brought in by the pianist received much applause—not the death-bed scene—but the innovation. That young man started something. He had fitted music to a portion of the plot, and, though it was only one scene and, in all probability, the big moment of the picture, his idea was the tiny seed from which has sprung up a profession enlisting over forty thousand musicians.

Naturally the next step was the rearrangement of the duties of the pianist. Let the people wait in silence! His work in the past had been too valuable in accompanying the picture to permit the playing of interludes. He was called upon to play for all the scenes and use his own judgment. He did both. His playing was bad, but his judgment was worse; so they brought the big drum from the outside and hired a man to light it up.

The pianist, however, remained and the "movie" house became the liveliest place in town. It resolved itself into a question of who could make the drumming and clashing glistening glissandos. On the other hand, the loyals of the pianist could not conceive of superiority in an instrument called to sound by the fingers. Never should it be said that Big Bass Drum, his little brother, Snare Drum, and his first cousin, Cymbal, adhered to a mere piano to out-vocalize the great family of Percussion. That started something else.

Whereas the first era of picture accompaniment gave us noise on the outside, the second produced greater din on the inside. In the excitement of the contest, the participants forgot all about the picture and lovelorn he-roses being mourned their sad lot to the accompaniment of musical cannonading, while Death, Despair, Distress, and Deep Grief stalked through the story to the same thunderous racket.

This phase of picture playing grew worse even in spite of the fact that almost all the showmen followed the lead and installed pianos. Nowhere was there a second, or even a first, cousin, a tenor drum. The band went on the roof and the conductor ordered them to play louder and louder. The noise grew even worse and the audience was in a state of great excitement. The noise was so great that the audience was unable to hear the music. The noise became so great that the audience was driven from the theatre, and the pianist and drummers were dismissed.

The moment the lights went out, and he could no longer be seen, he refused to be heard and took himself off to one of the back exits to enjoy a cigarette in quiet. The shuffling of the piano pedals was heard in the silence of the theatre. The piano player was soon heard to be playing his own music, and the audience was in a state of great excitement. The noise was such that the audience was unable to hear the music. The noise became so great that the audience was driven from the theatre, and the pianist and drummers were dismissed.

Yes, indeed, those were the halcyon times! Sometimes as many as twenty shows were run off in a day if the crowds were eager; if not, the number fell away to ten. Rainy days were the belles noir of the showman and the ball halls. The pianist had to dodge his macintosh and rubber boots, calling his wares from beneath the shade of an umbrella. Likewise, the pianist dreaded wet weather for the hours of his working hours became longer in the aggregate.

By accident, a conscientious musician must have slipped into the ranks, for it is recorded that one so far forgot himself as to play soft music for a particularly
THE MOVING PICTURE WORLD

November 9, 1918

On a poor, run-down farm in Scituate, Mass., in January, 1785, there came into the world a child of poverty, who never lived to enjoy anything else except for a few rare and long divided intervals.

His life began prosaically enough, and he dragged through the years too lacking in ambition to be worth the notice of any study. At fourteen, he had acquired the most superficial knowledge of the "Three Musketeers," a seemingly, a natural talent for writing, and.region composed several short poems.

These verses were published in the village school master and the local minister. Both gentlemen were greatly impressed. He is remarkable. The minister took the lad into his family and conscientiously tried to

Then Woodworth took matters into his own hands and decided upon printing as a career. But this was a very curious

During the war of 1812-15, Mr. Woodworth conducted a weekly newspaper called "The War," which he had mismanaged a monthly magazine, and the result was inevitable. Again he repaired to a printing office and found it to be the lesser of two evils. He seems to have made the shortest good impression in this place, for he was adjudged to be the style of a romance, a history of the war with England. It was entitled "The Champion of Freedom." He lived and he died, but at the time it was so popular that the printing was begun when only nine years old.

The Old Oaken Bucket was written in the summer of 1819, when, with his long-suffering and devoted wife, Miss Woodworth, came to New York. They settled on the corner of Duane street, New York City. One day he came in, tired and thirsty. He poured out a glass of water and set the glass down, he exclaimed:

"That is very refreshing, but how much more refreshing would a draught from the old oaken bucket I left hanging in the well at my father's home, near the town of Moores, Missouri, be?"

"The Old Oaken Bucket," by Woodworth,

"The Old Oaken Bucket," as the composer of the music, but he was merely the arranger. An adaptation of "Araby's Daughter" furnished the melody.

Pershing Says Music Is Essential.

Mr. Pershing, who recently arrived in France, he immediately discovered a great difference, on comparison, between the United States and French bands. He found the French military bands were never less than fifty instrumentalists, and that a band cost them $4000 to $5000. He took immediate steps to use either the military bands of the U. S. increased from 24 to 72, strictly for the instruction of musicians, which already has caused great improvement.

The improvement would be still more marked if we had a distinct unit of their own, instead of being attached to the headquarters, non-commissioned officers and men. The work can be done through either orders of the commander-in-chief, or Congressional legislation.

The press dispatches credit General Pershing with making another improvement.

"The Doughboy's March" was written by the usual machine-like precision that take away soulfulness.

The violinist and composer, Alex Michot, rendered the "Bell Song" from "Lakme" and proved herself most adept in coloratura reefs. She was tried in the biggest things in opera because of its long duration without accompaniment.

Mrs. Edward Morris, who has recently returned from France, has contributed the usual musical cadence by "pulling" the orchestra, the break was made imperceptible.

As we ambled out, Hezekiah seemed in a brown study. He was concocting, now, whether or not to change the usual way of the evening to the usual way of the usual way of the usual way of the evening.

"Midst Peaceful Scenes" showed valleys and mountains, rivers and rivulets, forests and glades, and the usual pastoral elements of the scene, with the usual good taste.

The Horn solo was particularly pleasing and the general orchestral ensemble was fine.

THE CONGRESSIONAL BAND.

I was present at the performance of the band in the Strand lobby. We were more than surprised, and a bit disgruntled, to find in the program tickets for an old friend. Hezekiah was the conductor, and he hailed from the "all thin, thin, thin, thin, thin, thin, thin ground, which he so obstinately calls a farm, giving him and his family daily sustenance.

After the band had been duly performed and our tickets had been taken, we found seats. From the moment the war started the program ended at the close of the performance, "Hez"—we called him that for short, when we wanted to intimate that we were not going to comment upon the various musical offerings. Hezekiah, being "the champeen" hand around, we made "By Heck," his opinion upon musical matters was highly rated among his fellows.

"Wal, I'll be swizzled if that there orch-es-tra ain't the biggest I seen since I was in Boston. That Cardas, I reckon be a dance that comes from somewhere in the war zone. It certainly sounds mighty.

He was right. The overture conducted by Carl Eduarde, was good in the full significance of the word. The conductor held the audience spellbound, and we were unanswerably captivated.

After the Topical Review, which was printed vigorously but not always in time with the marching soldiers, Hirams broke out again.

We broke right, and that at moment Miss Jane Holden finished her song and the audience simply screamed their applause. It was truly an ovation and merited indeed. Miss Holden's voice is remarkable and her singing portray the harmonica at once thrilling, beautiful and sweet.

During the war, Miss Holden was used to give benefit concerts, to enable her to continue her music studies. During the war, a"A R G A Y's March" was composed by her and published.

The whole performance was one of the finest we have seen in the Strand. The musical artists, as well as the orchestra, were entirely first-class.
GORDON'S
Motion Picture Collection
IN TWO VOLUMES
PRICE, $1.00 POSTPAID
Volume I.—Contains music for 19 standard types
of motion pictures. 131 selections altogether.
Volume II.—Contains 43 selections. National airs,
miscellaneous scene and special effect music.
This is not a folio but might almost be called an Encyclopedia
of Motion Picture Music. It contains no instruction but is actu-
ally being used as a Text Book for Motion Picture Pianists.
It is invaluable to all picture pianists.
DESCRIPTIVE CIRCULARES ON APPLICATION
Published by
HAMILTON S. GORDON
141-145 West 26th Street
New York, N. Y.

THE GREAT WAR SONG
The Battle Hymn
of Democracy
A melody of majesty and power. A
stirring piano and organ accompaniment.
A splendid orchestration.
Band 25c  Orchestra 25c  Song 25c
The Armageddon Publishing Co., Inc.
141 Broadway, New York

EXHIBITORS
If you want a real picture organlet or pianlet,
write us. Endorsed by biggest exhibitors East and
West.
- PROFESSIONAL SCHOOL
of PICTURE PLAYING
Grand Theatre  Los Angeles

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel
Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street
New York City

The Greatest Ballad of the Day
An Immense Hit
"WHEN I COME
HOME TO YOU"
Music by FRANK H. GREY
The Popular Writer of Many Successes
Words by J. WILL CALLAHAN
Author of the Famous "Smiles"
This song is destined to be the most popular song of the day.

CHORUS
In my waking hours I'm planning
All the things that we shall do; And in dreams I find the paths that wind
Through scenes we loved and knew.
And I tell myself at evening— When the long, long day is through—
That I'm one day nearer to the time
When I come home to you.

A FEW COMMENTS
A worthy successor to "The Long, Long Trail"
The song hit of our time
A melody of irresistible charm
Published for High, Medium, and Low Voices
Song sent postpaid 30c
ORCHESTRA Special Rate, postpaid, 15c. (limited time only)
Published by
HUNTZINGER & DILWORTH, NEW YORK

SEND IN YOUR SUBSCRIPTION NOW
FOR
THE MOVING PICTURE WORLD
presenting
MUSIC FOR THE PICTURES
A Real Music Service to the Leader
CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK

Ask for
Music Scores for Features
Arranged by
GEORGE W. BEYNON
505 Fifth Avenue  New York

SUBSCRIPTION RATES
One year........$3.00
Canada......$3.50
Foreign......$4.00

THE WORLD'S STANDARD THEATRE ORGANS
SEEKBURG
Automatic Pipe Organs
J.P. SEEKBURG PIANO CO. REPUBLIC BLDG. CHICAGO
CUE SHEETS for CURRENT FILMS

“Everybody’s Girl.”

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Sleeping Rose....Valse Lento. Borch
1. AT SCREENING...THEME. 2 min. 45 sec.
2. T. BRICK DRESS ROW RECEIVED...Meslette. Adam
3 min. 15 sec.
3. T. IT WILL HAVE TO, IF I...Moderato Rubato. Adam
3 min. 15 sec.
4. T. CONSCIENCE IS A QUEER. In Poppyland. Albers
3 min. 45 sec.
5. T. SYMONDS, I'M GOING TO. Over the Top. Boys. Berg
1 min. 30 sec.
6. T. WATCH YOUR STEP, THE...THEME. 1 min. 15 sec.
7. T. SO IN DUE COURSE BLINKER...Savannah. Rosey
2 min. 15 sec.
8. T. IT IS A Sudden MIRACLE...A La Mode. Rosey
2 min. 30 sec.
9. T. THE NORTH WOODS SEEM TO...Hunkath. Levy
3 min. 15 sec.
10. T. OF COURSE, IT HAD TO COME...THEME. 1 min. 45 sec.
11. T. BRICK DUST ROW LIES...Agitato No. 49. Shepherd
1 min.
12. T. DON'T YELL SIS, A GUY...Dramatic Tension No. 36.
1 min. 30 sec.
13. T. SIS, YOU'RE ALL...Andante Doloroso No. 51. Andino
1 min. 30 sec.
14. T. GOOD-NIGHT, BILL. Barcarele. Buse
1 min. 15 sec.
15. T. ON THE TEN O'CLOCK BOAT...THEME. 3 min.
16. T. WHERE DO YOU MEET THESE—A Garden Dance. Vargas
2 min. 45 sec.
17. D. WHEN SAILOR DISCOVERS...Agitato No. 63. Minot
1 min. 45 sec.
18. T. IN THE MORNING...Andante Doloroso No. 70. Borch
2 min. 15 sec.
19. T. NOW LISTEN, IF YOU WILL...Air de Ballet. Borch
3 min. 15 sec.
20. T. BILL, YOU DO THAT AND...Love in April. Kriens
3 min.
21. D. WHEN BLINKER ENTERS...THEME. 1 min. 15 sec.
22. T. THE REAL FAIRYLAND...Capricious Annette. Borch
1 min. 45 sec.
23. CHARACTER...Comedy.

ATMOSPHERE...Coney Island and Cry slums. Matthew, Song, police whistle, steamboat whistle, fire effects.

MECHANICAL EFFECTS...Steamboat whistle.

SPECIAL EFFECTS...None.

DIRECT CUES...None.

REMARKS...None.

“Her Great Chance.”

Released by Select—Five Reels.

Prepared by M. Winkler.

THEME—Love Theme...Moderato. Herbert Lee
1 min. 45 sec.
1. AT SCREENING...Moderato. Herbert Lee
1 min. 15 sec.
2. T. BY CONTRAST, THE LOT...Humorous Drinking Theme, Levy
1 min. 45 sec.
4. D. INTERIOR OF DEPARTMENT...Al fresco. Etienne
1 min. 15 sec.
5. T. THANK YOU, FATHER...Continue to action.
6. T. IELLO, KITTY MALONY...Babilage. Castillo
1 min. 15 sec.
8. T. THE STAG HOTEL...Capricious Annette. Borch
3 min. 45 sec.
3 min. 15 sec.
10. T. A QUIET LITTLE EVENING...Hunkath. Levy
1 min. 30 sec.
11. T. THE SURPRISE ARRIVAL OF...THEME. 5 min.
12. T. THE GHOST STORY...THEME. 1 min. 15 sec.
13. T. FRIENDS, MY LIFE IS A...White Horse. Slidus Trombeau. Lake
1 min. 45 sec.
14. T. IT WAS MIDAFTERNOON...Bestasy. Zamenick
3 min. 45 sec.
15. T. MR. BROOKS IS CALLING...Seraanda. Czerwony
2 min. 45 sec.
16. T. CHARLIE, THAT SWIM FEST...THEME. 1 min. 45 sec.
17. T. FLAMM AVENUE WHERE...Dramatic Recitative. Levy
2 min. 15 sec.
18. D. IN BEDROOM...Continue pp. 1 min. 30 sec.
19. T. A QUIET SPOT OR TWO...Doirosa. Tobani
1 min. 30 sec.
20. T. THOUGHT I WAS ROVING...THEME. 1 min. 15 sec.
22. D. AFTER THE WEDDING CEREMO...Golden Youth...Rosey
1 min. 15 sec.
23. D. CLOSE-UP OF NEWSPAPER...Sorrow Theme. Roberts
1 min. 30 sec.
24. T. I CANNOT MAKE AMENDS...Dramatic Tension No. 61. Borch
1 min. 45 sec.
25. T. WHAT HAVE I DONE TO YOU?...THEME. 1 min.
26. T. AND THEN HE REALIZED...Izlap Elvez. Borch
1 min. 30 sec.

“Hoarded Assets.”

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Reverie...Andante. Vieuxtemps
1 min. 45 sec.
1. AT SCREENING...Dramatic. Berge
3 min. Allegro Molto.
2. T. THE NEXT EVENING JERRY...Gruosem Mysterioso. Borch
1 min. 45 sec.
3. D. WHEN JERRY OPENS PACKAGES...Admiration. Jackson
1 min. Allegro Moderato.
4. T. DEAR JERRY, AM PLAYING...Withered Flowers. Kiefer
1 min. 45 sec. Intermezzo.
5. T. CLAIRE DAYS ON, FROM...THEME. 2 min. 15 sec.
6. T. I'M SORRY, I HAVE A...A Frivolous Patrol. Goulsher
3 min. 15 sec. Andante.
7. T. NIGHT FINDS JERRY AT THE THEME...1 min. 30 sec.
8. T. AIN'T THESE PRECIOUS...Agitato No. 49. Shepherd
1 min. 30 sec.
9. T. CLAIRE, JERRY'S MOTOR...A Paschal Vision. Rabinstein
3 min. Adagio.
10. D. WHEN CLAIRE ENTERS...L'indre Amour. Clements
1 min. 45 sec. Moderato.
11. T. THE PLAN...Mysterioso Dramatico No. 22. Borch
2 min. 30 sec. Moderato.
12. D. WHEN RIVAL PIRATES SEE...Dramatic Agitato...Hough
1 min. 45 sec. Intermezzo.
13. T. THERE COMES MY KEYS...Dream Faces. Hollowell
3 min. 45 sec. Moderato.
14. T. MORNING...Nocturnal Piece. Schumann
4 min. Andante.
15. T. WHOSE ON YOUR MIND...Miseriet. Beethoven
1 min. 15 sec. Allegretto.
16. T. I WENT AWAY CLAIRE...THEME. 1 min. 45 sec.
17. T. I'M SORRY, MR. BARR...La Mosara. Morse
2 min. 45 sec.
18. T. THE HONEYMOON A MATE...THEME. 1 min. 15 sec.
19. T. RYAN PICKS UP A CLUE...Longing. Floridus
2 min. 45 sec. Andantino Grazioso.
20. T. SEE IF THE WOMAN KNOWS...Dramatic Finale. Smith
2 min. 45 sec. Appassionate.
21. T. I DON'T BELIEVE IT...Bestasy. Zamenick
3 min. Appassionate Moderato.
22. T. JERRY FINDS HONEST...THEME. 1 min. 45 sec.
23. T. THE NEED OF MONEY FOR THE DRAMATIC Tension No. 36.
2 min. 30 sec. Anindo
24. T. I GOT YOP, JERRY...Andante Dramatico No. 15. Herbert
1 min. 30 sec.
25. T. BARR SAID YOU WERE A...THEME. 1 min. 45 sec.

CHARACTER...Dramatic.

ATMOSPHERS...Neutral.

MECHANICAL EFFECTS...Water motorboat.

SPECIAL EFFECTS...None.

DIRECT CUES...None.

REMARKS...Particularly note motorboat effects.
November 9, 1918

THE MOVING PICTURE WORLD

HONOR ROLL

THE WALTZ WE LOVE

By ARMAND VECNEY

The Successor to Missouri Waltz
Published by Chappel and Co. New York

This waltz should meet the needs of every leader in pictures. It has a perfect rhythm and a wonderful melody. Add it to your library.

Liberty Loan Drive Boosted by Song.

"O never a Frits shall sail

On a ship that sails with me.

Never a box or bale

In that country of Germany."

Thus the chorus of the song runs. It is not at all surprising that the new song, written for the Fourth Liberty Loan Drive in service in the Fourth Liberty Loan Drive when it embodies the above sentiments.

This song is one of which are by A. P. Herbert and the music by C. A. Lloyd, is not a gem of literature and was not written to be such. But it breathes the spirit of the men who are fighting to free the world from the machinations of the Hun, and it is written in such idiom that appeals to our hearts.

The publishers, Chappel & Co., Ltd., are to be congratulated upon this song. It should become very popular, particularly with our boys in khaki.

Index to Cue Sheets, November 9, 1918.

Page
Everybody's Girl... Vitagraph. .666
Her Great Chance... Select. .666
Hoardered Assets... Vitagraph. .666

"CARRY ON"

20 ORCH. HITS $2.00

WAR PRICES!!!

SPECIAL "STOCK-UP" OFFER TO ORCHESTRA LEADERS

20 Numbers for $2.00 for ten piano and cello. All are taken from our most popular and best selling numbers. If you miss this great offer of 20 Real Dance Hits miss the biggest value we have ever offered to you. Count them and "stock up."

1 AMARYLLIS WALTZ By Armand Vecney. A Great Hit in New York.

2 PETROGRAD WALTZ Bright and Snappy. Excellent for Dancing.

3 MYRA WALTZ Founded on the Well-Known McCormack Song, "I Know of Two Bright Eyes."

4 LOVE MOON FOX TROT Some Dancing Number.

5 MEDUSA WALTZ By Armand Vecney. A Great Success.

6 Your Eyes Have Told Me So Universally Popular English Song Classic.

7 LAZY DANCE Excellent Dancing Number.

8 God Bring You Safely TO OUR ARMS AGAIN The Song-Prayer with a Melody that Haunts.

9 EVENSONG WALTZ Also Arranged as an Entrance.

10 CLINGING ARMS WALTZ Lenders Say This Waltz Will Outlive All Others.

11 ALLIES MARCH OF FREEDOM By F. Paul Tosti, the Great Italian Composer.

12 SUMMERTIME MOON The Famous Moon Duet.

13 SUNBEAMS An Ideal Entrance Number.

14 LADDIE IN KHAKI A Song by the Composer of "Keep the Home Fires Burning."

15 Any Place Is Heaven IF YOU ARE NEAR ME Sung by John McCormack. A Great Success.

16 PERFECT MELODY Nothing finer has been written. The Melody is Pure.

17 MY LOVE TO YOU Chansonette.

18 WAITING The Great Popular Song Hit Which Will Be Bigger Than "Keep the Home Fires Burning."

19 Mavourneen Roamin' A Song in New-Glaze Irish Song by Mr. Lambert Murphy.

20 MOTHER O' MINE The Famous Setting by Frank E. Tourse.

(Dep't M)

CHAPPELL & CO., Ltd.,
41 EAST 31ST ST., NEW YORK.

For enclosed $2.00 send your special Summer offer of 20 fine orchestra hits.

Name.

Address.

City.

State.
News of Los Angeles and Vicinity

By A. H. GIEBLER

COAST STUDIOS CURTAIL PRODUCTION

Few Plants Will Stop Altogether, While Some Will Continue Operations Without Interruption

WHILE all of the west coast studios will have to slow up on production because of the general shut-down of theatres by the Spanish influenza, very few of the plants will stop production altogether.

The plan of curtailment put in operation at the Lasky studios will be followed by most of the other producers. When the theatre shut-down came all players not cast or working in a production at Lasky's were given a four weeks' vacation without pay. By the time the first vacates are over the people now working will be through with their plays and ready to take a month's lay-off, while the returning players will be coming in fresh and new with the fall season. It may be, unless the situation grows very serious and leads to an extended tie-up all over the country, few studios in Los Angeles will pinch themselves so absolutely.

The Metro, Universal and Fox forces, with the exception of the Lehman Sunshine Comedy companies, who will not stop at all, and most of the organizations with a number of producing units, will follow the four weeks' vacation plan.

The Chaplin, Clara Kimball Young, Griffith studios and the different stars producing at the Brunton plant, which includes Sessue Hayakawa, Bessie Barriscale, Kitty Gordon and Little Gloria Joy, will continue work without interruption.

One or two producers, while realizing the necessity of a curtailment of films because of releasing schedules being shoved anywhere from one to four weeks into the future by the theatre shut-down, have decided to keep right on with production while the weather is good and make the necessary adjustments in their output by laying off during the rainy season.

A Month Off at Fox.

Only one company is at work at present at the Fox studios in Hollywood during the influenza epidemic that is ravaging the west coast. This is the company headed by Madeline Traverse, who recently came from the east to make pictures at the western plant. Her director, Frank Beal, expects to have the production completed inside of two weeks, when the company will be laid off as required in the order sent out by the national producers. The Gladys Brockwell company finished "Quick-sands" before the closing order came, and no other play will be commenced for another month. The Tom Mix company was in the middle of a picture, but Tom had to undergo an operation for an old bullet wound, so the picture will be finished after the ban is lifted and Tom is well.

Jane and Katherine Lee, who arrived on October 16, will not begin work for four weeks.

Brunton Busy Despite Flu.

Three stars will begin production at the Brunton studios immediately, despite the "Spanish Flu" and the wholesale closing of all places where crowds may gather. The stars are Dustin Farnum, Madame Yorska and Lillian Walker. Mme. Yorska is making "The Garden of Eden," a picture which was written for her by Sarah Bernhardt; and Lillian Walker has begun the filming of "Fran," from the novel of the same name by Breckenridge Ellis.

Lottie Pickford Seriously Ill.

Lottie Pickford has been seriously ill at the Sister's Hospital in Los Angeles for the past week from a complication of diseases that include chronic bronchitis, pneumonia of the right lung and abscess of the ear.

Miss Pickford caught a severe cold on her way to Los Angeles from New York, and upon her arrival, on October 12, had to be taken to and attends Dr. Farnum's hospital, where her condition grew so alarming that her mother, Mrs. Charlotte Pickford, who was in New York, and her sister, Mary, who was out on a shooting trip in Oregon, were notified by telegraphed for. By the time they arrived Lottie had recovered sufficiently to be considered out of danger. Lottie Pickford has been in various campaigns for the Fourth Liberty Loan in the east when she was stricken.

Son of National Official Dies.

The son of Martin J. Doner, technical director of the National studios in Hollywood, died last week of pneumonia at Camp Fremont. Young Doner at the outbreak of the war went to Manila and was afterward sent to China. From there he went to Japan and eventually to Siberia. He had just returned to the United States, and was waiting for a quarantine to be lifted at the camp, when he became seriously ill, and finally in a hospital in Los Angeles when he became a victim of influenza, which quickly developed into pneumonia. The young man was twenty-eight years old, and had developed considerable talent for painting and sculpture.

Katterjohn Films.

An announcement has been made by Monte M. Katterjohn that an organization is being invited to produce a series of film features to be known as the Katterjohn Films. Mr. Katterjohn says that it is planned to make only four productions during the coming year, each picture to be made from an original story of which he is the author, and that it is his intention to follow each play from its inception in his mind until the final cutting and tinting of the completed picture. One of these features will deal with a task which war life will have Northern settings and atmosphere, and another may be a propaganda picture dealing with the present international crisis, is shown in probably be secured at the Brunton studios for the production of the pictures.

Hampton Back in Los Angeles.

Benjamin B. Hampton has returned from New York, and is busying himself with the Brunton organization, as he is interested in several productions now under way at that plant. One of these is the Matzene film, in which Mme. Yorska is starred, and another is coming Zane Grey picture which is being produced for production by George H. Perry. Zane Grey is writing the scenario himself, and the intention is to make it a new star production, with the two principal characters played by W. Lawson But and Irene Luther. Mr. Perry is jubilant because there will not have to be "so many geographical close-ups."

Two Endings for Eltinge Picture.

Fred J. Balshofer, producer of the Julian Eltinge play, "The Rhine," has made two endings for the picture, each appropriate and logical if certain changes occur in the war before the picture is released. One of these endings has to do with the present peace negotiations in the event of a peaceful ending of the war. But the other, and the one preferred by both producer and star, is the "flourish" ending of the American troops into Berlin. For the making of these scenes permission was obtained from the German government, and the soldiers themselves and equipment at Camp Kearney. The actual crossing of the Rhine, with the soldiers making their bridges across the river, the building of a bridge in the German capital was built on a ground accompanying the army camp.

De Mille Denies Rumors.

Cecil B. De Mille, about whom rumors have been circulating to the effect that he was about to sever his connection with the Lasky organization, has emphatically denied the stories, and says that, although he will continue to produce pictures for the Artcraft program, he will hold himself in abeyance until he is to respond to the Government's orders for propaganda films and other work, and that he will go to Washington in about a month, and that there is a probability that he will be sent on a mission for the Government.

Airships Now the Vogue.

Airships are now the craze at the Lasky plant. Cecil De Mille has been the owner of an airplane for some time, and just a week or so ago Robert Vignola bought one. The first passenger he took up with him was Vivian Martin, and the flight was photographed for
**Los Angeles Exchanges Idle.**

Every theatre in the Los Angeles Exchange territory has been closed by the epidemic of the flu which is sweeping the country. The City of Los Angeles was the first of the larger towns to shut down its theatres through an order of the Health Department forbidding public meetings and gatherings of all kinds, and the smaller cities quickly followed the example.

The decision to be under control of the health authorities, and it is hoped that the ban will be lifted within two or three weeks.

**Film Row is mark time.**

A few of the exchanges are still allowing their employees enforced vacations, but the great majority of the offices have retained all their help and will make no move to curtail, unless the situation grows worse, with a prospect of an extended shutdown.

**Australian Film Distributor in Town.**

John Tait, one of the leading film distributors in Australia, stopped over in Los Angeles, and has been in conference with a number of west coast producers in regard to obtaining pictures for distribution in the antipodes. In the make-up of the chief rivals of J. C. Williamson, another prominent Australian film man, who recently visited the United States on motion picture business, were accorded a reception.

**Closed Theatres Cleaning House.**

All the big moving picture theatres and all the little ones are undergoing a thorough housecleaning during the "flu" closing order. Some of the houses are being thoroughly cleaned and polished; others are being entirely overhauled; new carpets are being laid in others, and all are being thoroughly disinfected. It will be a long while before we will find itself alive in any of the Los Angeles theatres after the opening order is given by the Health Department.

**Nell Shipman Leaves Vitagraph.**

Nell Shipman, who made her first appearance as a Vitagraph star three years ago, and who has recently been appearing as a minor star in the story pictures of the Vitagraph studios, severed her connection with the organization on November 1. Miss Shipman says she has the highest regard for the work being done today, and for the future of the Vitagraph management, and speaks gratefully of the courteous treatment accorded her, but she has decided hereafter to contract with a leading producer by the picture. Miss Shipman's first picture under the Vitagraph management was the notable feature, "God's Country and the Woman," and her most recent films have been "Barre, Son of Kazan" and "A Gentleman's Agreement."

**Increased Force at Lehrman's.**

An addition to the producing forces at the Lehrman Sunshine studio includes, besides two directors who will work under the supervision of Henry Lehrman himself, Glen Cavanaugh, Vera Stedman, Jack Cooper and George Ovey; and Leach Cross, a prominent local boxer, who has been put in charge of the property department.

**Robinson Wins Commission.**

Carlyle Robinson, until a few months ago publicity manager for Charles Chaplin, has qualified for a lieutenant's commission in the Officers' Training School at Camp Pike, Arkansas. Just prior to entering the army last May, Robinson made a tour of the Southern States with Chaplin in behalf of the Third Liberty Loan.

**Smiling** Billy Mason, plays opposite Hattie Dalton in her new picture, "Hard Hoiled."

**Roaring Twenties.**

Thomas Holding is leading man for Madeline Travers in "The Danger Zone," directed by Ted Tally for release at the Western Fox Studio.

The news has just come from Chicago that Hal Roach, publicity manager for Douglas Fairbanks, is ill of the Spanish "flu."

**Unfair Nuisance.**

Hal Cooley is scheduled to soon weld a Southern belle, H. E. Topham, daughter of an Atlanta business man.

Lila Lee has gone to New York during the closing season to visit her guardian, Mrs. Gus Edwards.

William Russell says that the reports that he died of Spanish "flu" were greatly exaggerated.

When Dave Morrissey, of the Fox publicity department, announced his intention of driving his own car in the future, Mr. Morrissey said "One day, and now let's go downtown and take out some additional accident insurance."

**National Force Takes $200,000 in Bonds.**

More than $5,000 was subscribed to the Fourth Liberty Loan by officials and employees of the National Film Corporation and their associates, and the "Ogden" and "The Billie Rhodes Features."

Richard Dix, of the Morosco dramatic stock company, has just been given an opportunity to prove his acting skill in a motion picture production recently completed by the Morosco company. Dix is making good progress in his work, and it is expected that he will be given the opportunity to play leading parts in future productions.
only a little over a month—and look what a local paper has done to him; "Stiles Welch, the well known movie queen, is scheduled to appear in person at the Gar- rick tonight and deliver a short and ex- changes. Mr. Lichtman's first stop was Pittsburgh, where he spent Monday and Tuesday. From there his itinerary up to October 30 included two-day stops at Cleveland, Detroit, Cincinnati and Chi- cago.

Mr. Lichtman will be away about six weeks, his trip taking him as far as the Pacific Coast offices. Following his re- turn to New York he plans to make a similar tour of the offices in the Eastern and Southern districts.

Moss Houses Sell Many Bonds.

The revised figures of the Allied The- atrical and Motion Picture Liberty Loan campaign show that B. S. Moss' five theatres in Greater New York sold $786,800 worth of bonds.

On the last week of the drive, Moss gave orders to his house managers and loan workers to forget the show schedule entirely and drive for loan sub- scriptions. On special occasions as many as two or three vaudeville acts on a bill had to be eliminated in order to get the audience home before mid- night.

World Pictures Installs

HAVING in mind an old adage of "Poor Richard" that a penny saved is a penny earned, the oper- ating force at the World studio at Fort Lee has been increased by the addition of one man who will constitute the reclamation bureau.

The World prides itself upon its effi- ciency in all its divisions, but it is real- ized that even in the best regulated or- ganizations there is bound to be some wastage. It is for the purpose of sal- vaging much of the material that, in the rush and hurry of production pictures, is frequently discarded at the studio, that this bureau has been established.

The first day the reclamation man went to work he spent his time picking up nails. By the middle of the day he had accumulated a large quantity, which he straightened out and placed in a barrel, ready for use by the carpenters. These nails, except for his work, would never have been put to use again.

The next day the man picked up a great quantity of rags and paper which were baled and sold for a considerable sum of money. Each day he claims a large quantity of stuff which has real value and which, except for his efforts, would be entirely thrown away.

That the World's idea in establishing this reclamation bureau was based on sound judgment is proved by the fact that during the first two days the man was on the job he made his salary for the entire week.

Review Board Prepares Slides.

In the effort to meet the great need for nurses in stamping out the influ- enza epidemic in New York City the National Health Commissioner asked the National Board of Review to prepare and distribute to the Motion Picture Theatres in this city a slide asking for the aid of nurses and house helpers in the emergency. Slides were prepared. The exhibitors displayed their usual willingness to use their screens for the benefit of the pub- lic.

"Crusaders" Posters Offend Soderberg.

Frederick Soderberg, commissioner of streets of Oakland, Cal., has been so insistent in his efforts to block the ex- ploitation of official Government films that the city council has found it neces- sary to hold him in check. He recently confiscated street banners advertising "Pershing's Crusaders," declaring that they were a public menace and being maintained in violation of a city ordi- nance. He excused his action on the ground that besides being a noxious danger they were being used to adver- tise theatres and expressed the opinion that a private concern that hides under such a misnomer as "Pershing's Crusaders," is doing its business does not deserve consider- ation.

His remarks were strongly objected to and he was instructed to return the ban- ners to L. Lesser, chairman of the Division of Films, State Council of De- fense.

Vitagraph Makes Canadian Loan Picture.

Besides making six Liberty Loan pictures for the United States Government in the recent drive, Vitag- raph has made a picture for the Ca- nadian Government to be used in its 1918 Victory Loan campaign. The pic- ture was made under the personal super- vision of Albert E. Smith, president of the Vitagraph Company, and was di- rected by W. A. Norris. Agnes Ayres, Templar Saxe, Chas. L. Presty, Kendall and others are in the cast.

The central character of the story is a returned, wounded soldier, whose un- shadedness and courage turn a party of revelers to a realization of what real hardship means and leads to their giv- ing the government money which other- wise they would have spent in gay times.

Lieutenant Davidson Visits New York.

Lieutenant N. W. Davidson, of the Royal Flying Corps, formerly Vancou- ver manager for Specialty Film Import, Ltd., who is now in Canada, was a visitor in New York last week with L. E. Ouimet, president of Specialty Film Import.

Lieutenant Davidson has been a cadet student in the Flying Corps for ten months, having resigned from Specialty to enlist. After an intensive course of "Pershing's Crusaders," "The Official War Review," and several special pic- tures that are being reserved for this service.

Free Movies for Men in the Hospitals.

One of the new activities of the Divi- sion of Films, Committee on Public In- formation, in charge of Mrs. Jane S. Johnson, is the furnishing of Govern- ment films for presentation at the army and home offices. On special occasions as these pictures have already been shown at the Naval Hospital at Charleston, and arran-gements are being made to extend this service, which is entirely free. Among the pictures being shown to the convalescent soldiers and sailors in the hospitals are "America's Answer," "Pershing's Crusaders," "The Official War Review," and several special pic- tures that are being reserved for this service.
RUBBERNECKING IN FILMLAND

Los Angeles Correspondent
Personally Conducts Our
Readers Through the
West Coast Studios

By Giebler

English Opera House in Indianapolis; theatres in Chicago, Pittsburgh, Kanka-kee, everywhere. Did I remember Murray and Mack! "Come," said Riddle, in a mysterious voice. He led me to the door of a room. "Murray and Mack are in there," he said, "singing. Listen." I could hear them plainly. I could have heard them if I had still been at the viaduct, waiting for the car that never came.

Music was issuing from the cracks around the door; melody poured through the keyhole; the walls bulged with song.

Riddle opened the door, and there were Murray and Mack—Charlie Murray and Mack Sennett! Charlie was singing "Little One, Goodbye" in a voice of great emotion and feeling, and Mack was coming in with a melodious hum that would have put a hive of syncopated bumble bees to shame.

We stole away softly so as not to disturb them at their art.

"Got something else to show you," said Riddle, and he introduced me to a composite Gertrude Hoffman, Annette Kellerman and Ruth St. Denis wearing a gorgeous head-dress, two bushels of pearls, and standing on the regulation tiger-skin rug, without which no movie vampire is complete.

Who Knows This Brown Vamp?
"Celebrated vamp," said Riddle, "engaged at an enormous salary to play a part in our new comedy, Yankee Doodle."

I checked over all the vampires I knew. This one did not fit any of them. It was neither Theda Gladys, Louise nor Kitty—who the devil was it? "Page Miss Brown," I told my memory. "What screen has she ornamented? Locate her that I may say something nice and befitting to the occasion, such as 'Ah, yes, I saw you in Heloise, the Hectic Heart Breaker, Wonderful work—fire, spirit, verve, vigor, vim—all the stuff we are supposed to say at these times."

But nothing doing. No vamp by the name of Brown would come to the surface.

Then a welcome interruption came along in the person of that slimmest of all slim comedians, Mal St. Clair. Mal was made up to represent the royal Hunk de Fromage of Germany, and of all the artistic impersonations of odious individuals, Mal took the cake!

Mal As the Hunk Takes the Palm.
I felt like going out on the street and uprooting an entire palm tree and presenting it to Mal.

The vamp? It was Bothwell Browne, the—I almost said female impersonator—the exponent of feminine impersonations. And I don’t mind admitting that

The Hunk de Fromage.

have them if I had still been at the viaduct, waiting for the car that never came.

Music was issuing from the cracks around the door; melody poured through the keyhole; the walls bulged with song.

Riddle opened the door, and there were Murray and Mack—Charlie Murray and Mack Sennett! Charlie was singing "Little One, Goodbye" in a voice of great emotion and feeling, and Mack was coming in with a melodious hum that would have put a hive of syncopated bumble bees to shame.

We stole away softly so as not to disturb them at their art.

"Got something else to show you," said Riddle, and he introduced me to a composite Gertrude Hoffman, Annette Kellerman and Ruth St. Denis wearing a gorgeous head-dress, two bushels of pearls, and standing on the regulation tiger-skin rug, without which no movie vampire is complete.

Who Knows This Brown Vamp?
"Celebrated vamp," said Riddle, "engaged at an enormous salary to play a part in our new comedy, Yankee Doodle."

I checked over all the vampires I knew. This one did not fit any of them. It was neither Theda Gladys, Louise nor Kitty—who the devil was it? "Page Miss Brown," I told my memory. "What screen has she ornamented? Locate her that I may say something nice and befitting to the occasion, such as 'Ah, yes, I saw you in Heloise, the Hectic Heart Breaker, Wonderful work—fire, spirit, verve, vigor, vim—all the stuff we are supposed to say at these times."

But nothing doing. No vamp by the name of Brown would come to the surface.

Then a welcome interruption came along in the person of that slimmest of all slim comedians, Mal St. Clair. Mal was made up to represent the royal Hunk de Fromage of Germany, and of all the artistic impersonations of odious individuals, Mal took the cake!

Mal As the Hunk Takes the Palm.
I felt like going out on the street and uprooting an entire palm tree and presenting it to Mal.

The vamp? It was Bothwell Browne, the—I almost said female impersonator—the exponent of feminine impersonations. And I don’t mind admitting that

The Hunk de Fromage.

have them if I had still been at the viaduct, waiting for the car that never came.

Music was issuing from the cracks around the door; melody poured through the keyhole; the walls bulged with song.

Riddle opened the door, and there were Murray and Mack—Charlie Murray and Mack Sennett! Charlie was singing "Little One, Goodbye" in a voice of great emotion and feeling, and Mack was coming in with a melodious hum that would have put a hive of syncopated bumble bees to shame.

We stole away softly so as not to disturb them at their art.

"Got something else to show you," said Riddle, and he introduced me to a composite Gertrude Hoffman, Annette Kellerman and Ruth St. Denis wearing a gorgeous head-dress, two bushels of pearls, and standing on the regulation tiger-skin rug, without which no movie vampire is complete.

Who Knows This Brown Vamp?
"Celebrated vamp," said Riddle, "engaged at an enormous salary to play a part in our new comedy, Yankee Doodle."

I checked over all the vampires I knew. This one did not fit any of them. It was neither Theda Gladys, Louise nor Kitty—who the devil was it? "Page Miss Brown," I told my memory. "What screen has she ornamented? Locate her that I may say something nice and befitting to the occasion, such as 'Ah, yes, I saw you in Heloise, the Hectic Heart Breaker, Wonderful work—fire, spirit, verve, vigor, vim—all the stuff we are supposed to say at these times."

But nothing doing. No vamp by the name of Brown would come to the surface.

Then a welcome interruption came along in the person of that slimmest of all slim comedians, Mal St. Clair. Mal was made up to represent the royal Hunk de Fromage of Germany, and of all the artistic impersonations of odious individuals, Mal took the cake!

Mal As the Hunk Takes the Palm.
I felt like going out on the street and uprooting an entire palm tree and presenting it to Mal.

The vamp? It was Bothwell Browne, the—I almost said female impersonator—the exponent of feminine impersonations. And I don’t mind admitting that
Doodle," Mal St. Clair is the Clown Prince; Bert Roach is Von Hindenberg and Ford Sterling is the Kaiser. Marie Prevost has a part where she has to disguise herself as a German soldier.

It certainly didn't look like the flu was making any difference at Sennett's. They were going right ahead with their laugh-makers the same as if things were normal and every theatre in the country running full blast.

Walter Wright was making a schoolhouse comedy called "The Village Chents," with a cast made up of Louise Fazenda and her capital O curl right in the middle of her forehead; Myrtle Lind, Chester Conklin and Paddy McGuirie wearing a little two-for-a-cent mustache.

Eddie Cline was busy with "Hide & Seek, Detectives," a rib-tickler, with Ben Turpin, Charles Lynn, Tom Kennedy and Marie Prevost as support.

McGaffey Relates a Sad Tale.

After Sennett's, I drifted out Vine street in Hollywood to Lasky's. No flu there, but evidences of the devastating and deadly character of the malady in a sad tale related by Kenneth McGaffey.

The ninetynine show that the members of the Fifty-first California Guards, formerly the Lasky Home Guards, were planning, has been postponed indefinitely.

That was going to be some show, too. Adam Hull Shirk was booked for a Chink conjurer's act, and McGaffey and Jack Mulhall had ordered Donald Crisp, the property man, to secure four milk-white stallions for their piece. Crisp had procured one of the stallions. I saw it standing out on the lot, and just because it was a wooden horse, Mc and Jack had refused to use it. I'm just putting this in to show that absolute realism was to be the keynote of the show.

Wallie Reid was going to appear with his bungalow band, and an all-star cast composed of Tully Marshall, Raymond Hatton, Bud Duncan and Guy Oliver were getting ready to revive that classic of the Kickapo Indian Medicine Circuit, "Big-Foot Wallace."

Theodore Roberts, Charlie Murray, Lou Anger, Noah Berry and Jack Holt were billed for the Darktown Gentlemen's Grill Room, an act absolutely boiling over with funny gags and comical sayings.

After the sad news that this rare treat was to be pushed somewhere into the dim and distant future, I went out on the stages.

Giebner Makes Plea for Old Husbands.

There I saw Lila Lee, who said she was just finishing up "Puppy Love," her latest film, and then a fine scene from Cecil De Mille's new play, which is not named, but is to be an answer to "Old Wives for New." Why in the name of tophet doesn't some director do something for Old Husbands. Elliott Dexter and Marcia Manon were in the scene, and it looked most promising.

Peeped into another set where Robert Vignola was engineering Ethel Clayton through a striking scene, and then went over to where Donald Crisp was making interiors for "Venus in the East."

Bryant Washburn, all dyed out in scissor-tail coat and silk tile, in the role of Buddy McNair; Clarence Geldart as the genuine English butler from Indiana, and Bud Duncan as the bell hop, all looked as though they had stepped right out of the pages of Wallace Irwin's story.

Neither Anna Nilsson nor Margery Wilson, who uphold the feminine interest in the story, were there, for which I was properly sorry.

I told Donald Crisp that he didn't look as if he was making any kind of a little joke with him, and he said:

"No, the Spanish Flu doesn't leave a fellow looking or feeling very 'crisp' when it gets through with you. You ask Washburn, if you don't believe me. We both had it while we were back East."

E. M. Porter Back on Job.

After a three weeks' siege with influenza and a light attack of pneumonia, E. M. Porter, general manager of the Precision Machine Company, is back at his desk at the main office. He looks a bit fagged out, but says he is feeling fine, and has a good appetite.

Hospital Completing Plans for Teaching the Wounded.

The Nicholas Power Company has been co-operating with Sidney B. Lust, president of Fujikawa Inc., in the work he has undertaken of instructing returned wounded soldiers in motion picture operating. In a letter just received from Mr. Lust, the general manager of the company, states "it gives us great pleasure to donate to the Walter Reed General Hospital and the United States General Hospital No. 2 at Fort McHenry, Md., Power 6-B motor-driven Camera- graphs.

At the Walter Reed Hospital a new workshop building is to be turned over to Mr. Lust in which to carry on his work. Two big benches have been built and twenty-four film Indies set up, and the men are to be taught rewinding and inspection. The booth will be of a collapsible type, so that, when instruction is given in machine work, it can be removed and a large class taught at a time.

It is also planned to interest men who have not reached that stage of convalescence where they can attend the school.

Wheeled tables are being built to carry rewinders and machine heads, to be taken to the Indies. They will be furnished with a book of instruction, and by the time they are able to be up and about it is hoped they will have a good foundation of the work. Major E. T. Baldwin is in charge of the vocational work at this hospital.

At Fort McHenry a seventy-five-foot auditorium is to be utilized for the educational work.

Cameron Teaches Projection to War Maimed Soldiers.

To paraphrase Burns, "Man's humanity to man makes countless thousands happy." In the many directions in which war is rushing out, none more strongly emphasizes the above statement than the work being done by its Institute for Crippled and Disabled Men. Not only are the draft conditions depleting all ranks of the employed, which must be replenished, but the eye must also be cast to the future, when our wounded soldier boy must be readjusted for their usual lines of endeavor. To the crippled who are able to get about and have use of their hands this worthy work is a godsend. It has now been in operation since last May, and under the able direction of James R. Cameron as projection instructor the unfortunates of our city are given the opportunity of perfecting themselves in the knowledge of motion picture projection.

Classes are held daily, and the instruction is most thorough. At present the class numbers range about twenty, and it is rapidly growing. A large film concern has agreed to furnish employment for all who qualify. The interests of the public and film manufacturers have been enlisted, prominent among whom is the Nicholas Power Company, manufacturer of the "Camera-graph."

The accompanying picture shows Mr. Cameron giving a demonstration to his pupils on a "Camera-graph."

It is to be hoped this most worthy object will meet with pronounced success.
QUARANTINE IN CHICAGO HOLDS TIGHT
Influenza-Pneumonia Epidemic Reaches Crest
—No One Can Foretell Opening of Theatres

During the ten days ending October 22 there were 4,501 deaths in Chicago from the influenza-pneumonia epidemic. The official record in City Health Commissioner Robertson's office shows that the crest was reached Thursday, October 17, when 1,918 new cases of influenza and 477 of pneumonia, or 2,395 cases in all, were recorded. Friday, October 18, showed a total of 2,372 cases and Saturday, October 19, a total of 2,136, the latter figure showing a decrease of 236 cases from the total of the preceding day. The combined cases for Sunday and Monday, October 20 and 21, reached 2,700, a daily average of 1,350, affording a most assuring sign that the epidemic is on the wane.

On Wednesday, October 23, I called at the headquarters of Doctor St. Clair Drake, State Director of Public Health, in the Hotel Sherman, where I met the gentleman and Dr. J. O. Cobb, of the United States Public Health Service. Dr. Drake informed me that he was keeping in close touch with every important community in the state of Illinois and was receiving daily telegrams on the conditions in each.

He was careful in stating that the quarantine will be lifted by districts, as the improvement in health conditions makes it possible; also that there will be no such thing as the lifting of the quarantine in a state-wide manner. He laid particular emphasis on the statement that no one but the state health authorities can modify or raise the quarantine in any community or district, the local health bodies in every case being governed by the state health authorities Chicago, for example, forms a district in itself, and when Health Commissioner Robertson deems it safe to lift the quarantine then the State Health Board will act.

Dr. Drake held the opinion that probably by the end of the week closing October 26, or at latest, in the beginning of the week following, the quarantine will be lifted from Evanston north to the Wisconsin line, excepting North Chicago and Zion City.

During these quarantine days many exhibitors in Chicago are giving the interiors of their houses a thorough overhauling and cleansing. Quite a number are renovating and redecorating. Jones, Linick & Schaefer are giving the Orpheum, on State street, a brand new interior this week. The Woodlawn, Sixty-third street and Cottage Grove avenue, Chicago's theatre beautiful, is receiving the most rigorous attention under the scrutinizing eye of Director Andrew Karsas. The Aristo is being redecorated by its owner, Fred W. Hartman, and so on with a host of other houses.

At the time of writing (Thursday, October 24) no one, not even Health Commissioner Robertson, can give a guess as to when the ban shall be lifted from Chicago theatres. It is simply a question of patient waiting and hoping for the best.

Andrew Karsas Talks About the Woodlawn

During an interesting and instructive conversation, one afternoon last week, with Andrew Karsas, managing director of the Woodlawn Theatre Company, I was impressed more strongly than ever that success never rectly to the goal he has in view, so that precious time may be saved. While he prides upon the mistakes of others, in the sense that he avoids making such mistakes himself, yet is he always anxious to learn from those whose works proclase to themselves. It will be a mighty factor in the lives of the numberless generations of people.

The cornerstone of the success of Andrew Karsas in the exhibiting department of the moving picture business has been his unwavering belief in the great future of the moving picture. Ten years ago, when the moving picture was considered only a plaything and a novelty by the great majority, Mr. Karsas was obsessed by the belief that it would become a mighty factor in the lives of the numberless generations of people yet to come. And he still believes that, more strongly, if possible, than before.

When Mr. Karsas was considering the purchase of the Drexel Theatre, at 833 East Sixty-third street, about eight years ago, some of his exhibitor friends tried to dissuade him, on the ground that the price was too high for the business possible in that location. Mr. Karsas, however, not only paid the price, but expended quite a sum on a costly organ for the house. Then he gradually made himself known to his patrons and soon became a power in the community.

Drexel Known for Clean Shows.

He worked in harmony with the Seven Ward Auxiliary, an organization comprising thousands of the leading women of the community, consulting them on the selection of programs and winning their confidence and esteem by his clean and upright dealing. The Drexel soon became known as the house showing clean, entertaining and well-varied programs, so that mothers were confident that their children could attend, unaccompanied, every show at that house. But it seated only 600 people and Mr. Karsas sold out at a profit. Then he laid his plans for the Woodlawn, at 833-835 East Sixty-third street, in the same community as the Drexel.

A description of the Woodlawn appeared in the issue of July 20, this year, so that nothing further in that respect may be given here. It caters to a population of 75,000, in a territory covering four square miles. This is a fine business community and the Woodlawn Business Men's Association is one of the most prominent trade organizations in the city.

The members of the association just now are complaining seriously because of the necessity for closing picture theatres. Their business has been greatly affected because the people do not go out of doors as formerly, and business is stagnant. When the picture houses were open shopping was carried on extensively before and after theatre shows. Now everything is practically dead.

Manager Karsas tells me that in selecting his programs for the Woodlawn
he makes "quality and variety" his motto and not "quantity." "Quality must always be there," says Mr. Karsas. "Only pictures of the highest class are shown on the Woodlawn screen. No sex pictures are allowed."

High grade dramas, comedies, educational and topical reels are shown at the Woodlawn, and the members are in close touch with him at all times. He is always ready to listen to their suggestions and to profit by them. Control over the Ward Auxiliary, already referred to in connection with the Drexel Theatre, are also ardent supporters of Manager Karsas in his management of the Woodlawn.

Mr. Karsas sees at least ten pictures a week from which he selects two, three or four—four being his limit for a program. The selections are made by himself alone. He observes a rule of only one week—a week on Mondays and Thursdays, as a rule, but occasionally on Sunday.

Music for the Pictures.

About three or four days before the showing of a program, Mr. Karsas and Director Leon Bloom view the pictures by themselves and select the music and arrange the cues. Orchestra rehearsals is called the morning afterward, and if certain scenes are not properly suited by the musical selections made the day before, the music is changed. This rehearsal takes from one and a half to two hours.

Arranging the Light Effects.

Director Bloom, Manager Karsas and the stage manager consult on the determination of the light effects for the daily overture and the pictures. The opening overtures are from ten to twelve or fifteen minutes, and special care is exercised so that the strong dramatic elements in the musical composition are emphasized by the light used. These lights are in the dome over the auditorium, around the four panel mural paintings on certain of the walls, and around the stage, to set the stage man in manipulating the lights from his station near the operating room. Red lights are found to be the best for heightening the strong dramatic points of the music, blue for the softer periods, and so on.

In concluding it is timely to state that the Karsas policy in general is to send patrons away always satisfied. This lacking, then all is wrong.

Carl Laemmle Announces

Finish of Eight-Reeler

CARL LAEMMLE, president of Universal, stopped over in Chicago a few hours last week on his return to New York from Universal City. He announced the production of a feature directed by Allen Holubar, in which Dorothy Phillips appears in the leading role. The title has not yet been decided, but Mr. Laemmle believes it will be a success.

The story shows the experiences of the American who enlists in a British regiment and also those of his wife in America during his absence.

Mr. Laemmle stated that the story has ample material for fifteen reels, but that Director Holubar is now hard at work editing and cutting the scenes taken, the overture has been reduced to its probable length when released.

No new pictures have been started at Universal City since the influenza epidemic, but other important work under way at the time have been completed.

Select's New Chicago Home.

According to an announcement making the second Star series of Select Pictures, with Clara Kimball Young, Norina and Constance Talmadge, Alice Brady and Marion Davies in the galaxy, there will be new official printed notice that Select's Chicago office will be in Paramount's former quarters, on the nineteenth floor of the old building, and will be vacated after Monday, October 28. All business patrons and friends of Select Pictures are invited to call sometime during the week of October 28 and meet President Lewis J. Selznick, who will come on from New York for the occasion.

Manager Fred C. Aiken, assisted by Ben Bedell and other members of his office, has been busy for over a week making the necessary preparations for moving into the new quarters. These have been thoroughly planned since Famous Players-Lasky Corporation vacated them, and they are, without doubt, the most attractive and serviceable in the city.

Rothacker's Laboratory Work Praised.

Watterson E. Rothacker, president of the organization bearing his name, is proud of the following testimonial from Samuel L. Rothapfel, recently received in a letter to the booklets editor:

"I happen to see the laboratory work on the film 'The Temple of Dusk,' and I cannot help telling you that it is probably the most beautiful I have seen in years. Surely such work should commend itself to anyone desirous of obtaining the very finest and most artistic effects that it is possible to obtain in these days."

By the way, the president and the working force of the Rothacker Film Manufacturing Company are particularly (and deservedly) proud of the organization's showing in the Fourth Liberty Loan. The total was $13,350, of which $4,600 were plus subscriptions.

Showing of First A. D. C. Release.

The Affiliated Booking Corporation of the Universal System, in charge of the distribution of the product of the Affiliated Distributors Corporation in the territory named, announce the exact date on which the first release of the last named organization at the Morrison Hotel, Tuesday, November 5. A luncheon will be served to the parent concern in banquet room No. 5 at 12:30 p.m., the day mentioned, after which the picture will be shown. Another showing of the feature will be given the same date in the private quarters of Universal in the Consumers' Building. The leading officials of the A. D. C. and the members of the A. B. C. will be present at the exhibition.

Final Returns for Fourth Loan.

The final returns show that amusement in general in the City of Chicago contributed $1,325,000 to the Fourth Liberty Loan, this being $125,000 over the allotment. Of this total the film division in the city contributed $168,000, and of that amount George Kleine and his office forces contributed $50,000. George K. Spoor gave his personal check for $10,000, and the American Company and its office force $4,500.

Mann Assigned to Signal Corps.

Luman C. Mann was assigned to the Signal Corps of Columbia University, New York, last week, and left for his new quarters Monday, October 28. Mr. Mann was formerly sergeant major in the Aviation Corps at Fort Sill, Okla., but was temporarily incapacitated by an accident in the field. He is well known in film circles in Chicago.

John Joseph Harvey

JOHN JOSEPH HARVEY is the man that is entitled to the credit for having "finished" the Kaiser. J. J. did the job without the aid of a fleet of aeroplanes, an army of a couple of million and did it in exactly four weeks. The battle front was the Biograph studio and the picture was made at the rate of two reels a week. This in itself is something of a record.

"The Kaiser's Finish" is being placed on the market by A. Warner, who is conducting a sales campaign on a State rights basis. The territories of Ohio, Maine, New York, Indiana, Massachusetts, Virginia, Rhode Island, Alabama, New Jersey, Florida, Michigan, Connecticut Pennsylvania, and North and South Carolina have already been sold. Mr. Harvey is at present about to close with a number of capitalists in Pittsburgh, who are financing a new picture producing corporation which is to start work in the vicinity of that city as soon as the influenza epidemic has been lifted.

HENDERSON VISITS OLD HOME.

Dell Henderson, having finished directing Carlyle Blackwell and Evelyn Greetley in "Hit or Miss," has gone to his old home, St. Thomas, Ontario, to spend a few days visiting his folks before resuming work at the studio at Fort Lee. Mr. Henderson's next picture will be "The Praise Agent," which was written by Earle Mitchell, who is at present playing a prominent role in "A Stitch in Time," running at the Fulton.
WHETHER Uncle Sam discovered the movies, or the movies discovered Uncle Sam, depends upon one's point of view. One thing is certain, the Government has entered the motion picture business with vigor and success at its command, and its participation in the film industry on an ever-increasing scale is now an accomplished fact.

Despite this active participation, the United States official films are not to be considered as rivals of the purely commercial films. The legitimate purpose of the commercial film is to produce profitable pictures. The Government is giving an equivalent in entertainment to the public. The real purpose of the Government picture is to keep the Govern- ment in close touch with the French soil, to provide a visualization of facts. They are only commercial to the extent that even the Government cannot produce motion pictures without expense, and being commercial they might be expected to be free. In truth, for the same reason, the Government pictures would be impossible unless the cost were met by increased taxation.

The Government pictures have a distinct mission. They answer the inevitable question as to how the billions being raised in taxes and loans are being expended in the prosecution of the war; they show the necessity, whenever the opportunity occurs, to buy bonds until it hurts; they prompt generosity in contributing to the needs of the several war-aid organizations that have done so much in the way of providing supplies, equipment, and morale of the soldiers in the cantonments and on the "other side," and they neutralize the persistent and secretive prophecies of the Government's failure.

The President Calls on the Screen

"War pictures are now familiar to the American public. In their inception they were considered simply from the showman's standpoint. The story they told was often thrilling, but there was little of patriotic impulse in them. President Wilson was the first to call the motion picture to the aid of the Government. As chairman of the Committee on Public Information, he recognized great possibilities in the film. He saw that the motion picture could be made an admirable auxiliary of the Committee on Public Information. He anticipated the effect upon the American public of motion pictures showing the wonderful work of preparation in the United States, in the face of unavoidable delays and disheartening criticism; he sensed the thrill that would stir the "foks at home" when they saw American railroads and American factories, American ships and countless other American industries transplanted to France in order to speed up America's participation in the war. President Wilson called for the practical effect of motion pictures showing American soldiers in the trenches or "going over the top.""

The Division of Films, of which Charles S. Hart is director, was organized considerably less than a year ago, and on a very modest scale. It began, however, with one splendid asset. From the first it had the co-operation of General John J. Pershing in securing official consent and official participation. The official pictures of American army activity in France, Signal Corps photographers—men who were willing to risk their lives in the line of duty—were assigned to take pictures of army life out on the various battlefields, as well as in the busy areas behind the lines. The co-ordinated product of these initial activities was "Pershing's Crusade," which has since been shown. "America's Answer" was the second official war picture. Both have justified themselves. Their psychological effect, as analyzed, has expounded the situation as never before. The third feature picture, "Under Four Flags," is now in the making.

Uncle Sam Makes Short Subjects, Too.

Other interesting and timely pictures issued by the Division of Films include "Our Bridge of Ships," showing the remarkable progress being made in the shipyards of the United States in replacing the losses caused by the ruthless submarine campaign of the Huns; "Our Colored Fighters," visualizing the negro in the cantonments preparing to take his place in the American overseas forces, and several other pictures of an educational character. A new schedule of production calls for twelve two-reel pictures, each pictorializing an important activity of the war. They are to be issued semi-monthly. The Division of Films is also furnishing, through its scenario department, the stories for a large number of films, which will be issued from time to time, not by the Government, but under Government supervision. These are all based upon patriotic subjects, and are intended to create interest in the conduct of the war. The official War Review, now familiar to the public, is issued by the Division of Films, in cooperation with the British, French and Italian Governments.

This slight review of what the Division of Films has accomplished within a year, is in itself an indication of how the auxiliary of the Committee on Public Information has grown. The demand for the official pictures and the need of an organization to handle them successfully from a business standpoint, pointed the way to the development of the motion picture division, and the broadening of Uncle Sam's interests as a motion picture producer. The small offices that saw the origin of the Division of Films were soon vacated for larger and more adaptable quarters. In time these were outgrown, and three entire floors of one of New York's large office buildings are now utilized.

The employees have constantly multiplied. In order to produce pictures and at the same time to exploit them—for even before the war films were distributed to the public in order to attract a market—a splendid organization has been built up by Director Hart. The organization commands the services of many men who have been successful, not only in the motion picture, theatrical and publicity fields, but in other lines of business activity also, and they have resigned from more lucrative employments to serve the Government.

Who the Department Heads Are.

Charles S. Hart is the motor-power for the activities of the Division of Films. As director he is in close touch with its several bureaus and departments, and everything is carried forward under his personal supervision. His production and distribution center with valuable assistants, is in New York. Mr. Sullivan, manager of domestic distribution, and his assistant manager, George R. Meeker, are the responsible selling agencies for the organization. The practical co-ordination of the department of feature films, the bureau of community service and the Department of home service, has placed upon Mr. Sullivan's department the entire task of marketing the products of the Division of Films in the United States. The manager of the foreign films, under Mr. Sullivan, is C. B. Trowbridge. W. J. MacInnes is director of advertising and publicity. The press bureau, in charge of the official manager, is emblazoned in his department. This department also issues "The Official Film News." The production department, the sub-agency producing films and also for the extensive printing of still pictures and their distribution.

The film laboratory of the Division of Films is in charge of Robert E. Rinehart as manager of production; the photographic laboratory is directed by Captain G. W. Hance, of the Signal Corps Division, who is in charge of the Government school of photography at Columbia College; and William A. Grant is manager of the bureau of war photography, which is in charge of producing films and also for the extensive printing of still pictures and their distribution.

Rufus Steele Is Head Scenarioist.

The scenario department of the Division of Films, of which Rufus Steele is director, furnishes films stories for the official pictures as well as for war films produced by motion picture producers, in co-operation with the Government. Two activities that carry on a very important function are co-operation with the educational branch, managed by Clara De Lissa Berg, which seeks to interest educational and religious centers in the Government films, and a literary branch, directed by Mrs. Jane S. Johnson, which makes it possible for soldiers and sailor patients in the Government hospitals to see the official films without charge, and also enables organizations...
with limited resources to get the Government pictures at a nominal cost.


Manager Sullivan also announces the following special representatives: H. J. Marshall, Chicago; M. F. Lasker, Buffalo; M. J. Sullivan, Chicago; J. G. Conner, Indianapolis; J. P. Taylor, Salt Lake City; Ned Thatcher, New York; and Sydney Spedon, New York City; Ellis A. Woolf, Minneapolis; J. F. McLoughlin, St. Louis; Frank Coffenberg, Seattle; Lee Cranfll, Washington, D. C.; and A. O. Needham, Cleveland. The Division of Films keeps in touch with newspapers, organizations and industries throughout the United States by means of a mailing bureau, of which Henry F. Atwater is superintendent.

The Paris representative of the Division of Films is H. C. Hoagland. The American manager of the foreign picture section is Marcus A. Beeman, and there are a number of co-ordinated branches of the foreign films service, all of which are associated with the Division of Films, which is carrying on an educational picture campaign abroad, as well as in the United States.

In New York, the Division has a Bureau of Expositions, of which Chester I. Campbell and William Ganson Rose are directors. W. J. Benedict is the booking manager. The bureau has successfully staged War Exhibitions in San Francisco, Los Angeles, Chicago and other cities, where all records for attendance at an outdoor exhibition were broken.

From all of which it will be seen that the Division of Films of the Committee on Public Information is one of the most important factors in giving to the world the true story of the war, told in a universal language, through the motion picture.

Knights Show Pictures to American Soldiers

In its new soldiers' and sailors' club, Boulevard Malesherbes, Paris, the Knights of Columbus has arranged to entertain the men in uniform with motion picture exhibitions this fall and winter. The equipment has been installed in the club, and the films will be presented by Fitzgerald, an electrical engineer of Odensburg, N. Y., who is serving as Knights of Columbus secretary. The selection and management of the exhibitions are in charge of Charles "Sandy" Chapman, of Cambridge, Mass., for many years with Ward & Vokes.

The first entertainment was staged on a late September Sunday evening to a crowded house. A William Farnum and two comics constituted the program. Hereafter the soldiers and sailors will be permitted to see the best of American films dramas with American captions at the Knights of Columbus club every Sunday, Tuesday and Thursday night. The entertainments are proving popular among both officers and men of the American Expeditionary Force. No charge is made for the picture shows, it being the policy of the Knights of Columbus to make no charge for any service rendered American soldiers and sailors in any part of France and England.

Gordon With Screen Craft

HARRIS GORDON, who portrayed the leading juvenile role in Screen craft's initial offering, "The Prod ignal Wife," has been re-engaged by that organization for its second production. The story is as yet unnamed, but will be produced under the direction of Frank Reicher at the New Rochelle studio.

Mr. Gordon plays opposite Mollie King in this feature, in which the part assigned to him is that of a young detective. His work is well known to both exhibitors and fans who will remember him from the days of the Reliance and Thanhouser companies, since which time he has appeared in the support of several of the Paramount stars and under the Fox banner.

Among the recent releases in which he has been featured are "Why America Will Win," a Fox Standard Picture based on the life of General Pershing, in which Mr. Gordon played John J. Pershing in the earlier periods of his life, and the leading juvenile role in "Beyond the Law," a state rights feature recently released by the Southern Feature Film Company.

"America's Answer" for November 11

"America's Answer," the official war picture issued by the Division of Films, Committee on Public Information, and distributed by the World Film Corporation, will have its first motion picture theatre showing in New York during the week of November 11, when it will be seen for three days at the Lincoln Square, Garey, Victory, Boulevard, National, American and Orpheum theatres.

Detroit Men Touring

M. A. Ruben, business manager for the Detroit Motion Picture Operators' Union, and C. A. Weddige, manager of the Michigan Motion Picture Supply Company, of Detroit, came overland by automobile to New York a week or more ago and spent several days looking around among the trade. Mr. Weddige's company handles the Simplex machine in his territory.

FIRE CAUSES DEATH OF OLD EXHIBITOR

Charles Marshall of Duluth and Family Drowned Fleeing from Forest Flames—Theatres Destroyed

Eight picture theatres and thousands of feet of film are known to have been destroyed in the greatest forest fire in Northern Minnesota's history, which raged all through the week and was still burning at the present writing.

One thousand lives have been lost, 15,000 persons made homeless, and at least fifteen towns wiped off the map. Other towns were badly damaged and reports are yet to meagre to estimate the extent of the blow to the moving picture business.

Charles Marshall, owner and manager of the Lyceum Theatre of Duluth for the past twenty-five years and pioneer showman of the Northwest, and his wife and two young boys, lost their lives in the great fire.

Mr. Marshall owned a beautiful cabin at Pike Lake, a popular summer resort in the woods nine miles from Duluth. He and his family were enjoying an outing at Pike Lake when the terrible forest fire broke out on the evening of Saturday, October 12. They successfully fled War Expositions in a small boat and going out on the lake. However the terrific gale raised enormous waves and capsized the little craft. The Marshall family was drowned.

Other families lost their lives in a similar way when they took to the lake in small boats, which were overturned.

Among the picture theatres reported destroyed are: Diamond Theatre, T. O. Fleishhein, proprietor, and the Grand, L. E. Blessner, proprietor, both at Cloquet; Majestic Theatre, C. Womack, proprietor, Moose Lake; Star Theatre, James Barlow, proprietor, Bevey; Savoy Theatre, Peter Charrur, proprietor, Proctor, and Family Theatre, N. W. Turner, proprietor, Pine City. One theatre at Carlton and another at Tamarack.

When final reports are received it is believed that other theatres will be found in the list of destroyed. Following the fire, many other picture houses in many of the cities of the northwest on account of the influenza epidemic, the forest fire has had a depressing effect in film circles.

Y. M. C. A. Film Coming Soon

The release date of the Y. M. C. A. subject, "The Red Triangle," has necessarily been postponed because of the destruction which took up all pictures for the week. Application has been made to the War Department, however, to get a special release date for this film in order that it may be exhibited as soon as the closing ban has been lifted. The original date for release by Mutual was Sept. 20. Announcement of the new date will be made as soon as the war department's answer is received.

Harris Gordon.
SPOOR PERFECTS PROCESSING MACHINE

Essanay Head Has Installed Two at Chicago Plant—Each Has Million Feet a Week Capacity

A time when the film industry is feeling an external pressure due to the war, and when internal conditions are particularly unsettled, necessitating the greatest economy in all its various branches, George K. Spoor, president of the Essanay Manufacturing Company, has perfected a processing machine which, it is stated, will save manufacturers millions of dollars annually.

Two of these machines, which are revolutionary in their method of processing film, are now installed and working smoothly at the Essanay plant in Chicago. They have been given a practical test under the most severe and exacting conditions, and have processed millions of feet for Essanay and other concerns with highly satisfactory results.

10,000,000 Feet a Week.

Ten machines, each 40 feet in length and weighing 50 tons, have been constructed and are now being installed. They will be in operation shortly, and the ten machines, with a generous allowance for delays of any nature whatever, are capable of processing a minimum of 10,000,000 feet a week.

Some years ago Mr. Spoor was convinced that the system of processing film in grates was antiquated, and had failed to keep pace with the advancement of the motion picture industry in other lines. He realized that there was a demand created for a process involved both in time and material in processing by the drum and by the tank, rack or frame systems, while the film itself was processed in a consistent or euable standard of work.

With a view to eliminating this waste and at the same time standardizing the work so as to obtain a uniform and high grade product, he engaged F. B. Thompson, an engineer of high qualifications, and an expert in chemistry, to construct a processing machine.

Will Eliminate Waste.

After a year of experimenting, Mr. Thompson completed this machine. Two years ago it was installed in the Essanay studio where it operated for three years, and was studied and thoroughly tested and corrections made until it was brought to the present high standard of efficiency and perfection.

The machine has been operated under every conceivable condition, and has proved even more highly satisfactory than anticipated. In the past two years these machines have processed all the product of the Essanay Company and considerable for other concerns, and accomplished their work with unflagging ability,rapidity and success.

Mr. Spoor claims for the new machine that it will quadruple the life of film by making it soft and flexible; that it reduces operating expense; that it saves loss by scratching or damaging in handling; effects great economy in chemicals, and simplifies the work of handling and shipping.

The Chicago plant has equipment almost completely installed that will allow the actual processing of ten million feet of positive film weekly, and a messenger service department will soon be in operation between Chicago and New York, which will make possible the delivery of positive prints throughout the United States in record time.

Will Use Liberty Specials for Fifth Loan Campaign

The motion picture films made for the Fourth Liberty Loan will be used for the fifth loan, according to plans now being made by the Treasury Department. Probably no new pictures will be made.

It is declared that the influenza epidemic set in so soon after the opening of the campaign that only one or two of the films were in circulation more than a few days, and that, by changing any references to the fourth loan to apply to the next, they can be used without any danger of their being exhibited twice in the same houses.

It was at first planned, when officials figured on using the same films next time, to bring East those that had been circulating in the West, and replacing them with pictures that it had been planned to show in this section of the country, but it is now believed that such action will be unnecessary.

Because of the epidemic, which resulted in the closing of theatres in many sections of the country during the great part of the loan period, the greater expenditures made by the motion picture industry and the valuable pictures turned out failed to achieve their full purpose. In Boston the houses were closed during practically the entire period, while in Washington and a number of other large cities in the East and Middle West no shows were permitted during more than half of the campaign.

At that, however, even with the large number of closed houses, the big sick and death lists, and the missions German propaganda which chose that time to launch a new peace offensive, the motion picture industry is credited with a big part in making the campaign the success it turned out to be.

Officials in Washington are duly appreciative of what the motion picture industry accomplished along this line, will be completing the plans for the next loan, for even if peace be declared, it will be necessary to have a fifth and probably a sixth loan to raise the money to be expended in the services of the motion picture star.

Jewel Carmen Enters Suit Against Fox Companies

JEWEI CARMEN, who recently entered into a five years' contract with the Frank A. Keeney Picture Corporation, has filed an action in the United States District Court against the Fox Film Corporation and the William Fox Vaudeville Company to recover $25,000 damages and secure an injunction restraining the defendants from circulating statements in the motion picture industry to the effect that the Fox companies have sole legal claim to the services of the motion picture star.

When Miss Carmen signed a contract with the Fox companies she was still a minor, and upon being advised that this contract was not binding she accepted a more favorable contract with the Frank A. Keeney Pictures Corporation, but when she entered the employ of the latter company the actress alleges the Fox companies lodged a protest with the Keeney Company, claiming exclusive right to her services, with the result that she has no engagement at present.

Moreover, Miss Carmen alleges that the Fox companies have threatened to have her blacklisted by the National Association of the Motion Picture Industry unless she carries out the terms of her contract with those companies, and threatened to start injunction suits against any motion picture company which attempted to exhibit photoplays in which Miss Carmen appeared.

Miss Carmen demands that the court adjudge her contract with the Fox companies null and void on the theory that a contract executed by a minor is not binding, and asks that the Fox companies be permanently enjoined from circulating statements to the effect that the Fox companies have sole claim to her services.

Scene from “The Unpardonable Sin,” featuring Blanche Sweet (Garson-Neilan).
HODKINSON TO RELEASE THROUGH PATHE
Former Organization Will Continue to Serve Customers Through Personal Representatives

THE W. W. Hodkinson Corporation announces that commencing Monday, November 25, and from that date on, it has arranged to make use of the exchange facilities of the exchange companies, and to give their services to the various productions now on its list. The brands which are to be transferred are the Jesse D. Hampton Productions, feature films, Misses Ida and Lilah Walker Pictures, Bessie Barriscale Productions, Louise Glaum Pictures, Douglas Natural Color Films, etc.

Speaking of the change, Mr. Hodkinson said the move was made as a result of much careful thought and deliberation, and was calculated to give the Hodkinson Service of selected photo plays the best and most efficient exchange service possible.

Mr. Hodkinson further stated it was his belief that, owing to the unique conditions prevailing today, this change, which is due to take place in about thirty days, can be accomplished without the usual confusion and difficulty.

Hodkinson representatives in each territory will have their offices with the individual Pathe exchanges, and will answer to their respective Hodkinson customer as heretofore. It is the desire of the Hodkinson organization—and all departments are working hard to gain this purpose—to have all arrangements completely settled so that the change will be effected before the great majority of the theatres are opened, and that not only present Hodkinson customers, but the many new customers who have signed up in the past few weeks who have been unable to secure films owing to the influenza ban may be served with expedition and dispatch.

C. E. Shurtleff, general sales manager of the Hodkinson Corporation, will leave this week for an extended trip through the west and Middle West territories, visiting each Hodkinson representative and giving complete instructions for the change. W. A. Bach, assistant general manager, who will make a flying trip through the Southwestern territory, returning by way of Kansas City, St. Louis and Pittsburgh, fulfilling the same mission in the sectional offices. Mr. Bach, also Western division manager, will handle the territory from Omaha west as heretofore. There are now twenty-four Hodkinson representatives in the field.

In connection with the future releasing plans of the Hodkinson Corporation, Mr. Hodkinson said his plans contemplate a continuance of the work already done, which, he feels, has provided consistent quality of releases could be secured.

Brunet Expresses Pleasure.

"The Pathe sales organization is today the best in the country," said Vice-President Brunet, "and we are proud of the new arrangement. I have developed it, selected it, and had it trained until I can truthfully make that statement with a justifiable pride. When we saw our exchange managers all gathered together at our 'save and serve' convention recently I was proud of them. I felt that it was very doubtful if ever in the history of the industry there had been gathered together a body of exchange managers who would average so high in ability, appearance, character and knowledge of the business. Knowing the value of our organization, I knew that we could be of great aid to Pathe. In them, we have great admiration and a high esteem. Our agreement cannot fail to be good business for us both and for the industry as a whole."

Curwood and Nell Shipman Form Producing Company

A COMBINATION of considerable moment and one which will undoubtedly become an important factor in the production field, because of the standing and ability in their particular field of each of the parties, has just been formed between Nell Shipman and Charles M. Curwood.

James Oliver Curwood, who is recognized as one of the most prolific and versatile writers of fiction, and as the author of many successful screen successes, has agreed to give Miss Shipman the exclusive rights to his original manuscripts and published works for screen interpretation.

Miss Shipman will also create new vehicles, written and composed with especial attention to Miss Shipman's peculiar and striking abilities—stories that will have for their locale the great Northwest, with its romance, color and swift moving action, and as a motif the lives, loves, hates, ambitions and sacrifices of the pioneer, but always red-blooded, human and appealing men and women of this romantic and entrancing land.

Referring to the combination, Mr. Curwood writes: "I have watched Nell Shipman's work closely in my stories. She is the only actress in America I would sever my present profitable associations with, for she is the only star who can do outdoor work and do it big."

Two of Mr. Curwood's stories, "God's Country," and "The Son of Kazan," each a signal success, have been made with Miss Shipman as the star.

Under the new arrangement, Curwood's screened stories, of which have averaged ten releases a year, will be reduced to four or five. The smaller number of stories will make it possible for both star and author to give greater time and effort to the artistic end of the productions, and thus arrive at a greater subsequent appeal.

The first of the Curwood stories for which production has been selected, and a further conference between the writer and the player will be held to determine whether the interesting screen relations of Curwood's widely read stories or a story written especially for the films. The new affiliation will be known as the Shipman-Curwood Producing Company.

New Organization in Southern Territory

The Criterion Film Service, Inc., is a new distributing organization in the Atlanta area, with headquarters in Atlanta. Its principals are experienced film men, well acquainted in the territory because of their previous activities in the South. "Grain of Dust," "The Judge's Children," and "Pioneers" and some sensational serials are now in process of exploitation by these officials: M. A. Lightman, president; R. S. Simms, vice-president and general manager; and A. S. Dickinson, secretary and treasurer.

Fox Announces Changes in Exchange Management

To fill vacancies caused by the calling of its men to the colors and in consequence of transfers in the home office and elsewhere, the Fox Film Corporation has made several changes recently in the personnel of its district and branch managers.

Chayton P. Sheehan, who has been a general manager of the Pacific Coast branch for the last few months at the Buffalo exchange, has been made district manager of the territory served by the Cleveland, Detroit, Pittsburgh and Buffalo exchanges.

Another district manager announced this week is Paul C. Mooney, who has been made manager of the Pacific Coast branch operations. He will be in charge of the territories served from the Seattle, San Francisco and Los Angeles offices.

C. B. Price, formerly of the Fox Washington office, has been put in charge of the Pittsburgh exchange, succeeding F. C. Burbans. B. P. Rogers has been appointed to succeed Mr. Price in Washington.

George W. Mann has been made manager of the Fox branch office in San Francisco, and G. E. McKeen has been appointed Fox St. Louis manager. F. G. Marchman has been named manager in Atlanta, Ga., and F. H. Vine is the new manager of the Boston exchange. Charles H. Powell has been appointed manager in Cleveland, succeeding Sidney Abel, who has been made head of the contract department in the Fox home office. Charles Muehlem has been named manager of the Fox exchange office in Denver, and D. Leo Dennison is the new manager of the Minneapolis office. M. S. Bailey is now manager of the Fox exchange office in Detroit, succeeding Field Carmichael, who was American representative of Fox in Europe.

SELECT PUTS UP BIG SIGN.

Select Pictures Corporation is the possession of the largest and most striking signs in New York. The sign is located on the south side of the Godfrey Building at 729 Seventh avenue, and announces that Select Pictures Corporation has been incorporated in the Godfrey Building, and names Select's five stars, Norma Talmadge, Clara Kimball Young, Constance Talmadge, Ada Moore and Alice Terry.

The sign is 68 by 100 feet, and extends down the south wall of the building for a distance of nine stories from the top. The largest letters on the sign are eight feet high and the letters are gold. Ten of the most striking and beautiful colors have been used in the painting.

Walter Morton Reaches France.

Walter Morton, the popular motion picture actor, who went abroad to serve as a field secretary for the Knights of Columbus, has safely arrived in France. "The ship on which I sailed has arrived safely overseas" was the official postcard notification that just came to hand.
Producers' and Distributors' News

Vitagraph's Serial Pictures Gaining in Popularity

THE Vitagraph Company reports a continuously increasing demand for the serial photoplay, "Bend on the Fighting Trail," in which William Duncan and Carol Holloway were featured, Vitagraph has set up records in mail and distribution. This fifteen-episode drama was released in September, 1917, and is still one of the most active units in Vitagraph service. It was followed by "Vengeance—and the Woman," in which the same stars were featured, and the newer production set a new record for the number of theatres booking a serial. This mark was, in turn, shattered in November, with "The Women in the Web," featuring Hilda Nova and J. Frank Glendine, followed by "From the Trenches," starring Edith Johnson and Joe Ryan, shattering all previous records.

One of Vitagraph's latest serials, "The Iron Test," was released, with Antonio Moreno and Carol Holloway co-starred, and the booklet of Vitagraph shows that the advance bookings on this production were greater than those for any of its predecessors.

This record shows that the serial business is progressing, and Vitagraph is authority for the claim that many houses of the better class beretofe known in the trade as "non-serial" houses are now booking, trap doors, etc., but the Vitagraph serial business has come to be one of the important branches of the company's program. The stories for all of the serials are written by Albert E. Smith, president of the company, and Cyrus Towne, the company's head office writer. A great many of the serials are available for swift action and ingenious plots. They do not depend for thrill on trick walls, trap doors, etc., but are simple melodramas, with plenty of fine riding and much outdoor photography, with mountains and desert as the stage upon which the action takes place.

The company not long ago adopted a fixed policy of producing Leah Baird with the chief spy, from which the stolen torpedo plans were recovered, takes flight. He fears that the Secret Service agents will soon be on his track, and is hurrieding in his automobile to a new base of operations, when the machine goes over a cliff and he is killed.

Film Market to Distribute
Gathem's Novelty Subjects

The Film Market, Inc., has acquired for distribution throughout the world the Gathem Film Corporation's output of miniature novelty productions. These consist of two subjects, a patriotic and a classic, released as a one reel feature every four weeks.

The subjects now ready are, in the order of release, "The Star Spanned Banner," "Columbia," and "The Battle Cry of Freedom," each approximately five hundred feet, produced before the policy of two subjects on the same reel was adopted, and "Home Sweet Home" and "The Girl I Left Behind Me," made before the two subject reel plan went into effect.

Robert W. Priest, president of the Film Market, Inc., has placed the series for the first year with Sidney B. Lust of Super Film Productions, Inc., Chicago, Ill.; the second year, Lum and Sayre, Maryland and District of Columbia, and with Greenfield & Condel, of the Liberty Feature Film Co., of Shreveport, La., for Texas and Oklahoma.

Widespread interest in these novelty productions is said to have been manifested by exhibitors and independent distributors throughout the United States, and now a special drive is to be made to cover foreign territory.

"Ashes of Love" Points a Moral

"Ashes of Love," the latest picture written and produced by Ivan Abramson for the Graphic Film Corporation, interpreted by an excellent cast, including James K. Hackett, Effie Shannon, Isabel Moore, William B. Davidson, Hugh Thompson, Dora Mills Adams, Thea Talbot and William Deholt, is said to tell not only an interesting story, but to be filled with action, scenes, tense situations and splendid climaxes, but also to convey a moral in that it will open the eyes of many to the harmful effects of deceit and loveless marriages.

Love is the theme—love of a strong man for a wife who allows her infatuation for another man to lead her astray. She dies, leaving her husband in ignorance of her unfaithfulness, and he swells so constantly on the magnitude of his loss that his mind becomes affected, and he continues to see visions of her. Weighed down by an unceasing loneliness he contemplates suicide, and to save his life and reason the wife's mother tells him of a confession her daughter had made—that she had been untrue to their love. As he comes back from the shadows the bigness of his love allows him to find forgiveness in his heart for the woman he thought had shared it, and contentment comes to him in devoting his time to a philanthropy in which she had been greatly interested.

Two Kinds of Men in Warner Film

The marked superiority in clean, wholesome manliness and bearing of American Army officers serving under General Pershing over the commissioned apaties of Kultur in the German ranks, is shown with startling clarity in a number of comparative scenes that are a part of the actual military phases of the story of "The Kaiser's Finish," the new eight-part photoplay prophecy specially for the state rights market by L. Warner.

The searing, cynical, overbearing attitude of the Hun leaders in pictured in the scenes photographed on the German front two years ago, showing their disdain and intolerance of anything or anyone of lesser military degree than themselves. Their personalities are said to reflect this in the film to a point that shows them possessed of every mental and physical perversion requisite to the commission of the atrocities that have taken hundreds of thousands of innocent lives and destroyed millions of dollars in property in Belgium and Northern France.
First National to Handle "Cannibal" Film in New York

The First National Exhibitors' Exchange has secured for distribution in the State of New York, Martin Johnson's sensational "Cannibals of the South Seas." This deal has just been consummated with the Robertson-Cole Company, which controls the world's rights to this collection of motion pictures.

Robertson-Cole only recently announced that it had purchased the rights to Martin Johnson's "Cannibals of the South Seas" as the first big subject to be handled in America this fall. It is that company's only organized domestic department. The New York State transaction followed close upon this statement.

The First National Exhibitors' Exchange, of New York, considers the "Cannibal" lobby still strong, and the decision of the Robertson-Cole Company to release the film, will be for one more week.

Chaplin Film Holds Over at the New York Strand

Charlie Chaplin's "Shoulder Arms" has swept New York with a typical success, and the First National, with a special title, immediately preceding the main title of the production, Harold Ebel, manager of the Strand, while cruising through the Solomon and New Hebrides Islands, "Cannibals of the South Seas" is one of the unique achievements of the screen world. The Johnsons took all sorts of chances to photograph the natives, risking their lives time and again among the savages, particularly the Big Numbers tribe. Altogether, they exposed 50,000 feet of film, and while it is an interesting and picturesquely absorbing, they have selected nine thousand feet of the film to work with, which makes it of entertain value. The Robertson-Cole Company will release the feature in two parts of approximately four thousand and five hundred feet each.

Chaplin's "Shoulder Arms" is a comedy, and should be most entertaining to all classes of audiences. The Strand, which is being used as a special cinema, is already filled with people of all ages, and the response to this latest release from the famous silent comedian is a testimonial to the popularity of his work.

Install Powers in Big Y Hut

The largest Y. M. C. A. hut in the world is that at Hoboken, N. J., at Fourth and River streets. This hut exceeds the enormous Eagle of London, England. In it are installed two Power's Cameragraph machines.
Nichols Buys British Rights to "Kaiser’s Finish"

THE English rights to "The Kaiser’s Finish," the eight-part special state rights production made by S. L. Warne, have been sold to Venito Nichols of London, one of the most prominent foreign film operators, for a price said to be almost the equivalent of that which he paid for the same territorial rights to "My Four Years in Germany."

The territory for which Mr. Nichols has obtained foreign rights to "The Kaiser’s Finish" includes England, Wales, Ireland and Scotland.

By purchasing foreign rights to "My Four Years in Germany," Mr. Nichols accepted a financial arrangement which exceeded the sales price on any other special production he had ever obtained, according to A. Warner, who conducted the negotiations in behalf of both the Gerard picture and "The Kaiser’s Finish."

"That this price is closely approached by the sum just paid to us for "The Kaiser’s Finish" is a remarkable tribute to the value of this state rights feature," declared Mr. Nichols. "Mr. Nichols said that the public demand in Great Britain for war stories with a pronounced military strength is as strong as it has been. The market has grown in size until the British theatre-owners are finding it nearly impossible to secure of that type to satisfy their audiences. Conventional dramas are still popular, but they are not selling on the same block with a war picture."

Tourneur’s "Woman" on This Week at the Rivoli

For the second time within a few weeks Maurice Tourneur has had one of his productions made the feature attraction at the Rivoli Theatre. This is not surprising, for a number of reasons "Woman" is attracting more than average interest. It is said to mark a step in the development of an artist and the creator of "Sporting Life," "The Blue Bird," "Prunella," and other productions which disregard the usual scenario form to a degree in its climaxes, presenting Mr. Tourneur’s newest views upon the development of a screen story.

Yet "Woman" should not be considered as typical of Mr. Tourneur’s work. The producer is now at work upon a detective melodrama, "My Lady’s Garter," and in rapid succession during the past year, he has introduced to the screen upon fancy, symbolic whimsy, sex analysis, the code of morals and other phases of reality and imagination. With each production Mr. Tourneur has endeavored to delve into a new field of thought. He believes in the artist as an inventor. Mr. Tourneur, too, does not believe strongly in a player’s previous knowledge of screen technique. "Woman" is at least unusual in that it presents a cast of faces new to the screen, the principal players being Monta Bell, Gloria Goodwin, Diana Allen, Ethel Mall, Lyon Donaldson, Rose Rolanda and others essentially new to films.

"My Lady’s Garter," which Mr. Tourneur is now making, is adapted from the late Edward Geinings novel and has as its cast Sylvia Bremer, Wyndham Standish, H. E. Herbert, Paul Clergue, Charles Craig, Warner Richmond and Warren Cook.

Upon the completion of "My Lady’s Garter," Columbia will take his to W. Lee studios and take his company to California for the winter months. The distribution of "Woman," as well as "My Lady’s Garter" and forthcoming productions, is in the hands of Hiller & Wilk, Inc.

Edith Cavell Picture Now Showing at Strand

THE Strand Theatre, New York, one of the leading Broadway motion picture theatres, is this week presenting "The Woman, the German’s Shot," the Plunkett & Carroll production dealing with the story of the martyred British Red Cross nurse, and the producers announce that pending the conclusion of this picture showing no statement will be made regarding distribution arrangements.

The fact that Julia Arthur, the distinguished legitimate star, makes her first appearance in this production is quite a sales point, according to the mass of exhibitors. Miss Arthur has been known for some time as the greatest actresses on the stage, and her fame is just as widespread in outlying districts as in the larger cities, due to the fact that she has made many tours throughout the country.

This story also, which is based on the work of the most probable the most dramatic incident of the war, the shooting of the British Red Cross nurse, Edith Cavell, interest is spread all over the world, and it is doubtful if there is any story of the present war so familiar to all Americans as this one, and, as the name of Edith Cavell has been a household word for three years since the execution, the demand to see the heroine on the screen is said to be unprecedented.

State Rights Sales Reported This Week

J. W. BURKE has secured for his company the Midwest Greater Features Company, 1520 California Street, Denver, Colorado, Wyoming, Utah and Nevada rights to "Arlette" and announces that this production will be exploited on an elaborate scale.

Arrow Film Corporation announces the following sales of territory: "The Woman’s Law" and "Huna Within Our Gates" to Major Film Company, Oklahoma City; California, Nevada and Arizona to Peerless Film Company, San Francisco.

The Arthur S. Hyman Attractions of Detroit, have purchased from Arrow Film Corporation, the Michigan Rights to the revised six-reel edition of the "Million Dollar Mystery" and the reissue of "My Husband’s Friend."
EXHIBITORS TO RAISE ADMISSION RATES
Increasing Expenses and Taxes Compel Philadelphia Managers to Ask Slight Advance in Prices
By F. V. Armatto, 144 North Salina Street, Philadelphia, Pa.

A CONCERTED action by a large majority of the leading motion picture theatre owners of Philadelphia will be made to secure a little higher rate of admission fees, to meet the heavy increase of expenses since the beginning of the war. This seems justified, as the prospects of still further obligations on the part of managers and manufacturers, due to the war taxes about to be imposed on films and on admission tickets as well as other taxes which are to be saddled on the picture houses, would induce undue hardships from which very few men in the industry would be able to recover. It is expected that the patrons of the silent drama can scarcely complain at this time of a slight advance in prices when they realize the high expense up to which the theatres are put while taking into consideration that the quality of the entertainments now provided is far superior to what it was a few years ago. The motion picture industry has progressed considerably during the last five years and the public has been scarcely any greater than in those days.

Tichner Succumbs to Pneumonia. "Bert" Tichner, for many years associated and identified as an important factor in the success of the Stanley Company, has been taken ill with pneumonia. Tichner will be long remembered for his genial personality and his wonderful knowledge of the industry, generally known as the "encyclopedia" of the above company. He was also a close personal friend of those who cared for the business and also one of Frank W. Buhler's close advisers.

Red-decorates Theatre During Ban Period. Albert E. Brown, a progressive exhibitor of West Philadelphia, reports that he has taken advantage of the closing ban by redecorating the entire interior of his theatre, the Overbrook, which has taken the entire three weeks to complete.

Katz Enlists in the Engineering Corps. William Katz, formerly manager of the Stanley Theatre, has enlisted in the United States engineering corps after having been repeatedly rejected on several previous occasions on account of his height. He is exquisitely happy over his present prospects of being accepted, and is looking forward to the time when he will be able to join his brothers in arms in France.

Film Men Exceed Loan Quota. Accumulated Liberty Loan subscriptions were turned in on Saturday, October 19, in such volume as to virtually swamp the clearing house organization of the Third Federal Reserve Bank of Indianapolis. E. Pusey Pessom announced that sufficient subscriptions had been totaled to exceed the quota of $252,188,800 by more than half a million dollars. Despite the fact that all the motion picture theatres were closed, Frank W. Buhler, chairman of the Motion Picture Liberty Loan Committee, reported an excess of over $180,000 over the quota allotted for the motion picture men. Exchanges and theatres in this district are credited with having secured over $250,000 worth of subscriptions. Those on the Motion Picture Committee were Jules E. Mastbaum, John McQuirk, lead, Bill Tichner, Fred G. Nixon-Nirdlinger, Columbus E. Stamper, Abe Sablosky, D. Weitsof and "Bert" Tichner.

Wilkinson News Letter

By D. M. Bain, Wilkinson, U. C.

WASHINGTON CITY bookers obtained five charters in Richmond, Va., recently, to engage in motion picture business in the state of Virginia, the principal office of all the different corporations being given as Alexandria, Va., and it is understood that the theatres will be operated by Orange Cockade City, Covington, Emporia, Stauton, Va. In each of the five corporations R. W. Fryer is named as president and Winfield A. Wilson as secretary, both being from Washington, D. C.

The corporation is capitalized at $55,946 and will construct its own new theatre. Work to start immediately as the same being the case with Stauton, where the corporation is capitalized at $26,800. In the other cities the paid-in capital is estimated as $3,600 each, and it is presumed that in these cities the intention is to take over theatres already in operation.

All of the five towns are comparatively small, and it is understood that should the experiment of conducting theatre circuits in small towns prove profitable, the circuits will be expanded to embrace ten or twelve other smaller Virginia towns. There may be, however, if any, circuits in small towns throughout the country, the theatrical magnates usually going after the bigger cities when the extension bee gets in their honeys, and Mesara, Fryer and Wilson are pioneers in their experiment, at least in the South.

General Charter for Unusual Powers.

A charter was granted in Raleigh, N. C., recently by the Secretary of State to the Business Men's Real Estate and Investment Company of Winston-Salem, a negro concern, the charter naming as the unusual combination of powers that the company be allowed to manufacture coffins and conduct moving picture theatres. The corporation has an authorized capital of $100,000, paid in capital being subscribed by J. S. Potz and others.

Rochester News Letter

By L. B. Steffing, 61 Main Street, East, Rochester, N. Y.

Taylor Joins Goldwyn Forces.

HUB TAYLOR, formerly Pathe representative in Rochester, is now with the Goldwyn organisation in New York and Rochester. During the closing he has been in Rochester booking some of the big ones for the better dates coming.

Allen in France with the Tank Corps.

"Vitagraph Bill" Allen is in France now with the Tank Corps, but he is just the same Bill as he used to be when he was in these parts. One of the greatest joys of Bill's life was his trusty friend, "Fanny" as he called his diver. Now Bill writes that he is having the time of his life driving a tank. In a graphic letter he tells of "a little skirmish" and, among other things, says in his characteristic style that the machine "behaved splendidly" during the scrap.

PICK LEADER FOR CIRCLE'S ORCHESTRA

Ernesto Natiello Selected as Musical Conductor for Big Indianapolis Theatre—Succeeds Max Weil

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

ERNESTO NATIELLO, widely known orchestra conductor, has been selected as leader of the orchestra at Indianapolis, Ind., to succeed Max Weil, who left recently for Los Angeles, Cal., to accept the leadership of the orchestra in the new Grauman Theatre there.

Signor Natiello was born in Italy, but soon came to America, where he studied in the schools and musical conservatories in New York, and when he became of age he returned to his native land to complete his studies at the Milan conservatory. Later, after his graduation he became basemaster of a Royal Italian military band. With his orchestra he toured the United States, and later formed a military band which toured the principal cities.

Music has been one of the striking and noteworthy features at the Circle since the theatre was opened, and the orchestra has come to be recognized as one of the best musical organizations in Indiana. A new and ambitious program at the Circle has been the musical interpretation of the picture, and it is in this new and daring field that Signor Natiello is a master. For several years he has devoted his time exclusively to the interpretation of pictures, and for several seasons has been on the staff of one of the largest producing companies, setting up and arranging musical scores for the big feature productions.

Ormsby to Manage Lincoln Theatre.

William Ormsby, formerly manager of the Jefferson Theatre in Elkhart, Ind., arrived in Goshen this week from Dallas, Texas, on his way to Owosso, Mich., to take the management of the Lincoln Theatre in that city. He spent several days calling on his old Gosen and Elkhart friends.
BIG THEATRE DEAL EFFECTED IN IOWA

Combs and Adams Buy Picture Houses in Charlton, Knoxville, Leon, Moulton, Clarinda and Creston

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

ONE of the biggest deals in Iowa picture circles in the history of the business has been consummated by Combs and Adams of Charleston. Not only have they taken over the Lincoln at that point in addition to the Iris, formerly controlled by Combs, but they have also added the Olympic and Star at Knoxville, the Abe Lincoln and the New at Leon, the Com- mondore, also called the Leader, at Clarinda and the Temple-Grande at Creston to their string. Mr. Adams is a speculator in the theatre business who believes in the picture business in the smaller towns. Mr. Combs is one of Iowa's most progressive managers. The new combination are overhauling their houses and getting ready for renewed activity as soon as the lid is lifted.

Wife of Garden's Musical Director Ill.

N. E. Mitchell, musical director at the Garden, Des Moines, for the past four years, is in very serious condition. The picture men, gone to San Antonio, Texas, removal being necessary because of Dr. E. C. Hay, the Haynes' organist at the Garden, succeeds Mitchell as musical director.

J. H. Cooper Calls on A. H. Blank.

J. H. Blank, owner of the Uptown in Chicago, is in Des Moines for a few days. He took over Mr. Blank's theatre here and also to take up with him the matter of service from the First National Ex- hibitors' Circle, whose productions Mr. Blank distributes through Iowa, Nebraska and Kansas.

Time-Quotient Manager, III.

C. J. Ross, assistant manager for Pathe here, has been seriously ill for several weeks past. Mr. Ross is said to be improving, but is not expected to be off the job, and the result has been a general break- down. His many friends hope to see him up and about soon.

Lafe Clark Visits Des Moines.

Lafe Clark, former assistant manager of the Yale office and now a Jackert Great Western film booker here, has visited Des Moines visitor during the last ten days. Clark has been in the navy for about two months and is back here on a temporary assignment.

Des Moines Brevities.

R. C. Llebeau, of the Paramount office, was called to Kansas City by the death of Mr. A. D. Flinton, director of the Paramount-Artcraft, who was Llebeau's brother-in-law.

Des Moines Daily Republic in film circles that there will be no changes in the personnel of the Des Moines and Omaha offices of Paramount-Artcraft, following the death of District Manager Flinton.

Lyle Rosenfield, pioneer Iowa exhibitor and former manager of the Temple-Grand at Creston, has accepted a Government position in connection with services for Washington in a few days. It is estimated that 2,000 roadmen, military and other theatres attaches are idle in Iowa as the result of the influenza quarantine.

Ulsta News Letter.

By Clifford A. Carroll, Ulsta Observer.

AFTER having been closed for more than a year, the Ulsta Theatre has been started in Ulsta. The Temple Theatre was the first to open, and on the following Sunday Ben Young opened the Ulsta Opera House and Big Ben Theatre. There are thousands of war workers in Ulsta whose only chance for recreation comes on Sunday, and these persons demand some sort of amusement on that day. Sunday shows were suspended in Ulsta following a vigorous protest by residents that day.

Ulsta Wants Sunday Shows.

Ulsta, too, is making a move for Sunday shows. A representative of the United States health evasion office conferred with leaders of the various unions here with a view to having the theatres open. It was formerly the home of the Savage Arms Corporation, the home of the famous Lewis machine gun. Coming again here, and continually coming here, are demanding some sort of entertainment on the United States health evasion office.
EXHIBITORS GET FUEL QUOTA QUESTIONNAIRE

Secretary of Association of Ontario Theatre Men
Asks for Details as to Next Winter's Coal Supply

By W. M. Gladish, 33 Winem Avenue, Toronto, Ontario.

EPIDEMIC or no epidemic, the Motion Picture Exhibitors' Protective Association of Ontario has put the coal question in order to be safe with the Dominion Government about next season. A questionnaire has been sent out by Secretary Thomas Scott, of Toronto, to the four hundred exhibitors of the province asking what their percentage of anthracite coal during the coming winter must be eliminated if possible; that no theatre should be heated to more than 70 degrees; that all heating equipment should be examined and tested for maximum efficiency; and that the general efficiency, increased by the adoption and use of the Canadian National Features, at the beginning of the winter, be maintained and increased as work progresses. Mrs. Allan Thaler, of Winnipeg, Manitoba, handsome Manager of the Manitoba Theatre Building for the handling of this machine. He is survived by his parents, who were both devoted to the welfare of his family residence on the following day, October 21.

Savage Sells Interest in Park Theatre.

The bequest of Walter B. Savage, of Winnipe, Manitoba, has sold out his interest in that house, and is said to be looking for a downtown theatre in Winnipeg.

To Continue Vaudeville and Picture Policy.

Announcement is made that the Strand Theatre, Winnipeg, will continue its policy of running five-reel features along with vaudeville after the theatres reopen, as the idea will in the near future, and the new scale going into effect soon after the theatre added the feature to its vaudeville bill.

Gives Show for K. of C. Benefit.

Manager H. W. Conover, of the Imperial Theatre, Toronto, has presented performances on Monday, October 7, for the benefit of the Knights of Columbus' army territory. The proceeds of the showing of the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel picture, "Daughter" of the great Canadian National Features, was shown at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which was in competition with the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel picture, "Daughter" of the great Canadian National Features, was shown at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which was in competition with the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel picture, "Daughter" of the great Canadian National Features, was shown at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which was in competition with the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel picture, "Daughter" of the great Canadian National Features, was shown at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which was in competition with the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel picture, "Daughter" of the great Canadian National Features, was shown at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which was in competition with the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel picture, "Daughter" of the great Canadian National Features, was shown at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which was in competition with the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel picture, "Daughter" of the great Canadian National Features, was shown at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which was in competition with the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel picture, "Daughter" of the great Canadian National Features, was shown at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which was in competition with the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. McConkey, manager of the large theatre, and was attended by a good audience, as the picture is Holbrook Blinn.
FRANKEL PURCHASES THE ALHAMBRA

Dieckman, Gruber and Weigel Sell Popular Cincinnati Theatre—Deal Said to Involve $150,000

By Kenneth C. Crain, 367 First

One of the most interesting deals which has taken place in Cincinnati moving picture circles in some time occurred recently when the complete transfer of ownership of the Alhambra, for some years a highly successful West End Theatre, was completed under the management of Charles Weigel. The lease on the property has twelve years to run, and the building, with its fine equipment, was involved in the deal, which, it is understood, involved a total consideration of about $100,000. The house was purchased by I. Frankel and allied interests of Cincinnati from Dieckman, R. W. Gruber and Charles Weigel, making another important addition to the already substantial moving picture interests of Mr. Frankel. Just who will have personal management of the theatre has not been announced, nor is it known what the plans of Mr. Weigel and others formerly interested in the house are. It is fairly certain, however, that Weigel himself will continue in his success as a manager, will be found actively engaged in that line, whether with the Alhambra property or other business interests.

Lieutenant Ford Gassed.

First Lieut. John T. Ford, Jr., son of John T. Ford, President of the Ford Motor Corporation, was gassed after being wounded by shrapnel in France while he and several men, whom he was rescuing, with the land it occupies, an action. The letter was received by his wife.

New Orleans News Letter

By N. E. Thatcher, Times-Picayune, New Orleans, La.

Influenza Hits Saeger Company Hard.

The Saeger Amusement Company has suffered greatly by reason of the ravages of Spanish influenza, and some of the companies of the organization have been especially pitiful, not because of any lack of spirit on the part of the afflicted employees, but because of the dire necessity to afford victims of the disease every comfort and attention, but because of the lack of facilities of the company to provide accommodation to their needs. D. L. Cornelius, former managing director of the Strand Theatre, died of the disease just as the time solicitous friends were being assured that he was practically out of danger. He had recently joined the company, he had been rendering his best services in the Saenger organization. His home was at Pepin Gap, Texas, and his family believed he would recover, and took it for granted he would live to return to a former home for burial. Managing Director C. V. Richards, Jr., of the Saeger Amusement Company, has experienced an especially grievous passion with the disease. After a very close illness, Mr. Richards was able to leave his hospital to broadcast the report of his recovery, but his friends were informed that Mr. Richards was the inevitable result, and for days his life hung in the balance. He immediately returns to the hospital from which he has been removed, and Mr. Richards has been seriously ill with the disease, and Miss Kate Collins, former secretary to Managing Director Richards, is at the Naval Hospital at Algiers with a pronounced case of the malady. Leon Grandjean, publicity director of the Strand, has also been sick.

Manager of World Exchange Seriously Ill.

Mrs. Ada H. Ricker, wife of the Manager of the World Exchange, is dangerously ill. Mrs. Ricker was at San Francisco when she was seized with a severe case of influenza. She was removed to the Presbyterian Hospital, and every attention is being paid to her. Dr. Boehringer Resigns from Liberty Theatre.

Ernst Boehringer, the moving spirit in the projection and building of the magnificently equipped Liberty Theatre, has resigned as manager of the institution, and an endeavor is being made to fill his place among the most prominent of the directors of the Boehringer Amusement Company, which operates the theatre.

INFLUENZA DEFERS COLISEUM’S OPENING

San Francisco’s Newest Picture House Represents Outlay of $250,000—Seats 2,200

By T. A. Church, 1507 North Street, Berkeley, Cal.

The Colliseum Theatre, the latest of San Francisco’s great new palaces, is ready for opening, but this occasion has been postponed on account of the epidemic of influenza. This new house is located at Ninth avenue and Clement street, in an attractive part of the city. It was built especially as a home for the famous Moscone Amusement Company and added its residence district theatres for which this city is famous. It represents an investment of a quarter of a million dollars, and embodies the latest ideas in theatre construction. It is planned before the entry of this country into the war and work was not undertaken until Government authorities had been given of the essential character of the moving picture industry. The furnishings and decorations of the entire house are of the finest grade. The theatre, with its seating capacity of 2,200, surpasses many of the downtown houses, and the owner, is one of the pioneers in the moving picture business in this city, and the Colliseum Theatre represents the work of George Mann, already in the house of his brother, Al Levin, Paramount and Artistic pictures. In connection with the change the Rialto Theatre Company has been incorporated with a capital stock of $100,000 by Louis R. Lurie, Charles E. Smith, and Mr. Mann, and will open an office in the Mills Building, planning to continue in the moving picture business.

Change to Be Made in Rialto Management.

George Mann, district manager for the Fox Film Corporation, has tendered his resignation, and interest in the company has been taken in the Rialto Theatre by Howard J. Sheehan, Louis Lurie has also tendered his resignation, and Mr. Mann and will open an office in the Mills Building, planning to continue in the moving picture business.

Meeting Called Off.

Mellor Brothers, proprietors of the Maryland Theatre in Baltimore, Md., had allowed arrangements to be made for the use of this playhouse for a big safety

Baltimore News Letter

By J. M. Shellen, 1902 Mt. Royal Terrace, Baltimore, Maryland.

Patterson Theatre Sold.

Charles C. Williams has purchased the two lots occupied by the theatre, the building, and the entire area of which is occupied by the Patterson Theatre, 1262 laurens street. The property was sold to Shellen & Company, auctioneers, who sold the property for $2,000, subject to a mortgage for $3,000, and to a mortgage for $1,000. Baumgartner was the last man who managed the theatre. Whether Mr. Will- thes intends to erect $100,000 theatre he does not know.

Peach Pits for Admission.

W. Williams, of the Auditorium Theatre, Grass Valley, Cal., recently tendered a generous offer of admission to the peach pits. The feature production was "Sadie Goes to Heaven," with Mrs. Ethel Ross as Sadie, and the pit was full through the courtesy of the George Kleine System. Quite a collection of peach pits, a great many of which was turned over to the Red Cross, to be used by the Government in the manufacture of gas masks.

Lighting Regulations Relaxed.

Northern California municipalities will now have five bright nights a week, instead of but two, as has been the case up to this time. The two will not be aided at present by the removal of the restrictions, since their houses are open. Other towns will have the opportunity to brighten their theatres when they are permitted to reopen.

Buys $16,000 Worth of Liberty Bonds.

McColloch, a broker of California, have subscribed $16,000 to the Fourth Liberty Loan. Just before the close of the second collection, Mr. McCollough made an appeal for the doubling of subscriptions, and all of the musicians in the orchestra fell in with the idea, and $16,000 was added to the vaudeville and changes are made twice a week.
PREPARING FOR REOPENING OF HOUSES

Universal’s Minneapolis Exchange Rearranges Advertising Department and Takes Inventory of Business

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

DURING the idle period occasioned by the closing of most of the theatres of the Northwest on account of the influenza epidemic, L. L. Coen, of the Minneapolis Universal Exchange, has had his poster and advertising department make a complete inventory of the business. The supplies and old subjects in sufficient number to meet their demands, for a call of orders which has been ordered by the exchange, and when business is resumed again the exchange will be able to do business better, with everything they may need than previously. During the dull spell several special effects showing the forthcoming releases for the benefit of visiting exhibitors. Other exchange managers are taking similar steps to get their offices in the best of working order in anticipation of a rush of business when the influenza situation has been lifted. They are urging country exhibitors to come to the city while the theatre facilities are at hand. There are businesses that have their winter booking, see new forthcoming releases and thereby save themselves time and trouble. It is true that the business is not booming again. It is anticipated that when theatres are reopened business will be better, but with the regular theatre patrons, denied their usual entertainment, will eagerly flock to the show houses under the banner of ‘Fire Filmed.’

Universal has obtained the first moving picture scenes of the great forest fires in northern Minnesota. Charles Bell, Universal representative here, was on the scene at Cloquet on the day the flames that have laid bare vast stretches of northern Minnesota, reached and destroyed the city. Mr. Bell secured several hundred feet of exceptional negatives, and the best scenes are to be inserted in Universal Current Events.

“America’s Answer” Postponed.

In response to many inquiries regarding “America’s Answer,” the exchange plan to have been shown at the Auditorium, the Civic and Commerce Association made an announcement, through their medium, that this picture had been abandoned along with all others in Minneapolis in which the Orange Loan and the health department. Many inquiries reached the association from persons who thought this picture would be shown because it was a Government film.

Donnellan Gets Chicago Post.

Dan Donnellan, manager of the Minneapolis Mutual exchange, has been transferred to the management of the Chicago office of Mutual as a reward for his conscientious service in the territory. He succeeds E. H. Duffy, who died recently of typhoid fever. Ira F. Manzke, who has been the Minneapolis Mutual exchange a year ago, has been appointed to take the vacancy left by Mr. Donnellan. He has been manager of the Minneapolis Mutual office. He is reported to be a winner in Minneapolis movement circles, having started with General in this city in 1910, and has been connected with Mutual three years ago.

Billboards in Forty Cities.


Joe Brandt in Minneapolis.

Joe Brandt, business manager and advertising representative for Famous Film Manufacturing Company of New York City, was in Minneapolis last week on the last lap of his country-wide tour of exchanges. Mr. Brandt stated while here that the influenza situation was far worse in the south east than in the north west. He was optimistic over the business outlook after the epidemic has died down.

News Brevis:

Y. B. Valleeau, exhibitor of Albert Lea and St. Paul, is busy this week booking up for the “after the influenza” period. He contracted with Manager Lena Dunn of the Fox exchange, for the Tom Mix productions.

C. W. Eckhardt, district manager for William Fox, was a business visitor in Minneapolis last week.

Washington News Letter

By Clarence L. Line, 622 Riggs Building, Washington, D. C.

ROGERS IS FOX’S WASHINGTON MANAGER.

B. F. ROGERS, who came to the Wash-

ington office of the Fox Film Corporation in New York City, has been named as the manager of the Fox Film office in the nation’s capital. Mr. Rogers was formerly in charge of the branch office of the company in Toronto, Canada, where he has been on duty for several years.

Mr. Rogers has been put in charge of the theatre district here, and has been named as the manager.

CARL F. SEUNING, general sales manager, of the Fox Film Corporation, has been transferred from the Chicago office to the Washington office.

Famous Exchange Has Woman Booker.

Miss Mary Jeffries, who for several years has been connected with the Fox Film Corporation here, has been placed in charge of the Famous Players-Lasky Exchange here, succeeding Gerald Fayne, who recently resigned. She will be assisted by Charles Eckhardt.

Miss Jeffries is one of the few really successful bookers in the country. She started in about five years ago as assistant to Captain “Jim” P. Anderson, the manager of “The Warners Brothers Exchange. When he went with the Fox Film Corporation as manager, Miss Jeffries accompanied him, and was also in charge of the booking.

Morgan Cited by French Government.

Oscar Morgan, manager of the Famous Players-Lasky Exchange, has been cited by the French Government for his services in connection with the recent Ministry of War on the property of the firm in France. He was transferred to the intelligence branch, serving both in this capacity and the United States Government, has had some very interesting experiences. Desiring to get into the active end of the game, he was recently transferred to another transfer. Later, he was sent to the Army Students’ Training Camp, from which he is expected to graduate, and will be assigned to the school as an instructor.

FLENABY A FIRST LIEUTENANT.

Washington exchange men were this last week pleased to greet Harry E. Flenabty, formerly a salesman for the World Film Corporation here, who comes to announce to him that he is wearing the silver bar of a first lieutenant, which, by the way, he secured for himself won for himself by his work in Texas.

Lieutenant Flenabty came to the Washington office of the World Film Corporation in New York in September, 1916. In March, 1917, when the company took over the Southern offices of Tandy & Lynch and established their own branches, he went to Texas to work under Tom Parker, manager of the Dallas office.

On August 8, 1917, he went over to San Antonio on business for the company. He finished his business, and returning from the 141st Infantry, described the life apparently agrees with him, for he soon became a sergeant, and later was recommended by his commanding officer, for an appointment, which he secured last June.

He was recently ordered to report to the headquarters of the Fifth Army Corps, at Washington, and came East, arriving at the end of his journey a promotion, that is, to first lieutenant.

Liberty Theatre at Camp Mills.

The construction division of the army has been authorized to erect a Liberty Theatre at Camp Mills, Long Island. The house is to be completed, yet, and will be completed as quickly as possible. The estimated cost is $35,760.

Mystic Renew Theatre Licenses Promptly.

Exhibitors have just received notice from the Superintendent of Licenses for the District of Columbia that their theatre licenses to do business will expire October 31, 1918, and that all persons desiring to continue in business must renew their licenses promptly.

Portland Brevis.

By I. Lesser Cohen, Evening Telegram, Portland, Oregon.

Business Good in Oregon City.

CHARLES SCHRAMM, of Oregon City, a pioneer exhibitor, who was in town recently, says that since the strike in the paper mills located in his city has been settled, business has improved. There is no fear of influenza there and pneumonia. The air is still quite damp and the air filled with sulphur fumes from the mills may help to keep the place clean.

Theatre Shutdown Affecting Other Lines.

J. H. MacDougal, of the Rex Theatre, Eugene, visited Portland while his house is closed. He states that the merchants have asked him to do everything which the theatre means to them. Heretofore, Saturday saw a great influx of folk from the surrounding country, and the merchants profited by it. With the theatres closed they do not come in.

Theatre Houses are still very noticeable in the larger cities. The grills, the candy stores and restaurants are suffering from the drop of business. Some theatre people say that they learn how much they are indebted to the amusement enterprises. In suburban localities, such as Eugene and Portland, ice cream parlors are empty. It may bring about a better co-operation. In the meantime, a great number of theatre managers are having a needed vacation.
Detroit News Letter
By Jacob Smith, 719 Free Press Building, Detroit, Mich.

PAUL C. MOONEY, central division manager for Fox, was in Detroit on Monday, having been transferred from Los Angeles to that city, where he will be special representative of Los Angeles, San Francisco and Portland territories. He is succeeded at Detroit by Mr. Sheehan, brother of Winfield R. Sheehan, general manager of the latter city, who has leased his home furnished in Cleveland, and has taken his whole family to the city.

Famous to Abolish C. O. D. Shipments
The Detroit branch of the Famous Players-Lasky Company is preparing to issue a circular to exhibitors in this territory which will completely rule out C. O. D. shipments, with the way, is a minister. When Bob was a young man his parents wanted him to join the ministry, but he was so "burned up with religion," Bob decided to sell type-writers for Dick Gradwell, of the Oliver Typewriter Company, and when Mr. Gradwell went into the film business Bob followed suit.

New Theatre Openings in Michigan
Two of the finest theatres in Michigan which have been in course of construction for a year are scheduled to open on November 21. We refer to the new theatre at Fremont, operated by Lipp & Cross; the other is the DeLuxe Theatre, Kercheval and Park, New Detroit, of which A. J. Moeller will be manager.

Trendle Ill with Influenza
George W. Trendle, general manager of the John H. Kuney Enterprises, Detroit, recently infected the benefic—getting married on Wednesday, October 16, to Miss Stella Primeau. He has been the recipient of many congratulations.

Renews Contract for Paramount Pictures
The Fitzpatrick & McElroy Company, operating a chain of twelve theatres in Michigan, have renewed their three year contract with the Paramount Company for the coming year.

Detroit Brevities

Nat Lefkowitz, recently with Select as salesman, and formerly with Pathe and Palace, has been sold to the sales organization of the Fox Exchange.

Lieutenant G. F. Jefferson, recently transferred from Chicago, was a Detroit visitor October 12. He was formerly publicity man at the Detroit office of Pathe. The Sons’s Naval Band of 300 pieces stopped off in Detroit on October 15, and in the afternoon were guests at the Majestic Theatre.

Theatres Salesmen Still on the Road
The Pathe exchange in Kansas City is keeping its travelers on the road in spite of conditions of closed houses. Manager J. E. Storey reports the plan as working out very well and the travelers still writing business. "The theatres won’t stay closed right way Exchange, Kansas City, till we’re forever," said Mr. Storey, "and then I have to service." The Pathe, Paramount-Artists, Pathe, Pathe, and Fox are the only exchanges to retain their complete force in this city.

Exhibitor Wagner Sick with Influenza.
Mr. Wagner, proprietor of several theatres at Lynn, Mass., and a semi-formal featured force, is ill with the influenza.

Flanders Has Many Theatres
C. W. Flanders, of Elkhart, Ind., has bought houses at Hayes, Wilson, Russell, Fordland and Chaffin, and is now engaged in redecorating them and making them ready for the winter season. Mr. Flanders is also arranged to have his service booked as being connected with various theatres in Kansas City, will act now, and will be ready at a moment’s notice of the various theatres in the circuit.

Kansas City Brevities
C. R. Brubaua, formerly an exhibitor at New Market, has taken a position with the General Film Company to cover the territory in Missouri and northern Illinois.

The Idle Hour Theatre, Kansas City, has completed its new exchange on Grand and 21st Street, and has practically finished interior changes which have been made to put the place in shape for the future. The Rock Grand Avenue has been restrung with grey and marlure and very attractive. Stained glass windows add to the artistic effect.

Cly R. Gradwell and his photoplay, "Over the Top," are preparing to open on the Circuit for the second time, and according to local reports have stimulated recruiting to a marked extent.

Kansas Exhibitor Items
Aline, Kan.—The picture theatre at this place was considerably damaged by fire. Blue Mound, Kan.—W. E. Stepp is opening a picture show house here. Mr. Stepp also owns houses at Pleasanton and Mound City.

Cawker City, Kan.—Fred Mollenkopf has bought an eighteen week connection, which will furnish lights for the opera house and the Midland garage. Mr. Mollenkopf has in view regular picture shows in the future.

Columbus, Kan.—The Liberty Theatre has been temporarily closed.

Denison, Kan.—Professor Van Nee has purchased a moving picture machine which will be installed in the High School auditorium.

Delia, Kan.—Mr. Itter announces that the opening of his new picture house will be somewhat delayed, owing to some necessary changes which are being made at the suggestion of the State Inspector of the theater.

Oswego, Kan.—The new Liberty Theatre is now ready for business.

Pawhuska, Kan.—Mr. Hamilton has purchased the theatre here.

Winfield, Kan.—Manager Zimmerman is in Fairmont, Minn., buying a picture house built in the entrance to the Jewel Theatre.

O. A. Reed, of Blue Rapids, Kan., widely known as a traveling exhibitor, who owns part of the state, has bought the opera house there and is running a program of the best class shorts and features.

G. L. Cooper, of Wichita, Kan., is working three shifts on the new Wichita Theatre. He expects to be ready for opening November 15.

Dodge City, Kan.—E. S. Drake has resumed business and is now in the pocket under the new policy of feature productions.

Watson Bend, Kan.—W. S. Nelson, of the Elite Theatre, is redecorating his theatre during the influenza epidemic and will reopen about November 1.
"THE DARE DEVIL"

Mutual Star Production Presents Gail Kane in Story of German Intrigue.

Reviewed by Margaret I. MacDonald.

A RATHER improbable story serves as a basis for the five-part Gail Kane production, "The Dare Devil," which the Mutual Film Corporation released October 13. But improbable as it is it might have made better entertainment if the director and the writers had not stumbled in subject with more care. Gail Kane has done better work when better opportunities have been accorded her. In this case, including Corinne Uzelli, Mildred Marsh, Henry Sedley, Roy Applelegate, Duncan McFay, Walter Bowers, and Norman Trevor acquitted itself well.

The picture opens with scenes on the battlefield of France, where Captain Car ruthers meets with injuries which cause his death. His daughter Roberta comes to a meeting, who is expecting a nephew and not a niece. Realizing that the country is in need of a hero, she dons male attire and applies for the position of translator and interpreter with the Government. At first the authorities refuse to allow her to play a double role, that of the niece who really existed and who was expected. The Governor falls in love with Miss Carruthers, and when, as Bob, the nephew of Robert Carruthers, she rounded up a couple of German spies and has fulfilled what she believes to have been his mission, he promises to give her the hand she consents to become the wife of the Governor.

It was intended to be the strong point of the story has not been brought out forcibly enough, that is, the desire of the American's part in the cause of democracy.

"WOMAN'S WEAPONS"


Reviewed by Edward Weitzel.

Two cute youngsters and many quickly recognized scenes from married life furnish the features of "Woman's Weapons," a Paramount picture starring Ethel Clayton. It was written by Deuel Marie Pick, and contains an important truth regarding husbands which most wives learn early in their married life: A man who does a plodding background against his wife's, if the vampire lady is a poor cook and friend wife knows how to appeal to his husband's cupidity.

The story is not at all tragic in spite of the fact that Nicholas Elliot, an author married man, neglects his wife for another woman and lies like a cad when he thinks he is going to be found out. Not being of the weak sort, Mrs. Nicholas wastes no time in tears or in making scenes. She just puts her wits to work and fights the soul mate for her husband's love, and defeats her.

The Ellots are wealthy, until Nicholas starts gambling in stocks and goes broke. The family then move to a modest cottage on the seashore, and learn to wait for themselves. Mrs. Nick had twice little fortune of her own, but a foolish uncle invests it badly for her, and she is unable to help her husband. Knowing that Nicholas has a habit of drinking, she decides to help him with a new story, the wife invites her rival to spend the summer with them. The latter accepts, and the secret comes out, the home-wrecker accepts, and Mrs. Nick gets rid of the one servant, pretends to him that her husband, Chauncey, is in a new position, that of a rich man, and that she wants her to become his wife.

The wicked woman is sent about her business. Nicholas acknowledges who he's been a fool, and winebélays an envelope when he learns that the bad investment of her own money.

There are no big scenes in the picture, and there is a dearth of quite commonplace incident. But there are also amusing bits by the two small Ellots, and the atmosphere of the story is appealing to the gentler sex. Robert G. Vignola has directed it with excellent artistic results, and the acting of Claire Windsor as the plank's favorite Ethel Clayton as Anne Elliot presents a type of graceful, true-hearted, old-fashioned innocent selection for the husband. The two children are cleverly played by Dorothy Rosher and Pat Moran, and Vera Doria is Esmee Hale, the soul mate.

"THE SHE-DEVIL"

William Fox Presents Theda Bara in Story of an Improper Spanish.

 Reviewed by Walter K. Hill.

R. FOX, Miss Bara, Director J. Gordon Edwards, the who casts to a Theda Bara following, and the "fans" who simply dote upon the Spanish beauty, will all have good cause for great satisfaction in presentations of "The She-Devil!" for Miss Bara gets representation in the genuine six-reel "The She-Devil Super Feature." It naturally follows that those who admire Miss Bara's efforts will be delighted in seeing as much of her as possible in the characters she creates. The director of the character of a serial presentation in the shifting scenes, phenomenal escapes, sensational "chases," and ultimate conclusion at the point originally decided upon. There is no special reason for the feature to stop at six reels, for Miss Bara can be expected to continue with more escapes, more shifting locations and more evidences of Miss Bara's abilities, by grace of direction, to create excitement, overcome obstacles and keep on "vamping" ad lib.

Miss Bara is pictured as an improper lady, with the trimmings of a small Spanish village, which is discovered to be the source of the means of support. The Parisian artist who declines to marry after she has served him a portion of her most delicious pastry seems to have been the only man who had not "fallen" for her cooking. There is a mountain brigand who has read in the papers or had heard it gossiped about her. That Loffe (the character played by Miss Bara) was notorious, but not particularly desirable.

The Paris, the bandit, Paris and its salubrious environments, are the principal factors in the film's construction entitled "The She-Devil!" Miss Bara provides the means to a six-reel end, which is cleverly seen to be, "dame," "vamp," smoke clap, and a woman in an number of different gowns.

The story follows the stage-robbery figure largely in the situation, and through Loffe is never shown in the act of rape, but she never lacks the cash to negotiate everything of the heart of a vampire might crave.

For those who admire Theda Bara and her productions, "The She-Devil!" will deliver the goods. Make no mistake about that.

THREE X GORDON

Jesse D. Hampton's Production Featuring J. Warren Kerrigan in "Mansions Temperance Pian.

Reviewed by Edward Weitzel.

The reformation of a dozen young boys, or, escape from the booze habit takes the place of any real drama in "Three X Gordon." It is a five-plot story of Miss Bara's picture featuring J. Warren Kerrigan, Kenneth B. Clarke furnished both the story, and the "Vamp," smoke clap, and a woman in an number of different gowns.

"Three X Gordon!" starts along the familiar track, and introduces the spectator to the rich young man who drinks and raises the duce generally with a crowd of young chaps of his own set until his father becomes angry and sets him a drift. In this case the hero's name is Harold Chester Winthrop Gordon, and his best girl is Dorrie Webster. Harold accepts the situation, bids Dorrie farewell, joins forces with his chum, and starts to walk in the direction of the setting sun.

Hunger forces the pair to apply to a farmer in New Jersey for something to eat. The farmer gives it to them, after they have earned it by the unaccustomed sweat of their brows. To their astonishment, they commence to like hard work, and at the end of a few weeks find that they have improved their health and become much better men.

A great scheme suggests itself: They determine to reform all the boys who burns. They know that they will not leave the gay life willingly, the two reformers kidnap their subjects and force them to work. About the time they have rescued a dozen of the money...
November 9, 1918

THE MOVING PICTURE WORLD

burners the United States gets into the big war, and Gordon and his chum head for Siberia in a perfectly fit huskies who are easier to serve Uncle Sam. Once in his uniform, Gordon is the hero, his girl and his best girl's father.

None of the above doings is very exciting, but the moral tone of the story is a proper one. Reproach has been well produced, and J. Warren Kerrigan and his associates give an effective blow to the acting. Lois Wilson plays the hero's sweetheart. Photographer, Charles Stumar.

"THE CHEAT"

Jesse L. Lasky's Great Success Featuring Sessue Hayakawa and Panlee Ward

Reviewed by Edward Wirtzel.

WHEN "The Cheat" was first shown it instantly won its place among the most spectacular screen productions. Herein lies the key to the success of the picture. The story is well told in a way that appeals to the average audiences. The story is well told in a way that appeals to the average audiences. The story is well told in a way that appeals to the average audiences.

It is an easy-going story, and the acting is excellent. The story is well told in a way that appeals to the average audiences. The story is well told in a way that appeals to the average audiences. The story is well told in a way that appeals to the average audiences.

"THE WOMAN"

Notable Production Tournour from Whitmack's Tribute to Modern Womanhood.

Reviewed by Louis Reese Harris.

REMARKABLE production is the key to the success of the motion picture production. "The Woman," is so entrancing to the mind's eye that it leaps into the midst of the subject's spector that it leaves him in a state of dreamy forgetfulness. The story is a little cozen, and the hero is being held. It can thus do without dramatic suspense, but that value is present, along with logical and illuminating construction, and, above all things, an atmosphere so convincing that events seem to take place instead of being presented in illustration of the final purpose. It thus becomes one of the finest products of the season.

There seems to be a cynical tendency at the beginning, wrongly called a "prologue," and the story starts with a line of action. A husband finds his young wife amusing because she is a woman, as though he were being stroked by a woman whom he likes and he is so uncertain about her mental and moral make-up that he consults an encyclopaedia of womanhood and finds she is an uncomely wearing. He finds her giving, and poor, dear Adam, innocent of any wrong intention, just as he is, according to Kipling. This story of Eve is beautifully pictured by Tournour and the lady herself, beautifully impersonating a mis-chievous Medea. Whether Adam fell!

The cynical modern husband puts the whole thing in perspective in history for more tempests, skipping such ladies as Mary, Rachel, Joan and others of this class, yet making investigations to those who caused the downfall of more innocent and unsuspecting women. The story of Eve, the infamous third wife of poor old Emperor Claudius, and the magnificence with which she is being portrayed in this Roman decadent is pictured in startlingly beautiful and sensuous. Although its appeal is independent of the emotional psychology of pictures, its story of history, of hate and revenge, of lust and murder, a moving pattern only, it is so rich, so exact, so subtle, so deep, and so keeping, that the effect is as deep as that of pure drama.

The other episodes follow, the historical one of Heloise and Abelard, Diana Allen the temptress, an imaginative picture of Cyrene and the young British fisher-

COMMENTS

General Film Company

THE ROSE OF WOLFWILLEY (Broadway Star Feature).—This is probably the best one of the two-reel Wolfville stories issued so far. There is a great deal of action and a lot of good riding. Patricia Palmer is splendidly cast in the title role.

Famous Players-Lasky Corporation

WOMEN'S WEAPONS (Paramount).—Excellent action picture in a five-part picture, which shows how a wife wins back her husband from a soul mate. In the role of Mrs. Crane's friend, Miss G. Vignola directed it. Elliott Dexter is a member of the cast. A longer review is printed on another page of this issue.

B. F. VOLNEY—A comedy, verging on farce at times, of a story of a half-starved little actress who leaves the village bank from being robbed, with Enid Bennett in the leading role, Ine supervision. Reviewed in last week's issue.

Her FIRST MISTAKE (Paramount).—A Bennett farce out of the ordinary in its remarkable revelations of character. Its dialogue is humorous, with some come expert comedians, though unconscious ones, in one of the brightest of Seneca's productions. A comedy. A one big laugh. Reviewed in last week's issue.

Fox Film Corporation

THE SPIDERDEVIL (Fox).—Announced as a "Theda Bara Super-Feture," this newest of the vampire's exploits is all that. Miss Bara is in evidence practically all of the time, enacting a role written expressly to exploit her screen personality to the fullest extent. Exhibitors who have a large following for Miss Bara may safely promise an entirely satisfying display of her peculiar gifts. There will be no Theda Bara; there will be "Devil."—FRANK K. REYNOLDS.

Greater Vitagraph Co.

THE BLADE OF HATE (Vitagraph).—Chapter three of the serial "The Iron Test," in which Antonio Moreno and Carol Hawley are the escaped from death of the two circus performers when the van goes over the side of the road into the river. The heroine is the overhangling limb of a tree. Back at work the ring once more, their mysterious enemy, the Red Mask, again tries to kill them, but this time in a most unusual manner that their trapeze rope will be cut through during their performance. Only the skill and strength of Berti saves them both.

BEARS AND BAD MEN (Vitagraph).—Lawrence Seaman is the author, producer and leading actor in this one part knock-
about face. A comic feud in old Kentucky, a revengeful bear and an utter disregard of life, limbs and physical beauty on the part of the entire cast, supply the picture with plenty of rough-and-tumble humor.

W. W. Hodkinson Corporation

THREE X GORDON (Jessie D. Hampton).—In this five-part picture, written by Kenneth B. Clarke and released on the W. W. Hodkinson Corporation, the story tells how a number of young blondes were captured by the liquor habit. It is well produced and acted.

Mutual Film Corporation

SCREEN TELEGRAM No. 67 (Mutual).—In "Charley," Charles Schwab is seen launching two merchant ships; Richard B. Trumbl is seen organizing the New York Shipbuilding Corporation.

Pathe Exchange, Inc.

THE RIDE TO DEATH (Pathé).—Episode No. 4 of "Wolves of Kultur." Hartman's death occurs in this number, as he flies a dash over a cliff in an automobile. The feat is far from new, but well handled. Barcley's disguise and meeting with Death are a strong feature; also Bob's unavailing effort to settle scores with Zaremba. The serial grows in interest as it proceeds.

A STRANGER FROM THE SEA (Pathe).—In "The Brigade of Honor," the story opens with the rescue of Echo by Two-Gun Carter from the falling weight. In the course of various exciting events her father is shot by Sam Killman and dies before he has revealed the identity of the Phantom Rider. A stranger is cast up by the sea, having been thrown overboard by a ship's ressort, who says he brings a message from the Inca Indians of Peru for Echo. The messenger receives a message from the Inca, and the ship is cast up.

NAVAL AIR POWER (Pathé).—No. 9 of the "Adventures of Captain" series. This goes into the matter of instructing young aviators and is quite the best of the kind so far shown. It pictures Britain's young aviators practicing in building engines, studying angles of flight and making flights over cities and in the clouds. From the standpoint this could not be improved upon.

THE UNCONQUERABLE SPIRIT (Pathé).—Episode No. 18 of the Official War Review. This number deals with the story of the Allied troops in this present war, and does much to explain why Germany was unable to win from the genius of these fighting heroes and the number closes with views of General Pershing decorating American heroes.

Picture Theatres Projected

Cleveland, Ohio.—Edward Paulsen Corporation has let contract for $100,000 structure for Mall Theatre Company.

DURBELL, PA.—E. M. Yevoncevic has plans by William A. Willard for library and Hamilton Building, for remodeling theatre. Improvements will cost about $15,000.

PHILADELPHIA.—Harry Green has disposed of his moving picture theatre to Jacob K. Golf.

PHILADELPHIA.—Brick theatre building on east side 52d street, north of Stiles, has been taken over by Nathan Cicilet. Structure is about 152 by 50 feet. It is assessed at $55,000.

TARENTUM, Pa.—S. H. Griffith has plans by Iras F. Cutsilin for a $5,000 moving picture theatre.

SPARTANBURG, S. C.—War Department Commission on Training Camp Activities will erect Liberty Theatre at Camp Meade, with seating capacity for 2,500 persons.

GALVESTON, Tex.—C. W. L. A. Campbell, owner of Star Theatre at 2515 Market street, will expend $5,500 for remodel theatre and adjoining building for moving picture and vaudeville theatre.

RANGER, Texas.—T. W. Flippin will erect Liberty theatre with seating capacity for 1,500 persons.

PETERSBURG, Va.—War Department Commission on Training Camp Activities will erect Liberty theatre at Camp Lee, with seating capacity for 1,500 persons.

HILLIARD, Wash.—J. Newton, of Spirit Lake, Idaho, has purchased Class A theatre here.

PORT ANGELES, Wash. — Harold Ginnold is preparing plans for two-story frame building, 85 by 75 feet, to include moving picture theatre and adjoining building for moving picture and vaudeville theatre.

WHITEWRIGHT, Texas.—J. E. Chilton, 24, of O. Chilton and others, in erecting Liberty theatre at Camp Beaufort to accommodate 300 to 500 people.

NEWPORT NEWS, Va.—Atlantic Amusement Company, of Newport News, has $15,000 moving picture theatre under construction.

CHARLESTON, W. Va.—Liberty Amusement Company has been incorporated with $10,000 capital. Directors are: E. J. Chilton, 24, G. O. Chilton and others.

MULLENS, W. Va.—Wyoming Theatre Company has been incorporated with $25,000 capital. Directors are: J. C. Sullivan, J. B. Frank and B. E. Wolf.

KENOSHA, Wis.—Charles Augustine, 635 Lake avenue, is preparing plans for store front for the Majestic and Butter- fly theatres.

BUSHELL, Ill.—Cosy Theatre has been purchased by L. A. Polluck.

CISCO, Ill.—J. T. Redman has disposed of his moving picture theatre to Edward Smaller.

GILLESPIE, Ill.—M. J. Fisher has disposed of Colonial Theatre to Mr. Pearl, of South Wilmington.

BARBOURVILLE, Ky.—Sun Theatre Company has been incorporated by J. M. Jackson, G. M. Jackson and Shirley Treadway.

LOUISVILLE, Ky.—War Department Commission on Training Camp Activities will erect Liberty Theatre at Camp Zachary Taylor, with seating capacity for 1,600 persons.

STITHTON, Ky.—War Department Commission on Training Camp Activities will erect Liberty Theatre at Camp Knox, with seating capacity for 2,000 persons.

CAMP MEADE, Md.—War Department Commission on Training Camp Activities will erect Liberty Theatre at the Camp, with seating capacity for 1,350 persons.

CRICKSTON, Minn.—Theodore L. Hays has disposed Grand Theatre to Northern State Amusement Company. Charles L. Hiller is manager.

MOUND CITY, Mo.—John L. Yous has purchased Debeus Theatre.

HILDRETH, Neb.—N. P. Johnson has sold his moving picture theatre to R. M. Trumbull and A. L. Beck.

NEW YORK N. Y.—Stevenson & Cameron, 37 W. 25th street, have contract for one-story moving picture theatre, 50 by 90 feet, on National Red Cross, 44 E. 23d street. Theatre will be constructed with terra-cotta blocks.

PULASKI, N. Y.—Site for moving picture theatre has been purchased by C. Eugene Plummer.

SYRACUSE, L. I., N. Y.—K. Kost will expend $6,000 for second moving picture theatre recently damaged by fire.

CHARLOTTE, N. C.—Jules-Smith Realty Company has disposed of the future addition and remodel rear of old Observer Building on South Tryon street for theatre for W. J. Allen, George Stephens and S. A. Lynch, to cost about $7,500.

COSHOCTON, Ohio.—Sixth Street Theatre has been taken over by James Hagan.

TORONTO, Ont.—Moving picture theatre to cost $60,000 will be erected by J. and J. Allen at 31 Danforth avenue.

WILKES-BARRE, Pa.—Comford Amusement Company has plans by George P. Schroeder, Weitzenkorn Building, for moving picture theatre, to cost $3,000.

NASHVILLE, Tenn.—Crescent Amusement Company has recently postponed erection of proposed theatre, 35 by 150 feet, to cost $100,000.

RICHMOND, Va.—W. G. Neal and associates have recently postponed erection of moving picture theatre.

JEFFERSON, Wisc.—S. E. Waterbury has taken over the Majestic Lyric Theatre, and will conduct it as moving picture house.

PREKSKILL, N. Y.—Marcus Loew, 1493 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for moving picture theatre, to cost $7,500.

FAYETTEVILLE, N. C.—War Department Commission on Training Camp Activities will erect additional Liberty Theatre, at Camp Meade, with seating capacity for 1,500 persons.

BELLEVUE, Ohio.—Charles Mittenbuhler, of Cleveland, has leased Royal Theatre.

BUCHTEL, Ohio.—Gash Newel has contract to erect $5,000 moving picture theatre.

CHAGRIN FALLS, Ohio.—J. G. Wolcott and D. G. Labowitz, of Cleveland, have leased Falls Theatre.

(Continued on page 605)
TOGETHER

Bluebird Presents Violet Mersereau in a Story of Mixed Identities and Cross Purposes.

Cast.
Larry the Kid ...... Violet Mersereau
Laura Stanhope ... Barney Randall
Andrea Mersereau ......... Jim Watson
Directed by O. A. C. Lund.

The Story: Laura Stanhope, supposing herself to be an only child and a diary of her mother's in which she learns that she has a twin brother. Larry the Kid and his partner in crime have been released from Sing Sing, and break into the house, discovering the diary. The idea comes to the Kid to impersonate the long-lost twin brother and complications follow which make ground for a succession of surprises that end only with the climax.

In this Issue.
Together (Bluebird).
Battling Jane (Artefact).
When Do We Eat? (Paramount).
Jane Doss (Republic).
The Kaiser's Finish (Warner).
The Craying (Hoffman).
The Romance of Tarzan (First National).


Advertising Angles: Pick up your advertising where you left off at "Tarzan of the Apes." Give special emphasis to the fact that this is a sequel to the other production and a reworking of the first film. It might even pay, if you have three-day runs, to rebook Tarzan for a day or two before showing the sequel and advertise for the pair. This should be done where you did not originally play "Tarzan of the Apes." If you do not rebook, advertise that those who did not see the first production will have no difficulty following the story, from the synopsis. Add that by itself "The Romance of Tarzan" is a complete play, and not merely a connecting link. Re-releasing Hammer these facts in, and you should sell to capacity.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. Window cards, 1x12 in two colors, 2x2 in two colors and 11x14 sepia, one two-column and two two-column ad cuts (line-cut), one-column, four inches; two-column, six inches; three-column, ten inches; four-column, ten inches; seven-column, ten inches. Press sheet. Herald. Still. Slides. Lobby displays, 8x10, 11x14 and 22x22.

BATTLING JANE

The Artefact Film Company Presents Dorothy Gish, Star of "Hearts of the World," in a Unique Story of a Woman from Nowhere Who Put a Maui Town on the Map.

Cast.
Jane ............ Dorothy Gish
Dr. Sheldon ............ Thomas Jefferson
Mrs. Sheldon ............ Colleen Gray
May Hall ......... Katherine MacDonald
Pollyett's Daughter ......... Bertha Grasley
The Crook .......... Adolphe Lestina
Chairman ............ Kate Toncray

Directed by Elmer Clifton.

The Story: Jane dawns upon a Maui village on a decrepit old bicycle. She comes from Nowhere, and is bound for a destination that chance makes her the guardian of the child of Doctor Sheldon. Jane goes to work as waitress in the village's one hotel, and she brings the kid up with a care that makes it the winner in a contest shown to her for the prize of winning, and returns to claim the prize, but Jane makes good her title and claim.

Feature Dorothy Gish as Jane and George Nichols as Dr. Sheldon.


Entire Story and the Artistic Blend in Sensational Photoplay.

Advertising Angles: Boom Miss Gish as one of the Griffith stars, and connect her with her clever work in "Hearts of the World." For the story angle give the plot in brief. You might hook up the baby show with a slide baby show along the old lines. You can also hook up with a thrift stamp drive, since this furnishes one of the chief angles of the play.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Photos, eight 8x10, black-and-white, one 11x14 sepia, one 22x22 sepia, and 8x10 color photo of star. Five one-column, three two-column and two three column cuts. Production mats, stock cuts and cuts of star. Advertising layouts, slides and music cues. Released October 6.

LAFAYETTE, WE COME!

Leonce Perret Presents E. K. Lincoln, Dolores Cassinelli and a Cast of Notable Players in a New Patriotic Play with a Story.

Cast.
Leroy Trenchard .......... E. K. Lincoln
Therese Verneuil .......... Dolores Cassinelli
Princess Sonja..............
Leroy Trenchard's mother .......... Ethel Winthrop
Prince the Marquis.........
Leroy Trenchard's Aunt .......... Maupain
The Marquise .......... Valentine Petit Perret

(Additional cast of 209 minor players.)

Directed by Leonce Perret.

The Story: Leroy Trenchard, a pianist, becomes interested in his next door neighbor across Vernuille. She disappears, and Trenchard is heartbroken. He notes her resemblance to the Princess Sonja, who has been seen and heard of, but no one knows where she is. When he sees her, he is dumfounded to find that the nurse who cared so tenderly for him is none other than the spy woman. His sick leave is spent at Nice, where the princess appears, and when he sees her he has been arrested by the French, in order that she may not escape. The spy band may be trapped, and doubt is at last set.

Feature E. K. Lincoln as Leroy Trenchard and Dolores Cassinelli as Therese Verneuil.
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 smoke to here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will You Be a "BIG BROTHER" or a "BIG SISTER" to a Lost Soldier?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 4th Street, New York City

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, G. W. B. McCollum
The Secretary of the Interior, A. E. Fall
The Secretary of Agriculture, W. D. Jones
The Secretary of the Navy, James C. Needham

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN: I want to do my part to help the American soldier who is so very much in need. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 each month to pay for "smokes" for the duration of the war.

I send you herewith:

...in my contribution towards the purchase of tobacco for American soldiers. This does not affect me to contribute more.

NAME: _____

ADDRESS: _____
to join the German propagandists, but
keeps in touch with the U. S. Secret Ser-
vice, and finally avails himself of his
startling resemblance to the Crown
Prince to penetrate to the All-Highest and
blow the high command into eternity.

Feature Earl Schenck in the dual role
of Roert Hune and the Crown Prince, and
Claire Whitney as Emily Buseh.

Program and Advertising Phrases: Pay-
ing the Master Fled Back In His Own
Depreciable Coin.

Kaiser and Crown Prince finished off
by Vengeful American Relative.

Exciting Sequence of Vengeful Events

That Crushes the Hun.

Sensational Feature: Exposing the
Working of Hun Propaganda.

Death to the Kaiser and Crown Prince
by One of Our Own Kind.

Hun Plans and Propaganda Laid Bare
in Sensational Photoplay.

Advertising Angles: The title will suggest
many advertising stunts, such as a
hanged effigy, or one submitted to more
ingenious torments. With red lamps,
salmon colored chiffon and an electric fan
be can be consigned to the flames. A
good stunt would be to invite suggestions
as to the preferred finish for the Kaiser.
Take the stunt stuff into the lobby, for
this picture must be talkyhood.

Identification: Ten-sheets, two
three-sheets, one six-sheet and one
twenty-four-sheet. Twenty-six publicity
cards, four twenty-four sheet sizes.

Lobby display photos, 8x10, 11x14, 22x28.

Slides. Heralds. Press sheets and new-
spaper stories.

PICTURE THEATRES PROJECTED.

(Created on page 692)

ANNIN, N. A. L.—War Department
Commission on Training Camp Activities
will erect Liberty Theatre at Camp
McClellan to accommodate 300 to 350
more people.

BRIDGEPORT, CONN.—Frank Jacoby,
1025 Broad street, has plans by F. A.
Cooper, 1024 Main street, for $29,000 mov-
ing picture theatre.

HARTFORD, CONN.—George LeWitt, of
New Britain, has leased Star Theatre on

TRANSVERTER

Automatically supplies only such voltage as
are required. No waste of current in ballast.

HERTNER ELECTRIC CO.

West 11th Street, Cleveland, Ohio

Your DEVELOPING, PRINTING
and TINTING
will receive the attention of expert labora-
tory hands, and the finished product will
meet with your entire satisfaction—If you
PLACE YOUR WORK WITH

STANDARD MOTION PICTURE CO.

1620 Mallers Bidg.—Phone: Randolph 6993—Chicago

S

waab minusa

gold fibre

screens

machines

1327 vine st, philadelphia

Porter Equips Theatre for Griffith

SUPREME TRIUMPH "HEARTS OF THE WORLD" Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

MOViNG PICTURES made to order. Multiple set Studio for rent. Perfect developing and printing.

ROTHACKER FILM MFG. CO. 1339-51 REVERSE PARKWAY CHICAGO, I. S. A.

Watch for coming announcement of

Sessue Hayakawa Productions

Haworth Pictures Corporation H. W. Hellman Bldg., Los Angeles, Cal.
AUTHORS
Recognized photophy and fiction writers may place their synopses with our Manuscript Sales Department for submission by personal representation to the producers of Southern California, Commission basis. Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
505 W. Holman Bldg., LOS ANGELES, CAL.

VENTILATE & COOL BY
TYphoon FAN COMPANY
NEW YORK
281 EXINGTON AVE.

AUTHORS
Recognized photophy and fiction writers may place their synopses with our Manuscript Sales Department for submission by personal representation to the producers of Southern California, Commission basis. Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
505 W. Holman Bldg., LOS ANGELES, CAL.

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS camera Co.
100 N. Dearborn St. Dept. II Chicago

For the fullest and latest news of the moving-picture industry in Great Britain and Europe—for authoritative articles by leading British technical writers; for brilliant and strictly impartial criticals of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W. Specimen on Application

UNIVERSAL MOTION PICTURE CAMERA
MORE SPEED, BETTER RESULTS—AT HALF THE PRICE
Write for Six New Features
Burke & James, Inc.
240 E. Ontario St.
Chicago

We Manufacture
Complete EXIT Signs
62 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. Robison & Co.
105 W. Monroe St., Chicago

THE AUTOMATIC TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF AUTOMATIC TICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1725 BROADWAY
NEW YORK CITY

LAKE at foot of Broad street, to cost $18,000.
NEW ORLEANS, LA.—Ernest Boehinger has purchased Ivy Theatre, one of the largest suburban moving picture houses in downtown district.
WALTON, MASS.—James O'Connell has purchased Park Theatre at Elm and Main streets. Extensive improvements and alterations will be made.
DASSEL, MINN.—David T. Hobson, of Litchfield, has taken over Premier Theatre, and will conduct it as moving picture house.
EVELETH, MINN.—Frank Rabinowitz will shortly let contract for $12,000 moving picture theatre.
FOREST LAKE, MINN.—Ray Thomas is new manager of Forest Theatre.
MORRIS, MINN.—J. L. Haasbrouck has taken over management Strand and Orpheum theatres.
WINONA, MINN.—Theatre will be erected at Broadway and Forest street by Harry Rollebeck.
WINTHROP, MINN.—C. H. Pagkenkopf has disposed of Rex Theatre to Alfred J. Johnson.
DAYTOWN, NEB.—New Ideal Theatre has opened with moving pictures.
CENTRAL CITY, NEB.—C. E. Marguis, manager Martha-Ellen Auditorium, has purchased equipment for Empress Theatre from C. E. McDonald and taken over management of latter.
CODY, NEB.—Moving picture theatre will be opened here shortly by H. L. Childers.
BROOKLYN, N. Y.—John J. McMahon, 26 W. 34th street, has the contract to remodel Comedy Theatre for Comedy Amusement Company, 125 W. 46th street. Improvements will cost about $10,000.
BROOKLYN, N. Y.—William Wharton, 459 Fifty-eighth street, has plans by J. C. Wandell, 8526 Fourth avenue, for alterations to moving picture theatre, store and office building, to cost $6,500. A. T. Beyer, Inc., 223 Fulton street, are lessees.
OSWEGO, N. Y.—H. D. Pierce, 48 W. Bridge street, has plans by J. H. Seebier, Arcade Building, for one-story moving picture theatre, 66 by 100 feet, to cost $30,000.

MONOCHROMATIC
Write for complete catalogue of
FILM BRENNER
736 LAMBERT ST.
NEW YORK

—maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collusion, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Color, or Non-Flam.

"MAYBE STONE HAS IT"
145 W. 45th St. Bryant 2717 New York

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300 by States, $3.50
Per M.
1,500 film exchanges, 5.00
313 manufacturers and studios, 2.00
365 machine and supply dealers, 2.00
A. F. Williams, 166 W. Adams St., Chicago

4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
Oshkosh, Wisc.

FRUIT PITS
Arrange With Your Local RED CROSS to Ship Them for GAS MASKS

There Is Still Need and Urgent Necessity for Saving All

WE NEVER DISAPPOINT
CHRISTE Film LABORATORIES INCORPORATED
220 WEST 42nd STREET
NEW YORK

TELEPHONE BRYANT 5576

ALLAN A. LOWNES GEN. MGR.
<table>
<thead>
<tr>
<th>General Film Company, Inc.</th>
<th>Pathe Exchange, Inc.</th>
<th>Mutual Film Corp.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BROADWAY STAR FEATURE.</strong></td>
<td><strong>RELEASES FOR WEEK OF NOV. 2.</strong></td>
<td><strong>STRAND.</strong></td>
</tr>
<tr>
<td>Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).</td>
<td>Milady o’ the Beanstalk (Baby Marie Osborne—Six Reels—Comedy-Drama—Diablo).</td>
<td>Oct. 1—Keep Smiling (Elfin Field—Comedy—40-CST-1).</td>
</tr>
<tr>
<td>The Heir of the Broken O (Roloffville Tale—Two Parts—Drama).</td>
<td>Wolves of Kultur (Episode No. 4—&quot;The Ride to Death&quot;—Two Parts—Drama—Western).</td>
<td><strong>MUTUAL STAR PRODUCTION.</strong></td>
</tr>
<tr>
<td>A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).</td>
<td>Java (One Reel—Travel—Post Film).</td>
<td>Oct. 5—No Release This Date.</td>
</tr>
<tr>
<td><strong>FORT PITT THEATRE CO.</strong></td>
<td>The Far Flung Battle Line—&quot;Polish Troops in France&quot; (One Reel—Topical—French Official War Film).</td>
<td>Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—20-FK-5.</td>
</tr>
<tr>
<td>The Italian Battlefront (Eight Parts—Patriotic).</td>
<td>Official War Review No. 19 (Topical).</td>
<td><strong>MUTUAL.</strong></td>
</tr>
<tr>
<td><strong>CRYSTAL FILM COMPANY.</strong></td>
<td>Hear-Pathe News No. 50 (Topical).</td>
<td>Oct. 5—Screen Telegram (Topical)—65-T-1.</td>
</tr>
<tr>
<td>Troubled Waters (One Part—Comedy).</td>
<td>Hear-Pathe News No. 91 (Topical).</td>
<td>Oct. 8—Screen Telegram (Topical)—64-T-1.</td>
</tr>
<tr>
<td>Her Necklace and His Hoodie Day (Split Reel—Comedy).</td>
<td><strong>EBOY COMEDIES.</strong></td>
<td>Oct. 12—Screen Telegram (Topical)—67-T-1.</td>
</tr>
<tr>
<td><strong>EBSANAY COMEDIES.</strong></td>
<td><strong>RELEASES FOR WEEK OF NOV. 16.</strong></td>
<td>Oct. 19—Screen Telegram (Topical)—67-T-1.</td>
</tr>
<tr>
<td>Sophie’s Birthday Party (One Part).</td>
<td>Wolves of Kultur (Episode No. 5—&quot;Through the Flames&quot;—Two Parts—Drama—Western).</td>
<td>Oct. 31—Screen Telegram (Topical)—67-T-1.</td>
</tr>
<tr>
<td><strong>RAINBOW COMEDIES.</strong></td>
<td>Hear-Rue (One Reel—Comedy—Rolin).</td>
<td>20—Screen Telegram (Topical)—70-T-1.</td>
</tr>
<tr>
<td>Nearly a Slacker.</td>
<td>Edna Russell (One Part—Comedy).</td>
<td><strong>OUTING-CHESTER PICTURES.</strong></td>
</tr>
<tr>
<td>Wanted, a Brother (Five Parts—Drama).</td>
<td><strong>AMERICAN PRODUCTIONS RELEASED BY PATHE.</strong></td>
<td><strong>Goldwyn Distributing Corp.</strong></td>
</tr>
<tr>
<td>Little Miss Grow-Up (Five Parts—Drama).</td>
<td>The Eyes of Julia Deep (Mary Miles Minter).</td>
<td><strong>STAR SERIES PRODUCTIONS.</strong></td>
</tr>
<tr>
<td><strong>SCRANTONIA FILM COMPANY.</strong></td>
<td>Money Isn’t Everything (Marguerite Fisher).</td>
<td>Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).</td>
</tr>
<tr>
<td>Parson Pess (One Reel—Comedy).</td>
<td>Rosemary Gibson (The Heights (Mary Miles Minter)).</td>
<td>Oct. 7—Hidden Fires (Mac Marsh—Five Parts—Drama).</td>
</tr>
<tr>
<td>Fang’s Fate and Fortune (One Reel—Comedy).</td>
<td>The Manne of Charity (Marie Russell).</td>
<td><strong>GOLDWYN SPECIALS.</strong></td>
</tr>
<tr>
<td><strong>OFFICIAL WAR PICTURES.</strong></td>
<td>All the World to Nothing (William Russell).</td>
<td>The Manx Man (Seven Parts—Drama).</td>
</tr>
<tr>
<td>(Committee on Public Information.)</td>
<td>Wives and Other Wives (Mary Miles Minter).</td>
<td>For the Freedom of the World (Seven Parts—Drama).</td>
</tr>
<tr>
<td>Our Bridge of Ships (Two Reels).</td>
<td>Paul, Knows the Wharf Fisherman.</td>
<td>Heart of the Sunset (Red Beach Story—Seven Parts—Drama).</td>
</tr>
<tr>
<td><strong>AMERICAN RED CROSS.</strong></td>
<td>When a Man Hides Alone (William Russell).</td>
<td>For the Freedom of the East (Betwood—Seven Parts—Drama).</td>
</tr>
<tr>
<td>The Historic Fourth of July in Paris (One Part—Patriotic).</td>
<td><strong>CAPITOL COMEDIES.</strong></td>
<td><strong>CINEPAC.</strong></td>
</tr>
<tr>
<td>Soothing the Heart of Italy (One Part—Patriotic).</td>
<td>Of No Use to Germany (One Part—Patriotic).</td>
<td>Sept. 22—Bill’s Sweetie (Two Parts).</td>
</tr>
<tr>
<td>Of No Use to Germany (One Part—Patriotic).</td>
<td><strong>AUTHOR’S PHOTOPLAYS, INC.</strong></td>
<td>Oct. 7—Bill Camps Out (Two Parts).</td>
</tr>
<tr>
<td>Her Moment (Seven Parts—Drama).</td>
<td>Her Moment (Seven Parts—Drama).</td>
<td><strong>Metro Pictures Corporation.</strong></td>
</tr>
<tr>
<td><strong>INTERSTATE FILM COMPANY.</strong></td>
<td></td>
<td><strong>METRO PICTURES CORP.</strong></td>
</tr>
<tr>
<td>The Last Raid of Zepplin L-21.</td>
<td></td>
<td>Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).</td>
</tr>
<tr>
<td><strong>RANCHO SERIES.</strong></td>
<td></td>
<td>Sept. 25—The Return of Mary (May Allison—Five Parts—Drama).</td>
</tr>
<tr>
<td>(All Two-part Dramas).</td>
<td></td>
<td>Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).</td>
</tr>
</tbody>
</table>

**Fox Film Corporation**

**BIG TIMELY PICTURES.**


**FOX STANDARD PICTURES.**

Sept. 29—When a Woman Slays (Theda Bara). Nov. 10—The Woman Who Gave (Edwin Neback). Nov. 21—The She Devil (Theda Bara).

**EXCEL PICTURES.**


**VICTORY PICTURES.**


**FOX-LEHRMAN SUNSHINE COMEDIES.**

Sept. 22—Roaring Lions on the Midnight Express. Nov. 10—Mougalis.

**FOX EXTRAVAGANZA.**

Nov. 17—Fan Fan. Nov. 24—All Baba and the Forty Thieves.

**MUTT AND JEFF ANIMATED CARTOONS.**

List of Current Film Release Dates

Greater Vitagraph Inc.

**VITAGRAPH FEATURES.**
- Sept. 30—A Diplomatic Mission (Earle Williams—Five Parts—Drama).
- Oct. 7—The Matine (Gladys Leslie—Five Parts—Drama).
- Oct. 14—The King of Diamonds (Harry Money—Five Parts—Drama).

**BIG V. COMEDIES.**
- Sept. 23—Hans and Hyphens (Two Parts—Special).
- Sept. 30—Boos and Rides (Two Parts).
- Oct. 7—Beards and Bad Men (Two Parts).

**VITAGRAPH SERIAL.**
- A Fight for Millions.
- Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
- Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
- Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

**The Iron Test.**
(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Coro Halloway.)
- Oct. 21—No. 1, "The King of Fire.
- Oct. 28—No. 2, "The Van of Disaster."

**Universal Film Mfg. Co.**

**ANIMATED WEEKLY.**
- Oct. 2—No. 44 (Topical)—09211.
- Oct. 9—No. 45 (Topical)—09221.
- Oct. 10—No. 46 (Topical)—09239.
- Oct. 17—No. 47 (Topical)—09246.

**CENTURY COMEDIES.**
- Oct. 9—Usted Lady (Alice Howell—Two Parts)—09252.

**LIKO.**
- Oct. 2—Nuts and Noodles (Eva Novak—Two Parts)—09250.

**NESTOR.**
- Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—09259.
- Oct. 7—His Royal Nester (Comedy)—09259.
- Oct. 14—Perils of the Policeman (Carlos DeHaven—Comedy)—09259.

**UNIVERSAL SPECIAL ATTRACTION.**
- Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—09225.
- Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—09221.

**UNIVERSAL SCREEN MAGAZINE.**
- Oct. 12—Issue No. 92 (Educational)—09222.
- Oct. 19—Issue No. 93 (Educational)—09234.
- Oct. 26—Issue No. 94 (Educational)—09244.
- Nov. 2—Issue No. 95 (Educational)—09255.

**UNIVERSAL SPECIAL FEATURE.**
- Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters"—Two Parts—Drama)—09225.
- Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—09225.

**UNIVERSAL CURRENT EVENTS.**
- Oct. 12—Issue No. 74 (Topical)—09223.
- Oct. 19—Issue No. 75 (Topical)—09231.
- Oct. 26—Issue No. 76 (Topical)—09237.

**STAR COMEDIES.**
- (Lyman-Mooran Pictures.)
- Oct. 10—Nailed to the Stake—09234.

**WESTERN AND RAILROAD DRAMAS.**
- Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—09214.
- Oct. 12—The Fossil Man (Helen Gibson—Two Parts)—09224.

**Paramount Pictures Corp.**

**PARAMOUNT-SENNEDT COMEDIES.**
- Oct. 6—Beware of Boarders.
- Nov. 10—Whose Little Wife.
- Nov. 24—Her First Mistake.

**PARAMOUNT-ARBUCKLE COMEDIES.**
- Sept. 15—The Cook.
- Nov. 17—The Sheriff.

**FAMOUS PLAYERS-LASKY CORP.**

**PARAMOUNT Feature.**
- Oct. 13—When Do We Eat? (Emil Bennett—Five Parts—Comedy—Drama).
- Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
- Nov. 10—The Make-Me-Work Wife (Rilla Burke).
- Nov. 18—The Gypsy Trail (Bryan Washburn).
- Nov. 17—Women's Weapons (Ethel Clayton).
- Nov. 17—A Daughter of the Old South (Pauline Frederick).
- Nov. 17—Miracle of the Great Lakes (Vivian Martin).
- Nov. 24—Fuss and Feathers (Emel Bennett).

**Artcraft Pictures.**
- Sept. 29—Johanna Elsling (Mary Pickford—Five Parts—Drama).
- Nov. 10—My Cabin (Enrico Caruso).
- Nov. 24—Under the Greenwood Tree (Elkie Ferguson).

**PARAMOUNT-ARTCRAFT SPECIAL.**
- Nov. 21—Sporting Life (Marie Tournure Production).

**SUCCESS SERIES (REISSUES).**
- Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
- Oct. 13—Seveneen (Jack Pickford—Five Parts—Drama).
- Nov. 10—Sneaks (Victor Moore).
- Nov. 17—The Road (Harry Carey, and Sessue Hayakawa).
- Nov. 24—Caprice (Mary Pickford).

**PARAMOUNT-FLAG COMEDIES.**
- Oct. 15—Tell That to the Marines.

**PARAMOUNT-BURTON HOLMES.**
- Oct. 12—His Silver Dis.
- Nov. 17—Fire Walkers of Bequina.
- Nov. 24—The Belgian Sisters of Luxon.

**PARAMOUNT-BRAY PICTORGRAPH.**

**World Pictures Corp.**

**Feature Releases.**

**AFFILIATED DISTRIBUTORS CORP.**
- 1476 Broadway.
- Lafayette. We Come! Perching. 17—(Peretz Productions).

**BLUEBIRD PHOTOPLAYS, INC.**
- Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—09206.
- Sept. 30—The Velvete Hand (Fritzie Brunette—Five Parts—Drama)—09226.
- Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—09226.
- Together (Violet Verna—Five Parts—Drama)—09225.

**CHRISTIE FILM COMPANY.**
- Sept. 10—Married By Proxy.
- Sept. 23—Look Who's Here.
- Oct. 5—Oh Bobby How Could You?
- Oct. 7—Why Get a Divorce?
- Oct. 14—Three Hours Late.
- Oct. 21—When Husbands Flirt.
- Oct. 25—Two's Company.

**EDUCATIONAL FILMS CORPORATION.**
- Aug. 28—A Mexican Venus (Wright).
- Sept. 2—City Building and Millionaires (Harold Horton).

**FIRST NATIONAL EXHIBITORS’ CIRCUIT.**
- Perching's Crusaders.
- A Dog's Life (Charlie Chaplin).
- Shoulder Arms (Charlie Chaplin).
- Ambassador Gerald's "My Four Years in Germany."
- Tarran of the Apes (Elmo Lincoln and Emil Markey).
- Tempered Steel (Madame Petrova).
- Italy's Flamming Front—Official Italian War Pictures.

**FORD EDUCATIONAL WEEKLY.**
- Nationally Distributed by the Griwer Distributing Corporation, 51 East 42d Street, New York City.
- N.11-Nineteen Falls.
- N.118-America Swim.
- N.120-The Red Cross Cares for the Wounded.
- N.121-On Foot with Our Army and Navy.

**HARRY GARDEN.**
- Aesop Building, New York.
- The Hushed Hour (Blanche Sweet).
- The Unpardonable Sin (Blanche Sweet).

**W. W. HODKINSON CORP.**
- Sept. 23—Embracement of Riches (Lillian Walker—Five Parts—Drama—Walter).
- Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Pariah).
- Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).

**HOPP HADLEY.**
- 100 West 66th Street, New York.
- The Vow.

**JEWEL PRODUCTIONS, INC.**
- The Geeter of Berlin (Century Production—Two Parts)—09241.
- The Sinking of the Lusitania (One Reel Pan Picture by Winsor McCay)—08140.
- For Husbands Only (Six Parts—Drama)—08149.
- The Yellow Dog (Six Parts—Drama).

**MARTIN JOHNSON FILM CO., INC.**
- 516 Candler Bldg., New York.
- Among the Cannibal Isles of the South Pacific (Educational).

**LEONACE PHREB PRODUCTIONS.**
- 1492 Broadway, New York.
- Stars of Glory.
THE MOVING PICTURE WORLD

Classified Advertisements

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 investigation.

SITUATIONS WANTED.

DRAFT EXEMPT LABORATORY SUPERIN- TENDENT—High class superintendent, competent and aggressive, seeks position suitable to his capabilities. A producer, full of new ideas, snap and vim, a man of wide experience in every department of the film industry. Inter- views are sought with film concerns of high standing. Can furnish first class references. If you have an opening for a man of these exceptional qualifications, address Superintendent, care M. P. World, N. Y. City.

SPANISH-ENGLISH JOURNALIST and writer. Experienced translating titles and scenarios. J. G. 2 Columbus Circle, Room 66. Phone Circle 3346.


BUSINESS OPPORTUNITIES.

WANTED responsible tenant for moving picture house. Prominent location, large suburb, fully equipped, ready to open. Attractive rental proposition for experienced man who is financially responsible. No others considered. Mc- Clellan & Co., Owners, Main Street, N. Y. 

FOR SALE or to lease, building for moving picture theatre, can seat 1,100. Best location in Passaic. Cheap rent to right party. Telephone 424, W. J. Lobessee, Passaic, N. J.

WANTED—One or two men thoroughly fa- miliar with the making and placing of motion picture films, and willing to invest $5,000 each, to promote motion picture films of the saving of life by the Becketton invention at the cessation of hostilities. Will soon be ready to demonstrate the invention and prove the value of the idea to those really interested. For per- fectors address Theodore Becketton, Harman- ville, Pa.

CAMERAS, ETC., FOR SALE.

FOR SALE—A Moyer camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle, view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Ap- paratus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 15, Station G, N. Y. City.

UNIVERSAL CAMERA complete with 3 maga- zines, Tessar F-3.5 lens. Also Universal tripod, run less than $800 fitted through camera, practically same as new, list price $350.00. Also Riemsann camera, nearly new, model A, abso- lutely perfect, with tripod complete. Reason- sonable offer refused. Chas. R. Svinning, 1510 E. 62nd Place, Chicago.

MECHANICAL REPAIRING, experimenting, leases, dissolves, cameras, shutters, finders, polishing, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 210 Second avenue, N. Y. City.

SIMPLEX, used six months, good as new, $250, with Edison Inductor. Inspect H. Clarke, 35 Lincoln Park, Newark, N. J.

FOR SALE—Three Power's machines, guar- anteed in first class condition, one G-A and two C's, complete, must sell; bargain. H. B. Small, Colebrook, N. H.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes. Film testers, lenses, binoculars, cameras, projectors, and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

Miscellaneous.

LABORATORY RESULTS are always perfect if supervised by Schoenbaum, whether in your own or other people's plant. If you wish your mind relieved of laboratory worries write Schoenbaum, Interhaven Avenue, North Plain- field, N. J.

THE SUREST ROUTE TO THE CONSUMER

Determine your route by the goal you wish to reach.

Remember that the MOVING PICTURE WORLD dominates the field of the motion picture industry—not only in quantity and quality circulation, but in reader interest, and confidence, the final test that determines the value of a publication to advertisers.

If you are dealing in anything moving picture theatres use, either pictures, projection machines and accessories, the MOVING PICTURE WORLD will carry your business story to the buyer you seek in this vast market.
List of Current Film Release Dates

State Right Releases

ADVANCED MOTION PICTURE CORP. 1459 Broadway, New York City. The Eleventh Commandment (Drama).


ATLANTIC DISTRIBUTING CO. Times Building, New York City. Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 S. State St., Chicago, Ill. The Vigilantes (Drama).

BERNARD H. BERNSTEIN. 221 Longacre Building, New York City. The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHOFF. 501 Fifth Ave., N. Y. C. Reclaimed.

COSMOPHOTO FILM COMPANY, INC. 220 West 42nd Street, New York City. I Believe.


FOURSQUARE PICTURES. 729 Seventh Avenue, New York City. The Great White Stallion. One Hour. The Cast Off. A Woman's Experience (Bacon-Backer Production—Drama).

GAUMONT CO. 200 West 42nd Street, New York City. Gaumont News—Released every Tuesday. Gaumont Graphio—Released every Friday.

THE HAND OF VENGEANCE. Episode No. 1.—The League of Silence—Two Parts—Drama.

EDISON. The Unbeliever (Seven Reels).

Essanay. Young America (Seven Parts). Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTICAL RESEARCH ASSOCIATION. 1316 South 22nd Street, Lincoln, Neb. What Does a Woman Need Most (Six Parts).


WILLIAM L. SHERRY SERVICE. 729 Seventh Avenue, N. Y. C. Marriage (Catherine Calvert—Keeny Production).

The Ruling of the Blumisalp (Burlington—Travel). Unknown Switzerland (Burlington—Travel). The Pilatus Railway (Burlington—Travel). Allied War Heroesavailable in Switzerland (Burlington—Travel).


IVAN FILM PRODUCTION. 130 West 49th Street, New York City. Two Men and a Woman. Human Clay. Life or Honor.

JESTER COMEDY CO. 220 West 42nd Street, New York City. (Featuring Tweed-Dun.) Oct.—Ain't It So (Two Parts). Nov.—Some Bally (Two Parts). Nov.—Camouflage (Two Parts).

MONOPOL PICTURE COMPANY. 1470 Broadway, N. Y. C. Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS,INC. 113 West 40th Street, New York City. Zonar (Drama).

PIEDMONT PICTURES CORPORATION. 729 Seventh Avenue, N. Y. C. His Daughter Pays. PIONEER FILM CORP. 120 West 60th St., New York City. The Still Alarm (Selig Production).

HARRY RAYER. 1402 Broadway, New York City. The Hand of the Hun (Four Parts—Novelty). The Master Crock.


LLOYD CARLETON PRODUCTIONS. Mother I Need You. Edwin Frazee. THE HAUNTED HOUSE (Mythic Comedy—Two Parts—Drama).

UNITED FILM CORPORATION. Crime of the Hour (Seven Parts—Drama). Francis Ford Producing Co. Berlin via America (Six Parts). The Isle of Intrigue (Six Parts).

HARRY RAPP. Palace Theatre Building, New York City. The Camel's Foot.

SOUTHERN FEATURE FILM COMPANY. 1170 Broadway, New York City. Beyond the Law (Four Parts—Drama).


UNIVERSAL FILM COMPANY. 1199 Broadway, New York City. Sentiment in Photographs.

U. S. EXHIBITORS' BOOKING CO. Times Building, New York City. The Belgian.

Those Who Pay. The Zepplin's Last Raid. Just a Woman (Steiger Production).

The Crucible of Life.

W. H. PRODUCTIONS. 71 West 25th Street, New York City. Mickey (Seven Parts).

The Following Are Multiple Reel W. H. Productions, Released in Order Listed. The Hell Hound of Alaska (Five Parts—Dr.) Stalking His Life (Five Parts—Drama). Series of two-reel productions.


WARNER BROTHERS. 220 West 42nd Street, New York City. The Kaiser's Finish.

FELIX F. FEIST. 130 West 40th Street, N. Y. C. Stolen Orders (Charley Chase).

PLUNKETT & CARROLL. 220 West 42nd Street, New York City. The Woman the Germans Shot.

PRODUCERS' DISTRIBUTING CORP. 130 West 46th Street, New York City. Hor Miskie (Evelyn Nesbit).

SCHOMER PHOTO-PLAY PRODUCING CO. 1446 Broadway, New York City. Ruling Passions.
A Dependable Mailing List Service

Saves you from 35% 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.

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York
Phone-Chelsea 3227
Addressing Multigraphing Printing Typewriting

The Essential Requirements FOR

Improved Projection ARE SPEER CARBONS

Speer Alterno Combinations for A. C. Work

AND

Speer Hold-Ark Combinations for D. C. Work

Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"
MANUFACTURED BY SPEER CARBON COMPANY ST. MARYS, PA.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

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 obnoxious 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.

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 crystalize 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 Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO., ROCHESTER, N. Y.

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.

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.
EXHIBITORS EVERYWHERE

DURING this period of epidemic, and while your houses are closed up for the most part, are you using your time to advantage?

NOW is a good time to apply soap and water, the paint brush and varnish.

Within a week or two, partly through your cooperation and that of your neighbor, the epidemic will have been checked, and the ban lifted. New pictures will be made and released. Theatres across the country will open their doors again, and those of you who have cleaned house will be amply repaid for your work by the crowds eagerly seeking entertainment.

Pursuant to this unfortunate epidemic, gentlemen, cleanliness will more than ever continue as an asset. Give your house plenty of fresh air, sunlight, and soap and water.
Projectionist Ray
Says:

"Talk's cheap—except when you hire a lawyer—or, BACK IT UP WITH FACTS. So, when I talk to you about POWER'S CAMERAGRAPH, I've got to 'say something.'

"Last week I said POWER'S CAMERAGRAPH represented QUALITY; backing it up with the statement that there were over 1,000 CAMERAGRAPHs 'over there with the boys.'

"I'm still shouting QUALITY for this projector; and my proof this time is, that the Censorship Board of Australia, after competitive tests, selected the CAMERAGRAPH to test all films.

"This means that ALL FILMS USED IN AUSTRALIA MUST FIRST PASS THROUGH A POWER'S CAMERAGRAPH.

"QUALITY gets there. The CAMERAGRAPH was selected because:

"IT PUTS THE PICTURE ON THE SCREEN"

Nicholas Power Company
INCORPORATED
Pioneers of Projection
90 Gold Street, New York, N.Y.
Across the weird abyss of ages he leaped from the strange jungle home where he ruled—a white king of apes and tigers and long tasks—to the gilded halls of civilization, searching for his wildwood mate.

There was the primary forest she had never to this, this beauti-
ful while savage from exterior, and they had known
conscious they that drove the dawn of life from the
place of .
...From further he had watched as the
...He
...She
...He
...She
...She
...He

**This copy packed them in at The Circle, Indianapolis**

S. Barret Mc Cormick wrote it to appeal to human people, who love, hate, fight, struggle, who want their entertainment to be human—

He took profitable advantage of the wonderful exhibitor-advertising material in

"**The Romance of Tarzan**"

He brought them in droves by describing—

Tarzan's fight with savages and wild beasts to maintain his supremacy as the white jungle king.

His meeting with the beautiful white flower of girlhood from civilization—the awakening of love—their parting.

Tarzan's yearning—that drove him to search for her in a new and strange world.

His thrilling quest—beset by multitudes of new and unsuspected dangers.

His super-human strength helpless before the duplicity and intrigue of the social conspirators who sought to keep him from her.

The slow dawn of realization—

the wrath of a mighty jungle man unloosed in the heart of modern palatial grandeur.

**The Circle** found a tremendous range of appeal in this great sequel to "Tarzan of The Apes."

**Its unprecedented** exhibitor-advertising qualities recommended it to **First National Exhibitors' Circuit** as the one production on which to hold its national exhibitor-advertising contest with awards totalling $1,200, in Liberty Bonds to the winners.

**Entry blanks**, with complete information, from any First National exchange, this trade journal or Tarzan Editor, 6 West 48th St., New York City.
To Executive Heads Of Motion Picture Producing Companies

I spent four years, and a quarter of a million dollars perfecting a machine to print and develop positive film rapidly, economically, and of high quality. I can save the Motion Picture Industry millions of dollars a year — NOW.

You can have your share of this tremendous saving without the investment of a single dollar on your part.

You can get all details from our New York representative, Mr. Charles F. Stark. His visit will be the most interesting one you have had in a long time.

George K. Spoor

Spoor-Thompson Laboratories

1333 Argyle Street, Chicago,
New York Address—110 W. Fortieth St., Room 1403-4.

Spoor Prints
"She is certainly as clever as the best of them"

I attended a pre-view of "The Girl of My Dreams," Billie Rhodes in the lead. I have never laughed more heartily at a screened comedy than I did when I witnessed this picture. ** There are many great bits of comedy, not of the stereotyped order, but so natural and so amusing that they were a treat. There are also some big "punches." ** Billie Rhodes is a "duck," not once did her work jar. She is certainly as clever as the best of them in this line of work. Her comedy was a "scream" and her pathetic scenes were delicately handled, showing a truly artistic temperament. Also she is very young and pretty; two indispensable assets.

Produced by

NATIONAL FILM CORPORATION
OF AMERICA
Los Angeles liked her—so will every other city

BY SPECIAL ARRANGEMENT T. L. TALLY OF LOS ANGELES SHOWED BILLIE RHODES IN HER INITIAL BIG MOTION PICTURE EFFORT AT HIS THEATRE FOR THE FIRST TIME ON ANY PUBLIC SCREEN

"Delightful Vivid Original"
LOS ANGELES"TIMES"

A new and delicious film personality, delightful, vivid, original and combining the charm of the ingenuous with a deeper note of histronism—that's Billie Rhodes, in "The Girl of My Dreams," at Tally's Broadway this week. Where has this Billie person been keeping herself, anyway? Of course, we really know. She's been playing in some charming one and two-reel comedies, and we've liked her for a long while. But we had no idea, when she romped through those things, of what she really could do.

"Endears Her to Every Spectator"
LOS ANGELES"EXAMINER"

Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, histronically, pictorially and financially. There have been greater premieres in this city, perhaps ("The Birth of a Nation" and "Hearts of the World," for instance) but none more enthusiastic from the audience's viewpoint, or more laudatory to a screen luminary—it is her initial five-reel starring vehicle. It won't be her last—if I am any prophet. Even if she couldn't act—which she can and does—her pretty face, clustered with cute little dimples, and fascinating personality would insure her of success. In this production she is the real girl of your dreams, a fascinating little creature, who is bound to soar to lofty heights in the film sky.

"A Full-Fledged Film Star"
LOS ANGELES"HERALD"

Little Billie Rhodes stepped out of the two-reel comedy into a feature yesterday with the same naiveté that made creditable her matutinal plunge in the mountain pool. She bears the stamp of innocence in every pretty feature, and looks out upon the world with a trusting faith and responsive affection that endears her to every spectator. The little actress registers joy and pathos with ingenious fidelity to nature. Her tears are genuine well springs of sorrowing youth and no mere glycerine drops appended where they will be the most becoming. She is apparently free from any endeavor to "look pretty," and climbs about on mountain sides, up and down eave spouts and through rugged walls with boyish abandon.

"Little Doubt of Her Success"
LOS ANGELES"EXPRESS"

The management of Tally's Broadway Theatre kept its promise yesterday, and put before the motion picture world a new star of personality and charm. Strictly speaking, however, Billie Rhodes is not a new star. She has a large following among those who like short-length comedy, and needs no praise for her ability to do sprightly and pleasing things in that métier. But now she appears in the realm of serious drama. The reception of the play yesterday left little doubt of her success. * * * As for Miss Rhodes, she is so arch, chic and spontaneous that she wins admiration at every step. There can be no doubt that if she is fortunate enough to find the plays to fit her dainty personality she will take a leading place at once among the popular stars of the day.

Distribution rights throughout the world controlled by
ROBERTSON-COLE COMPANY
1600 Broadway
New York City
HARRY GARSON presents
THE STAR OF THE DAY
BLANCHE SWEET
IN THE STORY OF THE HOUR.
"THE HUSHED HOUR"
WITH A CAST RIGHT UP TO THE
MINUTE ............ INCLUDING
ROSEMARY THEBY  MILTON SILLS
MARY ANDERSON  WILFRED LUCAS
GLORIA HOPE  HARRY NORTHROP
LYDIA KNOTT  WYNDAM STANDING
EDWARD M. KIMBALL.

NOW READY FOR RELEASE
AEOLIAN HALL
HARRY GARSON
PRESENTS
BLANCHE SWEET
IN MAJOR RUPERT HUGHES' STARTLING STORY OF THE WAR...
"THE UNPARDONABLE SIN"
AN UNPRECEDENTED SCREEN SENSATION.
DIRECTED IN PERSON BY
MARSHALL NEILAN

NEW YORK READY FOR RELEASE NOV. 1ST
It Spells Money All Over It!"

An 'Iron Test'-imonial on

VITAGRAPH'S LATEST AND GREATEST PHOTOLPLAY SERIAL

"THE IRON TEST"
FEATURING ANTONIO MORENO and CAROL HOLLOWAY
by ALBERT E. SMITH and CYRUS TOWNSEND BRADY
Directed by Paul Hurst

in 15 smashing, melodramatic episodes of the sort that smashes box-office records everywhere with

"THE FIGHTING TRAIL"
"VENGEANCE—AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"

The Billboard
"Exhibitors' Notes: This is the banner serial of them all. Has coherence of plot, a reason for all the thrills that come as fast as bursting shell, and a clean, inspiring love story that carries the interest forward. Is produced on a lavish scale. "It spells money all over it."
NOW PLAYING - BROADWAY THEATRE - NEW YORK

TO CAPACITY AUDIENCES

FRANK A. KEENLEY

presents

CATHERINE CALVERT

AND AN ALL-STAR CAST, INCLUDING

DAVID POWELL
THOMAS HOLDEN
IDA DARLING AND
HAZEL ALDEN

"Marriage"

GUY BOLTON'S
SENSATIONAL
SOCIETY SCREEN
MASTERPIECE

Directed by JAMES KIRKWOOD

It introduces to you the mysteries and lays bare the secrets of society as no other film presentation has ever done.

SEE WHETHER MARRIAGE
IS A FAILURE OR A SUCCESS.

SEE THE LAVISH DISPLAY
OF GORGEOUS GOWNS.

RELEASED ONLY THROUGH THE
WM. SHERRY SERVICE EXECUTIVE OFFICES
729 7th AVE., N.Y.

NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT, BOOKED DIRECT THROUGH THE WM. SHERRY SERVICE, 729 7th AVE. ALL OTHER TERRITORIES BOOKED THROUGH GENERAL FILM EXCHANGES.

EXHIBITORS - Book This Sensational Attraction for an Extensive Engagement.
PICTURES THAT APPEAL TO EVERYONE

Every person has his or her own individual taste when it comes to drama. The feature that charms many will fail to interest others, and the same is true of comedy. But there is one series of one reel pictures that everyone likes—

OFFICIAL WAR REVIEW

containing weekly the latest, most interesting pictures taken by the official cameramen of the French, British, Italian and American Governments.

What person in this country today but what has relatives or friends in France or in Italy, fighting for Freedom? Can you conceive of anything that has a greater appeal to the people of the United States than these pictures—right now? Millions of persons look forward to each weekly Official War Review for a chance glimpse of their loved ones!

Presented by

COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman

DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ
When your audiences see Miss Baird and Charles Hutchison go over the big waterfall in a canoe and then upset in the boiling rapids, they'll be grabbing their seats with excitement!

LEAH BAIRD
in the sensational, always exciting serial
WOLVES OF KULTUR
with SHELDON LEWIS
Produced by Western Photoplays, Inc.
Written and directed by J.A.Golden
PATHÉ Distributors
Stunts that seem humanly impossible to do are the rule and not the exception

LEAH BAIRD
in the always exciting serial

WOLVES OF KULTUR
with SHELDON LEWIS
It's the kind of action and adventure that your audiences want!
Produced by Western Photoplays Inc.
Written and directed by J.A. Golden

PATHÉ Distributors
One of the most appealing pictures ever shown in this city.
—N. Y. Journal of Commerce.

One of the few truly dignified war dramas we have seen. The picture itself is of the strongest voice we have heard shouting "Unconditional surrender!" People hissed, applauded and wept, unshamed.
—N. Y. Tribune.

Every color-proof American should see "The Woman the Germans Shot." It is a picture of which the producers may well be proud.
—N. Y. Evening Mail.

It is one of the most stirring war pictures that have been seen in the film world.
—N. Y. Evening Telegram.

...arouse the audience to a pitch of patriotism.
—N. Y. American.

It will undoubtedly have a strong appeal.
—N. Y. Times.

"Woman the Germans Shot" affords Julia Arthur a fine screen chance.
—N. Y. World.

Causes the blood to boil. Plunkett and Carroll may be congratulated on their production.
—Morning Telegraph.

This should be a great big clean up.
—"Wid."

A more convincing, appealing and dignified production is seldom seen.
—Variety.

Should not fail to be a good drawing card.
—M. P. News.

Will make a hit with every hater of the Hun.
—M. P. World.

WHICH ARE CONCLUSIVE PROOF OF THE TREMENDOUS POPULAR ENDORSEMENT ACCORDED THIS PRODUCTION AT THE STRAND THEATRE, NEW YORK CITY.

JULIA ARTHUR

as

The British Red Cross Nurse

EDITH CAVELL

IN

ANTHONY PAUL KELLY’S REMARKABLE PICTURIZATION

THE

WOMAN THE GERMANS SHOT

DIRECTED BY

JOHN G. ADOLF

For Particulars of Distribution apply

Jos. L. Plunkett and Frank J. Carroll
220 WEST 42ND STREET
NEW YORK CITY
NOW AT ITS PEAK—THE FORD EDUCATIONAL WEEKLY—at the RIALTO THEATRE, NEW YORK

Here is a letter from the manager of the Rialto Theatre, New York—direction of S. L. Rothapfel. It should be of singular interest to every exhibitor in the country. The heads of the Rialto and Rivoli theatres were perhaps once in the same position as you are—without knowledge of the comprehensive, entertaining and instructive value of the FORD EDUCATIONAL WEEKLY

“A good word now and then, I know, is appreciated by everyone, and so this letter to you is just to tell you how much we look forward each week for the Ford Educational Weekly. We use this weekly most every issue and I want to tell you that I in my humble sphere believe that the Ford Educational Weekly, at the present time, is doing wonderful work.”

JOS. LaROSE, Manager.

LET US HEAR FROM YOU!

We welcome any suggestions for betterment of service. We appreciate the view point of the exhibitor. Remember the Ford Educational Weekly, is a member of the committee of public information and the reel is furnished free of charge.
Film Clearing House
INC.

Now Opening Exchanges in Every Territory

For the physical distribution of the productions of all producers or groups of producers desiring to offer their pictures direct to exhibitors using their own salesmen and keeping their productions under their own personal supervision at all times.

Exchanges in full operation Dec. 1st 1918

Film Business conducted by business men on strictly business principles.
INDEX TO CONTENTS AND ADVERTISERS

TO CONTENTS

Activities in the Educational Field .......... 745
Advertising Aids for Busy Managers ....... 761
Advertising for Exhibitors .................. 737
Among Independent Producers ............... 732
Attractions at New York Theatres .......... 729
Boston Picture Men Open Trade Board ...... 724
Business Show and the Exhibitor, The ...... 726
Canadian Managers Favor Stunts .............. 736
Chicago News Letter .......................... 726
Conditions Cause for Hopefulness .......... 729
Critical Reviews and Comments .............. 739
Davidson, Lieut., Receives Big Sendoff .... 746
Discussing the Situation ...................... 733
Edel, Harold, Succumbs to Influenza ....... 723
Facts and Comment ........................... 732
Film Imports Still Show Decrease .......... 720

“Hidden Fires” (Goldwyn) .................... 759
“I’ll Say So” (Fox) ........................... 734
Influenza Epidemic Waning ................... 734
Keith, A. Paul, Victim of Influenza ......... 745
List of Current Film Release Dates, 765, 766, 768
Motion Picture Exhibitor, The ............... 724
Music for the Picture .......................... 741
National Film Product Under New Control .... 723
New Combination Outlines Plans .......... 716
New Exchange System to Open .............. 731
News of Los Angeles and Vicinity .......... 727
New York Exhibitors Open New Headquarters .... 724
Official War Pictures Held Too Tame ....... 725
Producers' and Distributors' News .......... 750
Projection Department ......................... 739
Rambles “Round Flimtown” .................... 748
Rubebeckering in Flimland .................... 729
“Safe for Democracy” (J. Stuart Blackton) .... 760
Sentimental Stories ........................... 734
“Sheriff, The” (Arbuckle Comedy) ........... 750
Slater Selected for Foreign Film Commis- 

sioner ....................................... 749
“Squaw Man, The” (Paramount) ............ 750
Sweet Film Declared a Knockout .......... 730
“Too Many Millions” (Paramount) ........... 750
Trade News Brevities .......................... 753
“Under Four Flags” Third Official War 

Picture ....................................... 747
Universal Sells News Weeklies to Hearst .... 747
Vale, Louise, Victim of Influenza ........... 720
War Work Organizations Use Many Pic- 

tures ........................................... 747

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.

National Carbon Co ................................ 771
Speer Carbon Co .................................. 770

ELECTRICAL & MACH. EQUIPMENT.

Amusement Supply Co ........................... 764
Hertner Electric Co ................................ 764
Porter, B. P. ...................................... 763
Swash, Lewis M .................................... 764
Typhoon Fan Co ................................... 762
Universal Motor Co .............................. 762

LENS MANUFACTURERS.


MFRS. OF INDUSTRIAL PICTURES.

Duhem M. P. Co .................................. 769
Empire City Film Laboratories ............... 770
Erbograph Co ..................................... 771
Evans Film Mfg. Co ................................ 763
Rothacker Film Mfg. Co ......................... 764
Standard M. P. Co ................................ 764

MFRS. OF MOVING PICTURES.

Essanay Film Mfg. Co ............................ 767
First Nat’l Ex. Circuit, Inc ........................ 766
Greiver Distrib. Corp ............................ 716
Harry Garson ..................................... 710-11
Haworth Pictures Corp ........................... 764
Palmer Photoplay Corp ........................... 714
Pathe Exchange ................................... 714
Plunkett & Carroll ............................... 715
Producers’ Distrib. Corp ........................ 717
Roberson-Cole Co ................................ 706-06
S. & L. Pictures Co ............................... 712
Vitagraph Co ..................................... 712

MISCELLANEOUS.

Anti-Censorship Slides ........................... 769
Automatic T. S. & C. R. Co ........................ 762
Bisscop, The ..................................... 764
Cinema, The ..................................... 763
 Classified Advertisements ....................... 767
Community M. P. Bureau ......................... 766
H. Y. Dushey ..................................... 723

Eastman Kodak Co ................................ 770
La Cinematografa Italiana ...................... 780
Moore, Wm. N ...................................... 771
M. P. Directory Co ................................ 769
M. P. W. Circulation Coupon .................... 770
National Ticket Co ................................ 765
Our Boys in France Tobacco Fund .......... 762
Robinson, T. L., & Co ............................ 704
Salm, Limited ..................................... 769
Schaefer, Otto .................................... 769
Stone, A. ......................................... 763
Williams, A. F .................................... 763

MOVING PICTURE CAMERAS.

Bass Camera Co ................................... 704
Burke & James, Inc ............................... 764

PROJECTION MACHINE MFRS.

Nicholas Power Co ................................ 722

PROJECTION SCREEN MFRS.

Gold King Screen Co .............................. 763
Minuss Cine Screen Co ......................... 770

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.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

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.
Conditional CAUSE FOR HOPEFULNESS

Epidemic of Influenza Is Breaking Away in Many Sections,
Permitting Picture Theatres to Resume Active Operations—
Philadelphia and Chicago Important Centers of Renewed Activities

THE epidemic of influenza is abating. The reports that reach us are encouraging. In the east theatres are reopening. Chicago reports that moving picture theatres are resuming in that section under certain restrictions. Philadelphia, where the scourge has been particularly distressing, theatres are open and business is again becoming normal.

The epidemic holds many localities in its relentless grasp, but there is a general air of hopefulness in our reports from widely scattered territory as disclosed in the dispatches that follow. Exhibitors have suffered great loss in money, but there has been no weakening in the determination to face the emergency and make the best of a deplorable situation.

Death has taken toll of many prominent men and women in the motion picture fraternity, exhibitors, players and producers suffering greatly losses during the weeks that the scourge has ravaged all walks of life. In the death of Harold E. Eidel, managing director of the New York State, the exhibitors lose a leader who has devoted his youthful years to the upbuilding of the business. His example has been a fine incentive to all managers in bringing the business of motion picture exhibition into the forefront of theatrical activities.

While the skies are clearing the affairs of the motion picture industry are still struggling forward under heavy handicap in many sections of the country. The ban upon production and full activities at first declared by the N. A. M. P. I., for four weeks has been extended for still another week, November 17 being now set as the date when operations in production and distribution will be fully resumed.

The following reports will give a general idea of conditions throughout the country as we go to press, Monday, November 4.

THE arrangements outlined in our issue of November 9 regarding the reopening of theatres in Chicago were carried out to the letter, with the additional provision that all theatres should close at 10 o'clock p. m. On Friday, November 1, the closing time was extended to 10:30 p. m., as the latest reports showed a rapid decline in the daily death rate and in the number of new cases of influenza and pneumonia.

It is lamentable to state that quite a number of picture theatres were ordered closed, after being reopened, the requirements of the State Health Director not being observed by the owners. These requirements insist on the following:

1. The premises must be thoroughly cleaned, kept clean and well ventilated at all times.

2. Conditions of crowding must be strictly observed.

3. Extraordinary diligence must be exercised to exclude from the audience possible infection bearers, such as persons showing evidence of colds or those residing on premises on which a case of influenza or pneumonia exists.

On Friday, November 1, 370 picture theatres were in operation in the city. The attendance showed that the people were hungry for screen entertainment from the first day of reopening (Wednesday), when theatres on the north side, as far south as Divertree Boulevard were opened, until Friday, when the entire city was included, with the exception of South Chicago.

When this letter went to press on November 1, State Health Director Dr. St. Clair Drake expressed great satisfaction with the improved conditions of the epidemic in Illinois. He stated that despite the influenza of Winnetka, Lake Forest, Highland Park, Woodstock and Belvidere in the northern part of the State, as well as Chicago, had been authorized to enforce a modified quarantine during the latter part of the week ending Saturday, November 2.

Beginning Monday, November 4, he advised that it was altogether probable that restrictions would be raised in all northern Illinois communities, excepting a few in which the situation was not yet satisfactory.

From the middle of the week beginning Monday, November 4, restrictions will be modified in Central Illinois. Dr. Drake announced.

He also expressed the opinion on Friday, November 1, that, judging from indications then existing, southern Illinois will remain closed for at least two weeks longer.

Beginning Monday, November 4, as advised by Dr. Drake, the following North Shore communities, in addition to those in northern Illinois already mentioned, will operate under modified quarantine: Evanston, Wilmette, Kenilworth, Winnetka, Glencoo, Highland Park, North Chicago, Libertyville and Arion.

Dr. Drake was much pleased with the conditions in Chicago, which he described as "rapidly improving." He informed me that the decrease in the death rate and in the number of new cases was "over 60 per cent. within the last four days."

He urged the greatest caution in keeping all theatres, halls and other meeting places well ventilated, properly heated and thoroughly clean.

"A recurrence of the epidemic later on, in the winter (pneumonia) season, would be a terrible calamity. Compared with such a calamity, the results of the present outbreak would be mere child's play. Such a recurrence would lead to the closing of all theatres and meeting places for the entire winter," said Dr. Drake.

Epidemic in San Francisco
Believed to Be Checked

FOR the first time in its history San Francisco has been without theatrical amusements or concerts for an entire week, and it is likely that least another week will elapse before public gatherings of any kind will be permitted. It is believed that the epidemic of influenza has been checked, through the drastic measures adopted by the local Board of Health, and that the number of new cases will show a rapid decline from now on. The wearing of gauze masks has been made compulsory, and business men and women are going about their duties with faces screened from view.

The Board of Supervisors recently sent a letter to the Board of Health commending it for its energetic action in seeking to check the spread of the epidemic, this letter, including the suggestion that Class A power, that Class A moving picture houses be reopened as early as possible in order to relieve the depression of spirits in the community. Chief Health Officer William C. Hassler has since advised that it is the plan to permit the best ventilated theatres to reopen at an early date, but he has suggested that it will be a week, at least, before such a step will be considered safe. The Allied Theatrical Managers of the city met this week and adopted resolutions supporting the stand of the Board of Health.
THE MOVING PICTURE WORLD
November 16, 1918

It was decided not to reopen houses until the boom ended and announced that it was safe to do so and that the plans were adapted to designate reopening day as "Theatre Day," the occasion to be marked by gala balls.

The resolution adopted a week ago by the California State Board of Health was not a specific order for the closing of theatres, as was the case in San Francisco, but the decision understood to be such. A few houses in the interior operated for several days after the resolution was passed, but at present in the state of California the houses are being served by local film exchanges, the recommendations of the State Board being observed to the letter. There are four hundred box offices still in the grip of the closing of these is expected at any time. Almost all film exchanges are open and a few traveling men are on the road, but little business is being done. There is a chance that the reopening of houses may be gradual, owing to different local conditions, and if this is the case, the problem of handling business on the part of the theatres will change greatly. Some offices have retained their full working staffs, while others have released workers who had already found positions in other lines.

Government Losing $40,000 a Week

Theatre owners are not alone in feeling the effects of the ban on amusements, Uncle Sam also suffering a financial loss. The motion picture manager's director, Justus S. Wardell estimates that the Government is losing $40,000 a week in the San Francisco district through the closing of the theatres. He says: "Within a few weeks we have the holidays, which with the exception of a week or so mean poor business. Then comes midwinter with its storms, traffic tieup, and other troubles; and then Lent. You can see that the best weeks of the year have passed and gone without any treasures of the theatre upon which to build future business."

Another well-known exhibitor said: "I look for the biggest season in years. The weather is worst in high winds and snow, and the grip and scare has reached the point where they must turn to amusement to relieve their minds of the stress. We have sold wholesale for the season in the way of giving gifts, and I look for a liberal expenditure for amusements. The new increased wage schedules have put more money in the pockets of the children, and I expect house business. They are going to spend this money, and the motion picture business is going to get stronger. Attractions is going to reap a harvest."

New England Almost Clear.

The epidemic has almost completely subsided in eastern New England. Houses in Portland and other leading Maine cities have been reopened. In Vermont the ban will not be lifted until November 4. In New Hampshire and Rhode Island the ban has been lifted in most of the houses.

In Massachusetts the theatres reopened to big business on Monday, October 27. In Springfield the schools remained closed, but the theatres were opened, and the results were gratifying, still raging in dangerous proportions. In other western Massachusetts cities the grip epidemic played havoc with business, but with the lifting of the ban of houses there was a good attendance.

Prospect for Early Opening Encouraging in Northwest

With a slow but encouraging decline in the number of cases reported daily, several of the smaller towns of the Northwest have reopened their theatres, with little fear of setting off epidemic places, although Minneapolis and Duluth and the larger cities of this territory are still closed by the epidemic. Minneapolis and Duluth have been pressed by snow and rain, is believed to have had a good effect upon the situation, settling the dust which has been responsible for the spread of the disease.

Preparing for Big Business.

Northwest distributors and exhibitors are feeling more optimistic at the present writing and are preparing for a record-breaking era of business as an aftermath of the epidemic. In the meantime, St. Paul, which is still an open town, continues to draw many theatre patrons from Minneapolis.

Although a slight epidemic has seen a slight but steady decline in the number of cases reported each day, Dr. H. M. Guilford, health commissioner of Minneapolis, declared that he was not so sure whether the epidemic had reached its crest in Minneapolis and would continue its decline. "I do not want to make any predictions as to the future, but it seems coming from the way the epidemic has run its course in other cities it is hard to tell just when it will let down materially. I am hoping, however, that the situation will soon permit of the opening of theatres."

Influenza Takes Its Toll.

Influenza has taken its toll among several moving picture men of the Northwest. A Buck, brother of W. L. Buck, proprietor of the Gem Theatre, of Wa- ter ville, Minn. who came to Minneapolis to join the army, contracted influenza and died two days later.

Charles D. Wells, manager of the Isis Theatre, St. Paul, one of the prominent moving picture men of the Northwest, succumbed to the dread disease after an illness of but a few days.

Mathew Gruber, proprietor of the Grand Opera House of Stanley, Wis., is mourning the loss of two sons, Floyd, one year old, who died October 14, and W. M., who passed away four days later. Both were victims of influenza.

Overhauled and Renovated, Atlanta Houses Reopen

All the theatres of Atlanta reopened Saturday, October 26, at the end of the third full week, during which they had been closed by action of city council as a precautionary measure against the spread of influenza. Several houses were expected to be raised at Chattanooga, Tenn.; Birmingham, Ala.; Jacksonville, Fla.; Savannah, Ga., and other cities in the South Atlantic territory within the next few days.

Power Shortage Threatened Hardship.

A shortage of electric power in North Georgia earlier in the week threatened to add further hardships to those visited upon local exhibitors by the "flu" epidemic, and many Moses for the health order a representative of the Federal War Industries Board, who is at present supervising the distribution of current among essential industries, feared that no power could be spared the theatres even if they were permitted to open.

On Friday, after the city board of health had refused to recommend the reopening of the theatres, the city was featured by much wrangling, city council was called into special session by Mayor Candler and voted to repeal the emergency order, which had been in effect for three weeks. Local exhibitors, therefore, were thus placed in the position whereby, although they possessed munitions, they still faced this obstacle presented by the mandatory power ruling prevented the resumption of operations.

May Use Power for Six Hours Daily.

Immediately after favorable action by council, a delegation of officials from the Atlanta Theatre Managers Association, headed by Hugh L. Cardoza, president, called upon Captain Miltenberger, representative of the War Industries Board, and, upon a vigorous presentation of their claims for consideration, succeeded in getting permission from him by which theatres were permitted the use of electric current for power and interior lights for a period of six hours daily.

The managerial association officials pointed out that the motion picture industry had been declared essential, that President Wilson had issued the same holding up the national morale, that the Southeastern fair here had recently been allowed power during an acute shortage, and that any saving in current effected by keeping the theatres idle would be more than offset by the losses burned in thousands of homes which would otherwise have been dark while the theatres were kept closed.

On Saturday the theatres accordingly opened up on the six-hour schedule and on Sunday all power restrictions were withdrawn, with the result that the prohibition on the shortage occasioned by plentiful rainfall through the territory. On Monday all Atlanta theatres resumed their customary basis of operations.

Attractions Shown as Billed.

All the first-run houses here opened with attractions billed at the time the "flu" scare caused the shutdown. The Rialto is offering Douglas Fairbanks in "He Comes Up Smiling," the Forsyth, Charles Ogle in "The Street of the Tudor," Dorothy Phillips in "The Risky Road"; the Strand, Mae Marsh in "Hidden Fires," and the Criterion, Clara Kimball Young in "The Marrow." The Vaudeville, a five-cent house since the first of the year, inaugurated a change in policy with its reopening and is presenting "The Three Marys," "Pars- mount and Artcraft features at a five and ten cent scale."

The Almo No. 2 announces the booking of the new features, the first of which to be presented is "The Eyes of Julia Deep," starring Mary Miles Minter. "Hobbs in a Hurry," the William Russell film, and "The War of the Book," with Schmidt to start the series, was due for presentation when the influenza epidemic arrived.

Practically every exhibitor in Atlanta completed extensive overhauling, renovating and redecorating work during the three weeks' suspension of business.
November 16, 1918

THE MOVING PICTURE WORLD

INFLUENZA ON THE WANE

WITH the wane of the Spanish influenza epidemic in the Southwest the business situation for motion picture exhibitors and film men in Texas, Oklahoma and Arkansas appears to be improving. It is reported that the first two weeks in November will see practically all the theatres in three states opened and catering to full capacity.

Openings are announced in all parts of the Southwestern district during the last week of October. From scores of cities and towns disease reports have apparently run its course and that hospitals, churches and schools are to be allowed to open again.

In Dallas motion picture exhibitors and managers went to the mayor and asked that the quarantine be taken off churches and theatres, commencing Sunday, October 25. Owing to apparently a minor health alert by health authorities did not grant their request. They told both clergymen and moving picture men that it would only be a matter of days before the quarantine would be lifted.

It is expected that Dallas shows will be open during the first week of November. City health officers told the committee petitioning against the quarantine that they did not want to open the theatres only to find that they could have to shut them again.

In all parts of Texas and New Mexico are commencing to lift the influenza quarantine. This is regarded as an encouraging sign.

The following cities report quarantine is lifted and all shows open:
Topeka, Hesston, Fort Worth, Waco, Athens, Huntsville, Mineral Wells, Hamilton, Ranger, Orange, Brenham, La Porte, Cameron, Denison, Electra, Mexia, Terrell, Sherman, Cleburne, Burk, Burnet, Wolfe City and Galveston.

Openings are coming in from the three states. The total amount of business a day and booking clerks are kept exceedingly busy.

INDIANAPOLIS HOUSES OPEN TO ENTHUSIASTIC CROWDS

ANLESS, but not quite "flueless," Indianapolis went back to normal conditions on Thursday, October 31. The bar against all public gatherings imposed by the health authorities on October 21 was lifted at midnight of October 30, and the next day motion picture theatres and soft drink places reopened their doors and business houses resumed their normal life.

The Circle Theatre reopened with "The Romance of Tarzan," which was scheduled at the Circle the week the order was first issued. The Fandorina resumed business with Charles Ray in "In the Law of the North." The Isis opened with William Russell in "Hobbs in a Hurry," the picture it was to have run when the ban arrived. The Colonial presented "Maude o' the Storm," the Regent had Mae Marsh in "Hidden Tires," D. W. Griffith's "Hearts of the World" was scheduled for another run at English's beginning Sunday afternoon, November 30.

The reopening of the local motion picture theatres was marked by unusual demonstrations on the part of the audiences. Programs in practically all of the houses were greeted with more enthusiasm than had been demonstrated for several years. Although the crowds attending the reopening were not of extreme magnitude the local exhibitors are of the opinion that as soon as the danger is past all the past the crowds will become larger.

Two exceptions were made to the order, however. The theatres that have colds or coughs are not permitted to enter the theatres and all street car windows are to be kept open. Exhibitors are taking strict attention to enforcing the rule regarding sneezes and coughs, because they do not want to have to undergo another enforced vacation of three weeks if they can aid in any way to prevent a suddeninstallation.

The reopening of the theatres brought out an abundance of newspaper advertising. The Indianapolis Star on the morning of October 31, carried two whole pages of advertising matter regarding the reopening of the motion picture shows and the Indianapolis Times and the Indianapolis News, the two afternoon papers also included specially large advertising spaces regarding the theatres.

In the remainder of Indiana, the ban established by the state board of health remains effective until Saturday night, November 2. Action may be taken, it was said, at the board's headquarters, to lift the ban in some counties where influenza is not yet under control to keep the ban on, with some modifications, for possibly another week.

WASHINGTON THEATRES OPEN THEIR DOORS

AFTER having been closed for exactly one month, Washington theatres will reopen November 4, the majority of them attempting to secure especially attractive features to signalize the occasion. The states have less than one day's notice, Washington theatres were ordered to close on the night of October 3 for an indeterminate period, the local health department taking action as soon as it was possible to fight the epidemic of influenza. The short notice gave the exhibitors no opportunity to make arrangements for final programs, nor did it permit the exchanges to then take up with the theatres the question of arranging for the films to be seen but for the reopening.

During the closed period, however, the Washington Exchange Managers' Association, at a special meeting, decided to continue programs from where they were broken down, in the belief that this method of handling the situation, especially in view of the fact that the majority of large producing companies also declared a four-weeks' holddown, would not cause any disorganization or friction that might have been caused by the closing order.

From the public's point of view, the change is notable by the knowledge that, when the open season for theatres was again declared, they would be able to attend shows in redecorated and renovated houses, since a number of the exhibitors took advantage of the quiet period to put their theatres in good condition. It is declared that never before was Washington theatre management as prompt to close and paint theatres at one time, and some of the exhibitors asserted that they have long been waiting for such an opportunity to close their houses.

The reopening of the theatres will see another new house in the field, Loew's Palace Theatre, at Thirteenth and F streets northwest, having announced November 5th as its opening date, soon to be followed by the opening of Crandall's Metropolitan, further up on F Street.

Spokane Preparing for Reopening.

For the last 15 days, Spokane, in common with other cities and hamlets of the United States, has been worrying along bravely without the stimulating effects of moving pictures, vaudeville or road shows, due to the Spanish influenza epidemic.

Some managers and exhibitors have taken advantage of the lull to visit the coast and change ideas for the near future, hopeful that the closing edict is not to remain in force forever. Still others spend part of the time in golf courses. Only all of the managers have taken advantage of the closing edict to renovate their places and posters and calumets have been kept busy. When the door again swing open to the public bright, the auditoriums will welcome the patrons.

Approximately 20,000 persons attend the II theatres of the city each day during the 30 days of the week and Sundays and holidays the aggregate attendance probably runs close to 30,000, while on some days it may drop to 12,000 or 15,000, but a conservative average is about 20,000. Because of the running the 15 days practically 300,000 admissions have been kept out of the tills of Spokane theatre box offices. The average admission price of these people runs about 15 cents, summing up road shows, vaudeville houses and picture shows, meaning a loss of $3,000 daily, which is, of course, one of the payrolls and expense of film service.

Monthly admissions aggregate $90,000, or about $1,080,000 a year. This shows that Uncle Sam will feel the effect in no small degree, for he gets about 10 per cent of this, or at least about $10,000 a month. While admissions are not coming in, the rents, taxes, insurance and some other fixed charges continue and considerably more than 100 employees with a payroll of close to $12,000 a month are out of work.

Manager J. W. Allender, of the Majestic, a lyric theatre, estimated the program completed to January 1 for as soon as the house gets permission to open.

The Clemmer will reopen with Harry Gerard as musical director.

EPIDEMIC DECREASING IN ROCHESTER.

While some of the Rochester theatre managers had tentatively booked films for the following week, they have been advised by local authorities that the closing of the city would be extended to November 15, and it was not until that date that they were able to start advertising for the exhibition of their films. Some of the larger companies already have released their films, and the Rochester exhibitors can not show them until November 15. The long expected ‘rush’ of pictures has not materialized, and the theatre bookings for the next few weeks are likely to be smaller than normal until January 1st.
new cases reported still runs up into the hundreds every day and the death toll from influenza and pneumonia hovers around thirty.

Officials in charge frankly admit that conditions are improving rapidly, but caution that it is too soon to set the closer closing order until the situation shows a decidedly marked improvement for several days in succession. Should the number of new public health cases decrease considerably for two or three days in succession they could then hold out some hope of immediate opening, but as yet it appears that various dates, including November 11, have been suggested but Commissioner of Public Safety Hamilton says that this or any other date is merely guesswork.

Subsides in Baltimore.
The influenza epidemic, which for the past several weeks has been raging in Baltimore, has suddenly subsided and is now about over in this section. But Health Commissioner Blake of Baltimore City has not, at this writing, raised all the restrictions which were placed on the theatres and moving picture houses.

Just why such distinction should have been made between the churches, the schools, the theatres and other places of public resort is not clear, but this is the time when people could gather in each, appears to be a mystery that no one can solve.

The restriction was raised partly beginning Monday, October 28, and all the theatres were permitted to open from 7:30 P.M. to 11:30 P.M., but on Tuesday, October 29, the opening of the moving picture houses was changed, and they were told to open at 6:30 P.M. and close at 10:30 P.M., while other theatres were permitted to continue with the former regulations.

On Friday, October 25, however, the bans were lifted entirely on places of religious worship and also on retail stores, hardware and hardware.

On Friday, October 25, a delegation of moving picture theatre owners went to Dr. Blake, asking that the hours be changed from either 5 to 9 or 6 to 10, and that the aforementioned time was set. Some of the managers looked on at the idea as if they were ready to take what they could get, while others were restless under the restrictions.

Restrictions have been raised in the following cities throughout Maryland: Elkton, Federalsburg, Cambridge, Easton, Cumberland and Annapolis.

Business Slump in Boston.
There has been a sudden slump in the tremendous business which followed the reopening of the theatres in this section on November 20. The weather has been leading factor in this slump.

Following the reopening of the motos, business in Boston fell into a thaw and a state of closing because of the grip epidemic there was a record-breaking attendance. Every manager reported large audiences with a prospect of business being at new winter season's highs. Then the weather man stepped in with some of the warmest October days known in years, and after the depression of the epidemic, people flocked to the parks and public places in preference to attending the theatres.

While for the past ten days the slump in business following the reopening has been heart-breaking to the theatre owners and managers, a cold snap would probably bring the record attendance the former month is looking forward to.

There is a wide diversity of opinion as to the future of the business in New England this winter. One prominent exchange man said today:

"The hope is indeed that the theatres will probably recover from the losses they have sustained from the grip epidemic. My salesmen report a number of small houses which will not reopen, but of the 800 houses in New England at the beginning of the year are those following Labor Day. The grip ban came in the midst of this rushing business, and the loss can never be recovered.

Dayton Situation Develops Into a Muddle.
The main question in Dayton at the present time in reference to the opening of local theatres seems to be 'who knows when the opening takes place?'

The local officials were not in favor of closing in the first place, and it is said that when the Mayor made the statement that to close the theatres was folly when crowded ten-cent stores, department stores, street cars and such alike were not being closed under a similar ban. This was the case.

This was the end, however, for there are two government flying fields at Dayton, namely the Wilbur Wright field and the Dayton field. Both of these were under quarantine at the time the influenza was very heavy at both. The commanders of these made a statement to the effect that if the local authorities did not close the theatres they (the government officials) would. In order to save trouble Dr. Peters, local health officer, then decided that theatres would all be closed after October 9.

The local situation was serious, there being about 265 deaths caused by the influenza epidemic, and at least 18,000 cases of pneumonia. After the epidemic had abated somewhat the announcement was made that reopening would be permitted on October 6, and that those places could reopen to November 3 by authorities and on October 29 a further postponement until November 11 was made. The local managers held a meeting on October 25 and decided that the decision of the Exhibitors' League and decided to send a committee to call on Dr. Peters and see if an opening could not be arranged for the 3d with the consent of the state authorities, who also have a hand in the granting of the official permission. It was decided to see Dr. Peters on Wednesday, October 30, and try to change the mandate.

Seattle May Be Closed Two More Weeks.
It was felt by Seattle health authorities a few days ago that the influenza epidemic, which has kept motion picture houses closed for the last three weeks, had reached its crest, but on Thursday, October 24, there was a report of getting the hospitals open as soon as possible, since it was thought that the epidemic was on the decrease. A committee selected from the two organizations was appointed which was to make the health authorities and the mayor try to make arrangements for the immediate reopening of the theatres.

Statewide Quarantine Lifted in Iowa.
The Spanish influenza statewide quarantine was lifted on the last week of October 27, it being optional with each city and town as to when motion picture theatres might open and other public places be reopened. Des Moines took the lid off Monday, October 28. Film exchanges are still in a chaotic condition as regards business and no roadmen with巴士 was officially lifted at least another week, as exhibitors will not in a mood to buy new pictures until business has opened and the revenue of which they have been totally deprived for the last two weeks will be realized in.

Philadelphia Opened October 30.
Director Wilmer Krusen, of the State Department of Health and Charities, who, on Friday, October 25, in conjunction with the Pennsylvania Board of Health, sent a circular to all of the cities in the state that related to schools and churches, permitted theatres, as well as saloons and wholesale liquor stores, to resume business October 30. Most of the Philadelphia theatres reopened without a hitch. Nearly all of the managers, operators and ushers were on hand in their usual places to proceed with the show.

Epidemic in Richmond at Its Crest.
The question of allowing Richmond, Va., theatres and schools to reopen was brought up at a meeting of the city Health Board Friday, October 25, and it was the unanimous opinion of all members of the board that it was not wise to lift the ban until all danger of a recurrence of the epidemic had passed, with the city's health commissioner having resigned himself to a week or ten days more of inactivity. The epidemic here has just reached its crest and is expected to subside rapidly within the next week.

Grip Cases Receding in Buffalo.
As the number of cases of the Spanish influenza in Buffalo is steadily decreasing it is expected that Buffalo's moving picture theatres will reopen early in November. The City Health Committee, appointed by Health Commissioner Gram, adopted a resolution expressing the opinion that the ban could probably be lifted about the 15th of the month. According to word received the Buffalo film exchanges and picture houses, which were closed in the following places, have reopened: Oswego, Syracuse, Albany, Watertown, Binghamham, Schenectady, Saratoga, Schuylerville, Ilion, Rome, Oneida and various other points throughout this State.

Some Western New York Cities Open.
Theatres in several Western New York towns are now open. Seneca Falls, Solos, Batavia and a few other communities opened during the past week of the epidemic, and several theatres opening will take place on November 4, but it is probable that in a few place the opening will be deferred.

Cleveland Not Yet Ready for Opening.
Cleveland exhibitors had no idea, up to October 24, as to when they would be allowed to reopen their theatres. The health commissioner said it might be a week and it might be longer. How-
November 16, 1918

THE MOVING PICTURE WORLD

HAROLD EDEL SUCCEMBS TO INFLUENZA
Managing Director of New York Strand Dies Suddenly At His Home in This City Mourned by Hosts of Friends

A T seven o'clock Saturday evening, November 6, Harold E. Edel, managing director of the New York Strand, died at his home in this city, a victim of influenza. His wife and child, Harold E., Jr., survive him. The funeral services were held Monday afternoon, November 4, at Campbell's Funeral Church, and the remains were shipped to Cleveland, O., for burial.

Winston-Salem Opens November 4.

Picture theatres in Winston-Salem, N. C., will be allowed to reopen on Monday, November 4, according to ruling of the local health board. At the same time, Greensboro, Durham and Raleigh are allowed to reopen their doors to the public.

Nordoff Opened October 31.

Nordoff, Va.—Theatres were allowed to open Thursday night, October 31, in advance of the expected time, no managers having made arrangements for shows prior to Saturday, November 2. However, all theatres opened promptly at 7 p.m., and the theatrical section was thronged with amusement seekers, whose appetites have been whetted to a keen edge by almost four weeks of suspension of activities. All local theatres are inspected daily by health authorities for the purpose of seeing that proper ventilation is provided and that disinfection of the premises is properly done in accordance with orders issued when the ban was lifted.

Denver Opened November 10.

Denver, Colo., November 2. Moving picture houses here will not open before November 10. Newspapers forbidden to flash election returns on screen because of the ban on outdoor gatherings. Epidemic abating in the city but spreading throughout the State.

Michigan Will Lift Ban November 8.

Detroit, Mich., November 3. The ban on moving picture theatres throughout the entire State will be lifted positively by Friday, November 8, and possibly Thursday, according to a statement made by Governor Albert E. Sleeper for Detroit, November 1. The epidemic is on the wane, and in Detroit conditions are about normal.

Influenza Hits Vitagraph Forces.

Several prominent Vitagraphers were touched by the influenza last week, but in mild form, and all are now recovered. Edith Johnson, leading woman for William Quigley, and in the serial "The Iron Test," felt a sudden illness, so severe that she was ill for several days. Paul Hust, who has been directing Antonio Moreno and Carol Holmes in "The Iron Test," was able to continue his work.

The death of Harold Edel was a shock to the motion picture and theatrical profession. News had come that he was ill of Spanish influenza, but there was no inkling that his condition was serious. Hence the severity of the shock when thousands of his friends read in the Sunday morning papers that the managing director of the New York Strand had died the previous evening. Mr. Edel was born in Greenville, S. C., twenty-nine years ago. At the time of his death he was the youngest man on Broadway, and perhaps in the United States, holding a position of similar prominence and importance. Upon graduating from Georgia University Mr. Edel came north, finding his way into the amusement business at the age of seventeen, when he was given charge of the penny arcade in East Fourteenth street, New York, owned by his uncle, the late Mitchell H. Mark. Mr. Mark soon transferred young Edel to a more important position in Lawrence, Mass., where he was placed in charge of Mr. Mark's moving picture theatre. Six months later he was again promoted to a very important position of manager of the Globe and Colonial theatres in Cleveland, where he remained two years. When the Alhambra, Cleveland, was opened young Edel was placed in the position of manager thereof where he remained until he was selected as Canadian general manager for Kinamacolor.

Subsequently he returned to his uncle's employ, being made general manager of the Mark-Brock theatrical enterprises in Buffalo. There he remained until he came to the New York Strand. While open, he directed the Strand, Buffalo, while Mr. Edel had purchased an interest. His transfer to the New York Strand was made when Mr. Rothfapel resigned the position of managing director at that theatre to take a like position at the Kialto.

The progress Mr. Edel had made, thus early in life, was indicative of his capacity as a business man and a showman of keen instincts. Personally he was most affable and agreeable, these traits of character adding daily to the thousands of friends he had made during his twelve years in show business.

National Film Product

Under New Control

The Robertson-Cole Company further entrenched itself this week as a big factor in the motion picture industry by a special arrangement with the National Film Corporation of America, whereby it will handle for the entire world, including the United States, the National's de luxe Billie Rhode pictures and the "Might," Edith Smith's amusements. The Robertson-Cole film will be sold under license to the Goldwyn Pictures Corporation in relations to the United States for the next two years, and it will have authority to approve all contracts made through the First National Exhibitors' Circuit for the release of the National's feature, "The Romance of Tarzan," the concluding chapters of "Tarzan of the Apes."

The National Film Corporation is planning to produce a new super-attractive picture for the coming holiday season, and it is expected that the title and subject have not yet been announced, but Robertson-Cole will control all distributing rights through the New York branch of the company.

Robertson-Cole Acquires Rights.

Within the past few weeks Robertson-Cole closed deals whereby all J. Warren Kerrigan pictures and Screencraft features are to be sold by them throughout the world, except the United States. The Robertson-Cole Company has also acquired for the entire world, including this country, the series of eight William Parson's pictures, to be directed by Jesse D. Hampton, and Martin John son's "Cannibals of the South Seas."

Publicity Manager on Vacation

Vivian M. Moses, Select's publicity manager, has left New York by motor for a two weeks' vacation in South Carolina. Sumter is Mr. Moses' home town, and after paying his respects to the proprietor of the general store and a few local celebrities, he will go on a week's automobile tour of the State. Mr. Moses spent Sunday and Monday in Washington, where he visited his wife, who is head of the personnel division of the Fuel Administration.

Meeting of the By-Laws

Committee at Hotel Astor

Peter J. Schaeffer announces that the by-laws and constitution committee of the Exhibitors Branch of the N. A. M. P. J. will meet at the Hotel Astor, New York, Friday, November 15. A full attendance of the membership of the committee will be on hand.
New York Exhibitors
Open New Headquarters

MEETING and luncheon of the Exhibitors' League, New York Local No. 1, was held on Thursday, November 1, at its rooms. About fifty called the meeting, which was called by John Manheimer presiding. The new headquarters of the New York local of the Motion Picture Exhibitors' League are temporarily established on Seventh avenue.

The league leased the entire floor and subleased the back part of it to a publication concern, which greatly lessened the rent. The space occupied by the league faces on Seventh avenue and extends about 60 feet, giving plenty of room for office space and a large meeting room, seating about one hundred. The furnishings are of rosewood with decorations of light gray. The building is equipped with an elevator and complete sets of local and national location at Forty-ninth street and Seventh avenue, right in the heart of the film district, makes it extremely accessible and convenient to those who are always doing business with exchanges.


After reading the minutes of the previous meeting the opening subject of discussion was the question of the local's finances. It was decided that all dues of delinquents should be paid by November 15 and a collector be secured to make collections where members were still in arrears. The league's present obligations in maintaining their new quarters made this action imperative. The question of continuous delivery and collections of films with the Prudential Transportation Company was put to a vote, and it was decided in favor of the Prudential at a cost of $7 for each film, to be charged on each member at the rate of $1,000 for losses and non-delivery by the Prudential Company.

Emargo Creates Discussion.

One member announced that he had just been informed that the producers' and distributors' branch of the National Association of the M. P. I. had decided to continue the embargo on new releases until November 18. This brought about a lively discussion of the N. A. M. P. I.'s action in the first instance without taking the exhibitors into its confidence. The question was asked: What is to hinder the producers and distributors continuing the embargo indefinitely? "Nothing," was the reply. Someone asked if the exhibitors didn't have a voice in this matter. In response to this question it was stated that as yet the exhibitors were not a branch of the M. P. I.

It was explained by Mr. Blumenthal that while it was decided in conventions at Chicago last September by the A. E. A. and the M. P. E. L. of America to amalgamate and become a branch of the N. A. M. P. I., the exhibitors had not been officially notified and would not be until President Schaefler had apprised them that they were a branch of the N. A. M. P. I. Mr. Blumenthal said he understood that Mr. Schaefler would be in New York on November II to confer with the directors of the N. A. M. P. I. on this matter. It was regularly moved, seconded and unanimously carried that Mr. Schaefler be requested by the president of Manhattan local to meet its members in special session, before his conference with the N. A. M. P. I. that the league might have an opportunity to change the attitude of the premises. On motion the meeting adjourned subject to the call of the chair.

Boston Picture Men Organize Trade Board

A CHANGE in the rules of membership and dues was approved at a meeting of Massachusetts Branch of the Motion Picture Exhibitors' League of America, at a meeting held at the Boston headquarters this week. Motion was made to score of prominent motion picture exhibitors, exchange men and dealers in accessories attended the meeting.

Bert H. Cornell, secretary of the league, presided at the meeting to order and Frank J. Howard was made temporary chairman. Upon motion of Ernest H. Horstmann it was voted to authorize the by-laws committee to change the present name of the league to that of the Massachusetts and Rhode Island Exhibitors' Board of Trade.

The following changes to the by-laws were also voted:

Article III — To read: Membership. Any person engaged in the motion picture industry as exhibitor, manufacturer, exchange man, or dealer in accessories, shall be eligible to election to membership. Any application for membership shall be made in writing by the applicant upon such blanks, giving such information as to the applicant as the board of directors shall provide, and such application shall be signed by a member in good standing recommending the applicant. Such applications shall be referred to the membership committee, who shall investigate its applicant and report its recommendation thereon to the association. Such application shall be accepted by a vote of three-fourths of those present.

Article XII — Dues. Exhibitors:
Class A — Houses 1,500 seats or over, $25.
Class B — Houses 1,000 seats to 1,499, $20.
Class C — Houses 600 to 999, $15.
Class D — Houses less than 600, $10.

The dues for membership for exchange, manufacturer or dealer in accessories shall be $10 per annum. All dues shall be paid semi-annually, in advance, Jan. 1 and July 1 of each year.

Metro Closes Albany Exchange.

Metro Pictures Corporation announces that in the future all of its business that has been handled from Albany will be taken care of by the Bantam Company, and the Albany branch has been discontinued October 22. E. M. Saunders, special representative of Metro and a Clayheald, who has recently been on an extended tour of different cities in upper New York State, in the interest of his companies, concluded the arrangements. The change, Mr. Saunders declares, will work to the advantage of not only Metro and Screen Classics, Inc., but to the exhibitor as well, as the division of territory between these two big offices will bring the buyer in closer touch with the producing companies.

Al Nathan Managing Symphony.

Al, Nathan, who until recently was in charge of the Broadway Theatre, and was then sent to Montreal to assume a similar position at the Holman Theatre there, has temporarily transferred his activities to the Symphony Theatre of New York, where he is now in full charge of things. Mr. Nathan originally came from California, where he managed the Superba Theatre in Los Angeles and the Empire and Alhambra in San Francisco. During the last Liberty Loan drive Mr. Nathan was personally responsible for the sale of $101,000 worth of bonds at the Symphony Theatre.

Merrill Secures Another House.

The Merrill Theatre Company, of Milwaukee, operating the Merrill Theatre, has leased another downtown house, the Strand, with a seating capacity of 2,000. Both houses will be under the management of E. C. Bostwick, who for the past two years has managed the Merrill under the open booking plan. Under its new management the Strand will be known as the New Strand and run under the open booking plan.
OFFICIAL WAR PICTURES HELD TOO TAME

Carolyn Wilson, the Famous War Correspondent, Humorously Proves That the Contrary Is True

OUR people "over here" expect impossibilities in the way of taking moving pictures "over there" of our brave boys on the front. They want action and blooded action. No backline views are good enough, even though the shells be screaming overhead and the cameraman's life is at stake for every shot that is taken.

Of course I refer to Government war pictures released through the Film Division of the Bureau of Information, the scenes of which are taken at the front in France by members of the U. S. Signal Corps. The ordinary man and woman, boy and girl have been so often accustomed to seeing moving pictures, he says, that the lurid, die-quick type and the so innocently unconscious that all such scenes have been faked in safe places, where life and limb are never at stake, naturally enough disappointed with the seeming tameness of pictures which have actually been taken out on the battle front—not in the attacking ranks, of course, for that the exception of the front and not permitted.

A very timely and most interesting reference is made to the taking of these war pictures in an article contributed to the Chicago Sunday Tribune, by that able correspondent Carolyn Wilson, now at the front, in France. Our old friend Lucien Wheeler, formerly general manager for Wm. N. Selig, who is known as a personal protector of several U. S. presidents, receives humorous mention in the excerpt from Miss Wilson's article, which is given here:

"When you see the moving pictures of our men in action back there in America, does it seem to you that there isn't anything thrilling? Are you longing for flashes of them leaping across the parapet, charging down an invisible foe? You've seen those pictures before, but often they have been 'faked,' and the thing which the deciding—not to say firm—Scotchman who is in charge of the moving picture men will not allow.

"As long as a picture has the initials of the signal corps under it and a caption which shows it to be taken at the front, at the front where it is to be taken, and I'll break any man who fakes it," says Mr. Wilson.

"If the public wants to see sensational pictures of people, let them go to some of those heart sores. They'll get nothing but the truth from our department."

"Capt. Hardy is in charge of the laboratory out at Vincennes where all the film is turned in from no matter what section of the front it is taken. There is a corps of photographers working under him, some commissioned in the signal corps, like Weigle, but most of them government employees of the bureau of public information, civilians who only wear the uniform by courtesy and are obliged to affix the black P on the white band on their arm, just as the correspondents wear a red C on a green band.

"Some of the enlisted men down there at the laboratory have turned out to have really remarkable artistic viewpoints—they know what makes a good looking as well as an interesting picture. Although they were only working around the laboratory, Capt. Hardy discovered this from the choice of plates which they would lay aside to be developed, and many of them have been sent out since with cameras.

"Some of the men at the bureau of public information felt that the pictures lacked depth. They felt they were too much back line stuff and that what the people in America wanted was action. So the chief of the department said: 'Go ahead; go out there. You have at your own discretion you want to get anything you please. Go out and make your own conclusions.' So a party of them went out with cameras and high hopes—among them Lucien Wheeler of Chicago, who is attached to the London branch of the propaganda office, and Perry Arnold, old United Press man.

"And what did they get? Can Hardy asked me. 'Nothing but cooties.' Which is considerably too much."

William Duncan Vitagraph's Popular Serial Director

WILLIAM DUNCAN, Vitagraph's regular and widely known director of serial pictures, made a brief stopover here Thursday, October 31, on his return from New York to Los Angeles. When the influenza epidemic in Los Angeles caused them to work in the studios there, Mr. Duncan declared a vacation of two weeks for his company and himself, and decided to visit his wife and family at his home, on Long Island, the first opportunity he had to do so in two years. But with work which had to be finished in Los Angeles before he left and the time consumed in making the round trip, and in visiting the New York office, just four days were left for the home visit—rather short after an absence of two years, it must be said.

When seen for a few minutes at the Vitagraph office Mr. Duncan was all enthusiasm over his present work. He is now engaged in the "Man of Might," a serial in fifteen episodes, two reels to each. This will be finished early in January, and Mr. Duncan considers it fully equal to its predecessor, "A Fight for Millions," which has proved exceedingly popular. With John Mills playing the leading woman, opposite Mr. Duncan, who appears in the leading role.

Mr. Duncan is of the opinion that the thrilling scenes of any serial picture cannot be pre-arranged to the greatest advantage of the episode itself. He has found by experience that if pre-arranged they are always changed when the moment suggests other thrills which are better. The location in which the scenes are filmed is always a strong determining factor in such cases.

Mr. Duncan went to the east another visit sometime in January. He intends to spend a week in Chicago, during which he will visit various theatres daily, both at matinees and evenings, and make himself known to patrons by interesting talks on pictures.

This was not my first meeting with Mr. Duncan. That took place in 1912, when he was with Selig's Chicago forces. In the following year he took a Selig company to Colorado and Arizona, where western pictures were produced under his direction, with Myrtle Stedman as leading woman. He joined Vitagraph's forces in the fall of 1913 and directed pictures at the Santa Monica studios, being soon afterwards transferred to the New York office of that company, where he has remained since.

Orpheum Heroes Honored by Tablet.

Twenty-eight stars appear on the service flag of Jones, Linick & Schaefer's employees. In honor of these 28 men who have given service here, Uncle Sam's well-known firm has just had cast a handsome bronze honor roll which bears the inscription: "In honor of the Employees of Our Organization, who have Enlisted for Naval or Military Service in the World's War." The twenty-eight names are also engraved on the bronze roll, and the tablet was placed in a prominent position in the Orpheum Theatre, on State street, at the reopening of the house, Thursday, October 24, when quarantine was lifted from the houses in the Loop after the influenza epidemic.

Beneath the names is engraved the following excerpt from one of President Wilson's speeches:

"The right is more precious than peace; we shall fight for the things which we have always carried nearest our hearts. To such a task we dedicate our lives."

Select's New Offices Opened.

Fred C. Atken, manager of Chicago's Select Services, and Ben Bedford, assistant manager, were kept busy receiving the numerous callers last week at the new quarters, on the nineteenth floor of the Consumers' Building. Their cigars, the most approved brand were generously passed around and congratulations were heartily extended by every visitor.

The new offices are very handsomely
FILM IMPORTS STILL SHOW DECREASE

Statistics Compiled by Department of Commerce Disclose Interesting Figures on Imports and Exports

I

PORTS of motion picture film, as reported by the Bureau of foreign and domestic commerce of the Department of Commerce, continue to fall off. Total imports for the first eight months of the current calendar year are slightly more than half of the imports reported for the corresponding period of 1917.

During the eight months ended with last August, our imports of sensitized but unexposed film amounted to but 19,303,323 linear feet, valued at $320,157, as compared with 46,339,432 feet, worth $807,294,976, in the same period of last year, and 19,802,296 feet, with a value of $379,735 in 1916.

Negatives also fell off considerably, but more in value than in footage, for the total for the eight months being 201,996 feet, worth $73,747, as against 476,609 feet, with a value of $287,202, in 1917, and 642,322 feet valued at $200,597, in 1916.

Imports of positive film have been falling off at the rate of a million feet a year since 1916. During the first eight months that year, the total reported was 27,467,523 feet, worth $775,836. The following year this fell to 2,292,993, with a value of $158,933, and this year the total again fell to 1,442,627 feet, worth $98,876.

Our exports of film and motion pictures also are falling off, but not at as great a rate as the imports. During the eight-month period, the shipment of unexposed film fell to $897,345 feet, valued at $943,605, against 467,810 feet, worth $901,193, in 1917, and 484,152 feet, with a value of $1,547,291, in 1916.

Shipments of exposed pictures which, during the first eight months of 1916 had amounted to 123,122,257 linear feet, valued at $5,155,936, last year dropped to 81,361,947 feet, valued at $4,363,120, and this year fell to 55,144,699 feet, worth $3,112,909.

The only country importing films this year is Australia, which, for several years, has been steadily increasing its consumption of American films. That country, during the eight months period of this year, imported 13,583 feet, with a value of $434,184, as compared with 6,219,299 feet, worth $412,813, last year, and 4,710,064 feet, valued at $354,191, in 1916.

Argentina and Brazil, new markets, are importing considerable film. During the eight months ended with August, Argentine took $103,154, worth $115,723, and Brazil 1,747,000 feet, worth $102,172.

Exports to Canada, although showing a falling off as compared with last year, still are quite considerable. This year, we shipped 2,297,889 feet, with a value of $619,741. Last year, Canadian imports increased to 9,887,102 feet, valued at $746,741, and this year fell to 8,897,517 feet, worth $651,408.

The greatest decrease reported by the bureau is in shipments to the United Kingdom. During the first eight months of 1916, we shipped 76,354,887 feet of exposed film, with a value of $3,047,781. Last year the total fell to 21,746,288 feet, worth $1,646,580, and this year again fell, reaching the low total of 11,753,870 feet, valued at $782,384.

After increasing from 7,698,938 feet, worth $193,316, in 1916, to 10,057,102 feet, valued at $254,066 last year, exports to Italy this year fell to 633,797 feet, with a value of $148,889, and at the present time no film at all is being exported to that country, indicating its elimination in the near future as a market for American film products.

Imports to France are also at a low stage, the eight-month total being 1,062,776 feet, with a value of $182,552, against 1,197,677 feet, worth 222,777, in 1917, and 14,574,519 feet, valued at $403,446 in 1916. Shipments to France during the month of August were valued at $25,000.

Exports to Newfoundland and Labrador fell off somewhat, the reduction being especially noticeable in the values, indicating that those provinces are calling for cheaper grades. The total for the first eight months of 1918 was 848,887 feet, valued at $28,567, against 1,149,600, worth $44,439 in 1917, and 1,240,000, worth $53,920 in 1916. Shipments to other, unspecified, countries also fell off somewhat, being 19,036,427 feet, worth $860,340, as compared with 22,472,788 feet, valued at $139,530 in 1917 and 12,398,840 feet, with a value of $470,867 in 1916.

C. D. Hill Serving in France.

Word has been received from a well-known exchange man who joined the American Expeditionary Forces as manager of the Indianapolis branch of General Film Company. He is now a private in the 153th Ambulance Company. Writing to W. F. Rodgers, sales manager of General, he reports, among other things, that he was lost for two days and nights in France. He was captured by a line with swollen feet. He spent one night in his shelter tent which he was carrying and another night in what he de- scribes as being able to converse with the natives with the aid of a French dictionary. Before locat- ing his company he picked up twenty other men who were probably right, which made his wanderings endurable. At the time of writing he was billeted with his company in an old chateau five stories high, containing 100 rooms.

Elliott to Help Fox in Drive.

William Fox, chairman of the Allied Theatrical, Motion Picture, and Television Committee of the United War Work Campaign, which starts its drive on November 11, has appointed Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, chairman of the Industrial Division of his committee.

Doubly Bereaved.

Henry Lubben, mailing clerk at the head office of the General Film Company in New York City, was doubly bereaved during the height of the influ- enza epidemic by the loss of his father and mother within six days. Both par- ents died in the last week of October.
THE Brentwood Film Corporation is a new organization that is planning to produce a series of feature pictures with all-star casts at the studio of the prominent Mena Lewis Corporation at 4811 Fountain Avenue.

The first picture is now well under way under the direction of King W. Vidor, and the cast includes Helen Jerome Eddy, formerly leading lady for George Beban; Pauline Curley, Winter Hall, George Nichols, Lloyd Hughes and Little Ben Alexander.

The story is "The Turn in the Road," and is concerned neither with the war, nor with sex problems, but is a vivid romance of everyday life.

Mae Marsh Arrives.

Mae Marsh, her sister Mildred and her sister-in-law, Maud Marsh, arrived in Los Angeles on October 23. They were met at the train by a number of friends, including Dorothy Gish and Constance Talmadge, with their respective mothers, and other former studio associates. Mae's trip was not altogether joyous, as production of the sister-in-law, Maud, developing a case of "flu," which caused much uneasiness and anxiety to the party, and then news reached them on the way that Mrs. Marsh had been taken to a hospital with a case of paralysis and would be unable to meet her daughters when they arrived.

Mae Marsh plans to start work on a new Goldwyn production at the Triangle studios early in November provided the closing regulations will permit.

Jennings Picture to Play Big Time.

Ernest Shipman, distributor of the Al and Frank Jennings Outlaw Films, has just completed a contract with Will T. Wyatt, manager of the Klaw & Erlanger Circuits, for a five weeks' showing of the first Jennings picture, "Pilgrim," at the Mason Opera House in Los Angeles. The picture will be presented on an elaborate scale with appropriate orchestra and choruses. Her big time contracts in large theaters all over the country are being arranged for the Jennings feature.

Missed His Party.

A dinner party given at Venice by Bert Sprotte in honor of Harold Bell Wright, author and film producer, and although all the members of the cast of "The Shepherds of the Hills" were there, Wright himself was ill and could not attend the dinner.

Actor and Wife Die of Pneumonia.

Arthur Morris Moon and his wife, Donna Drew Moon, former star in Bluebird photoplays, both died within a week of pneumonia at Helena, Montana, where they were filling a vaudeville engagement. Dr. Morris contracted the disease first and died on October 17. Just one week later Mrs. Moon passed away. She had not been told of the death of her husband. Mrs. Moon returned to her home in Los Angeles for the last three years, and had a large circle of friends among the film folk. They were each well known to both the screen and stage.

To Take Up Interrupted Business.

Mrs. Charlotte Pickford, who returned to Los Angeles because of the serious illness of Lottie Pickford, is making arrangements to take her daughter to the mountains, and as soon as Lottie is well on the way to recovery, Mrs. Pickford will return to New York to take up the arrangements of Little Mary's future activities. Lottie was operated on last Friday to relieve an abscess in one of her ears.

De Haven to Assist Chaplin.

Charles Chaplin has engaged Carter De Haven to assist him in directing a new comedy for the First National Exhibitors that was begun at the Chaplin studios the week of October 21. As is the custom with the Chaplin comedies, no announcement has been made as to the nature of the story or action of the comedy except that it will be far removed from battles and captures of the Kaiser and his retinue.

Sid Chaplin, who is making plans to produce comedies on his own account and in which he has as playboy parts, states that he will not begin production until the influenza epidemic is over.

Mary Pickford Gone Back to New York.

Mary Pickford, who hurried back to Los Angeles because of the illness of her sister Lottie, left on October 22 for the East, where she will stay and fight a suit that comes on trial on November 15, brought by Mrs. C. C. Wilkening for $103,750, which she says is due her for three years' service as Miss Pickford's adviser, manager and promoter. Miss Pickford claims that she has never had any other manager than her mother.

Keller Film to Be Surprise.

The Helen Keller film will be completed about the middle of November, it has been announced by Miss Keller's manager, and although many requests have been received as to the nature of the production, not the slightest hint has been given by producers or players as to what the story is all about. The film is intended to be a complete surprise to the public. Miss Keller's brother, Phillips Brooks Keller, in the U. S. Aviation service, is in Los Angeles on a visit to his sister, and will appear in the Keller film.

American Executive Here.

General Manager R. R. Nehls, of the American Film Company, of Chicago, arrived in Los Angeles on business affairs caused by the exigencies of this influenza epidemic, and called a meeting to be held in Los Angeles of all the West Coast officials of the American Film Company. Although Mr. Nehls has been one of the executives of the corporation for a number of years, this is...
his first trip to the West Coast plant, which is located in Santa Barbara.

Series of Underworld Pictures.
William A. Sheer, who has not been seen in pictures since his work in "Regeneration," has returned to the screen. Sheer, who recently directed "Mr. Merton" has just finished playing the leading masculine role in the Bluebird feature, "Sealed Orders," opposite Fritz Bru-

netti. He will also be seen in a series of eight underworld stories as soon as the influenza epidemic allows work to go ahead.

L. A. Theatre Notes.
A new entrance is being planned for the Third street side of the building which houses Grauman's Theatre. The entrance will be an attractive design and will require the use of marble, tile and terra cotta.

B. C. Steele, manager of the Sym-phony Theatre, killed time during the last week by giving the workmen whom he engaged to renovate and decorate his theatre.

W. A. Bishop, one of the officials of the new California Theatre, has returned from the East.

L. S. Thuerkoff, Bluebird salesman to out-of-town exhibitors, spent his enforced vacation in Los Angeles, when he was not motoring out of Universal City.

Studio Shorts.
Mabel Van Buren was entertained at a party given in her honor by a friend in Glendale before her departure for New York. She will continue her English trip.

Belle Bennett took down the "flu" while she was in San Francisco with her husband, John Osger, who was playing an engagement with the Crane Wilbur stock company in that city. Latest report is that she is better.

Harry Carey has about a hundred tur-keys waiting for Thanksgiving on his ranch near Nevada City.

In support of Mme. Yoraks, in "The Infernal Net," will be seen W. Lawson Butler, Madame Demitri, Miss Milton Ross and Frank Whitson.

Besse Love is spending a short vac-a-tion in Rosedale Hot Springs.

Ralph Herz and Mrs. Herz have taken a house in Laurel Canyon and will spend the winter among the Hollywood film crowd.

Fatty Arbuckle has just finished the final interior scenes of "Camping" at the Lasky studios.

J. Barney Sherry, who remained with Triangle pictures in an executive capacity when produced from that organization, has gone back to the East Field and is cast to play a leading part in a forthcoming production.

Rhea Mitchell is with the Fulton Players in Oakland, Cal.

Miss Nadel, who is expected with her di-rector, Charles Marjoe, at the Lasky studio about November 17, has just finished her good work in "Old Wives for New," has been loaned by the Lasky Company to Pathé, and will appear in the support of Pannie Ward in a coming picture.

Gloria Swanson, formerly of Triangle, is playing a leader role in the new Cecil B. De Mille production "The Affairs of Anatole." She has been enjoined to do athletic stunts from aeroplanes in the ten-reel picture being made by Henry Lehrman for the Photo Company at the Clune studio.

The effect that Dorothy Dalton is going to be married is being emphatically denied by Miss Dalton. She is staying forevermore to her art, etc.

Mary Pickford has been away 1,560 photo-graphs to buyers or bonds in the recent Fourth Liberty Bond drive.

The new Horseshoe Club will play the opposite lead for Wm. Desmond in his first picture under Jesse Hampton's man-agement.

Maude Fealy, who came to Los Angeles to star in "The Little Teacher" company, decided to join the film players when her company was disbanded. The star had the "flu" close order.

A new comedy and song writer, has been added to the Fatty Arbuckle editorial staff.

Mrs. Earle has come from the East and is looking for a home in Hollywood for her bride, who could not come with him, as her mother was seriously ill.

W. E. Keefe, manager of productions at the Griffith studio, has just completed his fifth year with D. W. G. as his boss.

George Larkin is making a tour of southern California while the "flu" ban is on.

November 3 Attractions at New York Theatres

STRAND.—"Lafayette, We Come," the patriotic picture by Leonce Perrot, was the leading attraction at the Strand Theatre the week of November 3. E. J. M. and Dolores Cassinelli head the cast. The Topical Review, the Allied War Review and a new comedy were also on the program. The Venetian scene from Offenbach's " Tales of Hoffman" was given.

R IVOLI.—J. Stuart Blackton's new production, "Safe for Democracy," written by Paul Gallico, is to be the headliner at the Rivoli. Mitchell Lewis and Ruby de Remer are featured. A Van Scy comic scene called "Outdoors with Beauty" and Animated Pictorial, the Creel War Review and a Katzenjammer Kids cartoon completed the screen numbers. The Rialto Male Quartette and Gladys Rice furnished the vocal pro-gram.

RIALTO.—Mac Marsh in "Hidden Fires," a Goldwyn picture, written by J. Clarkson Miller and directed by George Irving, is to be the headliner at the Rialto. A comedy called "The Best of Enemies," the Animated Magazine and a Ford educational were also shown. W. C. Gordon and Martin Brefel were the soloists.

EIGHTY-FIRST STREET.—Douglas Fairbanks in "He Comes Up Smiling," for the entire week.

Charles Simons Now at Albany.
Charles Simons, General Film Company branch manager at New Haven, Connecticut, has been transferred to a larger office of the company at Albany, N. Y., which he will manage. Mr. Si-mons had been in charge of the New Haven branch several months, and is a film man of much experience in and about New York City.

Sunday Pictures Help Drive.
The City Council of Evanston, Ill., has refused to permit the opening of motion picture theatres on Sundays, but broke the rule for "American Beauty," which was shown Sunday, October 13, as a stimulant for the local Liberty Loan drive. It proved very effective.

THE MOVING PICTURE WORLD
November 16, 1918

728
Los Angeles Correspondent
Personally Conducts Our
Readers Through the
West Coast Studios

By Giebler

Helen Jerome Eddy, Lloyd Hughes, Winter Hall, who was King Albert of Belgium in De Mille's "Till I Come Back to You;" George Nichols, of Griffith's "Hearts of the World;" Pauline Curley of Fairbanks' "Bound in Morocco;" Little Ben Alexander; Helen Eddy's mother, who plays the part of mother to her own Helen; and Austin Lane and Mandy Johnson, two character players who are much in demand by directors who do not believe in lamp-black as an adjunct to the make-up box when Afro-Americans are needed, are in the cast.

Vaunts An Unusually Friendly P. A.
I stuck around at the Brentwood place for quite a spell, as they say back in Missouri, because everybody was so friendly, including S. P. Trood, the press agent.

Of course, press agents are expected to be friendly, but this chap was especially so. He showed me "Jerry's pups," seven of them—all orphans. Jerry, the mother, had been poisoned just the day before. Surely there is a separate and extra hot hell for dog poisoners.

After Brentwood I dropped out to Gower and Sunset, where the Francis Ford Company was making a big scene for episode twelve of "The Silent Mystery" serial. The stage was all set for a cafe in Egypt, and "Frank" Ford himself and Rosemary Theby at one table, were doing away with real food, including an appetizing looking salad and coffee, and getting wised up to the machinations of a pair of villains, each wearing a look of running and a red fez on his head, who occupied another table near by.

Pete Gerald was helping Ford direct, and playing a part in the scene at the same time; and Valerio Olivio, Mary Garten, Jerry Ash and thirty-five or forty pieces of human atmosphere were at the tables, all helping to make the scene real. An Egyptian orchestra that looked as though it might have come in on the last boat from Cairo, was also part of that realistic scene.

There is no use talking, you've got to hand it to Francis Ford for knowing how to pull that oriental stuff.

Where the L-Ko Laughs From Come.
As soon as I could drag my feet away from the music I went across the street to the L-Ko plant, and found two companies at work.

Noel Smith was doping out a rib-tickler called "He Fiddled Into Fame" with Marvin "Fatty" Loback, who is not losing weight because of worrying over the Flu; Russ Powell, in a silk hat; Harry Griffith, Harry Mann, Phil Dunham, with a Chink mustache; Walter Stevens and Dick Smith as assistants.

Over on the other end of the lot Joe Le Brandt was staging a big scene inside of a barn, where a gang of sure-thing prize fight promoters had put up a fake fight on a community of Rubes. It was good stuff. Billy Armstrong and Eddie Boland were the pugs, and others in the comedy were Charles De Lea, Dan Crimmings, old-time circus clown, Jack Henderson, Eddie De Cols, who does a strong man act in vaudeville when he's not in the films; Owen Evans, Rube Miller, and Professor Chas. A. Millsfield (the Prof. stuff is genuine. He carries the papers to prove it). Otherwise known as Monsieur Pom-Pom, traveler, scientist, doctor of philosophy, teacher of modern and ancient language in his moments away from the studio, and owner of the only...
set of educated and temperamental whiskers in the movies.

The professor, like Josh Billings’ mule, is “a most amusing cuss,” and I don’t think Joe Le Brandt would consider putting on any kind of comedy without him in the cast.

Comedy Queen Shot on a Ladder.

Bartine Burkett was the chief fem-

SWEET FILM DECLARED A "KNOCKOUT"  
Harry Garson and Marshall Neilan Pronounce "The Unpardonable Sin" Biggest Production of the Year

Harry Garson and Marshall Neilan make no bones in declaring "The Unpardonable Sin," Major Rupert Hughes’ startling story of the Germans in Belgium, in which Blanche Sweet is starred, and which vehicle serves to bring this popular actress back to the screen after more than a year’s absence, as one of the biggest and most important productions of the year.

Mr. Garson wires: "The Unpardonable Sin' is the most wonderful picture I have ever seen. It is a great big special with a tremendous kick, a production that only comes once in a lifetime. Miss Sweet looks better than ever, and her double portrayal of the two sisters, Dimmy Parcot and Alice Parcot, will be an absolute knockout. There is no question but that the picture will have a long and successful run in New York.

And this from Marshall Neilan, who directed the picture in person: "The Unpardonable Sin' is by far the biggest and best production I have ever done. There is punch and situations one after the other from beginning to end, such as you have never seen in any other picture. 'The Unpardonable Sin' will, I am sure, create a furor.

Mr. Neilan, well known as one of the top-notch directors in the business, has certainly let down the bars of his usual conservatism, and it is predicted that he has pulled a surprise of some sort.

Negotiations are now under way with several first class legitimate houses to house "The Unpardonable Sin" for a long run, beginning about December 1. Just what theatre will be selected is not known, but will be decided upon in a few days.

The picture is in eight reels. A tre-

Joseph R. Darling Expected Home.

Joseph R. Darling, representative of the Fox Film Corporation in the Far East, is expected home next month, according to word received from him this week. Mr. Darling, who has made an extended stay in the Orient, recently left Shanghai, on his way to Batavia in the interests of the Fox organization.

Blanche Sweet and Wallace Beery

in the Harry Garson Production, "The Unpardonable Sin."

mendous advertising campaign, national in its scope, is promised for this production.

Blanche Sweet plays two parts, Dimmy Parcot and sister. The sister writes from Belgium that she has become the victim of German "kultur," and is so heartbroken that she begs her sister not to look for her. Dimmy's trip from Los Angeles to Belgium is fraught with many adventures and great peril.

Wallace Beery portrays the part of Col. Klem, the German officer who has so ruthlessly mistreated the sister, and Dimmy manages to meet him and foil him later. The entire eight reels are declared to be full of power and action, with many thrills. It has the "happy ending."

Mr. Garson will show the production to the Government officials at Washington on his way from Los Angeles.

Louise Vale Dies

Victim of Influenza

While on a visit to her mother in Madison, Wis., Louise Vale, wife of Travers Vale, director of World Pic-

Louise Vale.
NEW EXCHANGE SYSTEM TO OPEN

Film Clearing House, Inc., Perfects Plans to Market Pictures for All Producers—Has Strong Financial Backing

TAKING advantage of the opportunity offered by the temporary closing of theatres and the consequent readjustment of the motion picture business, a new and distinct plan of distribution has been worked out by a number of New York companies. This plan, which is known as Film Clearing House, Inc., will come into operation immediately on a large scale and a permanent basis. The new exchanges will be known as film clearing houses, and will be owned and operated by Film Clearing House, Inc., a personnel and financial standing designed to insure the complete confidence of all producers and exhibitors.

Plans of Operation Complete.

Both the policy of the organization and its plan of operation were decided upon before its formation, so that it enters the field with a definite purpose and with clearly stated principles which will be rigidly adhered to from the very beginning. In each large city now recognized as a motion picture exchange, the model exchange will be opened at once. Each department of these exchanges will be carefully and expertly arranged to handle every production, whether it is an independent or a product of many large corporations. Mr. Fitch is president of Film Clearing House, Inc., and has been actively engaged for several weeks in arranging the exchange and the exchanges, and the rules governing the different offices have been worked out with this end in view.

Who the Organizers Are.

Among the men prominent in the new organization is Asahel P. Fitch, well known New York lawyer and director of many large corporations. Mr. Fitch is president of Film Clearing House, Inc., and has been actively engaged for several weeks in arranging the exchange and the exchanges, and the rules governing the different offices have been worked out with this end in view.

Col. Jacob Ruppert, whose name has become a household word in sports circles through the ownership of the Yankees of baseball fame as it is in big business through his great brewing company, is one of the board of directors; while another prominent figure on the board is that of William M. Seabury, one of the organizers and general counsel of the old Motion Picture Board of Trade, and, until recently, President of the National Association of the Motion Picture Industry. Walter N. Seligmann, who has represented many leading film executives during his active association with the industry for many years, is one of the company's attorneys.

Although these men are probably as well known in film circles as they are in other fields of business, they decided to associate with the company the most active and efficient film men that they could find in the independent field. As a result, Frank G. Hall, supervising director of the new organization and is now starting the opening of the exchanges, which will be made ready for business at the earliest possible moment.

Producers to Have Down Town Sales Force.

The directors of the Film Clearing House, Inc., lay stress upon the following innovations in connection with the working out of their plans: The exchanges will take care of the pictures of any producer, whether a member of a group of producing companies for distribution in all parts of the country. The exchanges will only supply the services connected with the physical distribution of the pictures. No sales force will be maintained by the exchanges, the producers or groups of producers putting their bookings in charge of their own salesmen.

If all goes well with the operations of Film Clearing House, Inc., will have no producing companies of its own, neither will it have any interest in nor any affiliation with producing companies. It will maintain efficient business organizations in every territory for the handling of its transactions as to advertising matter, etc., and for the recordof bookings and making of collections for rentals, and it will supply producers and independent exchanges with the necessary data and a strict accounting of all bookings and all money is made to the owners every week.

Pathe Shows Atkins at Play.

A dramatically impressive idea of some of the effects of an air raid is given in No. 11 of the "Far Flung Battle Line," released by Pathe on November 10. It is called "British Troops in Italy," 80 Times Atkins at Right-hearted, heavy-handed play and in the grimmer work, which tries the souls of men—in the field, shot with gay flowers and Western lily pads in the front line, and after a desperate fight in the air, where shot down one of the enemy's machines, we see the destruction that this relatively small incident caused. The fighting machine is captured and brought to earth, and striking a house, the building aflame. And then the spectator wonders on seeing some of these daredevils of the skies, and they can put aside the grim shadow, which is ever at their elbows, and laugh and joke as though all the world and the war especially were a huge carnival.

Shutdown Extended One Week.

At a meeting of the producing and distributing companies of the motion picture industry held Thursday, October 31, at the offices of the National Association, 80 Times Atkins at right-hearted, heavy-handed play and in the grimmer work, which tries the souls of men—in the field, shot with gay flowers and Western lily pads in the front line, and after.S a desperate fight in the air, where shot down one of the enemy's machines, we see the destruction that this relatively small incident caused. The fighting machine is captured and brought to earth, and striking a house, the building aflame. And then the spectator wonders on seeing some of these daredevils of the skies, and they can put aside the grim shadow, which is ever at their elbows, and laugh and joke as though all the world and the war especially were a huge carnival.

Minus 100 Per Cent.

Gordon F. Fullerton, better known as "One Hundred Per Cent," Fullerton, has severed his long connection with the Jensen and Von Herberg houses to engage in foreign trade. He modestly explains that Seattle is second only to New York as a foreign trade centre, and that he is not yet going to grapple with things when commerce opens up. He sees the chance coming to do big things, and has taken his place in the line already forming on the right. Mr. Fullerton was one of the best hustlers in the motion picture field. The same energy put into commercial work should yield even better results. We are sorry to lose him, but we wish him all sorts of good luck.
FACTS AND COMMENTS

November 11 to 18 is the period selected for the United War Work Campaign. Something over $170,000,000 is required to extend and continue the great service the several War Work organizations are prosecuting along the several battle-fronts and at other points where American troops are quartered. We may safely assume that all our readers are familiar with this work in all its phases and do not have to be told what the impending campaign is for or how necessary is the money asked for. The only question before us is: how much can we raise for this great patriotic purpose? This is the time when the true measure of our patriotism is established. When we bought Liberty Bonds we simply invested our money in the surest thing on earth—American Victory. Now we are asked to give all that we can to comfort and sustain the brave boys who have made our bonds good. What is their sacrifice worth to you?

To carry on this campaign among the members of the motion picture and theatrical interests of New York William Fox has been appointed leader. What he did at the last Red Cross drive has not been forgotten, but what we will have to do this time is considerably larger in the way of a big job. That his efforts may be successful this time as it was before every bit of power and push that we can put back of him must be concentrated on the work to be done. Will you be in the ranks of the pushers?

In immediate charge of the motion picture end of the drive is Fred H. Elliott, secretary of the N. A. M. P. I., who has been appointed to handle that part of the campaign. Mr. Elliott made a good record during the Red Cross drive and should have the support of the trade. He has formulated a comprehensive plan of intensive action and has named an efficient corps of assistants covering the various motion picture activities in New York and vicinity. Details of organization for the drive in other cities have not reached us, but there will be no exception in the matter of efficiency and earnestness in this campaign. Don't forget that it BEGINS on Monday, November 11.

There is great reason for alarm in the proposal of the Senate Finance Committee to levy a tax of ten per cent. of the gross rentals of motion pictures. There are few commercial enterprises in existence that are able to carry a levy of such magnitude. Indeed, it is little short of confiscatory if, as the proposers claim, it is to be paid solely by the exchanges and not to be passed on the public. Of course we know, regardless of what the august Senators may claim, that it will have to be passed along and will be passed along to be paid ultimately in increased admission prices as all such imposts are paid. With a twenty per cent. admission tax upon all forms of amusements the Congressional tax layers should be satisfied.

The wide field of usefulness covered by the MOVING PICTURE WORLD is indicated in a letter we have lately received from Mrs. Clara Wood Derr, past president and now director of the Cleveland (O.) Cinema Club. Mrs. Wood Derr writes:

We find your magazine most helpful in our work in the Cleveland Cinema Club. It is very helpful to students of the art and industry of motion pictures. We know of no other magazine covering the ethical side of films as you do. We cannot do without it.

Four of Cleveland's Public Schools are open evenings as Community Centers, fully equipped with motion picture machines. As chairman of the Cinema Club's School Committee it is our duty to direct the choice of film-programs for motion picture performances given at these Centers.

This is but one instance of the confidence that is placed in the World by its subscribers. The day has passed when a "trade paper" may be looked upon solely as a reflection of the physical activities of the industry it serves. The educational side of moving pictures is becoming more widely recognized as the possibilities of this class of entertainment is realized by the men and women of broadening vision who are entrusted with the welfare of the masses.
Discussing the Situation

A reply to an editorial in the Moving Picture World of October 12, entitled "Conservation—But Not Stagnation," we have a letter from George Kleine which deserves printing, not merely because it adds testimony of value to the subject of the present status of the motion picture business, but because it gives our readers a sample of the careless language representative of the trade sometimes use when talking about business conditions and because it goes to prove a statement made by us at different times that our industry is frequently unfortunate in its representatives. But here's what Mr. Kleine says:

Chicago, Ill., October 26, 1918.

Editor Moving Picture World:

Dear Sir,—A mild attack of the prevalent illness and pressure of urgent business made it necessary to postpone previously the editorial entitled "Conservation—But Not Stagnation," your issue, dated October 12, 1918, which is manifestly prompted by my letter to the Priorities Committee at Washington, and I assume that the reference to "A Chicago Distributor" is aimed at myself. Time is short and your space is valuable; I make this brief as possible. You say:

"We hear charges of waste and lack of economy—"Looking at the field carefully has brought us to the conclusion that the fortunes of these few are greater than the level-headed business men who are engaged in this industry—are conducting their affairs with a full knowledge of what they are doing, and doing it in a safe and sane manner, as a matter of successful business enterprises."

In answer, I will quote from the statement of Walter W. Irwin, general manager of the Vitagraph Company. This quotation is taken verbatim from the official report of hearings before the Joint Committee on Finance, United States Senate, page No. 594 and following; the italics are mine:

"Senator Jones.—How much has your inventory increased during last year?

"Mr. Irwin.—Our inventory has not increased, and our income is really followed. It was necessary for us, in order to show any profits at all upon which to borrow money, in some cases to pay our tax, to inventory our negatives upon their former value, the value when we were able to top our notes and carry them abroad. Our balance sheet shows our negatives put in at their former value.

"Senator Jones.—Do you mean to say that you have been making those great expenditures in piling up goods on the shelves, as you call it, when you feel that you are never going to get your money out of them?

"Mr. Irwin.—Yes, sir.

"Senator Jones.—As a business man, do you mean to tell me that you are putting your money into those things when you really believe the chances are you will never get your money out?

"Mr. Irwin.—Yes, sir.... The competition in this business is so keen that the company that does not continue its expenditures, and continue a product that is in advance of the public demand, soon have to the wayside."

I further quote from your article as follows:

"It may be safely said of every going concern in the motion picture business that its affairs are as conservatively administered as the dictates of good business demand."

In answer, I quote the following from Mr. Patrick A. Powers, of the Universal Film Company, taken from his statement before the Committee on Ways and Means at Washington in June of this year: from the official record, Record, Joint Committee on Finance, United States Senate, Ways and Means, House of Representatives, page No. 676:

"I venture to say that the production end of the business has lost money in the last year. I don't mean that every one in the business has lost money, but the production of pictures has lost money; there has been more money spent on the production of pictures than has been taken back from the public. That is due to overproduction, and money going in which did not come back through the theatres from the public."

I quote:

"The men who are guiding the affairs of the established and going concerns in this business of ours have conserved their energies and resources, protecting them from loss and injury."

In answer to this I again quote Mr. Irwin, page No. 599 of the Hearings Before the Senate Committee referred to above:

"A product, in order to hold those patrons, must be in advance of the public demand as to merit, as to artistry, as to acting, as to production, as to setting, as to stories, and, with the cost of everything increasing, the competition among ourselves is so great that no company can let up. One manufacturer was asked in a meeting with the exhibitors, "If you are losing money, why do you continue to busines?"

"Mr. Irwin.—"To have it appear in this record that you are contending that you are deliberately investing money in a thing which you deliberately believe you will never get out of, is beyond the comprehension of at least one member of the committee."

"Mr. Irwin.—Senator, we must do so or quit. May I point this out to you? If you will look at our balance sheet you will see that in many instances we have borrowed that money."

"Everyone who has as its all similar circumstances, knows that Messrs. Irwin and Powers have accurately analyzed this extraordinary business of production and distribution of moving picture films which invests money without any hope of recovery."

Recognizing this condition which was threatening the industry some time ago, I stopped continuous production. A business is presumably conducted for profit, and, while every business is subject to the same disadvantages, how a sane business man can continue pouring torrents into a well whose own or funds loaned by others, into a bottomless pit, is beyond understanding.

If the editorial ears are stuffed with cotton and the editorial eyes wear blinders, or the editorial pronounce[s] are not sincere.

Yours for the truth, wherever it hits.

GEORGE KLEINE.

Hodkinson Offers Remedy.

Another communication bearing upon the situation comes from Mr. W. W. Hodkinson, who has been heard from through these columns on other occasions. Mr. Hodkinson desires to express the following thoughts:

The motion picture industry, particularly the producing and distributing end, is suffering so much from the influenza epidemic as they are from the un-economic basis on which they are operating.

The epidemic is merely serving to bring about readjustments which the operation of economic laws would automatically bring about at a later date and probably in a more drastic and spectacular manner than any resulting from a continuation of the shut-down.

It is economically impossible for a dozen producer concerns to provide a ready occasion for production, and as a sideline to efficiently run a distributing organization that is supplied solely by their own account or such other product as is daring enough to place itself in the hands of a rival producer-distributor.

This un-economic condition results from two causes. First, pride of the producers who would prefer to fail trying to be "the whole industry" rather than succeed as a part of some really constructive organization; and, second, when necessity, such as the present conditions, proves the insufficiency of their methods, they do not trust each other enough to enable them to cooperate in any adequate manner.

It is useless to offer constructive advice and criticism to
this class. They want none of it. All they want is quick profits, in many cases at the expense of the other fellow, instead of being helped and making a dollar in a constructive manner, to be divided later.

As a student of conditions in this business over a period of ten or eleven years, it is my opinion that the business only works to its advantage under pressure, and unless the present pressure is sufficient to force the distribution of the product of a half dozen or so producers into some responsible hands there is an absolute control as to methods under which the product is presented to exhibitors, rather than by the peculiar forcing tactics of the producers themselves, it is only a question of time until natural laws and the competition of larger and more powerful interests in the business will cause the disintegration and failure of some dozen and more concerns, or will cause a co-ordination of their interests according to some sane plan, so that they may exist.

Yours very truly,
W. W. Hodkinson Corporation
William W. Hodkinson, President.

We have always entertained a high regard for Mr. Hodkinson and know that he has a wide experience in the picture business, yet we fear that he will have to reform human nature to a considerable extent before he will be able to accomplish his desire. Businesses older than ours and infinitely better suited to the so-called best methods of merchandizing, have not yet brought themselves to that state of mutual confidence which Mr. Hodkinson's plan comprehends. Also, there are striking examples of the futility of attempting such mutualization in the motion picture business.

SENTIMENTAL STORIES

By Robert C. McLellan.

M ARK TWAIN hated sentiment." How often the above remark has been reiterated, frequently with a degree of solemnity which indicates that certain people must believe it to be true. Possibly at some time or other Mark Twain may have said he hated sentiment; indeed it is altogether probable that he did, for he often exercised the privilege accorded women and humorists of saying the opposite of what they mean. At any rate, every line he ever wrote was written by him as one who loved mankind, appreciated its tribulations and sought to alleviate them. He often hid his softness behind the most outrageous mirth. He delighted to shock his readers and often succeeded. "Be good and you'll be lonesome," is an example. He also painted the badness of a bad boy in sohuman a way that people were almost afraid to let their own boys read it. For instance, he had Huck Finn say, as he slipped under the flap of a circus tent: "I have no objection to paying money to get into a circus, but I don't see any use wasting it to get in."

There can be no doubting that Mark Twain was both a humorist and a sentimentalist of the right sort. He was not so obvious about it as some writers, for his public understood him and it was not necessary to be so. When he wanted the public to forget that he was or ever had been a humorist the public laughed, for he was continually handing it phrases that could only be accepted as humor and nothing else. But his account of the death of Susie, his life of Joan of Arc, his story of "The Prince and the Pauper," and almost every one of his personal letters, are full of personal feeling which almost runs riot at times.

The sentiment of Dickens is of course much more obvious. He so loved to picture the human side of life that he often yielded to the most pronounced sentimentality. He did not hesitate to be melodramatic when he chose and his deathbed scenes were not infrequent. Thackeray had a harder surface in his writings, but it is not difficult to discover frequent traces of real sentiment; "Henry Esmond" is full of them. All of the great writers had it in some measure. Mr. Howells, although he is generally accepted as a realist, is full of the milk of human kindness. His sentiment is usually found in his choice of subject matter; he gives up realism, it is true, but he reveals only sides of life that is agreeable and helpful to examine closely. Such tragedies as he pictures are the normal, acceptable tragedies of daily life, never tending to the merely sordid and depressing.

The apologists for commercialized fiction, or stories with a hard, smooth finish, in which there is no trace of genuine feeling, have little to support them. This is the ephemeral sort of thing that serves its little hour all too quickly, and then passes on, leaving no visible trace upon the public mind or heart.

Writers for the screen should never make the mistake of excluding sentiment from their creations. The success of moving pictures is largely due to the fact that they have revealed depth of feeling. They have frequently gone too far, but the impulse has been right from the beginning. They have held up human life in all its variations, they have pictured its joys and sorrows, its crumbling hopes and frustrating despair.

A revelation of sentiment in fiction and upon the screen is a direct answer to a public need. The average citizen of the world becomes schooled to the hard facts of life. He cannot wear his heart upon his sleeve, as the saying goes: he cannot tell other people his troubles, for he realizes they have enough of their own. Yet Mr. Average Citizen has plenty of imagination and sentiment in his heart and he is constantly wishing to get the other fellow's view of life. He wants to know what others would do under conditions similar to his own. He wants to know how others would bear up under his tribulations and how a man should act under given circumstances.

How is Mr. Average Citizen to find out all these things? Well, he sometimes picks up a novel, or attends willing to cooperate and drop in at a moving picture theatre. It is a grave mistake to think he is looking entirely for recreation. He is not seeking to escape from the realities of life so much as to get into closer contact with them. He expects a whole lot—he wants humor and pathos and all of the immediate states of feeling brought before him. In other words, he craves the sentimental side of life, revealed in impersonal but none the less helpful terms.

In which way does he get the most satisfaction, from the book or the play or the moving picture?

INFLUENZA EPIDEMIC WAXING

COMPREHENSIVE reports from MOVING PICTURE WORLD correspondents indicate a rapid subsidence of the epidemic feature of the plague of Spanish influenza. As a result the authorities are permitting theatres to open quite generally. Where the embargo has been lifted a great revival of business is reported. The public has shown an eagerness for entertainment that exceeds expectations, which is taken as a sign that a good season is before us. In some localities health officers are still keeping the doors closed until all danger of further epidemic shall have passed, but these conditions are not expected to last much longer. It has been a hard siege for picture men, but all have stood up well under the strain.
CANADIAN MANAGERS FAVOR STUNTS

Many Exhibitors Across the Line Fighting Shy of Lobby Displays—Believe Experience in Mechanical Stagecraft Necessary to Devise Balanced Settings

By W. M. Gladish

CANADIAN moving picture theatre managers have become wise to the value of "stunts" during recent months, generally speaking, and the better operators have been among those who have been interested, varied and full of meaning.

As a rule many of the exhibitors have been skeptical of lobby displays because the belief is held that once a theatre puts on a special stunt it becomes necessary to keep up the outside show or people will not come in to see what is on standard unless there is a lobby display to advertise it. A number of exhibitors also feel that an experience in mechanical stagecraft is necessary in order to devise properly-balanced settings or to secure a striking effect with a cheap outlay.

For these and other reasons, a number of exhibitors have been desirous to "stunt" in the literal sense of the term. There are some managers, however, who use special lobby displays regularly and who feel that there is no reason why displays cannot be used quite often. For the recent showing of "Tarzan of the Apes" at the Rialto Theatre, Toronto, Manager W. J. Stewart arranged with a nearby book store, Toronto, to make a display of cutouts of Tarzan along with a stuffed tiger. Mr. Britnell put on a sale of Tarzan books, with the result that this theatre has been filled in that connection quite often. Even more than a thousand copies of "The Jewels of Opar," the latest Tarzan story, were sold, it is stated.

Manager Sexton of the Family Theatre, a Toronto suburban theatre, started something when he arranged for the grand opening of a series of special children's pictures. The theatre was used Saturday afternoon throughout the fall and winter. He announced, through the medium of program cards, that special pictures had been booked for these performances. One of these was the serial, "The Railroad Raiders," and another is the series of Judge Brown stories, which are being shown only at the special Saturday matinees.

Laurie Puts On Guessing Competition

Manager Archie Laurie, of the Regent Theatre, Guelph, Ontario, recently conducted a stunt in connection with the showing of "The Flame of the Yukon." Before Laurie left his Guelph Theate, Montreal, he became famished for special lobby displays, and it was at the same Midway Theatre that the present manager of the Broadway Theatre, New York, was conducting a stunt. Laurie's stunts in Montreal was to fit up an automobile to resemble a large bullet to advertise the Universal serial, "The Bandit's Bride." One of the most spectacular stunts ever pulled off in Toronto was conducted by Roland Roberts for the showing of "Hell With the Kaiser" at the Regent Theatre. Using downtown housewives, Roberts became the editor and publisher of a four-page newspaper of standard size, which was all done up like a special war extra. The delivery trucks of The Daily News were used to distribute the "War Booklet," as it was called, throughout the city, a crew of men going with each truck to hand out the newspapers free of charge. On the other side they made a rush for the trucks, believing that something extraordinary had happened in Europe. The flaming headlines told, in various ways, of the showing of the feature at the theatre.

A little stunt, but one that counts, has lately been adopted by a number of exhibitors. There is a sign on the front of the theatre to announce that prospective patrons would be just in time to see the whole of the last performance of the day.

Get Results Out of a Scarp

When the manager of the Strand Theatre, Montreal, presented "My Four Years in Germany," a scrap was staged for the purpose of getting some free publicity for the newspapers, it is declared, and the trick worked. The fight was between the exchange and the theatre over admission prices, the exchange claiming that the theatre had made a job of it, and the manager declare that he was going to stand by his patrons and give them a real show for regular money. There was a threat that the matter would be taken to the courts.

Somewhat of a new departure in moving picture circles has been the arrangement for the playing of a 16-foot picture showing the processes in gold, silver and jewel manufacturing. The picture was taken for Henry Birks & Sons, jewellers of Montreal, and the company addressed a circular letter to its clients and others all over Canada regarding the picture. The offer was made that the letter could be used by admission to any theatre where the picture was being shown, and the amount to cover the one or more admissions would be paid by the company upon the receipt of an order from a patron of the theatre.

A next stunt was pulled off by the Dominion Theatre, Winnipeg, when an advertisement in local papers consisted of a statement of commendation for the Province Theatre, a rival house, which had just been reopened after being remodelled.

Children Shout for Cloakey

Manager Cloakey of the Allen Theatre, Toronto, has made a practice of putting on some stunt every six months. To-day special children's performances for rides in a sightseeing street car which he charters to carry advertising banners from one end of the city to the other was one of the trips of the theatre manage, of course, to make enough noise to attract all kinds of attention.

Long ago the Rose Theatre, Regina, Sask., distributed "Rose Theatre Book Covers" to children at a special children's performance. This was just before the reopening of the theatre and the book covers are now being used freely to protect school books. The covers advertise the theatre and contain coupons.

John Arthur, orchestra director of the Regent Theatre, Toronto, pulled off an inside stunt in connection with the playing of "The Rainbow." The house was darkened, and gradually across the front of the drop appeared a colored rainbow—just as the orchestra tooled up the stairs of the piece. Mr. Arthur also arranged for the playing of some martial air as a prelude to the news weeklies, the introductory piece leading right into the showing of the picture in which they believed him to be a godmother for them.

Manager James Cragg, of the Oakwood Theatre, Toronto, participated in a project for making and posting a placard which sold him a lot of tickets, created considerable new business and advertised his theatre throughout the city. The popularity issue preceded the making of the picture, which was "all action and no acting," and the popularity of the patron depended upon the number of tickets he or she sold for the theatre. The picture was unnamed when shown, and then followed another struggle for the choosing of the title, the prize for which was a "screen test," which the manager will give the theatre with the name of the winner.

Mr. Piton, manager of the Globe Theatre, Toronto, made use of an extra projection making and postcard which sold parts of a current attraction on a small transparent screen in the front window, so that people on the street could get an idea of what was going on inside. For this presentation the film was reversed so that it could be read properly on the opposite side.

PUTS ON SIX CHAPLINS IN A WEEK

Manager Herb Jennings of the Strand Theatre, Ottawa, was probably the first exhibitor to stage a special week's showing of pictures in which one star was featured. This was done when he was in charge of the Mary Pickford Theatre, Toronto, when he presented six different Chaplins during the one week. This was followed up later when the Carlton Theatre held a week of Chaplins. The feature consisted of six different Pickford pictures were presented.

The anniversary of the opening of a theatre always presents an opportunity for a special event, and such an occasion was arranged by Manager Mills, of the Loew
Theatrical in Montreal, for the week of November 18, a special bill will be presented.

The first run of "The Still Alarm" at the Rialto Theatre, Toronto, Manager W. A. Balie, of the Cum-Bac Theatre, Toronto, made an unusual contract with the Toronto Railway Company when he secured an arrangement whereby all cars on the Dufferin route, which pass the theatre, carry signs on the tender advertising current attractions at the house.

The variety of these signs is wide. Some bear messages of a little old and others are brand new. Maybe they will give other exhibitors an idea or two for special advertising.

Theatre Business Show and the EXHIBITOR

Predigested Food For the Live Mailin List and Facilities for Printing One's Own House Organ

At the business show held at the Sixty-ninth Regiment Armory in New York during the week of October 21 were exhibited several devices which would have interested the exhibitor proprietor of a mailing list if the manufacturers of said devices had them. Many mailers were drawn into their confidence and invited their presence to inspect the goods and become acquainted with the convenience of possessing them. The exhibit of the Adressograph Company at the 501 West Van Buren street, Chicago, showed two models of addressing machines known as H-2 and H-3. Both of these machines can be placed so that they expand at the speed of from one thousand to two thousand an hour, and may also be used to insert names and addresses in form letters. The difference between the two models lies in the ability of H-3 automatically to feed the stencil plates instead of relying upon the operator to shift them by hand.

The stencils, when filed the same as index cards, constitute a record list which may be consulted at any time.

To those who have taken the time to study the stenciling machine shown by the Rapid Addressing Machine Company, of 32 West Twenty-third street, New York, will appeal. This model, known as the "Sargent Four," and which may be placed upon any desk or table, operates at a speed of from twelve to eighteen hundred addresses an hour, and occupies a space of 17 by 24 inches. The stencil for use with this machine may be made by any stenographer with the ordinary office typewriter.

Our concern, Epes W. Sargent, has shown at the right time what the garden variety of printer will do to an exhibitor's cherished copy. Still, those awful examples actually came through in time to be edited, and it hasn't been able to reproduce them. But think of the poor exhibitor who wants to send out an alluring invitation for his patrons to come and inspect Charlie Chaplin's "The Immolator." Mary Pickford's smile or pretty nearly the entire scene of Annette Kellermann, and finds that the boss has gone fishing or the composition has enlisted. And the show coming off tomorrow night!

If anyone who had had one such experience had investigated the duplicating devices which blossomed at the business show he would have appreciated the theatre's building, 1254 West Forty-second street, New York, showed a duplicator with which a large batch of form letters could be produced from a typewritten stencil in a short order.

If one wishes to combine the ability to issue process letter announcements with that to turn out real printed matter illustrated with black and white on the fire job on his own premises—something which will appeal to the larger houses—the Multigraph, exhibited by the Multigraph Company, 2731 Market street, Cleveland, fills the bill. With the Multigraph Senior one may issue an illustrated house organ in colors without going near the print shop.

Changes in FOX OFFICE

Several changes are being made in the offices of the Film Fox Corporation in the midst of the building, 1254 West Forty-second street. Partitions are being torn out, departments are being shifted, and office space is being rearranged with a view to taking care of the growth of several additional departments.

The offices of the New York exchange have been extended to include most of the reception space on the seventh floor. The foreman of this department has been growing so rapidly that it has moved three times within a year, is now more conveniently and commodiously quartered in office 31b.

The exchange, "Salome" headquarters have been moved, and the auditing department has taken over the entire tenth floor.

During the last week all carpets and rugs through the Fox offices have been taken up and given a thorough cleaning as a precaution against the present fire prevention day, was observed by the overhauling of offices and desks, and the removal, from the premises of all waste material.

Changes in Atlanta Offices

A. C. Bamberg has resigned as manager of the Triangle office in Atlanta. He was replaced by Mr. Pratt, of Boston.

James V. Allan has resigned from the George Kleine System to accept a position with the First National in New York, and was succeeded at the Atlanta office by J. B. Wilbanks, who was former assistant manager of the S. A. Lynch Enterprises, handling the Paramount—Artcraft pictures.

Mundusfilm Company Buys First National Subjects

WHAT is believed to be one of the largest single transactions in the recent foreign rights of American screen productions was consummated last week by Sidney Garrett, president of the J. Frank Brockliss Company, and Charles Schuepbach, head of the Mundusfilm Company of Paris. The transaction involves the purchase of the productions of the First National Exhibitors' Circuit, excluding the Chaplin specials, for France, Switzerland, Holland, Italy, Greece, Egypt, the French Colonies and the Balkans.

Mr. Garrett, as the American executive of the Mundusfilm, made the purchase through David P. Howells, who controls the foreign rights of the First National. The acquisition of such large and foreign rights gives Mr. Garrett a strong position in the foreign market. In addition to the First National product Mr. Garrett has purchased several of the Chaplin specials, the Dollar Chaplin Comedies, for France and Switzerland; "The Whip," "The Barrier," "The Bar Sinister," "Today," "The Mad Lover," "Lest We Forget," "The Cold Deck" and others of like calibre.

Giegerich at Work in Hollywood

Charles C. Giegerich, well known in newspaper and motion picture circles, has been appointed as publicity representative for Vitagraph at the company's studio in Hollywood, and has already taken up his duties there.

This is Mr. Giegerich's second affiliation with Vitagraph, he having been the first publicity director of Vitagraph-Lubin-Selig-Essanay, Inc., at the time of its formation in 1915. Subsequently he was assistant manager of the motion picture department of the Morning Telegraph, and has been connected with the Pathe publicity department, the Motion Picture Story Magazine and Universal.

Mr. Giegerich acted as manager for Lee Keener, who took a lecture tour of Sergeant Arthur Guy Empey, who subsequently appeared as the star in Vitagraph's special production of "Over There," and was foreign rights representative and road manager for Lieutenant Pat O'Brien, the aviator who escaped from Germany after leaving a train in transit.

Allied Metals Congress at Milwaukee

At the Allied Metals Congress held at the Auditorium, Milwaukee, September 7-12, sponsored by the Rohrer-Fohrer Film Mfg. Co. maintained a special operating booth, where industrial, educational and sales films were exhibited throughout the day. Frank Fowler, of this company, showed five films during the day.

The booth was in charge of Messrs. Calvert, Tobin, Anderson, and Mehnke, of the Rohrterhaker organization, who were generally patronized all through the week.

The American Institute of Mining Engineers, the American Foundrymen's Association and the American Casting Association were fully represented at the Congress, and exclusive moving picture privileges were granted the Rohrer-Fohrer plant.
Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

Billings.

THERE are two picture theatres near where we sleep. One runs itself and the other is managed by a good business and the other, a better built house, does little better than pay expenses, apparently. One carries a daily program and the other gets a few out now and then. We pass both houses every morning between seven and eight o'clock. If it is in the middle of the week one house has a banner giving the week’s program. Two three sheet boards carry the paper for the preceding day stilllettered “today.” The banner often does not go up until Tuesday. Sometimes it is Wednesday. The other house has a three space banner with the three big attractions lettered. That banner goes up during the last show Saturday night and every night, before the house is closed, the paper for the next day pasted and when the grill is shut for the night the boards are so placed that they can be seen by the people hurrying to their trains, and the people know that “today” means the coming evening and not last night. We have a little thing to paste the paper promptly, but it helps to make a difference of several hundred dollars in the takings of the two houses each month. We’ve spoken to a number of our neighbors and they all agree that they do not care what they buy for the place not for the other because one is always live and the other is dead until just before the matine. All the chance to get the early business men, when they have come home, and to catch the matinee business of the women shoppers is lost by one house — lost to the other theatre. Keep your paper right up to the minute. Paste the paper for tomorrow so that the final night house can see it on the way out.

McCormick and the War.

It has been a long time since S. Barrett McCormick, of the Circle at Indianapolis, Ind., has sent anything in, but he shipped along a whole batch the other day, and all we ask is that it dates back some weeks, but it is interesting to note his handling of the war releases. Here are some of his displays for “Pershing’s Crusaders.” To use them all would take too much space, for he used everything from two to six. He had a five nines for “Pershing’s Crusaders.” Note the proportion of eight and six point type talk.

A five nines for “Pershing’s Crusaders.” Note the proportion of eight and six point type talk.

selling talk, and yet he used only three lines of eight point — to get them well started and then cut down to a six to get it all in. He knew that to run all six would probably keep many readers away, so he gets them with the eight point and when they are engrossed, he cuts down to the six and they finish it off, anyway. That is a little trick worth while remembering if you want to run a heavy bank of talk. Get them started on an easy face and they will keep on going where the chance reader might refuse to look over the text were it all in the smaller face. The problem in advertising is to see that it seems to have been a three nines and we reproduce two good examples of this style. That on the left is unusually good with its suggestion of news straight from the front. Here, as in all of the displays, there is no repeat to the text. Each bank is different from the others. The same suggestion may be carried in two places, but the wording in entirely different. In one display the film is hooked up with the idea that you may see one you know in the film, and the opening sentence reads “Just like a letter from somewhere in France,” which works in with the

A pair of three and a half inch double column spaces.

McCormick signature shows. We have yet to see a layout where that signature does not become a part of the display and yet seems to be a special design. Both of these texts make appeal to the patriotic pride we feel in the accomplishments of the Americans abroad and capitalizes the essence of the releases. He knows that it is the function of the Division of Films to arouse patriotism, and he knows that to do this will bring him the largest returns, as well, so he plays upon our honest pride. It will be noted that in all this advertising he carries also the title of a comedy and a special musical novelty. Some of his Saturday displays were five nines, giving him plenty of space for

A five fulls and a four fulls for the opening and the previous day.

This marks a difference in the thought, for the italic deals with the sentiment inspired by the film and the Roman tells just what the film is and what it shows. This is a nice distinction. The very type face suggests the change in emphasis and takes the reader from the idea to the practical. It is one of those little things which make the McCormick spaces worth studying, even if you cannot afford the
same generous spaces. You can at least put into practice the ideas he originated, if on a smaller scale. The last display is for the more recent engagement of "Italy's Flaming Front." The latter is a three-fifteens in a ten and a five also shown. This was hooked up with a Fairbanks comedy, but the bulk of the display goes to the war picture since he

knows that Fairbanks will look out for himself if his name and play are mentioned. In the larger display there is even more talk for the picture than for the Pershing film. More is needed, save in the Italian section. You do not have to talk much about the troops on the Western front, but in spite of the splendid work the Italians are doing, they get less space than and need more announcement when the Italian pictures are shown. This should not be so, but as long as the correspondents stay with the American troops the bulk of the stories coming over will deal with the engagements in France. We have a tendency to think, and he has been to unusual pains to make his copy snappy and to hook up the Italian pictures with the Devil Dogs and other things that affix the Hun's worse than cooties.

That German Text.
The German text warning to keep away from a certain theatre because of a propaganda film, the type which has already been given, has been very generally taken up by exhibitors. The warning is printed in German type on two of the three folds, with a cut for "The Prussian Cur" on the third section. It would be better to use merely the upper half of the front page text which reads:

Warning
By His Imperial Majesty Kaiser Wilhelm
to his loyal subjects residing in and about the City of Detroit.
This should be sufficient to get them to read the main text, but the house adds the full facts with house name, play title and date. All this would be more deeply impressed if the reader had to puzzle through the German text inside. As it stands, many may not open the sheet, and so lose the full effect.

Paramount's Liberty Loan Advertisement.
Study it up. Personally it seems to us to be a lot of words and a little argument. It's all in the point of view.

Different.
Don't just say that you are a manager. Be one.

The Way to Get Help.
If your exchanges will not get advertising material to you, write the home office, and if the general press man cannot help you, get up to the Big Boss himself. Someone in each film company is interested in the sale of its films. Find him.

Simpler.
The Theatorum, Lewiston, Idaho, found a simpler way to advertise "Say Young Fellow." Instead of having a dummy newspaper, they merely lettered part of an ordinary sheet with the title and name, tucked on a coarse screen half fold, and got the same effect with less art work to pay for. And to make certain that it would be seen, they took four seventeens for the space. The idea does not work well in too small a space but they took more than they really needed. The selling talk was added in 18 point bold in a panel below the cut.

Might Try This.
The Picture Play News, Rochester, N. Y., is running a special department for "one dollar specials" from the merchants. If you run a program in a small town and want to make the most of it, read, print the dollar specials that give more than normal value, arrange to get the only publication, and the women will fight for your programs, and will have to read some of your talk if you run liners for the plays. Make the advertising rates attractive. It might even pay to run these specials free, insisting that unusual value must be given.

Seven-Eighths.
Sometimes you can get as much as a full page without buying the entire page. Levy's Orpheum, Seattle, took but seven-eighths of the space. This is not always the best way, but the effect is just as good and the cost is much less.
Manufacturers’ Notice.

IT IS an established rule of this department that no apparatus or other goods will be reviewed unless the manufacturer has been given notice of the proposed review. This notice has been repeatedly given to all manufacturers of apparatus, and it is the policy of this department to regard such notice as a tacit consent for the unreserved criticism of the apparatus reviewed. Any manufacturer who desires to have his apparatus reviewed must write to the editor and make his apparatus available for the test. If the apparatus is not received, it will be assumed that the manufacturer has no objection to the publication of the results of the test.

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 United States Stationery can be replied to in the department, one dollar.

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

A Far Better Name.

Might I, with all unkindness of spirit, suggest to our International a change of name, which would be better for the better, concerning the name or title of the organization? As it now is we have the spectacle of a title which is not only of such length as to be cumbersome, and perhaps even a wee bit absurd, also it is one with which there is an all and sundry that a goodly proportion of its membership has no standing or ambition of that of the more operation of a machine.

This department suggests that the adoption of a new title, the International Association of Projectionist-Specialists of the United States and Canada, which I think you will agree is quite lengthy. The proposed one is: "International Association of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada," which I would add the qualification that "stage" improvement, would not in the least affect the stage employee end of things, but would make of men that of the mere operation. It gives the removing a portion of its present unwieldly length, at the same time suggesting something beyond mere machine operation for the "operator" contingent. Let us place the present title and the suggested one together for comparison.

The present is: "International Association of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada," which I think you will agree is quite lengthy. The proposed one is: "International Association of Stage Employees and Projectionists of the United States and Canada," which I would add the qualification that "stage" improvement, would not in the least affect the stage employee end of things, but would make of men that of the mere operation. It gives the removing a portion of its present unwieldly length, at the same time suggesting something beyond mere machine operation for the "operator" contingent. Let us place the present title and the suggested one together for comparison.

The Old, Old Question.

Westley Trout, Arkansas. City, Arkansas, is engaged in an argument with his manager as to speed of projection. He says, in part:

Well, Brother Richardson, just a few lines with regard to speed of projection, concerning which my manager and I have indulged in a somewhat heated argument. He says his music rolls call for 16 to 18 minutes (per reel, preferably), and I say that the music rolls have nothing to do with speed of projection. The manager is at the top of his form and says that the music managers who make no claim to knowledge of practical projection, under the contract of telling their projectionist, who is presumed to know his business (else why is he employed?) and who is presumed to know the whole thing, that the music will be in place for each picture and to each scene thereof, at what speed a film should be inspected.

I propose to leave it to you, Brother Richardson, to settle the argument, but this is flat, viz: I will not overpaced
my projection for any manager or exhibitor. If overspeeding is demanded there should be who will accommodate. I suppose, but I won't. This is not said merely for effect. It is a statement of fact. I have not given any regard for the property intrusted to my care, as well as for the work of the artists who is intrusted for a fair interpretation of the scene. I do not believe that any real projectionist will ruin his work, and the work of the producer and artist in order to accommodate the length of a music roll, or anything else.

Your manager, who doubtless means well, does not quite grasp the whole significance of his order to accommodate the film to the music roll, should carefully consider a few points. Let him ask himself which he pays the big money for, the firm service or the music roll. Gauged by that standard, which is of the greater importance, the correct interpretation of the music roll or the film story? We have gone over this matter so very many times that repetition becomes stale, still here it is once more: The artist is presumed to know precisely how to get the best effect into a scene. He is or she is supposed, at a death bed. Now people around a death bed do not move like animated jumping jacks. Except on these occasions when they are fitted out in their suits. The death bed scene we have under consideration, let us assume, played by one of our best artists, and being actually more in one month, because he or she knows his or her business, than friend theatre manager, managers. The scene may be acted by this artist and is "shot" by the cameraman at, we will assume, 65 feet per minute. So far so good. If the scene is projected on the screen at exactly 65 feet per minute we shall get an exact reproduction of the scene as it was enacted by our artist who performed in one month. But, ask how is the man to know how fast any given scene was taken? A very pertinent question, but as the artist varies widely. There is but one way, viz: the governing of speed so that naturalness of action of the picture is the increased. That is accomplished. The probability of doing this marks one vast difference between the "operator" and the projectionist. It is this on the one side of a theatre, and the "trade" class, and makes of it an art or a profession. Almost any fool can operate a machine, but at least, splice a film and trim a lamp, but it requires brains and real ability to interpret the art of high-class actors in such a way that the original scene will lose none of its value. But it is so surprising that your manager will consider the time of rendering in the film as being of greater importance than the time of rendering a reel of film when producers themselves have not produced the most astounding density and almost unbelievable apathy on this subject. They have almost sweat blood to protect a product away that the last minute detail, but have seemingly cared not one tinker's dam for its correct reproduction on the screen. I have witnessed Mary Pickford in the role of a story in a scene like a comet gone mad. I have seen ordinary stock automobiles make at least one hundred miles an hour; I have seen ordinary plug horses trot not less than sixty miles an hour; I have heard in won- der. I have seen the latest in one of the church and shot the coffin into the hearse like throwing a hore to a dog; I have seen Annette Kellermans swim at the very least twenty miles an hour. Yes, verily I have seen some marvelous things done to high-class actors, to dumb animals and to other things on the screen. And I have viewed these various things, knowing that a good manager also viewed them, without seemingly feeling a fraction of the effect it was making a monkey out of the whole thing, to say nothing of adding dollars per day to his overhead expense through physical damage to films and machinery.

I have at times wondered if producers were not getting their money's worth, supporting this department in its effort to obliterate this evil through knowledge of the fact that overspeeding, while it kills the artistic effect of their productions, does not make them film pieces with great speed, and you know the more films there are destroyed the more friend producer sells. Mind you, I am making no accusations, but in searching for reasons for lack of active support from the manager, I can see which are at all reasonable.

Overload Causes Trouble.

Wm. H. Webb, Jr., Bell Buckle, Tennes,
ese, presents the following:

We have just purchased a new Powers 6-B motor, equipped with 220-volt motor. We find the motor will not pull the machine when it is run on 220 volts and when run on 240 volts and 220 volts. We can run the motors, but the motor pulls it at a fair speed, but with film in and arc burning it drops to 46 or 47 revolutions of the motor per minute. We have the motor geared to its maximum speed. Also we are on the lights in building because of this and we have the trouble with the current. We are at the end of a long line of wire (3-wire system), and are connected to the middle and right-hand wire. Would the troubles be corrected if the motor were connected in the middle wire and left-hand wire? Leaving house lights on other side? Street wires are not in good condition, insulation hanging in shreds from the wires, at many points. Any suggestions will be appreciated.

There are three possible reasons for your trouble, viz: an overloaded meter, overloaded generators or overloaded lines. Most likely it is due to the latter. To determine the matter, cut out the meter for a few moments by attaching short wires to cut around it, as per sketch. If your house lights burn out, and the motor holds up in speed when arc is on, that settles it. The meter is too small. If it is, and you continue running on that way, it will most likely eventually burn out, whereupon the power company may try to make you pay for the current used. Remove the connections immediately after test, as with them on the meter would not register. If you find the meter is good at fault, then it is resistance to overloaded lines, or else overloaded generators, which causes high voltage drop. You would find that instead of 220 volts you would have only 120 volts, which is serious pressure. The best way to answer your query as to connecting motor to other side is to test the correct wiring if you use both sides. Disconnect the motor wire connecting to OUTSIDE wire and connect it to the other OUTSIDE wire temporarily. That will indicate the correct wiring if you use both sides. However, it is necessary that you consult the power company before making any change. In any case the one side, and most likely the generators are both loaded to the limit, in which case it is quite possible that the current load would have serious results. Changing the motor itself to other side, however, will have no appreciable effect because the energy it consumes is negligible.

New Deal in Chicago.

Recently it was our privilege to meet Brother Richard Green, second vice-president of I. A. T. E. & M. P. M. O., at headquarters, New York City. Friend Green is also president Chicago Local Union 110, of which the editor is a member. We were much interested in learning the facts concerning Local 110, concerning which many rumors have been spread.

Brother Green enjoys the confidence of his colleagues at International headquarters, and his word we may, we feel, rely upon. He tells me that 110 is now in first-class shape, with the slate wiped clean and everything running smoothly. Past records are to be forgotten, and the local will live for the future. He gives to the editor the most cordial invitation to visit 110 at any time. Tommy Malloy is, he informs me, still business agent, and is making good; also favorable mention was made of Brother Fred Havili. You cannot imagine what a relief it was to receive this good report from 110, and from a source upon which we feel we may rely. May the good work go on.

Projection Experience

HYBRID BOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all apparatus used, with necessary tables.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchaser money on equipment.

Buy it today.

$1 the Copy, Postpaid.

MOVING PICTURE WORLD

186 Fifth Avenue, New York.

Schatz Broadcasting, Chicago.

Wright & Calender, Bldg., Los Angeles, Cal.

To save time, order from nearest office.
Music for the Picture

Conducted by GEORGE W. BEYNON

The Evolution of Picture Music

Is the Result of Conscientious Effort

Part II.

At the time the exhibitors began putting in small orchestras, the famous song-slide made its debut. At first, a soloist would sing the words printed on a slide as the piece de résistance of the show. This proved novel and became a box office attraction; the singer's name, photograph, and song prominently placed all over the lobby. Remember that this novelty never exceeded three feet in depth and everything could be plainly seen from the street by passersby.

A better form of song-slide shortly came into vogue, which showed scenes from the big moments of the song, and these pictures were interspersed regularly with the words as sung. Better singers were employed and the interest in this added feature was universally popular. Every picture went to the picture shows, for the singer frequently went out and sang, accompanied, to draw the patrons. The "Ballyhoo" was still retained, and he went into the show, introducing the song to the crowd in the same fashion as at a circus when the bearded lady was presented.

The idea of a "Prophet not without honor save in his own country" was carried to extremes in the "barking" and yelling. A singer was introduced as "Professor Hoozis, the famous baritone from Salt Lake, the greatest singer of the decade," fancying himself to be their next-door neighbor, and lengthy explanations followed. This unsavory method of advertising was countenanced and upheld by the best showmen with the fallacious idea that it was the only means of procuring results. They could not see any other angle at the time, but in less than a year, they were loudly proclaiming the singer as "local talent." The song-slide faded—not for lack of merit—but because it was overdone, out by better and longer pictures. Two and three reels appeared in the film exchanges. These took up time and the singer was no longer needed to fill up the performances. The theatres were growing small and the films became longer. It was necessary to show a certain number of performances a day to pay the overhead. Thus, there was forced upon the exhibitor, the running of continuous performances. It worked well from an artistic and the circus aspect of the side-show slipped away. With it went the "Ballyhoo." The picture business was becoming legitimized, and more cultured people began to drift into a "movie," first, out of curiosity, and second, because there was a real form of entertainment, convenient as to hours, and cheap in price. There was also a noticable transition in the music, both in the quality and the quantity. The scenes were fitted in consecutive order, and more or less accurately did they portray the emotions depicted. Real musicians saw the possibilities of the new field for wider endeavor and greater remuneration.

In many cases, the trio gave place to a "Quad," essentially composed of five or six pieces, and the admission was raised five cents.

Things were going fine for the exhibitor. He saw a fortune in the business of presenting pictures and so did many who were not showmen. "Movie" shows sprang up like mushrooms. Every few weeks one could find a little screen the size of the palm of his hand with its line of pictures "now showing."

There was a call for "talking moving pictures," so the progressive exhibitor proceeded to give a talk. A company of would-be actors and actresses were engaged and placed behind the screen. They spoke a dialogue which was supposed to convey the thought behind the action in the photograph; and, as an added feature, by watching the lips of the screen stars, they made a commendable job of it. This was found too expensive for the small theatres, but, having begun it, they attempted to do it cheaper by engaging one with a gift of mimicry to take all the roles. This wasn't until the talker ran out of ideas. When he began to repeat the same dialogue for different pictures, and allowed the heroine to assume the deep growing voice of the villain, it was all wrong, and "talking moving pictures" forthwith died suddenly.

During this experiment in making pictures into plays, the music was kept silent, as it interfered with the clearness of enunciation, especially as the talker had to project his voice through a muslin or canvas screen. This delayed the progressive growth of picture music for a time, but in the end proved a blessing. Patrons were led to a deeper appreciation of picture music through its absence, and when it returned the welcome was given an enthusiastic reception.

Orchestras were enlarged everywhere and a few singers were brought in to sing without song-slides. Needless to say, the mushroom crop of exhibitors died a natural death under the hot sun of competition and the fittest only survived. These enlarged their theatres and began to pay close attention to the selection of a good musical tie-in for the music. In many cases, the orchestra leader was requested to allow the first show to proceed in silence, while he chose the next correct selection to play for the following performance.

This method, devised for musical efficiency, proved a boomerang upon the box office receipts. Nobody wanted to see the first show, and the loss was keenly felt when the exhibitor was forced to "turn out" the evening. He called upon the exchange for help, asking that his pictures for the day be delivered early enough in the morning to insure a pre-viewing by his musical director. The exchange could not comply with his request owing to the uncertainty of transportation facilities, and the exhibitor was compelled to do some of the planning of the early fitting of his pictures.

Believing that any kind of music would do for the first performance, he arranged with the orchestra leader to play something while he picked something else. Of course, this proved no improvement on the old plan and again he sought the exchange. Looking about for relief, the eyes of the exhibitor fell upon the church organ. He noted the ease with which the organist improvised; he saw the publicity value of an organ installation; and he believed it to be the solution of his difficulties in picture fitting.

Only a few could afford a church organ, and the cost of employing an organist nearly bankrupted many of these. It is unnecessary to point out the difficulties of picture playing had been swept away, but, because organists knew nothing of picture fitting, the trouble of the showman began anew. It was necessary to have some advance data regarding the picture, with some suggestions as to its musical requirements.

From all over the country, producers and exhibitors began to send their suggestions, which was a great help. The exchange would send a writer to get the music for the pictures, and the showman would get his turtles, and the music would be placed on the sheet.

This brought forth what was called a "dope sheet," being a list of the titles and the "dope" on the music. Later it became a cue sheet or a musical suggestion synopsis, which proved a real boon to the troubled musicians in the myriads of small towns and cities.

At first, the information gleaned from these cue sheets was meager in the extreme and frequently misled the leader in his choice of suitable musical material. There was nothing but a cue and its suggested number. If that piece was not in his library, the musician was as much a loss as ever. Nothing was said concerning the character of the picture, its atmosphere or direct cues, and in view of the fact that features had begun to appear in five reels, the plight of the orchestral leader was pitiable.

Gradually the cue sheets improved in their service, but even at this time (1918) there are film companies distributing cue sheets that are worthless for the practical purposes of the leader or organist.
CUE SHEETS for CURRENT FILMS

"Borrowed Clothes."

Released by Universal—Six Reels.
Prepared by J. C. Bradford.

THEME—Love Is best of All. Herbert
1. AT SCREENING: Bridal Chorus. Cowan
2 min. 15 sec. Moderate.
2. T. MAY HAD. Quotations. Mathews
1 min. 30 sec. Temporl. Allegretto.
3. T. RITA MORAIS. Air de Ballet. Herbert
1 min. 30 sec. Moderate.
4. T. ALTHOUGH MARY. Serenade. Kautenback
2 min. Allegretto.
5. D. STEWART ENTERS HOME. Rhapsodie. Schyte
2 min. 30 sec. Allegro Gioioso.
6. T. MAY REALIZED. Carmencita She. Denmure
2 min. 30 sec. Allegro.
7. D. FIRE IN MOTHER'S HOUSE. Allegato No. 4. Keifer
5 min. 30 sec. Allegretto.
8. D. STEWART AND MAY ENTER. When the Plumber. Lehar
2 min. 30 sec. Allegro.
2 min. 30 sec. Tempo di Valse.
10. D. MAY ENTERS ROOM. THEME
2 min. 30 sec. Allegretto Grazioso.
11. T. SHE DIDN'T WANT TO GO. Intermezzo Pitteresque. Koven
2 min. 30 sec. Allegretto Grazioso.
12. T. I CANT LET YOU GO. THEME
1 min. Patience.
13. T. THERE HAD BEEN SOME. Sarabande. Burgemein
1 min. 45 sec. Vivace.
14. D. STEWART RECEIVES CLOTHES. THEME
1 min. 15 sec. Allegretto Grazioso.
15. T. THE NEXT DAY. Serenade. Arensky
1 min. Allegro.
16. T. BY CLOSING TIME. A Vineyard Idyl. Didier
1 min. 30 sec. Molto Moderato.
17. T. COULDN'T I TAKE MAYS. Pizzicato-Bluette. Lack
1 min. 30 sec. Andantino Grazioso.
18. D. MAY ENTERS BOUDDOR. Forsaken. Cowles
3 min. andante.
19. T. OUT OF PATIENCE. Twilight. Czech
2 min. 15 sec. Allegro.
20. D. STEWART AT DOOR. THEME
3 min. 30 sec. Allegretto Grazioso.
21. T. LUXURY. Sorranni Dance. Chaminade
1 min. Allegro.
22. D. STEWART EMBRACES MAY. Intermezzo. Hadley
2 min. Allegro.
23. D. POLICE STATION. Waltz. Greg
1 min. Allegro Moderato.
24. T. YEARS OF GOOD TRAINING. Allegato No. 40. Borch
1 min. 30 sec. Allegro Moderato Agnese in Passion.
25. D. POLICE ENTERS HOUSE. Allegato No. 40. Shephard
2 min. 30 sec. Allegro Confusse.
26. T. THE DESTINY. Alleganto. Tchaikowsky
1 min. Allegro.
27. T. EVA RITA WOULD HAVE. Allegro. Adagietto.
2 min. 30 sec. Allegretto.
28. D. BY HIS ESCAPE. THEME
1 min. 30 sec. Allegro.
29. T. MAY RECOVERING. DANSE LES ROSES. Barthelemy
2 min. Allegro Moderato.
30. T. GEO. WESTON BOUGHT REAL. Caprice. Reisenfeld
2 min. Allegro.
31. T. I'LL NOT BE FooLED. Sainad's Idyl. McKay
2 min. 15 sec. Allegro Moderato.
32. T. ORANGE BLOSSOMS. THEME
1 min. 30 sec. Allegro.
33. D. STEWART ENTERS DOOR. THEME
1 min. Allegro.
34. CHARACTER. Dramatic Atmosphere.
Neutral.

"Miss Ambition."

Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Shy Dreams. Moderate. Borch
1. AT SCREENING. THEME
1 min. 45 sec. Moderate.
1 min. Allegro.
3. T. SAY. MARTA, AIN'T IT. A La Mode. Royce
3 min. 30 sec. One-Rep.
4. T. A OTHER DANCIN. EDITH WEBSTER. Gavotte-Pompadour. Langford
2 min. 45 sec. Allegretto.
5. T. WHAT DO YO THINK. UNCLE. THEME
1 min. 30 sec. Allegro.
6. T. THE NEW LIFE THAT HAD COME. Sleeping Rose. Borch
1 min. 30 sec. Allegretto.
7. T. YOU'RE JUST THE GIRL. THEME
1 min. 45 sec. Allegro.

N. T. WITH THE PASSING MONTHS. Marionette. Arndt
3 min. 15 sec. Allegro.
9. T. CARRYING OUT HER RESOLVE. The Golden Youth. Royce
3 min. 15 sec. Allegro.
10. T. I HAVE MEANT EVERYTHING. Andante Appassionato No. 57. Castillo
1 min. 30 sec. Allegretto.
11. T. YOU HAVE NOBODY REPAID ME. Andante Dramatic No. 62.
3 min. Allegro.
3 min. 15 sec. Allegro.
13. T. ALWAYS THINKING OF THE. Memories. Crespi
1 min. Allegro.
1 min. 15 sec. Allegretto.
15. T. MY DEAR, WHY DON'T YOU GO. Pathetic Andante. Yule
3 min. Allegro.
16. T. THE ANONYMOUS LETTER. Allegato No. 43. Shepherd
3 min. Allegro.
17. T. AND THIS IS WHAT AMBITION. Visions. Borch
4 min. Allegro.
18. T. HE CAN'T SEE ANYONE. In a Red Rose Garden. Gaston
1 min. 15 sec. Allegro.
1 min. 30 sec. Andante.
20. T. GOOD. OLD BLAIR. Irish Elves. Borch
3 min. 15 sec. Allegro.
2 min. 45 sec. Allegretto Grazioso.
22. T. AT LAST. THEME
1 min. Allegro.
23. T. CHARACTER. Dramatic.
24. T. ATMOSPHERE. Slums and society.
25. T. MECHANICAL EFFECTS. Automobile, phone bell, china crash.
26. T. SPECIAL EFFECTS. None.
27. T. DIRECT CLUES. None.
28. T. REMARKS. Note particularly mechanical effects.

"She Hired a Husband."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Castle in the Air. Moderate. Kern
1. AT SCREENING. Pastel Bluen. Paradis
2 min. 15 sec. Allegretto.
2. T. TOM DUNSTAN. Jump Jim Crow. Romberg
1 min. 30 sec. Allegretto.
3. T. DON'T YOU REMEMBER ME. THEME
1 min. 15 sec. Allegretto.
4. T. DARDINER IN HALLWAY. Mrs. Casey. Hoschka
1 min. 30 sec. Allegretto.
5. T. DINING ROOM—GUESTS. A La Valse. Alfred
2 min. 30 sec. Temporl. Dietrich.
6. T. SOME WEEKS LATER. Bandarana. Dietrich
2 min. 15 sec. Allegro Rubato.
7. T. AFTER GUESTS HAD GONE. A Vineyard Idyl. Didier
1 min. 30 sec. Allegro Moderato.
8. T. AFTER A MONTH. Over the Top. Romberg
1 min. 30 sec. Allegro.
9. T. PHOTOGRAPH OF DANS. THEME
1 min. Allegretto.
10. T. HER FIRST WEDDING DAY. Cazanetta. Herbert
2 min. 30 sec. Allegretto.
1 min. 30 sec. Allegro Moderato.
12. T. WHAT THE MATTER. Bay of Mine. Casuscu
1 min. 30 sec. Allegro.
13. T. CLERGYMAN ENTERS ROOM. Air de Ballet. Borch
1 min. 15 sec. Allegretto.
14. T. BRIDESMAIDS TAKE PLACES. Matrimonial Fox Trot. Winne
2 min. 30 sec. Allegro Moderato.
15. T. IN THE MORNING. Waltz. Grieg
2 min. 30 sec. Tempo di Valse.
16. T. DUNSTAN LEAVES AUTO. The Hobbledhour. Olson
1 min. 30 sec. Tempo di Valse.
17. T. YOU BEAST. Indian Legend. Barou
2 min. 30 sec. Allegro.
18. T. ALARM CLOCK. Oh How I Hate to Get Up in the Morning. Snyder
2 min. 45 sec. Allegretto.
19. T. AT BREAKFAST. THEME
1 min. 15 sec. Allegro.
20. T. "I'LL DO YOUR DIRTY WORK. Hurry No. 33. Minet
1 min. 30 sec. Vivace.
2 min. 30 sec. Allegro.
22. D. DAPHNE RUNNING THROUGH. Hurry No. 1. Langley
1 min. 15 sec. Allegro.
23. D. DAPHNE AND TOM EMABACE. My Little Biliken. Lotter
1 min. 15 sec. Allegretto.
24. D. DAPHNE RECOGNIZES TOM'S. THEME
1 min. 30 sec. Allegro.
25. T. CHARACTER. Comedy Drama.
When the War Is Over
You will look back upon this prediction

We’ll Wallop the Kaiser
By E. Gregori
and praise its inspiration

Nothing more Patriotic
Nothing more Pleasing
Nothing more Popular

Played and Sung in Every Camp in the Country
Arranged for
Voice .15 Piano .15 Band .25
Orchestra .35

Slides may be obtained for this Song
and effectively used as an Entr’acte.

ASTORIA PUBLISHING COMPANY
505 Fifth Avenue, New York

EXHIBITORS
If you want a real picture organist or pianist,
write us. Endorsed by biggest exhibitors East and West.

PROFESSIONAL SCHOOL
of PICTURE PLAYING
Strand Theatre  Los Angeles

REPORTERS:
Seeburg Piano Co.
Republic Bldg.
Chicago
"Yankee Doodle" Origin in Much Doubt.

Probably throughout the length and breadth of the nation there are no more deadly insane and meaningless words than those which have been given a libelous and baneful edification in the annals of music by the title "Yankee Doodle." The really amazing feature of the question with its undisputable fact that the air is still popular, although we are seldom tortured with the offensiveness of the refrain.

The tune has been claimed by several nations as belonging to them exclusively. One authority states that it is an old vintage song of Southern France, and in Holland, where "as much buttermilk as they could drink and a tenth of the grain" became a household word, they were accustomed to enliven the tedium of labor by singing this same tune to words and music.

The American Secretary of Legation in Madrid in 1855 writes: "Our national air certainly has its origin in the music of the Vicereign. The first strains are identical with those of brave old Bisseay." After the advent of Cromwell into the life of England, the melody was sung by the cavaliers and court hangmen in ridicule of Cromwell, who, it is claimed, rode around London on his horse with his white plume fastened into a sort of knot which someone dubbed a "Maeace." The tune first appeared in this country in 1755. General Braddock, of the British Army, was assembling the colonists near Albany, and an attack was made by the French and Indians at Forts Niagara and Frondena. The Continentals appeared in the fashions covering period of two hundred years, and their arms were quite as quaint. The martial band, to which they awkwardly tried to play, was played air familiar to the grandparent of the British soldiers. Our ancestors have become farmers, and have lost the music of war and the world's fashions.

The British regimental sergeant was somewhat of a wit and a musical genius. He is remembered today by the motley crowd of new recruits. As they marched into view and were contrasted with the handsomely uniformed and orderly soldiers, the picture called to the mind of the gentleman the similar distinction between Cromwell and the court dandies, and he planned a joke on the newcomers.

He hastily scribbled the notes of "Yankee Doodle," wrote below them the absurd words which were in vogue in Cromwell's day, and passed them on to the uncouth members of the Continental Army of England. The band quickly caught the simple tune, and soon it sounded through the camp, the great amusement of the Britshers, who were not slow to see the application of the satire.

Was the humor of the situation prophetic of the phrase that "He who laughs last, laughs best"? It would seem probable, for twenty-five years later Lord Cobham gave the流行的 "Yankee Doodle" to the same Continentals to surrender his sword and his army. And he marched to the strains of the "Yankee Doodle," and it is said that the custom to have the regimental bands of a surrendering army play any music chosen by the conquerors could not be observed, as the band of Hessians was to repay old scores was not to be overlooked nor neglected.

It resolved itself into a simple problem in the Revolutionary War, when the line of Charles, our ancestors were to the equally lawless oppressors of us, who go right through the Revolutionary Song, that autocracy had made to deride the upholders of political and social order. The British played while paving the way to greater victories built on the same principles.

Henry Clay and John Quincy Adams met the British representative at Ghent to arrange the final details and sign the treaty of peace. Theburghers of the town were proud that the event was to take place in their town, and they proposed a serenade to the two embassies. They knew the English Nation play a large part of America. They referred the matter to their representatives. Neither gentlemen could remember the tune. Mr. Clay said he knew the chief national melody was called "Yankee Doodle." At last, after vainly attempting to recall the name or find a copy of his colored body-servant and explained the situation to him. The boy at once whistled the music, it was cleared, harmonized, copied, and used for the purpose as desired.

That musically inclined colored boy furnished Europe with the first transcription of the music as an American National Song.

**Honor Roll**

"When I Came Back to You"

**Musical by**

FRANK GREY

**Published by Hunsingzer & Dilworth**

**New York**

The lyrics of this song hit are by J. Will Callahan, author of the famous "Smiles." The appeal is irresistible and great was the promise of it being immensely popular.

Q. I have been a reader of the Moving Picture World for many years, and find your new department very interesting. I am not connected with the film industry, being only a fan. I wish to secure the incidental music for "Hearts of the World" and "Intolerance" (both musical). Can you give me the necessary information?

A. We are pleased that you have liked the music in our department. A piano score for either "Hearts of the World" or "Intolerance" is in your possession. If you are interested in other music, we advise you to write to Belwin, Inc., Columbia Theatre Building, New York City. They will send you a catalogue of such music and the prices of the same.

Q. Can you tell me where I may obtain a list of musical clubs and information about prominent musicians in this city?

A. There is a book published once a year which will give you the information you desire. It is called "The Musical Blue Book of America," and is obtainable at the publishers, Musical Blue Book Corporation, 102 West Fortieth street, New York City.

Q. I wish to attend a free school where educational methods and languages can be learned. Do you know of such a school in New York City?

A. E. D. Petri has charge of such a school in the Metropolitan Opera House. If you address the above gentleman at the Metropolitan, you will receive the necessary information. Enough French and Italian are taught to enable the pupils to use those languages in the world. Of course one must have a good voice to be considered as an applicant.

Q. I have written several songs which I believe have merit. Will you kindly tell me where I can dispose of them or where I can have them set to music and put on the market?

A. There is always a demand for excellent lyrics, doubtless because so little of the vast quantities written have any merit whatever. If you know or your friends are in a position to judge your verses, as the opinions are bound to be colored by the personal interest. Just now, the song publishers and great artists are deluged with poems; so much so in fact that many of them have given out they will not look over any more manuscripts. It is not intended to discourage any undiscovered genius, but to save you from a disillusionment that is practically certain. After all this, if you are sure you belong to the elect and rare, to send us what you consider your masterpiece, we shall be glad to help you in any way possible.

**Revival of the Old-Time Chantey Song.**

A hundred years ago, when American shipping was at its height, the seven seas, the sailors before the mast sang their chantey songs as they pulled on the ropes or turned the windlasses. Many of these chanties were regarded as an aid to man power. They might be sentimental or ribald—more often the words were as ungodly as the men that sang them—but they smacked of the salt sea, they promoted good fellowship among the men, and they were an organizing influence. Those days are coming back. Not only have the inspiration and the spirit of the old chantey songs been recognized by the War and Navy departments, but to further it on board ships of war, they have established the Chantey Board Recruiting Service, which has appointed an official chantey man for our merchant marines, to help service singing sailors.

"Mary, the Baby and Me" a Catchy Song.

This delightful little song by Paul Curtin, of New York, which has been published by M. Wittmack & Sons, is proving a hit wherever it is sung. "Mary, the Baby and Me, is a hit to everybody and its success is assured.

**Index to Cue Sheets—November 16, 1918.**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Producer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Borrowed Clothes</td>
<td>Universal</td>
<td>742</td>
</tr>
<tr>
<td>Miss Ambition</td>
<td>Vitagraph</td>
<td>742</td>
</tr>
<tr>
<td>She Hired a Husband</td>
<td>Universal</td>
<td>742</td>
</tr>
</tbody>
</table>
THE ARROW FILM CORPORATION IS RELEASING THE TWO-REEL NOVELTY FIlM TITLED "WHAT OF YOUR BOY?" PRODUCED IN CO-OPERATION WITH AND UNDER THE SUPERVISION OF THE NEW YORK MILITARY ACADEMY.

THIS PRODUCTION IS A TIMELY ONE IN VIEW OF THE FACT THAT IT DEALS WITH THE ADVANTAGES AND ADVOCATION OF THE ROAD TO AMERICA, OF A MILITARY TRAINING, AND IS A PECULIARLY APPROPRIATE PRODUCTION BECAUSE OF THE FACT THAT MOST OF OUR REVIEW AND DESTRUCTION OF THE MACHINE-GUN AS A PART OF THEIR CURRICULUM. THE PRODUCTION COMPARES THE FUTURE OF THE BOY WITHOUT TRAINING AND WHO ULTIMATELY BECOMES A GUNNER, AS COMPARED TO THE LAD WHOSE MENTAL AND MORAL MORPHEUS IS STRENGTHENED BY MILITARY TRAINING.

A SCENE IN THE PRODUCTION SHOW THE YOUNG MEN IN THOSE ATTENDING THE NEW YORK MILITARY ACADEMY ACTING AS AN ESCORT OF HONOR TO MARSHAL JOHNSON AT THE TIME OF HIS VISIT TO WASHINGTON. HEADQUARTERS.

"WHAT OF YOUR BOY?" WILL BE RELEASED ON THE STATE RIGHT MARKET.

EDUCATIONAL'S COAL PICTURE COMPLETED.

THE EDUCATIONAL FILM CORPORATION OF AMERICA'S FUEL PICTURE "THE ROMANCE OF COAL" IS NOW COMPLETED AND WILL BE SHOWN SHORTLY AT ONE OF THE BROADWAY THEATRES AFTER IT HAS BEEN INSPECTED BY THE FEDERAL FUEL ADMINISTRATOR.

TENNESSEE CONCERN MAKES EDUCATIONALS.

THE SHAMROCK PHOTO-CORPORATION OF SAN ANTONIO, TEXAS, IS AT WORK ON A SERIES OF HISTORY AND ETHNOGRAPHIC SUBJECTS, WHICH WILL ADD TO THE EXHIBITION IN THE SCHOOLS OF TEXAS. THESE SUBJECTS ARE TO BE SCREENED WITH PROPERLY WRITTEN AND TITLED LECTURES, WHICH WILL FURTHER ILLUMINATE THEM. A GREAT DEAL OF TIME AND EXPENSE IS BEING EXPENDED ON A WILD ANIMAL PICTURE, WHICH IS EXPECTED TO BE COMPLETED IN FOUR WEEKS. IN THIS EFFORT A CAREFUL EFFORT IS BEING MADE TO PHOTOGRAPH WILD ANIMALS IN THEIR NATIVE HAUNTS.

"NAVAL AIR POWER" (Pathe).

This is No. 9 of the Official British War Films. It shows how student aviators in Great Britain are trained for their intrepid work. Various types of machines are demonstrated and the actual flights above cities are pictured. This is a fine educational subject and covers the air program of the war from many angles.

"THE UNCONQUERABLE SPIRIT" (Pathe).

 Episode No. 18 of the Official War Review. This illustrates throughout the machine guns are demonstrated and the actual attacks of the Allied troops. Pictures of troops of various nations are shown, and not the least interesting feature is that of the prisoners taken in Lorraine, who have signified their willingness to join the Allies. They have carried guns and ammunition are turned upon their former owners is another good feature. This closes with a plea for co-operation of American heroes by General Pershing.

"BLACK FEET AND FLAT HEADS" (Mutual).

This is the first of an outdoor series which is being made by Rotherider to follow the Outing-Chesters on the Mutual program is entitled "Black Feet and Flat Heads." It was photographed among the Blackfeet Indians and shows them in a series of pictures in which they lived years ago. They have performed their various dances and played their games before the camera. Indian chins in their feathered headdress, dancing about the camp fire, accompanied by squaws and others of lesser degree, present an attractive sight.

A. PAUL KEITH VICTIM OF INFLUENZA.


AFTER an illness covering only four days, A. Paul Keith died at the home of one of his employees in this city, Wednesday evening, October 30, at 7:45, in the apartment of Mr. Keith's residence in San Francisco, California. A. Paul Keith Circuit late in the previous week and was suddenly stricken. Despite all that medical skill could do to prevent his death, he passed away in the prime of life and in the fullness of a career that had brought him the respect and the admiration of thousands of people who appreciated his acting qualities.

Mr. Keith was born in New York City, January 3, 1875. His father's home was in Boston, and there Paul attended school, his earlier education being supplemented by a short apprenticeship in his father's theatrical business. In 1896 Paul was graduated from Harvard and immediately entered into full participation in the B. F. Keith vaudeville and motion picture activities. The young man was taken under direct supervision of B. F. Keith, who was the associate of the Keith family, in business and private life, for many years as the name of B. F. Keith has figured in theatricals.

Paul Keith's mother died when he was a youth, and it was not until 1913 that his father, the late B. F. Keith, married a second time, making Ethel Chase, the daughter of a Washington theatrical manager, his wife under circumstances that surprised the profession and caused wide-spread discussion among theatrical people. Keith dropped dead of heart disease in a hotel at Palm Beach, Fla., where he had gone with the second Mrs. Keith, upon his own yacht, for a bridal tour.

The Keith Theatre circuit has experienced a vast fortune, representing theatrical properties in many cities, a controlling interest in the United Booking Office and extensive real estate holdings, together with bonds and stocks that represented a total of many millions. Under the term of B. F. Keith's will the Keith theatrical interests came under control of a corporation with whose management Mr. A. Paul Keith and Paul Keith each possessing a half interest. The personal property was willed to Paul as sole heir, the Keith Theatre circuit was separately provided for during the six months preceding his death while she was Mr. Keith's wife.

Apart from owning an extensive chain of vaudeville theatres the Keith & Albee theatrical interests comprise a chain of motion picture theatres extending through New England and into eastern Canada. In the Keith theatres production offices are maintained, the vaudeville being frequently "featurized" along with the regular headliners.

This is a separate department connected with the United Booking Office that handles the moving picture angle of the Keith & Albee properties.

A. Paul Keith was as rugged and manly in business as he was in life. He never lost his boyhood love of nature in his personal attributes. E. Albee had "brought him up right," made a big showman of him, and the young man met his death with his father's permission and his tutelage.

It may be said of A. Paul Keith that he was one of the rare examples in theatrical life where a young man grew to full estate with unbroken progress, and publicity. He was "a son of his father," and the show business lost a big man when he died.

The Roman Catholic priest who had been a constant companion of Keith, told of his last moments. Keith's life came on from Boston in time to administer the last sacrament and accompany the body back to the stage where the boyhood and interment was attended by hundreds of showmen Saturday, November 2.

OFFICIAL REVIEW REGISTERS VICTORY.

The Official War Review, No. 19, to be released by Pathé, November 4, is a Victory Film. On the Italian front, Italy calls for conscripts, aided by her Allies, press forward across the rugged mountains and into the war-swept plains. The great cable way, the teleferica, swings guns and munitions to the front, carrying shells, dynamite and rifle ammunition. Along the snows, sure-footed dogs carry ammunition to the fighters. On the Marne, French and Americans prepare to push forward against the retreated Huns, while long lines of prisoners keep streaming back. Longmont is retaken from the foe. In Palestine the British armies under General Allenby drive forward despite almost insurmountable natural obstacles. Tractors draw great howitzers across the sands, and city after city yields to the conquerors. On the American front is shown the "Forward push" of the Yanks and how the soldier boys from overseas are contributing to the downfall of German militarism, victory is in the air.
A new important announcement is made of the crystalization of the plans of Messrs. A. H. Sawyer and Herbert Lubin in the launching of the first Ralph Ince film attraction, which is of great importance to exhibitors throughout the country.

Ralph Ince is now engaged in the production of this first big special which will be released under the banner of S-L Pictures. The combination of names associated with this venture assures the exhibitor that no precaution that human skill can devise will be omitted in the production of real film attractions.

Ralph Ince stands today as one of the foremost directors of motion pictures. Many screen successes have been identified with his name. During his connection with the Vitagraph, he achieved fame as an actor and director, having directed such well known box office attractions as "The Juggernaut," "A Million Bid," "The Wreck," "413," etc. Some of his more recent successes are "The Argyle Case," starring Robert Warwick; "Today," starring Florence Reed; "Tempered Steel," starring Mme Petrova, and "Our Mrs. McChesney," starring Ethel Barrymore.

Arthur H. Sawyer is one of the pioneers in the motion picture industry, having had a vast amount of experience relating to every branch of the business. He has been an exhibitor and was owner of one of the first chain of picture theatres in the United States. In the early days, Mr. Sawyer became interested in production and was general manager of the Kinemacolor Company as well as being responsible for the organization of that company in this country, which produced initial films in natural colors. He sponsored many of the first feature films to appear in Broadway theatres and was one of the first men to engage stars of the legitimate stage to play in pictures. He is also regarded as an expert in studio management and production matters and possesses a thorough knowledge of laboratory details and the innumerable other angles which enter into the production of pictures.

Mr. Lubin is considered one of the best exchange men and distributors of pictures, as well as being an organizer of big financial projects. He formerly controlled the Metro franchise in Canada and possesses a wide knowledge of the exhibitors’ problem and requirements, having made an extensive study of exhibitors needs which will prove of great value in bridging the gulf existing between the producer and exhibitor. He has also been responsible for many innovations in the distribution and marketing of films.

Messrs. Sawyer and Lubin have introduced many new ideas in the marketing of pictures as was evidenced in their states right sales of "The Warrior" and "Mother," which they handled so successfully.

In a recent interview Mr. Lubin stated: "For many months we have been engaged in a careful study of the market conditions with particular reference to the growing tendency and insistent demand of the exhibitors and public for high class productions.

"The oft repeated expression that the surface of the motion picture industry has only been scratched is quite true. It is also quite true that it has been badly abused but, after all, it really has only been scratched. We realize that at present there is an over-production of films, but I do not think that there is an over production of good films.

"The insistent demand of the public today for better pictures is proven by the success with which good pictures have met. Our plan is most comprehen- sive in scope and we are going to strive to bring the much discussed angles of distribution into the closest kind of contact with the exhibitor and feel that an organization such as we have committed to no specific method of distribution or tied to any definite date of release, but committed our contribution to the art of motion pictures and the furtherance of the industry along constructive commercial lines.

"Ralph Ince is peculiarly the exhibitor’s director. The exhibitors in this country have an abiding faith in the value of his name, born of a long and satisfactory experience with the pictures which have carried the stamp of his workmanship and standardized excellence. We will have some very interesting announcements to make as to our stars and the caliber of other men identified with our organization. Our principal aim is to strive to produce features that will meet the demand of the public for bigger and better pictures."

**Notes About Town.**

Arthur S. Hyman, of Detroit, announces that in future the Arthur S. Hyman attractions will be distributed through the Dawn-Masterplay Company. He has purchased "Wives of Men," "The Million Dollar Mystery" and "My Husband's Friend" for Michigan. Mr. Hyman was years ago general manager of the General Film Company. He was in New York during the week of October 21 to arrange his New York office in the Longacre Building, where he is represented by George H. Callahan as general manager.

E. Mandelbaum, of Cleveland, was stopping at the Hotel Astor, October 25, where he expected to remain a week enjoying an enforced vacation on account of the closing of all the Ohio theatres during the epidemic.

Director Ralph Ince is busy organizing the Ince Film Company. He will produce six or eight special features a year, and expects to start work about December 1.

The Motion Picture Exhibitors' League, of New York City, will hold a meeting and luncheon on Thursday, October 13, on the opening of its new rooms at 277 Seventh avenue.
"Under Four Flags" Third Official War Picture

UNDER FOUR FLAGS," the third U. S. official feature war picture issued by the Department of Commerce of the United States, will have its first official showings in New York at the Rialto and Rivoli theatres, where it will be offered simultaneously with similar showings during the same period in various other cities. Showings at other important motion picture theatres will follow, and then the film will be released to smaller houses throughout the United States.

This variation in the method of releasing the U. S. official war pictures will have considerable interest for exhibitors.

J. C. F. Hart, director of the Division of Films, in discussing the exploitation of the new Government picture, says:

"The method employed in introducing 'Pershing's Crusaders' and 'America's Answer,' to the public, which involved a number of 'shows,' each with a complete organization, including a manager and agents, will not be duplicated with 'Under Four Flags,' although it was financially successful. It is believed that quicker results can be gained by first showing the picture at the largest motion picture centres and then distributing it in that way stirring up popular interest in the surrounding territory, and then releasing it to the exhibitors generally. This will concentrate all exploitation efforts on the part of the Division of Films, in co-operation with the exhibitors, to conduct a centralized, but effective, publicity campaign, that will rank the spots and weak in others, but comprehensively helpful to all concerned.

I am glad to say that this plan meets with universal approval, and that, even at this early stage, they are looking forward to a successful campaign for the new Government picture."

S. L. Rothapfel, manager of the Rialto and Rivoli theatres, where "Under Four Flags" will have its initial showing, says:

"In booking the new official war picture, I have not considered the financial side at all, but desire every possible help with the Government's Public Information and its Division of Films to give the public the greatest war picture that has ever been produced. I intend to contribute my time and the services of my staff, so far as they may be helpful, to assist the Division of Films and its producing department to prepare a pictorialization of America's participation in the war, in conjunction with the Allies, that will not only be splendidly effective from the standpoint of camera art, but which will also register events that were never before seen on the screen, and a picture of remarkable interest may be looked for with confidence."
Publicist Mentally Quick on the Draw.

B ACK in old Kentucky whence he hails, Fred Schaefer, of General Film, has many friends, one of whom was his guest in New York recently. It happens that this friend was from the mountain regions, his home being one of those hairtrigger places where the feud is not unknown, and where the dexter tail of the springer coat bulges suspiciously at the hip.

This friend brought news of the demise of a celebrated local character, with a record of many close encounters on the streets of the village.

"Ah!" said Schaefer expectantly. "And of whom did he die?"

"Ding bust that Charley Fuhr," said Charles Ulrich, as he opened a jock pot with only a little better than tens. "I hope he gets the 'flue and dies of it."

This unexpected outbreak of ferocity scared the others out, and Ulrich won his own ante.

— W S —

Adoining Young Charmers.

Arlin Pretty.

Bessie Love.

Blanche Sweet.

Lola Bailey.

Gloria Joy.

Bessie Bird.

Betty Blythe.

— W S —

Counting the Costs

"A week has passed, and with it the opportunity for some wry and dry thoughts."—Empy News.

"We're two bets; one drink and 'dry'" six dollars per bottle, the lay-off presented few opportunities for damp thought to most of THE INDUSTRY.

— W S —

Artificial Vanduelle Headliners.

Fred—STONE MASON—Shirley.

Olive—TELL STORY—Edith.

Blanche—SWEET LOVE—Bessie.

Tom—NORTH WEST—Billy.

"Three of the most popular stars during these 'du' days, says E. T. Keyser, 'are presented by Hennessay, the brassy man.'"

— W S —

Sharpening an old saw; it might be said of that "all is gift that comes to DeNille."

— W S —

Questions Remaining Unanswered.

Is George Larkin ever sedate? Whose shoes does Roscoe Arbuckle? Is Geraldine Farrar drawing nearer? During the shut-down is Betty Blythe?

— W S —

In the first days of the panic, when it seemed that almost anything might happen, Jack Mendo was questioned as to his abilities "kiddie" to hotel apartment in Manhattan, which they have leased for the season. Two problems—the shortage of common counselors—infuenced this move, which was made during the week of October 28.

— W S —

If all-star casts as such (providing there ever was one) were advertised under the privilege of the old, one would have little drawing power to the much heralded combination.

— W S —

Laughter and Cereals Are Pattening.

J. T. RALPH, Ha Ha Theatre, Minn., according to announcement, has praised the "Rosemary's Finds Up," as a money-getter. We fail to discover the dreadnought town in which Ha Ha Theatre is located. Perhaps Manager Ralph operates the Ha Ha Theatre at one of these comedy past offices outside of Minnesota:

Punston, Iowa.

Jervy City, La.

Smiley, Tex.

Charles, C.

Laughlinto, Pa.

Roaring, W. Va.

Or.

Tellville, Tex.

— W S —

Film Exchange on the High Seas.

Lieutenant Wells Hawke, U. S. N., declares that moving pictures are the "grand opera of the sea," and that the film ships half each other on the high seas, and then begins a wig-wag bargaining for attractions. Imagine this:

"We have a Mary Pickford, what have you to offer," says the dres dnought.

"Give me the Love of the Lubin, and thirty rubs of Lulin," comes the answer.

"Throw in a Charlie Chaplin and we'll send a yawl," decides the dres dnought.

— W S —

Just in Time for the Fair.

Jay A. Gove protests, to wit: "Your 'Tough Luck Item' in RAMBLES might give the impression that 'The Calla lux Case' is not now available to exhibitors.

'The Calla lux Case' was released prior to the non-release period."

— W S —

"Little Women" was filmed in and about the actual house in Concord occupied by the Alcotts. The film has been preserved and stands today exactly as it was when "Little Women" was written, thanks to the Alcott Memorial Committee.

— Publicity

Thanks for What! Writing the Hook?

Commenting on the shut-down of THE German industry, Maximillian Hardin, the foremost reviewer beyond the Wine, is quoted thus:

"Wilhelm has changed into 'Filmehil' and Germany into a poor moving picture theatre."

And there'll be some difficulty in getting any new jack into the rehabilitation of the game.

— W S —

There's one things about Lawrence, Kansas," said Jerry Beatty, as he slipped in his ane and reached for the cards, "it's a good thing to be from."

— W S —

Babe Mildrige Bannard with Benjamin Chaplin. — Advance agent in Morning Tele graph.

— Of such the Kingdom."

— W S —

Madame Olga Petrova, following the presentation of her fifth special picture, "The Fugitives," and considered by the speaking stage, it was announced this week that she had engaged George Fassett, well-known stage actor, to play opposite her in her new stage play called "The Eighth Sin." Mr. Fassett appeared last season in the principal male role of "The Willow Tree." — Publicity.

That Fawcett Needs a Plumber.

“Listening In” on a Block Party

While the Service Flag Flies

From Eighth to Ninth avenue the street was a blazing canyon of light and color, "God Bless Our Boys" was done in electric lights in a sign that stretched across the store fronts and the house stands. The "Harp of Tara" swung lazily in the breeze before the cameras.

From the front window of a "third floor front" hung the flag of Italy. Bunting and flags of foreign lands. There were Chinese lanterns, lights and improvised illuminations everywhere. 

"There’s Kitty Reilly. She’s got everything on but her hat."

"Oh, Ma! They said it was the Dutch dermatizes what put the bust quarter in the Kermes."—Mrs. Cornelius says her Tony is a grand blessing.

"My but she puts it on—only yesterday she told me he was a top sargeant."

"Look at the one with the yellow hair? Oh, she just got out of the hospital. The day that delivers for the Surprise Store says she’s a picture actor."

"That old man is her mother, I bet he’s off uv her."

"Oh, Ma! Didya hear. The war’s over in Persia. "—You said it.

"My Danny says they dragged the Kaiser through the streets. We never see anything that goes on, coz we’re livin’ in the back. "Aint you the Joker, stealin’ Frank Poggar’s wife."

"Oh, look-a! Angie Bigellow and Scotts Mulligan dancin’. That’s the first time he’s had his arm around since some picnic at the Palisades. "I heard they had a fallin’ out." "It was more’n a fallin’ out—it was a fallin’ in. He hurled his body in at Hazard’s Landin’ and wet her hair all through the park and what she said ain’t fit for me to tell."

"Old Mike Canavan’s cast in himself home I guess, but he ain’t no more puttin’ a foot out without the carry rule—they won’t trust him down to the corner, my Danny says so. He pays cash and a nickel for comer. He sure aint you the easy audience!"

"Look at the decoration in Gladys Mullin’s bedroom window. She paid the last dollar on that mantass to Cowper’s waits only Saturday and now she sticks it in the window for the boys."

"Here comes the flag — take your hat off, Mally, like your father always told you. ‘He’s the crowd’s bigger than I had any idea’!

They’ve got over six hundred dollars, and it’s only 9 o’clock."

"God bless our boys."

— Terry Smith

— Frank Fassett

— Iona S. Caillou

— Henry King

— John North

— Bettwy Blythe

— Arline Pretty

— Betty Blythe

— Shirley Moore

— Edith Miro

— Bessie Love

— Frank Poggar

— Angie Bigellow

— Scotts Mulligan

— Danny Reilly

— Frank Poggar
IT IS not often that a man leaving for overseas gets the sendoff that was accorded Lieut. N. W. Davidson last week. Davidson, before joining the Royal Air Forces, was connected with the Western offices of the Specialty Film Import, Ltd., at Montreal. Two weeks ago he received his commission as Lieut. lieutenant, and getting a few days' leave before going overseas he accepted an invitation to come to Montreal and visit L. E. Ouimet. During the week Mr. Ouimet found it necessary to go to New York and took Davidson with him on a visit to the head office of Pathé.

While Davidson was in New York he met another R. A. F. man, who told him that he had just received notice to report back to Toronto, as there was a number of men called to go overseas at once. Davidson, desiring to get into this draft if possible, cut short his trip in New York and rushed back to Toronto. Several men that had been called failed to report on time and Davidson got the chance he wanted—to go overseas at once. He was permitted to proceed to Montreal twenty-four hours ahead of the troop train, which gave him a chance to spend Sunday with Mr. Ouimet.

On Sunday afternoon, October 20, he was invited to the head office of the Specialty Film Import, Ltd., where Mr. Ouimet, on behalf of the company, presented him with a silver identification wristlet and a purse of money which had been subscribed by the head office and exchange employees from all over Canada as a mark of appreciation of his former services and as a token of their personal esteem. On Sunday night a reception was held for Lieut. Davidson, when both the staff and their families had the opportunity of personally conveying their best wishes to their departing fellow worker. Lieut. Davidson was deeply moved by this testimonial, and in a few words expressed his feeling, saying that though he would soon be widely separated from those present his heart would always be with them, and that his interest in Mr. Ouimet, the Specialty Film and every one of the employees would always continue as strong as if he were with them in body. Mr. Ouimet, in replying, said that he was proud to know that his company would be represented in the Royal Air Forces by one in whom he had the deepest respect, and that if Lieut. Davidson's conduct in the service of his country was equaled by that given to the Specialty Film Import, Ltd., he would gain high honors. Mr. Ouimet assured him that on his return, whether physically disabled or not, he would find a position for him with his company and that they would all give him a bigger reception when he came back than had been accorded him on his departure.

Lieutenant Davidson sailed from an Atlantic port for England.

Powell Signs With Goldwyn.

David Powell has signed a year's contract with Goldwyn Pictures Corporation to go to the coast and play leading parts. Mr. Powell is one of the best known leading men on the screen. He has played with Mary Pickford, Elsie Ferguson, Billie Burke, Alice Brady and Clara Kimball Young.

Mr. Powell is a Welshman and acquired the foundations of his technical training in England. He first came to America with Ellen Terry, playing in "The Good Hope" and "Captain Brassbound's Conversion." In 1907 he worked at the old Biograph studio. Subsequently he toured America with Sir Johnstone Forbes Robertson, playing Christopher in "The Passing of the Third Floor Back.

Mr. Powell will begin his engagement at the new Goldwyn studio in California on November 10.

Spoor-Thompson in New York.

The Spoor-Thompson Laboratories, of Chicago, has opened a New York sales office and service bureau at rooms 1403-4, 110 West Forty-third street, in charge of Sales Manager, Charles E. Ferguson, assisted by M. P. Fitzpatrick. This will enable the company to keep in close touch with producers whose positive film printing and developing is handled by the Spoor-Thompson Company.

Fred G. Sliter Selected for Foreign Film Commissioner.

FRED G. SLITER, manager of the New York branch of the Mutual Film Corporation, has been appointed foreign film commissioner by the Committee on Public Information, U. S. Government, and sails early in November for his new post abroad. Mr. Sliter's selection was made after a careful survey of the field of available film men for the important duties which the position involves. His record as an efficient and aggressive exchange manager and his thorough experience in the field of film distribution won him the post. His resignation as branch manager for the Mutual became effective Nov. 1.

Mr. Sliter came to New York August 1 of this year as manager of the Mutual Exchange from Albany, where he had been branch manager for two years. He has been in the Mutual organization since 1914, when he became a salesman in the Albany territory. In two years he became the branch manager.

He was virtually born in the show business. His father was one of the early and one of the best known theatrical managers in New York and the New England states, as well as the Canadian provinces. He was early in life associated with his father in various theatrical enterprises until the advent of the motion picture, when he joined his father in the management of several moving picture theatres throughout New England. Later he was connected with the Broadway Theatre at Schenectady, New York, his home town, until his entrance into the distribution branch of the industry with which he has been associated since.

Mrs. Sliter, a bride of a month, will accompany her husband abroad.

Denison Clift Writing for Fox Stars.

Denison Clift, who wrote Sessue Hayakawa's first independent production, "His Birthright," "Wolves of the Rail," for William S. Hart, and other screen successes, is now preparing scripts for the stars at the Fox West Coast studio.
Film Men Talk Big Figures While at Luncheon

T WAS luncheon time. The place was the Hotel Astor Grill, and you’ve al-
ready read the rest, for the gathering was composed of film producers, film distri-
butors, confidential advisers and confidential critics. Louis R. Mayer, of Boston, was the
host, and advice was about the only thing that did not appear on his check.
I admit it was the one thing, provided the brand was right, that he would have
most gladly paid for.

T. S. S. C. was Stewart, film star, whom Mayer coralled after one of the bitterest court fights in film history. Coupled with the obvious method by which this dainty and very expensive little lady should be exploited, and inex-
haustible was Mayer’s patience as a listen-
er.

"Honor bright, Louis," said one guest.

"What salary are you paying Stewart?"

"Miss Stewart will get a good-sized fortune for 'Virtuous Wives.'"

"You know, Louis," chimed in another, "good direction is always essential, but I believe as Jim does that Miss Stewart is alone sufficient to get the money without paying her a penny."

"Tucker," said Louis, "was a good salary every week. A $500 a week direc-
tor would have served the purpose just as well."

"I’ll agree with you there," said the guest. "But the star is the thing. Nothing else matters. Fans look for the star, not the play. Then you’d have to pay her a salary that was no better than a good-sized fortune for ‘Virtuous Wives.”"

"Well boys," said Mayer, "I appreciate your suggestions, but there is nothing you’ve said that changes my opinion a particle. I not only believe I’m right, but I’ll wager that nine out of ten exhibitors in the top towns will say that I’m right. According to you fellows I should build a half million dollar mansion and furnish it with Rare Cran and top-of-the-line fur-
ture. Wouldn’t be the height of folly? You’d have me set the Kolhoover diamond in brass instead of the most pre-
cious metal obtainable. Or you’d spend a fortune on a thoroughbred race horse and mount him with a fifty dollar
wagon. No boys, you’re wrong."

"When I went looking for plays the price was the last thing I considered. I wanted something that not only was the goods, but I wanted something that suited Miss Stewart’s talent and personality. I think you failed to rate that in the price."

"Winna," When I settled the desirable and suitability of the price there was no argument. It was simply, ‘Well, how much?’ After Old Kentucky, I bought it and asked the price afterward.

"Now what’s the sense of buying beau-
tiful furnishings if you don’t have them

artificially arranged. That’s where my
director comes in. That’s why George Loane is directing Miss Stewart’s productions. And with him my method was the same. I hired him first, then chose the star."

"Now comes the surrounding company. What would you think of a great mansion and, after all, boy, it’s the exhibitor’s job to make money."

The guest was silent for a moment. "I’ve no objection to expense on the supporting company."

"Of course I admit that my way may not be orthodox. But it is the difference between the machine-made suit of clothes in a sweatshop and a classy made-to-order tailoring establishment. I am not making machine goods. I am building for the exhibitor a made-to-order product. I don’t have to rush to get it out on a certain date. I take my time making it right, working it down to the ground, and exploring every eye."

"The exhibitor is mainly interested in two things: Satisfying his patrons and never again busting a store with his stars. If he can accomplish these things the exhibitor gets a thrill he knows it’s right. Certain the process is expensive, but so long as the money flows the exhibitors are satisfied."

"The exhibitor is mainly interested in two things: Satisfying his patrons and never again busting a store with his stars. If he can accomplish these things the exhibitor gets a thrill he knows it’s right. Certain the process is expensive, but so long as the money flows the exhibitors are satisfied."

"Virtuous Wives" was thought of as the war picture to come in. Louis Mayer had signed on another big titles. A story was to be written by Miss Stewart, and a $500,000 offer was made for the right. Although Louis Mayer was not in the room, he was present in spirit. It was his idea which made the picture possible. This was the story of the American woman in war, the life and death of the girl who has been the subject of much thought and much talk.

"Patrie "Winning the War" Series"

Arrangements were made some time ago by the distributors and Louis Mayer for Public Information, with Pathe for a pro-
duction of a series of one-reel pictures under the title of Patrie "Winning the War." The Committee to be known as "Winning the War" series, showing the tremendous home work of the United States. The first of the series is scheduled for re-
lease of the week of November 16, and is called "The United States Boys" Working Reserve Solves the Great Farm Problem." The spirit that animates these youngsters is clearly apparent—they work with a will, with enthusiasm and with the plain determination not only merely to fill the job, but to do it in such a way as to ac-
complish the highest production.

"Our Colored Fighters" in Demand

Henry F. Downing, director of the Downing Film Company, which has taken
over the distribution of "Our Colored Fighters," the picture that Division
of Films, Committee on Public Information, has produced to show the participa-
tion of the colored people in the war, an
ounce from his office in the Astor The-
atre Building that colored churches and social organizations throughout the United States are taking a keen interest in the showing of the new
picture, and that the original number of prints will have to be increased to meet the demand.
November 16, 1918

THE MOVING PICTURE WORLD

Big Salvation Army Film To Be Produced

NEGOTIATIONS were closed last week between representatives of the Salvation Army and an arm of the Famous Players-Lasky Corporation, and Evangeline Booth, representing the Salvation Army, signed a letter of intent involving the making of a motion picture telling the story of the Salvation Army in both war and peace.

The story of the motion picture finds its basis in historical truth and in recently revealed facts, which reveal the Salvation Army as an organized, planned war-work organization of which American troops have some knowledge. It tells a story of men and women who served without selfish views or considerations.

In the production of this film the Famous Players-Lasky organization will have the full cooperation of the Salvation Army. Commander Booth herself will appear on the screen, as she discharged her regular daily duties, and the story will be filled with the due reverence and profound respect the subject calls for.

Work on the film will be commenced in the near future, upon the termination of the present period of inactivity agreed upon for practical purposes by both orders as a result of the influenza epidemic.

The picture will be started in New York and finished at the Globe, Hollywood, California, studios of the producers.

Goldwyn Releases Listed for Nov. 17 Opening

Goldwyn has found a way of tremendously stimulating the business of the box-office by calibre theatre owners upon the reopening of activities. Announcement of new releases by Goldwyn, beginning November 13, has resulted in two big productions of Geraldine Farrar and second Rex Beach production of tremendous importance and clinical interest scheduled for release only this week.

Two productions of such powerful box-office calibre are planned to prove effective in again restoring theatre patronage to high-tide proportions in all localities. The novel release dates and the productions and their stars are:

November 17: Tom Moore in "Thirty a Week," by Thompson Buchanan; directed by Henry King.

November 24: Mabel Normand in "A Perfect 36," by Tex Charwat; directed by Charles Giblyn.

December 1: Geraldine Farrar in "The Hell Cat," by Willard Mack; directed by Reginald Barker.

December 8: Madge Kennedy in "A Perfect Lady," by Channing Pollock and Harold Wolf; directed by Clarence B. Badger.

December 5: Rex Beach's great international comedy-drama, "Too Fat to Fight," directed by Hobart Henley.

"City Saints and Country Sinners."

World Pictures has purchased from Forest Halsey an original story which will have for its working title "City Saints and Country Sinners." The story is to be produced by the White Film Corporation at the World studio at Fort Lee when work is resumed at the termination of the war.

The story has been set in the deep south, but the author has insisted that the impression of the south is maintained throughout the picture. The author, an Englishman, was familiar with life in the south, having spent several years there.
Maurice Tourneur to Make Pictures in California

Maurice Tourneur has just announced plans to spend the winter in California for the production of his next three or four pictures. These will be made for the Famous Players Lasky Corporation, under the direction of Robert M. F. Thompson. The new pictures will be presented by the Enterprise Theatre. The films will be produced by the director himself, in conjunction with his cameraman, Mr. J. J. Bell, together with a staff of assistants. The production will be under the personal supervision of Mr. Tourneur, who is well known in the film industry for his work in France and for his previous films in America. He is expected to return to the United States about the middle of January, at which time he will be ready to start work on his new production.

Several Territories Sold on Latest Pioneer Film

Pioneer Film Corporation announces that its latest production, "Woman!" will be sold in all parts of the country. The film, which is a story of the life of a woman in the East, has been produced by Mr. Tourneur and is being distributed by the Famous Players-Lasky Corporation. The film has been received with great enthusiasm by the public, and is expected to be a great success.

Will Show "Cannibal" Film at Hotel Astor November 19

FOLLOWING the announcement that New York rights to the Martin Johnson picture, "Cannibal of the South Seas," have been sold to First National Exchange, the Robertson-Cole Company, which controls the world rights, has arranged for a showing of the film at the Astor Theatre on November 19. The film has been well received by the public, and is expected to be a great success.

New York Papers Praise Latest Tourneur Picture

Maurice Tourneur's latest picture, "Woman!" which has its premiere at the Strand Theatre, is highly praised by the metropolitan newspapers. The Sun remarked: "This picture is full of drama and poetry, and is a triumph of Tourneur's artistry. It is a beautiful picture, and is sure to be a great success."

"Twilight" Is Next Doris Kenyon Film

Doris Kenyon, who has just completed her last picture, "Wild Honey," is awaiting the lifting of the influenza ban to start work on another production. Miss Kenyon and her company will go to Hendersonville, N. C., to direct the picture, which is to be made on "Twilight," by the same authors as "Wild Honey." Vingie E. Rose wrote the story, which has been made in the Metropolitan Magazine under the title of "The Alchemy of Love." The screen adaptation is the work of Louis Joseph Vance, writer of many well known books, plays and motion picture features.

Olga Petrova to Return to Screen

Following the statement made some time ago by the Famous Players-Lasky Corporation, that Madame Olga Petrova would, after the presentation of her fifth picture, "The Panther Woman," return to the speaking stage, it is announced that during the early part of 1919 she will again appear in motion pictures.
NEWS FROM NEW ENGLAND TERRITORY

George Fecke Recovers from the Grip—Selling Force at Fox Exchange Reorganized: Other Items

Fecke Back on the Job Again.

GEORGE H. A. FECKE, manager of the Boston office of World Film Corporation, is back at his desk after a severe illness of grip. Mr. Fecke's staff was about fifty per cent. depleted for several weeks by the grip, but by heroic efforts, &a machine, Phillips Academy business of the World Exchange went on without hindrance. Mr. Fecke reports a sized a Gardner velvet screen. The reopening of the New England houses. He said the attitude of the public was like a man taking a cold bath. He said the first plunge was hard to take, but once in the people enjoyed it. Mr. Fecke is very busy handling the reopening without hindrance.

Cleveland Trade Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

Cleveland Theatres Net Big Block Sales. Cleveland picture theatres were instrument in selling a big batch of Fourth Liberty Bond by the apathy of the fact that they were closed last week after the loan campaign.

According to the reports of the committee, $30,900 worth of bonds were sold in the Metropolitan, Alhambra, Monarch, Rinderbeck, Mahoning, and all neighborhood houses, while $50,950 worth were sold in the Stillman and Strand theatres, downtown.

Manager Kuhn, of the Stillman, claims, however, that in his house alone $62,000 worth of bonds were sold in four nights.

Manager Grossman, of the Standard Theatre, conducted the sale of bonds to film exchanges and employees and reports that about $75,000 worth were sold.

The Mall and Alhambra theatres each have 6,000 worth of bonds, outside of the subscriptions of the owners and employees and in addition to the bonds sold to partnerships.

Mooney Goes to Fox's Los Angeles Office.

Paul C. Mooney, for several years district manager for the Fox Film Corporation, with headquarters and his headquarters, left, October 25, for Los Angeles, where he will be district manager for Fox, in charge of the entire office at Los Angeles headquarters.

Mr. Mooney was accompanied by his family and expects to make the West his home.

Clayton Sheehan, brother of General Manager W. R. Sheehan, has arrived in Cleveland to assume Mr. Mooney's duties. His district has been split up, so that Mr. Sheehan has Cleveland, Detroit, Buffalo and Pittsburgh under his supervision, while Cincinnati, Indianapolis and St. Louis will be under the direction of J. R. Grainger, whose headquarters will be in Chicago or St. Louis.

Mr. Mooney was presented with hand some remembrances from the Fox forces in Cleveland, and also by his friends among the exhibitors and exchanges of that city.

Exchanges to Ship Films via Erie Express.

As a result of alleged poor service over the messenger route between Cleveland, Niles, Warren, Struthers, Girard, Hubbard, Lowellville and Youngstown, Cleveland film exchange managers have decided to abandon it, rearrange their bookings, and ship all films through these towns via the Erie Railroad express.

A representative of the Board of Motion Picture Exchange Managers of the Chamber of Commerce, in commenting on this action, said:

"Apparently no attention has been given to numerous complaints of the exchanges regarding return shipment of films and consequently aggregate losses of thousands of dollars per week sustained by the exchanges. This course has been forced upon the exchanges, since ample time has been given for bringing the service up to par."

Cleveland Exhibitors Make Comedies.

Cleveland exhibitors are spending their time now making a series of comedies, the stories of which would make film man laugh. For instance, Dave Adler, of the Strand, was the chief actor in "How I Won Some Liberty Bonds," and J. C. Deutsch, in a single reel, "By $1,500." Lou Gieger made one called "Keeping the Wolf Away from Charlie," and Mark Greenbaum has a fine little half-reel to tell about called "Row and Charm." Herman Garfield appeared in "American Gentlemen." Another clever comedy was Dave Schuman's "Too Many I, O, U's."

Buffalo News Letter

By Joseph A. McGuire, 216 Carolina Street, Buffalo, N. Y.

Franklin Issues Closing Order.

ARL B. FRANKLIN, manager of Shea's Hippodrome, Buffalo's pantomim picture theatre, gave out an interesting closing order in Buffalo's Hippodrome, Shea's Hippodrome, Buffalo. Mr. Caruso appeared inperson. The guests present were loud in their praise, for this production promises to be one of the successes of the year.

Walter P. Cook, chairman of the Buffalo Liberty Loan Committee, was loud in his praise for Mr. Caruso.

Governor Whitman, who also honored the guests with his presence, spoke enthusiastically of Mr. Caruso as a true patriot.

R. C. Fox, manager of the Famous Players-Lasky Corporation, Buffalo, is to be congratulated for his untiring efforts. The appearance of Mr. Caruso was a huge success, the biggest of scoops in Buffalo's limelight.

It is said the Buffalo Liberty Loan Committee, in order to present Mr. Caruso with a handsome gold medallion in showing their appreciation.

Mr. Caruso sang "Victory, Victory," composed by his wife, also "Over There" in English and Italian.
Suggests Reduction in Theatre Rent

Manitoba Official Proposes That Owners Agree to a Fifty-fifty Rental Proposition During Ban Period

By W. M. Gladish, 33 Winema

Manitoba and Winnipeg officials were not long in offering their support to any organization of movie employees who might become distressed during the enforced lay-off in Winnipeg theatres, one of the three centres of Manitoba. Edward Brown, the provincial treasurer, also came to the assistance of various theatres that they agree to accept a fifty-fifty proposition for their rent during the period. He pointed out that a rather stiff rent is charged for theatres and that the owners should be willing to concede at this time. The heavy rent detail was one which would reduce the income to theatre operators.

Controller Grey, of the City of Winnipeg, who is a candidate for the mayoralty, made himself a champion of the theatre and exchange employees. After holding a conference of interested representatives, he announced that his sympathies were with those whose employment would not be delayed longer than necessary. It is estimated that five hundred people have been employed by a number of Canadian distributors that they had sufficient news stock on hand to supply all demands until new releases from the United States—regardless of whether any Canadian theatres were closed or not. Practically all the theatres were closed by the health officers, however, and the situation remained practically the same as before.

Exchange officials anticipated that Canadian theatres would be closed about two weeks longer and this would lead to losses during which considerable of the excess new prints could be cut to use before these periods would be arriving at the States.

Jack Holmes Lennon Killed

Jack Holmes Lennon, aged seven years, only child of R. H. Lennon, was killed on Saturday afternoon, October 26, at Elizabeth and Albert streets, Toronto, when he dashed in front of an automobile. Mr. Lennon is vice-president of the Exhibitor's Management Corporation, of Toronto, and was Ontario manager of the Canadian Universal Film Company for many years. The driver of the automobile was detained after the accident, and an inquest was held on Monday, October 28.

Universal's Service Flag Has 21 Stars

The honor roll of the Canadian Universal Film Company in Canada numbers twenty-one names of whom twelve were former employees of the head office at Toronto, seven being engaged from the exhibit circuit, and three enlisted from the Canadian Army, while three enlisted from the Royal Canadian Artillery. The Montreal office supplied the total of eight. One of the twenty-one former employees has been killed, this being Edward Morris, of the Toronto office.

Everything Ready for Reopening St. Denis

During the closing period for all the theatres in town, arrangements were completed for the reopening of the St. Denis Theatre, controlled by J. N. Mavor. Mr. Mavor has been dark since last May. The big theatre, the largest in Canada, presenting picture exclusively, will be ready, and the policy of the house will be to give a feature picture, two film comedies and one vaudeville. The vaudeville will be performed on the continuous schedule from one show every hour for nine hours. The theatre will be in operation twenty-four hours, ten p.m. to 11 p.m. daily, inclusive. The general admission price will be 25 cents.

The reopening of the theatre was brought about by Mr. Mavor, who was the first representative of the Canadian Film Company in Canada. He will be the manager of the St. Denis, but he intends to continue in the line of the management of a large circuit of theatres in Ontario and Quebec for U. B. O., booking. The reopening of the theatre is the first of a new vaudeville circuit in the Eastern part of the Dominion and it is the first of a new vaudeville circuit in the Eastern part of the Dominion and it is the first of a new vaudeville circuit in the Eastern part of the Dominion.
announce
the forthcoming presentation of
the inaugural
RALPH INCE FILM ATTRACTION

Arthur H. Sawyer
General Manager
1476 Broadway, New York
Story by
ROY L. McCARDELL
Personally directed by
RALPH INCE

Arthur H. Sawyer & Herbert Lubin
1476 Broadway, New York
World News Letter
By F. V. Armato, 144 North Salford Street, Philadelphia.

WORLD MAN PAYS CHILLICOTHE A VISIT

Finds the People of That City Anxious for Amusement—Prominent Exhibitors Entertain Him

Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

With the theatres and other forms of amusement, there was nothing of interest to take up one's time, and therefore the writer found himself one day last week at Chillicothe, Ohio.

Although the theatres were also closed in "out of reach," may arrival there was welcomed by Elmer Reddell and Martin G. Chandler, who saw to it that nothing was left undone to make the writer as comfortable as possible. The Sherman Theatre opened recently with the Fox film, "Salome," to very good business; the old "legitimate" attractions when possible, for Chillicothe is hungry for amusement, and local talents have known to pull the entertainments. The Majestic Theatre presents a very inviting appearance, after having the house open, we was very good. Charley has found the theatre for a thousand dollar limousine. Charley manages the Star and Queen theatres (side by each), and is reaping in the "kale" without reserve.

Hears Intricacies of Soldier Life

After having visited the city managers, Ole Brooks and Elmer Reddell, who runs the Liberty Theatre at Camp Sherman, enter-
taining the writer in a most friendly manner, and explained the intricacies of soldier life in such a way that it seemed a simple feat to anyone who had been on army service, Mr. Brooks—my mean business during the few days that the house was open was very good. Charley has found the theatre for a thousand dollar limousine. Charley manages the Star and Queen theatres (side by each), and is reaping in the "kale" without reserve.

Indiana Trade Letter
By Indiana Trade News Service, 69 Lay-
am Avenue, Indianapolis, Ind.
Theatres Brighten Up During Closing Period.

URING the enforced closing of all theatres and public gathering places as a result of the influenza epidemic, the managers of the Majestic Theatre at Evansville, Ind., are extending a complete overhaul and rereading of this popular motion picture and vaudeville house. The new decorations are of the most attractive and artistic character and furnish a beautiful setting for the stage. The carpet and curtains have been cleaned and the woodwork on the inside freshly painted and varnished. The work is progressing rapidly.

As a result of the temporary closing of the order of the state board of health, the managers of all amusement enterprises, the management of the La Salle Theatre, at South Bend, Ind., have taken advantage of the slack season to improve the little theatre more attractive than ever. Not only have excellent pro-
duction are being worked out, and in the near future handsome boxes and trellis effects with the current local news, the village will be installed on the sides walls.

Clyde Williams, manager of the Para-
nuence Theatre, Galveston, Texas, has taken advantage of the influenza closing order by having a number of improvements made, the most noticeable of which the theatre. The improvements will be completed before the closing order is rec- mended, he said.

Atlanta News Letter

Bourgeois Survives "Otranto" Disaster

OXFORD KNOX BOURGEOIS, familiarly known to the local film fraternity as "K.K.," one of the most popular young men in the game here previously to entering the military service, was taken as one of Uncle Sam's five sur-

vivors who escaped death when the trans-
port "Otranto" sunk near the Scottish coast on October 20. Now he is on the steamship "Kashmir," according to an official announcement issued by the war department.

Stergeon has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by M. R. Stover, M. R. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he held executive positions with the local World and Mutual offices.
TEXANS ARE NOW PICTURE HUNGRY
Exhibitors Preparing for Great Influx of Show Patronage When Quarantine Rules Are Lifted

By Phil Fox, Times-Herald, Dallas, Texas.

The public of Texas is absolutely film-hungry, as evidenced by the three weeks of the influenza quarantine, and, with the lifting of the rules, which will probably be in a week or ten days, the show business will get into full swing. Film exchanges, daily papers and theatre managers are besieged with requests for new releases. Even the smallest operators are getting something, and as details of releases which can be expected when the theatres open, they have been put back at the position of fifteen years ago, when there were no moving pictures at all. It is with this thought that the closing of the motion picture theatres created a sort of void in their existence.

The exhibitions of the past several years have been so full of new releases that the exhibitors had much to do with the success of the drive.

KELLY TO HANDLE SHERRY AND PARIS SERVICE

Smiling Jimmy Kelly, of the General, has taken over the business of the W. L. Fleishbein Film Service and the Paris Film Corporation. He will handle all the Chicago territory. His first show will be held out early in November will be Anderson as Broncho Billy in "Red Blood and Yellow Bones."

HARRIS DIES OF SHELL SHOCK

Henry H. Harris, brother-in-law of James Kelley, of General, died late in October at Perth Ambulance, N. Y., following the munitions plant explosion there. Mrs. James Kelly was called to his bedside at Perth, where he had gone to get fresh air during training camp.

C. J. Caver, of the Majestic Theatre, Stephenville, Texas, has gone to the Officers' Training Camp at Leon Springs, Texas. Mayor C. H. Mitchell, from Brady, Texas, has taken over the management of the Stephenville Theatre.

MISS MAYBELLE PRINCE

Miss Maybel Prince, secretary to W. H. Hulse, who owns theatres all over Texas, recently demonstrated the capabilities of Dallas film row and its employees.

Miss Prince read in the Dallas newspapers an instruction of the four little children of Mr. and Mrs. J. Shultz, of Dallas, from Spanish influenza. She started this campaign to prevent the grief-stricken family. Within two hours she had raised $5000 to the First National offices, after visitation of two film exchanges, with $100 in cash. This woman, who was not in the business, was directly in need of such support.

Exhibitors Visiting Dallas

The following Texas exhibitors were among those who visited Dallas film row during the last week of October: J. C. Chatmas, Orpheum Theatre, Marlin; Sam Henderson, Wonderland Theatre, Cameron; H. L. Bear, Dorothy Theatre, Henrietta; Henry Oscar, Queen Theatre, Calvert; Billy Batsell, Sherman.

Minneapolis News Letter

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

MINNEAPOLIS BOOKER KILLED AT FRONT

JOE KOHLER, booker at the Minneapolis Minneapolis Film Corporation, for several years, who enlisted in the army eight months ago, has been killed in action in France, according to the casualty lists. He was the first Minneapolis moving picture man to make the supreme sacrifice for his country and mankind.

BREILLEN SERIOUSLY ILL

H. J. Breilien, proprietor of the Victoria, Minneapolis, who was called sick, has been in a sanatorium at Jordan, Minn., recuperating from a relapse suffered following his opening of the opera house. W. A. Steffes and Edward Hinz, prominent Minneapolis exhibitors, are managing Breilien's theatres during his illness.

"COLD DECK" IN NORTHWEST

The Elliott Film Corporation, of Minneapolis, has secured the Bill Hart production, "The Cold Deck," for distribution in Minnesota and South Dakota. General Manager John Elliott announced.

LIFETIME'S SAVINGS LOST

R. O. Fleishbein, exhibitor of Cloquet, Minn., who was so badly damaged in the great forest fire that swept the northeastern part of the state this month, visited Minneapolis recently. He told the story of the disaster. Mr. Fleishbein stated that the fire destroyed the savings of a lifetime, but that he was thankful he and his family escaped with their lives. He will make his home here for the winter and expects to go to Illinois in the spring. Mr. Fleishbein was an accountant before entering the show business. He expects to return to his old profession. L. E. Blessner's Grand Theatre at Cloquet was also destroyed.

Movie Pictorial Gets Geneva Boost

Crockett Brown, proprietor of the Unique Theatre, Nashwauk, Minn., attributes much of his success to valuable tips and suggestions made by the various moving picture trade magazines. He is an enthusiastic reader of the Moving Picture World.

New Department Added

The Theatre Equipment Company, of Minneapolis, has added a new department to its rapidly growing establishment. This department handles patriotic novelities, and includes such items as busts of General Pershing, President Wilson, an assortment of patriotic doll figures, used by charities, including an American eagle and the statue of Liberty. The Theatre Equipment Company is now committed to provide new quarters in the Builders' Exchange Building.

Seattle News Letter

By S. J. Anderson, 507 Leary Building, Seattle, Wash.

COFFEEBERRY WITH DIVISION OF FILMS

FRANK COFFINBEAD, incidentally an old-time film row of the Northwest, arrived in Seattle this week as special representative of the United States Government's Office of Public Information. He will make his headquarters at the World Film Company's office at 507 Leary Building.

KOERPEL INJURED WORKING IN SHIPYARD

J. A. Koerpel, manager of the World Film Exchange, while working on a ship during his regular afternoon shift last week, fell three decks and had to be taken to a hospital, where first aid remedies were applied. Koerpel was later seen in a service book which bore the legend at the top of the page, "Not all the wounds sustained in the shipyard are received in the field of battle." So, Mr. Koerpel is a much bandaged hero now who continues to conduct his film office in the morning, and will soon return to his duties at the shipyard.

Northwest Theatre Notes

Butte, Mont.—Frank Dallinger, manager of the American, contemplates the erection of a new 2,000-seat theatre in that city. Details are given of plans, although the project is practically assured.

Sunnyside, Wash.—W. P. Barnet, manager of the electric picture theatre here, is building a new house, which will soon be opened.

Elum, Wash.—A new theatre is being built here to take the place of the Rose, which was burned in the fire of last summer.

Cheney, Wash.—C. H. Chetford has bought the theatre here.

Sandpoint, Idaho.—Avenue Lane is building a new motion picture theatre here, which is to be known as "The Rose." Sutherland, Ore., has opened a motion picture theatre in this town.

Astoria, Ore.—The Columbia Theatre has reopened after breakdown by Frank King, of San Francisco.

Albany, Ore.—Mrs. E. L. Hudson is manager of the theatre here. There is the absence of her husband, who is in the army.

Sullivans Island, Idaho.—P. A. Gaul has charge of Max Schofield's theatre in Volmer, the latter having gone into the army.

Bonneville, Mont.—The People's Hlop has added motion pictures to its regular vaudeville attractions.
Detroit News Letter

By Jacob Smith, 713 Free Press Building, Detroit, Mich.

Dailies Carry Picture News.

Not only the Detroit newspapers, but most of the daily papers throughout Michigan have published practically no motion picture items since the closing of the theatres, because of no advertising. Isn't this a fine way for the newspapers to reciprocate to the hundreds of thousands of dollars which the theatres spend annually with them? And wouldn't you think they would be better off had they watched how the Chicago papers could go to the movies—the newspapers would try to get out a better movie place than ever before to keep up the interest?

Delft Takes Over Strand Theatre.

The Delft Theatres, Inc., already operating theatres in Marquette, United States and Munising, have taken over the Strand Theatre in Escanaba, which gives them two houses throughout Upper Peninsula. The change became effective October 20. This puts the Delft corporation in absolute control of the theatre situation in three towns of the Upper peninsula. L. J. Jacobs, who now manages the Delft in Escanaba, will also look after the company's other theatres.

H. S. Gallup, better known as "Doc," is general manager of the Delft corporation.

DavePrince Goes to War.

Dave Prince, Detroit manager for Tri- angle, has been called to a distant and very sudden. He enlisted in the ambulance corps of the American Red Cross several months ago and has been at work last week on two days' notice. He is stationed at Camp Scott, American Red Cross, Company A.

Dave has been三角manager for about a year, previously having managed the Detroit theatre for the Great Lakes, as well as the Dallas office of the General. A remark made to him on the long distance phone before he got word as to his manager of Triangle, is worth repetition: "I am mighty sorry to lose you, but I'm mighty glad you are on the public corporation in the world—Uncle Sam. You have done fine for us in Michigan, and when you come back we will have a position ready for you. Good luck and success."

Seliers General's Assistant Manager.

J. C. Seliers, who has been covering the road for the past two years as a booking agent and assistant manager to Frank Stuart, will also look after selling in Detroit.

Organizing Yellow Dog Club.

F. R. Cleaver, salesman for the Detroit Universal, is pulling a great stunt which is great propaganda for war programs, and at the same time a wonderful boost for "The Yellow Dog," which is one of the current feature releases. Mr. Cleaver is using a booth at Woodward and Gratiot avenues, organizing and enrolling the two and one Yellow Dog clubs. He has enrolled 2,000 members already. There is no membership fee. Every man or woman who signs an application becomes a yellow button. Cleaver is after 30,000 members.

General Takes Over Sherry Service.

The Parex Film Exchange in Detroit has dissolved. The pictures, however, under the brand of Sherry Service are now being distributed through the general exchange. Charles F. Stuart is Detroit manager. Stuart is now arranging to put on several salesmen who will devote their entire time to Sherry pictures.

Congratulations.

He's a proud papa—A. J. Reed, manager of the George Kleine Exchange. The reason—an eight-pound baby boy It arrived Wednesday, October 23, at 12:35 p.m. It has been christened Alfred James. Mr. Reed has been passing cigars ever since. Mother and babe are doing nicely, and A. J. is a happy man.

French Cameraman Visits City.

Le GRAND, from the Pathé studios in Paris, is accompanied by his wife and fifteen-year-old son, and plans to leave on the liner Shinyo the first of November to Japan, China and other countries of the Far East to secure scenes for Pathé. He says his experience with the French army and states that the general public has an erroneous idea of the conditions of the auxiliaries or volunteers in connection with the great war. He declared that frequently the cameraman in charge of the group was assigned in advance of the soldiers and took up their positions before the commencement of battle. On one occasion three of his assistants were buried alive by a great shell and he suffered from shell shock to such an extent that he was given his present assignment.

Film Men and Ducks and Bears and Deer.

The Filmy Men have given local film exchange managers and theatre men some splendid opportunities to get out into the open, and some marvelous tales are going the rounds of onslaughts on the ducks in the rice fields. E. H. Emmick, of the Detroit Film Service, recently took a party of film men to Colusa, where an attack was made upon the quackers. En route from Colusa, Mr. Emmick met E. B. Johnson, of the Turner & Danhawk Circuit; Ralph Quive, of Vitaphone and National Service, and George Chamberlain, of the Independent Film Exchange. "Candy" new-mothered ducklings are on the way, and at Colusa they enjoyed the hospitality of C. C. Kaufmann, the pioneer film man of the region. Duck hunters in our district were fired by the recital of doughty deeds on the part of exchange men, has also shouldered arms and marched off to California. While Van B Clement, of the Portola Theatre, has lied himself to the mountains in search of bears and other denizens of the forest.

Sam Y. Edwards Promoted.

Sam Y. Edwards has been made superintendant of the Western Feature Film, and some extensive changes are being planned to mark the reopening of this chain of houses. Mr. Edwards will work with this firm as publicity man at the Oakland house, and was later placed in charge of two other bodies by city. The week late he has been connected with the film exchange branch of the business of Turner & Danhawk as traveling sales representative, in which work he has met with much success.

Parex Exchange to Close.

The Parex Film Exchange will be closed at an early date owing to arrangements that have been made whereby the William L. Sherry productions will be released through the General Film Company. Charles I. Lantz, manager of the local Parex office, will remove his business over to the General as soon as possible.

Film Exchanges Move.

The Sunset Film Exchange and the Western Feature Film Company, which recently took over quarters at 54 Golden Gate avenue, have gradually taken taken possession of 58 Golden Gate avenue with the Consolidated Film Corporation.

Working on.

The Liberty Moving Picture Company, 376 Sutter street, has commenced work on a patriotic production, the camera work being done by A. J. Reed and A. Duham. This is the second picture to be made by this local concern.

Week’s Film News from San Francisco.

Picture Men Start "Drive" on Ducks—Edwards Made Superintendent of T. & D. Theatres—McDonough Dies.

By T. A. Church, 1507 North Street, Berkeley, Cal.,

Relief California Notes.

Tom McDonough, formerly in charge of the relief department of the Turner & Danhawk Exchange, has passed away recently, a victim of the influenza epidemic.

Under the direction of Frank S. Wythe, the University of California is making a propaganda drive for the American Red Cross. M. S. Moller is doing the camera work, while the developing and printing is being done by Raymond A. Jukem, of San Francisco. The business formerly conducted by Claude C. Laval at Fresno, Cal., is now being done in Los Angeles under the exchange, which has been granted a permit to issue three thousand shares of common stock to Marion Robinson in exchange for certain contracts and to sell other shares at par.

Rochester News Letter

By L. B. Skeffington, 61 Main Street East, Rochester, N. Y.

J ust as soon as the closing order is recalled the Gordon Theatre will open under Mr. A. K. Blevins' management. An important element. This theatre has been temporarily closed for months, and the closing of this picture affects the entire district. Federal, state and municipal officials, of Opera, union officials, military officers, etc., have been known to attend an official pre-view. Erwin J. W. Hubber, associate editor and treasurer of the PicturePlay News, is seriously ill with pneumonia, and has been confined to his bed for the past three weeks.

"Hub" Taylor, formerly well known in Rochester as the local agent for Parex, is now on the road for Goldwyn, working out of the Buffalo office.

There are seven stars on the service flag of the Family Theatre. The flag is enclosed in a glass frame and hung over the box office, where it is plainly visible from the street, and where all may see that Family attaches are doing their bit.

Among the Southwest Exhibitors.

Unionville, Mo.—The Theatre Royal has been sold by C. D. and S. C. Rose. Galveston, Tex.—W. O. Williamson will expend $5,000 to remodel the theatre and adjoining building for a motion picture and vaudeville theatre.

Tulsa, Okla.—John Brown has remodelled the Liberty Theatre, both inside and outside, at considerable expense. The improvements include a new lobby and entrance.

Solomon, Kan.—W. W. Brown has sold his interest in the Strand Theatre and will enlarge his field in Oklahoma.

George Cook, of the Novelty Theatre, Anthony, Kan., has joined the aviation corps.

F. F. Davis, proprietor of the White Way Theatre in Concordia, Kan., and also of the Palace in Beloit, Kan., has joined the aviation corps. Mr. Davis, who was one of the oldest film men in the industry, will be succeeded in C Chopin, Day Green and by G. Chapin, in Belleville.

Carrollton, Kan.—McCallie has decorated the Capitol Theatre, and has opened with the policy of feature plays.

Quapaw, Kan.—J. W. Carter has bought the old Gayety Theatre at West Quapaw, Okla., and is operating it under the name of the Star.
ALHAMBRA AND LUBIN MAY CONSOLIDATE
Frankel Principal Mover in Plan to Combine Two Big Cincinnati Picture Theatres

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

The enforced idleness among Cincinnati exhibitors, as far as their regular run is concerned, caused the influenza epidemic has by no means caused them to let the grass grow under their feet. In fact, several projects, One conspicuous proof of this fact is the recent transfer of the Alhambra Theatre to the Frankel interests. Frankel, it is understood, has the plan for the consolidation of the Alhambra with the Lubin, which is separated from the Alhambra by an empty building. I. Frankel is the principal mover in the plan, which, it is understood, has excellent prospects of going through. He has held up only by the question of acquiring the store room referred to, including the front of a bonus of a bonus. It is also reported that the Colonial Theatre in the same block, east of the Alhambra and the Lubin, may come into the plans for one or more larger theatres in this block, but that more immediate plan is that first referred to, block in question, lying between Race and Elm streets. It has already been popular with exhibitors ever since moving pictures first came into prominence, and there is talk of turning it into a much larger house than any now in that block and meet with the same success which has been enjoyed by the smaller ones.

To Have Palace Theatre Ready in October

According to the estimate of the Long-acre Construction Company, the principal contractor for the Palace Theatre building, Cincinnati, all work should be finished and the building completed ready for occupancy in time. The Palace will be located to the east that it was originally hoped to have the building finished in time for the current fall season, but labor troubles, delays in furnishing with materials, and the influenza epidemic have caused delays from time to time.

Associated Film Exchanges Reorganized

The Associated Film Exchanges of the Chamber of Commerce have been reorganized, with Beecher E. Hess as manager, and with Frankel, one of the leading film distributors in this vicinity as members. The old organization had fallen into disrepute, and it is to be hoped that the new combination will be able to hold its ground and that the various subsidiary organizations of the Chamber of Commerce have adopted uniform rules for the time which will be propitious for the reorganization of the film men. The following exchanges are members: Photographer Corporation, Golby Pictures Corporation, Metro, Pathé, Vitagraph, First National, Triangle, Select, General, Jacob, Buekyee, Famous Players-Lasky, Jewel Productions, C. C. Hite Attractions, Standard Film Service, Masterpiece Attractions, World and General. The officers elected were A. C. Rich, president; George Willard, vice-president; William Stewart, secretary, and Beecher E. Hess, managing secretary. The organization will hold regular meetings, and it is to be hoped they will be sufficiently active to keep the members without difficulty.

Kansas City News Letter

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Fairchild Enlists in the Aviation Corps.

R.

C. FAIRCHILD of the Select out of the Kansas City office, was rejected for the Tank and list awaits the next by the Aviation Corps. Mr. Fairchild will leave in about ten days for Mineola Field, Long Island, New York.

Bandy Resigns from Ivis Theatre.

O. A. Bandy has severed his connection with the Ivis Theatre, at Thirty-first and Prospect, and John Savage, former secretary of the Kansas City Base- ball Association, will assume active man-

agement. Mr. Bandy has not yet an-


Irvine

Irving Recover from Influenza.

W. I. Irvine, salesman out of the Kansas City office of the Famous Players Film Corporation, has recovered from a severe attack of influenza. Mr. Irvine is one of the oldest salesmen in the film industry, having been associated with the Famous Players Film Company for about nineteen years. He returned for the management of the famous Palace Theatre at Waneg, Kan. Mr. Hill is survived by his widowed mother. The funeral was held at Carthage, Mo., Mr. Hill's old home.

Chris Wagner Succumbs to Influenza.

Chris Wagner, of the Star Theatre, Newton, Kan., died this week from influenza. His son, Ed V. Wagner, is taking active charge of the business.

Private Showing of United Theatres’ Film

A private showing of Dustin Farum in “The Light of Western Stars,” released simultaneously throughout the United States, was held October 24 at the Twelfth Street Theatre. The showing was attended by a number of local exhibitors and one or two from the surrounding territory. The consensus of opinion seemed to be that it is one of the best pictures on the market, the photography and acting being equal to, if not better, than anything shown for some time.

“Fun” McAuliffe, formerly in the state rights proposition in Texas, and more recently connected with Pathe in that territory, is now special representative covering the southern and central Oklahoma territory for the United Picture Theatres of America, with headquarters in Kansas City.

Chandler Recovers from Pneumonia

L. H. Chandler, Pathe salesman covering Missouri, is now out of the hospital, where he has been ill with pneumonia for the past three weeks. Ten days. Mr. Chand-

ler will start out on his territory this week.

Exhibitors’ Notes.

Aline, Okla.—The picture theatre at this place was recently damaged by fire. The loss was partially covered by insurance. The building was a new five-storey structure model the building occupied by the Royal Theatre and the adjoining building on the west side of modern theatre. Mr. Kusche is manager of the Royal.

Sayre, Okla.—M. W. Williams will open his picture show here.

Sayre, Okla.—Jake Williams, formerly manager of the Sayre Auditorium, recently returned from Texas and has purchased the worst store in the Clay building and is installing a modern picture house.

Peyton, Kans.—Mr. Peter Steele will erect a one-storey 50x145 feet picture theatre building at a cost of $30,000, to be of brick and stone structure.

Memphis, Mo.—A. A. Ross and H. G. Gillespie have leased the moving picture show from Payton Campbell and will take charge of the business about November 17.

Unionville, Mo.—The Theatre Royal has been sold by F. O. Jones to V. C. Rose and possession has been taken by the latter at Ablene, Tex.—The R. & R. Queen Theatre has reopened for business.

Iowa News Letter

By L. J. Shpley, 615 Locust Street.

Wells Dies of Influenza.

CHARLES D. WELLS, manager of the Iris Theatre, at Cedar Rapids, and for fourteen years manager of the Canton Theatre in Fort Dodge, was the only victim of the influenza epidemic so far as is known in the area. Mr. Wells died very suddenly and also unexpectedly of influenza through the same malady. Mr. Clements, manager of the Palace Theatre in California and is not expected to return before January 1, 1919. The theatre will be continued by business associates in Cedar Rapids.

Weld Appointed Manager of the Strand.

Arthur E. Weld, former Waterloo, Iowa, newspaperman and more recently on the editorial department of the Los Angeles Times, has been appointed manager of the Strand Theatre in this city. He is a successor to A. G. Stottle, who has gone on the road with one of the “Hearts of the West” shows. By coincidence Stottle was also on the Waterloo paper previous to becoming associated with the Dilebod-Fairchild interests. The Strand is one of the oldest and finest in the city.

Camp Dodge Theatres Open.

The theatres at Camp Dodge and Her-


Col. N. P. Hyatt Denied Overseas Service.

Word has been received at Webster City, Iowa, that Col. N. P. Hyatt, owner of the Orpheum There and former commander of the old Second Iowa, has been denied overseas service on account of his age and has been assigned to the 162nd Depot Brigade at Camp Upton, N. Y. Col. Hyatt has been at Deming for some months, but has since returned to his place as one of the exhibitors in Iowa. During his absence in the service Mrs. Hyatt is looking after the business, and doing a mighty good job of it.

Exhibitor Behrens on Special Health Duty.

During the influenza quarantine at Denver, Colorado, Col. Behrens, manager of the Family Theatre, has been doing special health duty, and in a large measure has contributed to sanitary measures which have raised the lid on the town.

Peckinpah Gets Pathe Post.

L. P. Peckinpah, former assistant manager, and roadman for Universal, has taken the position of booker and office manager with Pathe. E. L. Myers, stated that he was given the position as assistant manager to R. L. Ballantyne, of Mutual, a position that Myers held for the past several years when Des Moines had a Mutual branch.

Iowa Brevities.

Stanley, J. Mayer, former manager of the Yale Photoplay Corporation, Des Moines, has been appointed assistant in the Quartemaster Department at Camp Dodge.

Blank, for several years manager of the Palace Theatre, Burlington, has joined the colors. One of the Jacobs girls from Los Angeles, has been appointed is expected soon as manager.

H. R. Friedmann, of Friedmann Cohn, owners of the Theatre at Keokuk, has joined the army. H. E. Abrams, of Chicago, a brother-in-law, is looking after Friedmann’s interest in the house.
"TOO MANY MILLIONS"
Wallace Reid the Lively Hero of Happy-Go-Lucky Story Produced by DeMille.

Reviewed by Edward Weitzel.

I T IS only fair to make the statement that "Too Many Millions" need not be taken seriously. Porter Emerson Brownie, the author of the story, gave it the title of "Someone and Somebody," and took a chance, in his words, that heart failure by starting him off as a penniless book agent, and then, without the slightest warning, endowing him with a fortune of forty millions.

Wallace Reid, who plays the part of Walshbanks, is the Paramount production directed by James Cruze, recovered from the shock of being showered with wealth quickly and completely and starts in to spend his income with a reckless abandon that delights the circle of friends and harpies that lose no time in attaching themselves to him. So pleasing does he find his new occupation he objects to passing long enough to sign business documents that are brought to him by his confidential manager and gives this obliging agent the work of playing his part. A few mornings later Van wakes up, after a jolly evening with his pals and finds a young Indian rancher sitting at the side of his bed, gazing sternly at him. She introduces herself and explains her presence to be in the house where Van Dorn is now living, which was once her home. It was taken away from her father by Van Dorn's uncle, two thirsty souls who pried up millions by trickery and died before they could enjoy anything of their new-found wealth.

Desiree demands the return of her money. Van is agreeable, but finds that it is impossible. The confidential manager has used his power of attorney to convert all of the family's property over to his own pocket. With this the story begins. Desiree and Tully Marshall as Wilkins come next to the star in prominence. Gardner Hunter made the scenario.

"THE SHERIFF"
Two-Part Paramount Roscoe "Fatty" Arbuckle to be Used as a Title with Laughs and Stunts.

Reviewed by Edward Weitzel.

ROSCOE may not be as handsome as Bill Hart nor as lithe and evite-like as Doug Fairbanks, but when it comes to doing stunts he is more than willing to take care of himself, and more than capable of taking care of them. In his latest picture, "The Sheriff," he shows that his confidence in himself is founded on a capital and substantial than conceit. Trick riding, steeple climbing, headlong dives out of windows, pistol play, horse riding, and any other love-making—nothing is too swift or too daring for the heavyweight comedian.

The story, written by Roscoe, is a frank admission of the yearning ambition that has been eating at his heart in secret. He has longed to emulate the deeds of the two Apollos of the screen and fill the feminine breast with admiration for his prowess in the art. His love scenes with a Mexican belle are models of fervent passion, and it is not his fault if any of the spectators choose to laugh at him. Later on he transfers his affections to a pretty school-ma'am and rescues her from a band of bandits with such robust bravery of his rivals, if not with all their grace. A little harkney, who supports the name of Snowball, and the only belligerent dog that answers to the name of Luke, do their best to fill Buster Keaton's place, and make a good showing for the efforts. Al St. John is as useful as ever.

"THE SQUAW MAN"
Cecil DeMille Reproduces Through Art Creative Use of Paramount, "Happy Go Lucky" Title.

Reviewed by Louis Reeves Harrison.

THAT the methods of DeMille have improved seems to be clearly demonstrated by this reproduction of his first picture, but it is not shown to any advantage. The picture is a stiff one, well made, but nothing new of interest. The story is that of a squaw who is marked for destruction by the Indians and the rival suitors of her son. Girls are hated by Indians, who are only interested in the squaw's property. It is a story of courage and love, of the subconscience and the subconscious, of the pathological and the neurotic. The story, written by Roscoe, is an admirable performance of a character being concentrated in the humble little red mother.

"ILL SAY SO"
George Walsh Is Presented by William Fox in a Speedy Comedy-Drum.

Reviewed by Walter K. Hill.

THE exhibitor who is favored with a large following for George Walsh subjects may safely promise their customers a show that will be satisfied beyond question with this latest production of the Fox-Walsh series. All that Walsh can do to the lips, Walsh does to the karate, acrobatics, stunts and showy displays of agility and agility has been crowded into five reels of dazzling comedy, cleverly moving and entertaining to a degree that is very little, very little, of drama or plot—it's all for the exploitation of a laugh.

Of course there is a German spy plot and its frustration involved. Films without a touch of German spying are not being released these days to any great extent. Walsh does the frustrating, and does it acrobatically and well. Things move so fast that the "love born" will not get much "heart interest" out of the woman in the case, and will miss a lot of the lovelocking that customarily are woven throughout films. But there is a girl involved, who turns in the last few feet Walsh catches up with her and has to have a "happy ending." Once more we must not look for a raise in salary for a Fox title writer. While not all of the titles are exceptional, there are some that are materially to the enjoyment, and all of them are of the "Last Night," "Next Morning" and "story at the start. Louise Parks, a young girl whose home is in Washington Square, New York, is shown as a student in Paris, and the possessor of more than her share.

"HIDDEN FIRES" Entertaining Comedy Conceived in Five-Part Goldwyn Picture Starring Mae Marsh.

Reviewed by Edward Weitzel.

JUST why the title, "Hidden Fires," was selected for the latest Goldwyn picture, featuring Mae Marsh, is not explained by the story. J. Clarkson Miller, who has credited, without writing the scenario, has performed something very like a conjurer's trick in his manipulation of the plot, and neatly concealed an unsuspected comedy motive in the center of a story that starts off with almost tragic intensity. George Irving, the director of the picture, has taken advantage of every opening for developing the lighter moods of his material, and the picture ends in an atmosphere of heart-break and the joyous sight of three honeymoon couples settling sail on the same dayliner.

No time is wasted in plunging into the story, or in taking advantage of the settings. Here is a new type of comedy, a type that is not only the latest but the most entertaining.
of temper. She quarrels with her sweet-hearted, Stephen Underwood, and telegraphs her mother she is coming home. The ship men too. But Tom Griam, Dr. Parke’s physician, declares that the condition of his patient’s health will never enable him to stand. He also tells his daughter’s death. Peggy Murray, who is in the hotel, looks enough like Louise to be her twin sister, and is persuaded to interpose as the hotel is saved by having Louise still the land of the living and coming home to take her proper place in the Parke household. Peggy goes back to the newsstand, strolls out one noon to do some shopping, discovers that her young man’s father is the owner of the store and Landis Junior as much in love with her as her was. They decide on a hasty wedding. And so also does Louise and her George Walsh. Which explains the honeymoon trip.

"SAFE FOR DEMOCRACY"

J. Stuart Blackton Presents a Splendid Illustration of the "Work or Fight" doctrine.

Reviewed by Louise Reeses Harrison.

THERE is true Blackton genius shown in the treatment of this story, some of his old-time skill in creating atmosphere that is convincing, of presenting situations through contrast until the purging power is stirred, and more than one characterization is due to his delicate appreciation of what is essential to the mystery. There is interpreted by Ruby de Remer a true type of American working girl, not the stock figure of this type, but a most appealing and charming figure has been well grasped by Mr. Blackton. He places in the home of this little maid his brave girl to escape from the power of circumstances the figure of a pampered and spoilt girl, the wealth that she marries and quits when he becomes unendurable. This youth is the Junior Craig, his brother at the front has fandom in his shipbuilder of great power, his cuddling mother an idle woman of fashion. He spends much of his wages in the cabaret; not vicious, simply a useless, and therefore, a desolate member of society. He is fond of the little maid, but she is unable to maintain herself, loses heart and is at the point of suicide. Then she receives a letter from a friend who is engaged for herself by a confirmed hobo, played by Mitchell Lewis. This role, though it has been done to be interpreted to a hobo, is done with humor through his quaint philosophy and his association with a diminutive pal known as "Little Jim." The author has gathered together under difficult circumstances, many elements of the story, and brought them into skilled conversion by putting the pampered society girl to work, the homeless hobos and others at work in Craig’s shipyard. The purpose of the story is not only to show pitifully by both author and directing, producer, Blackton and "Little Jim," now work in a rhythm that is very effective, handling the numerous characters with such skill that they are nicely rounded up for a stirring finish. Now arrives the inevitable, the love affair which seems to fill the best screen writers and producers. There is a happy ending for all concerned, but it petered out weakly instead of finishing with snap and fire, or with some splendid symbol to set forth and clinch the splendiferous, timely and finely developed purpose. While "satisfactory," the conclusion lacks inspiration. A great subject, but the picture is a series of incidents of our lives in our times, adhering to the truth in convincing fashion. It has grabbed with readers, those who lend it higher value, it is all artistry and it will shine, but the flame may fail to light the path. Whatever may be the result, it is improved. This should be done, for the story is radiantly human and the noble theme it lives for beauty, intellectual charm and vital truth.

COMMENTS

Famous Players-Lasky Corporation.

T00 MANY MILLIONS (Paramount).—Porter Emerson Browne wrote the story from which this five-part picture was taken. The acting is distinctly effective, the weight-material, and is well played by Wallace Reid and the rest of the cast. A loud hoot is printed on another page of this issue.

UNDER THE GREENWOOD TREE (Artcraft).—Part one of this long story is presented in a dull adaptation from an old English play. The SQUAW MAN (Artcraft).—A reproduction of a pioneer American life, is shown in one of its first pictures, Ann little in a powerful characterization as the suav, Elliott Dexter in the title role.

Fox Film Corporation.

I’LL SAY SO (Fox).—William Fox presents George Walsh in another typically George Walsh comedy without much plot or drama—as usual. "Stunts" there are and to an almost endless extreme. Walsh does a stunt very frequently when some of our little stunt artists would do the same thing naturally. Everything Walsh has is put on the screen. Walsh is not in extenso during "I’LL SAY So." Exhibitors who have a following for this young actor should take an interest in this film. He promises to his patrons. But don’t say much about drama or plot or heart interest. He goes heavy on Walsh and his acrobatics.

Greater Vitagraph, Inc.

THE NOOSE (Vitagraph).—Episode No. 4 of the Vitagraph serial Ten Men. This takes an intense change of scene from the circus atmosphere of the first three parts. The story of the circus is saved by Walsh's death during the episode. The picture takes an intense change of scene from the circus atmosphere of the first three parts. The story of the circus is saved by Walsh's death during the episode. The picture takes an intense change of scene from the circus atmosphere of the first three parts. The story of the circus is saved by Walsh's death during the episode.

Hiller & Wilk, Inc.

WOMAN (Maurice Tourneur).—A notable production of the year, a tribute to modern womanhood through contrast with those of other days, will be on view in the form of a picture of treatment, a contribution to the Screen Hall of Fame. Reviewed in last week’s issue.

Mutual Film Corporation.

SCREEN TELEGRAM No. 70 (Mutual).—In this issue of the Screen Telegram are three stories. The first shows Mutual’s work with the troops near the battle line, also scenes in the tobacco fields of the Southern States. The second is a busy corner in Chicago, and scenes in New York showing the Salvation Army collecting money. The last is an item from the race track as the season comes to a close.

BLACK FEET AND FLAT HEADS (Rothacker).—In this picture which has been photographed in the native haunts of the Blackfeet Indians shows their customs, dances, religious ceremonies and contains various scenes of interest pertaining to this ancient tribe of red men.

Pathé Exchange, Inc.

THE SILVER BOOK (Pathé).—Episode No. 12 of "Hands Up." This is full of action and is full of action. It is a story of numerous incidents of importance to the story. One of the scenes of the discovery of a map of "Lost of Laws" in the cornerstone of the Inca temple leading to an attempt on an attempt of theft of this book and the sun message; also there is an interesting story of the American sheriff. The number carries the interest.

WITH THE POLISH ARMY IN FRANCE (French Pictorial-Pathé).—This is an informing subject, which will be of absorbing interest. It is an informing subject, which will be of absorbing interest. It has been aware of the efforts being made to restore the ancient land of Poland. This subject shows the headquarters of Polish troops in France, a presentation of flags by President Poincare and some interesting maneuvers of troops.

OFFICIAL WAR REVIEW, No. 19 (Pathé).—Many scenes along the battlefronts of the Great War are shown in this installment. The Italian scenes lead, and glimpses are seen of the trained dogs of war in action. The ruined city of Trieste, the ruined city of Trieste, the ruined city of Trieste, the French port, and the Palestine views include some unusual and informing scenes.

TRAILS DIVIDED (Western).—The two-reel story of the West, featuring Helen Gibson as a girl, known as "The Kid," who is raised with a hanged outlaw. Her father, leader of the band, is shot and she reforms, afterward holding up a stage and saving some bags of gold from the bandits. The subject is not very strong dramatically, but contains some splendid and symmetrical effects. There is a love affair between the girl and the sheriff. The Kid's appeal is in the pleasing Western settings.

TITANIC (Vitagraph).—Episode No. 5 of "Wolves of Kultur," Leeh Baird, as heroine of the story, occurs in this installment. She makes a visit to the home of Zarembo, in a hall gown, and meets Zarembo in the house with the score code book. But she is pursued and after an automobile accident, escapes to a woods, still in the ball gown, which gives her a chance to play. She is later captured and is about to be burned in a house by Zarembo's insane wire as the installment closes.
The Pioneer Film Corporation Presents Florence Reed in a Strongly Dramatic Play of Her Powers.

Cast:
Mrs. James Randolph Emerson, Florence Reed, Frank Mills, Mrs. Wokoff, Mrs. Randolph Emerson, Sr., Mathilde Brudage, Jim Hawkins, Edgar P. Lewis, Charlie, Charles Jackson, Grace, Grace Davison, Mary Beatie, Marjorie Emerson, Paul Harrison, R. I. Keeling.

Directed by John M. Stahl.

The Story: On her wedding day, Mrs. Emerson discovers her husband looking at the picture of another woman, and finds that it is autographed, "With love to my husband, Grace." Too proud to demand an explanation, she lives in misery for many years. Then the break comes. She nurses a poor child, and overhears the story of his family, eventually gaining possession of a diary which reveals this story of her husband's past. In the end she finds happiness through her unhappiness.

Feature Photoplay: Mrs. James R. Emerson, Jr., and Frank Mills as James R. Emerson, Jr.


Advertising Angles: Play up the star, and tell that this play enjoyed a New York run and won praise from the critics. Hit the high lights; perhaps the best being the fact that the hero is a man she has sent for, and finds to her horror that her husband has entered instead. Use teasers such as, "What do you know about your husband?"

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four sheet. Herald, window cards, press sheets, music cues, Two two-column, one one-column, one three-column and thumbnail electro. Slides, miniature photos, and 11x10, 11x14 and 22x28 photos.

"THE SUNSET PRINCESS"
The Great West Film Company Presents Marjorie Daw, Adapted from Wallace Coburn's Yellowstone Pete's Only Daughter.

Cast:
Beauty, Marjorie Daw, Buck Dawson, Wallace Coburn. The Story: The motherless daughter of Buck Dawson, has been raised from infancy by the cowboys, and at the age of twenty is the pride of the ranch, a boyish woman, and the sweet heart of "Buck" Dawson, the son of a neighboring ranchman.

One day a foreigner stops at Yellowstone's home, and meets Beauty. She soon worships his tales of travel, of the great cities and the wonderful women. He persuades her to elope with him, promising her marriage at the nearest city. They arrive at Butte, and he takes her to a hotel. That evening, in an intoxicated condition, he goes to Beauty's room and insults her.

In the meantime a note which Beauty had left had been discovered, and the faithful Chinese cook warns Buck and Pete of Beauty's danger. Buck and Pete rush to the city, and find Beauty a wreck, and, with threats of vengeance, Buck sets out on the villain's trail. He finally corners him in a deserted camp, and a fight to the finish takes place. The cabin is accidentally set alight, driving the frenzied men into the open. The posse arrive, but Buck insists that it is his fight, and the battle is allowed to proceed. Feature Marjorie Daw as Beauty and Wallace Coburn as Buck Dawson.


Advertising Angles: Advertise this as a stirring Western story, and play up the knife fight in the burning cabin. Use the herald line, "Filmed In the heart of the Rocky Mountains."

Advertising Aids: One, three and six sheets, 1x19 and 11x14 photos. Slides and heralds.

Released through the Arrow Film Corporation.

"THE WOMAN'S LAW"
The Arrow Film Corporation Presents the Stage and Screen Star Florence Reed, in a Reissuued Version of Murrow-Thompson's Famous Novel.

Cast:
George Orcutt, Duncan McIae, Mrs. Orcutt, Florence Reed, Marjorie Ellsworth.

The Story: George Orcutt, a dissolute young New York millionaire, has forfeited his wife's affections by his notorious indolences. Gail Orcutt, his wife, centres her attention on her young son, Vance, and withdraws from society with a sense of shame for her husband's misconduct. Orcutt, continuing his wild life, slays a friend in a quarrel over a young woman. With the fear of the law on him, he tells his wife all, and she, in an attempt to save him, stabs for the office of her friend, District Attorney John Kent. On the way she comes upon the living double of her husband, a stranger, sitting on a park bench, his mind stunned by a terrific shock. She takes the unconscious man to her home, and, telling her husband to flee, substitutes the stranger for her husband to the district attorney. The man is committed to an asylum, from which later he is released, and goes to live at the Orcutt home. He cannot remember who he is, and takes for granted he is George Orcutt. What he cannot understand is his "wife's" evident coldness toward him. Meanwhile, the real George Orcutt, returning home for money, is mis-
4 K. W. Electric Generating Set 60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26
Universal Motor Co.
OSHOSKI, WISC.

**THE AUTOMATIC TICKET SELLING AND CASH REGISTER CO.**
MANUFACTURERS OF
AUTOMATICKET MACHINES and all kinds of FLIP-TOP TICKETS
USED UNIVERSALLY
1735 BROADWAY
NEW YORK CITY

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are 2 begging for tobacco. Tobacco is one thing they need it. "Send more cigarettes." "We can't get half enough smokes over here." A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such realeasts.

$1.00 a Month Keeps a Soldier Supplied — WILL YOU BE A "BROTHEL" or a "BIG SISTER" to a Lonely Soldier?

Every dollar sends four 4c packages of tobacco. Mail the money and coupon right now.

**OUR BOYS IN FRANCE TOBACCO FUND**
19 West 4th Street, New York City

"I wish you all possible success in your admirable effort to get our boys in France." —THEODORE ROOSEVELT.

**SUSPICION**

M. M. Hoffman Presents Grace Davison, Warren Cook and Willmuth Merkyl in a Screen Masterpiece. Traveling by Thomas Bedding.

**Cast.**

The Forrest has charge of aircraft production for the Government. In his enrolement in his work his wife is much to the company of his nephew, Leonard White. The doctor refuses to listen to the whisperings even when the crutch has been taken away, but does slowly enter his mind. One night he hears a noise in his wife's room, and goes thirdly. He is shot and slightly wounded. When he recovers from the shock he faces his nephew. Now suspicion seems to become inevitable. The question is, can a secret service man enter with the spy whose effort to gain the aircraft plans was the cause of the Confederation? Dore is excorated. Feature Warren Cook as Dr. Allen Forrest, Willmuth Merkyl as Leonard White and Grace Davison as Madelyn.

**Program and Advertising Phrases:**
Thomas Bedding's Screen Masterpiece Pictured in Grandiose Episodes.
Grace Davison, Warren Cook and Willmuth Merkyl Starred in Strong Drama of Domestic Happiness. They Believe That Comes Unknown—Suspicion, Jealousy and Fear.

**Intense Dramatic Structure Based on the Action Suggested by the Title.**
Tell the story, and ask if the suspicion was not justified on the action of Vice-President Wilson with "Are you suspicious?" and similar phrases,

**THE MOVING PICTURE WORLD**
November 16, 1918

All ending with the recommendation to see the play. Wooden steamer full of the proverb supplied in the press sheet.

**Advertising Aids:** One sheet, two three-sheets, and one poster. Slides Eight 11x14 sepia photos, with title card, and one 22x28 photo. One two-column and one one-column headline. Cube heralds, photos of stars, thumb cuts of stars, one and two-column mats.

"HER AVIATOR"
The Arrow Film Corporation Presents Pearl Lewis and Arthur Chatterton in a Story of Love on Land and Sea and in the Air.

**Cast.**
Arthur Dore — Arthur Chatterton Edith Vandivert — Pearl Lewis

**The Story:** Edith Vandivert and her aunt are visiting Atlantic City, where Edith is the object of the attentions of a young man who is interested in hydroplaning. The count steals a valuable necklace, and manages to place the blame upon Arthur, who is accused. But in seeking to force the girl into marriage, Arthur gives chase in his hydroplane and all the rescue, explanations heal the breach and cause the arrest of the fictitious nobleman.

**Feature** Arthur Chatterton as Arthur Dore and Pearl Lewis as Edith Vandivert.

**Program and Advertising Phrases:** Arthur Chatterton Star of Intense Reality. Comedy-Drama of Earth and Air. Thrilling Scenes Pictured in Daring Aeroplane Plights. Heart Interest Combined with the Thrills of Aeronautic Adventure. Thrilling Plights and Rescues in the Air and on the Sea.

Hydroplanes and Aeroplanes Involved in Thrilling Rescue Scenes. Vital Screen Drama of Love and Adventure with Happiest of Endings.

**Advertising Aids:** Prints the aeroplane angle and hook it up with the war by suggesting that after our dyers return home the airplane will figure largely in romance. Add that this story merely anticipates coming events. Use the fact that you are seeing actual fighting scenes in Atlantic City. This will draw in most parts of the country.

**Advertising Aids:** One and six sheets, 8x10 and 11x14 photos. Slides and heralds.

"BEHIND THE LINES IN ITALY" George Kleine Presents a Fascinating Series of Motion Pictures Showing Life in the Italian Theater by the Famous Cines Company of Rome.

**The Story:** The picture opens with portraits of King Emanuel, General Diaz and General Dallorio, and Minister of Munitions. There are spectacular reproductions of the battles of Caesar, produced with the same lavish spectacle and power that marked this company's Quo Vadis and Pompeii. There follow scenes of the bombardment of Malta, Sante, Italy, and scenes of the manufacture of munitions and the methods of Alpine warfare; one of the most picturesque of the Great War. Program and Advertising Phrases: Original Stories from Italian Battle Front Made Under Government Supervision.

By Command of Italy's King the World's Largest Company of Italy's Tremendous War Task.
The name "EVANS" is synonymous of perfection, reliability and prompt service in the DEVELOPING and PRINTING field.

A reputation earned through actual achievement, to which we point and on which we ask for your consideration.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

Telephone: St. Nich., 3415-3444

SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5c. 50c. Prompt shipment. Cash with the order. Calendar Tickets: 5c. 30c. 1.00. Write for samples. Head diagram for Reserved Seat Coupon Tickets, serial or blank.

PRICES

Five Thousand…….……..$1.50
Ten Thousand…………..2.00
Fifteen Thousand……..3.00
Twenty-five Thousand…..4.00
Fifty Thousand…………..5.00
One Hundred Thousand…12.50


How Italy Withstood the Defeat and Conquered the Austrians.

Heroic Battle High in the Alps by Italy's Intrepid Warriors.

Authoritative and Inspiring Pictures of Italy's Share in the War.

Battle Lines on Land and Sea Discovered by Italian Command.

Advertising Angles: Play up the name of stars, already established with massive productions, and tell that the company presents unusual scenes of war and war preparation. If there is an Italian colony, work hard to get these patrons, and, in any event, tell your American patrons that they know too little about Italy as compared with our other important allies.

Advertising Aids: One, three and six-shots. One, two, and three-column advertising cuts; one, two, and three-column advertisements. 11x14 and 22x28 scene cuts; scene and story, one, two, and three-column photos. Heralds, Slides, Press matter.

"HUGO THE MIGHTY"

Cast:
Hugon………………….Monroe Salisbury
Margery Bennet
Gabriel…………………..Antrim Short
Prest…………………..H.P. Pearce
Roque……………………George Holt
Gabriel's Mother…………Mrs. Kerman
Directed by Rollin Strange

The Story: Hugon, strongest man in the North woods, glories in his might. He falls in love with Marie, a girl from the city, but when she evinces an interest in Gabriel he tries to make a man of the boy for her sake, and fails only because Gabriel is a coward at heart. He makes a mighty fight for his people when lumbermen try to steal their lands, but is defeated by force of numbers, Marie tells him that even the spider is stronger than he. He learns the lesson of persistence from the tiny insect, and, freshly armed, gains all his aims.

Feature starring Monroe Salisbury as Hugon and Margery Bennet as Marie.

Program and Advertising Phrases: Man of Might in the Strength of Brave Poet; Brute Falls Before the Charm of Lovely Womanhood.

Stirring Tale of the Frozen North Holds Gripping Interest.

Latest of Bluebirds Carries Greatest of Photoplots.

How Man of Might Overcame Sensational Offense of His Enemies.

Originality in Plot Makes Bluebird Extraordinary Photoplay.

Sensations and Thrills Abound in Greatest of Screen Dramas.

Advertising Angles: For general advertising work play up the angle of the strong man and the spider, hinting your copy on this incident, which will permit you to play up the character of the leading man. You can work some good copy along these lines.

Advertising Aids: Design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby card.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

OPERATORS
HERE IS YOUR OPPORTUNITY TO help win the war!

We need operators in the Camps in This Country and Overseas.

We are serving our Soldiers and Sailors Overseas and those of the Allies.

Do You Want to Help?
Write us all about your experience and say you want to serve.

We need men of experience, skill and above all, of character.

Write us for terms and specifications.

COMMUNITY MOTION PICTURE BUREAU
46 West 24th Street NEW YORK CITY
NOW GIVE
United War Fund Drive Nov. 11-18

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.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

THE OFFICIAL ORGAN OF
THE CINEMA EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

GUARANTEED Mailing Lists
MOving PICTURE THEATRES

Every State—total, 25,300; by States, $5.50
Per M.
1,500 film exchanges…………5.00
313 manufacturers and studios……2.00
365 machine and supply dealers…2.00

Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with RAMIN TONE and SPEED INDICATORS in the 4th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scenes of Nature, Industrial, Insect, Animal or Bird Life, Magic, Colored or Negative Print, any size or shape, you can save money by using our "Film Library." It's a "Film Library" of Special Scenes. Ask for "Film Library." It's a "Film Library" of Special Scenes.

145 W. 45th St. Bryant 2717 New York

THE MOVING PICTURE WORLD
November 16, 1918
WANTED: Large Photoplay House

within a radius of two or three hours' ride from New York City; all-day house, no objection to good neighborhood house. Will pay twenty-five to thirty-five thousand dollars. Must be on paying basis and the leading one in town. Cash customer waiting.

Lewis, Moving Picture Broker

Established 1896

550 ELLICOTT SQUARE, BUFFALO, N. Y.

Write for our up-to-date price list.

Amusement Supply Co.

Largest Exclusive Dealers to the
MOTION PICTURE TRADE

300-302 Malters Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Movie, Simplex, and Simulader
Moving Picture Machines, National Carbons, Motion Screen and Everything for the Theatres

WE SELL ON THE INSTALLMENT PLAN

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by personal representation to the producers of Southern California, Commission basis. Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

Palmer Photoplay Corporation

559 L. W. Hoffman Bldg. LOS ANGELES, CAL.

OTTO H. SCHAHOMEYER

Cameraman

Studio Industrial

Topical

Bell-Howell Camera

713 Amsterdam Ave., New York City
Riverside 5555

UNIVERSAL MOTION PICTURE CORPORATION

MORE SPEED, BETTER RESULTS—AT HALF THE PRICE

Write for Six New Features

Burke & James, Inc.

240 E. Ontario St.
Chicago

FALL BARGAIN LIST

NOW READY

M. P. CAMERAS

of all kinds

Prices cut to rock bottom.

Write for this money-saving list today.

BASS CAMERAS

10 N. Broad St. Dept. II Chicago

Oldest and largest manufacturer of Industrial Moving Pictures in the world. Photoplays made to order.

Rothacker Film Mfg. Co.

1320-31 Diversey Ave.
CHICAGO, U. S. A.
List of Current Film Release Dates

**General Film Company, Inc.**

**BROADWAY STAR FEATURE.**

Transients—Arctasia (5 Parts—Comedy).

Tobin's Palm (O. Henry Story—Two Parts—Comedy).

The Heir of the Broken O (Wolfville Tale—Two Parts—Drama).

The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).

A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

**FORT PITT THEATRE CO.**

The Italian Battlement (Eight Parts—Patriotic).

**CRYSTAL FILM COMPANY.**

Tricked Waters (One Part—Comedy).

Her Necklaces and His Hoodoo Day (Split Reel—Comedy).

**EBONY COMEDIES.**

Firing the Faker (One Part).

When You're Scared, Run (One Part).

**ESSEXAN COMEDIES.**

Ravelier's New Sheriff (One Part).

Sophie's Birthday Party (One Part).

**RAINBOW COMEDIES.**

Nearly a Slacken'd, by Lady's Slipper. Scene Judge.

**OAKDALE PRODUCTIONS.**

The Midnight Burglar (Five Parts—Drama).

Wanted, a Brother (Five Parts—Drama).

Little Miss Grown-Up (Five Parts—Drama).

**SCANTONIA FILM COMPANY.**

(Featuring Charley Pamp.)

Parson Pug (One Reel—Comedy).

Pants Fate and Fortune (One Reel—Comedy).

**OFFICIAL WAR PICTURES.**

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

**AMERICAN RED CROSS.**

The Historic Fourth of July in Paris (One Part—Patriotic).

Boothed in the Heart of Italy (One Part—Patriotic).

If No Use to Germany (One Part—Patriotic).

**AUTHOR'S PHOTOPLAYS, INC.**

(Featuring Bara.)

Her Moment (Seven Parts—Drama).

**INTERNATE FILM COMPANY.**

The Last Raid of Zeppein L-21.

**RANCHO SERIES.**

(All Two-part Dramas.)

In the Shadow of the Rockies. Where the Sun Sets Red.

**Triangle Film Corporation.**

**Pathé Exchange, Inc.**

**RELEASES FOR WEEK OF NOV. 3.**

Mildly o' the Bonnycastle (Baby Marie Osborne—Five Parts—Drama).

Hands Up! (Episode No. 12—"The Sliver Book"—Two Parts—Drama—Astra).

Wolves of Kultur (Episode No. 4—"The Ride to Death"—Two Parts—Drama—Western).

Just Rambling Along (Stan Laurel—One Reel—Comedy—Rollin').

Java, (One Reel—Travel—Post Film).

The Far Flung Battle Line—Polish Troops in France (One Reel—Topical—French Official War Film).

Official War Review No. 10 (Topical).

Heart-Pathe News No. 90 (Topical).

**RELEASES FOR WEEK OF NOV. 10.**

Hands Up! (Two Parts—Drama—Astra).

Wolves of Kultur (Episode No. 5—"Through the Flames"—Two Parts—Drama—Western).

Hoar 'Em Rode (One Reel—Comedy—Rollin').

Celebes (One Reel—Travel—Post Film).

The Far Flung Battle Line—British Troops in Italy (One Reel—Topical—British Official War Film).

Official War Review No. 20 (Topical).

Heart-Pathe News No. 92 (Topical).

Heart-Pathe News No. 93 (Topical).

**AMERICAN PRODUCTIONS RELEASED BY PATHE.**

The Eyes of Julia Deep (Mary Miles Minter).

Money Isn't Everything (Marguerite Fisher).

Hobbs in a Hurry (William Russell).

Rosemary Climbs the Heights (Mary Miles Minter).

The Mantle of Charity (Marguerite Fisher).

All the World to Nothing (William Russell).

Wives and Other Wives (Mary Miles Minter).

Pearl Enough (Marguerite Fisher).

When a Man Rides Alone (William Russell).

**Mutual Film Corp.**

**STRAND.**


Oct. 8—The Girl in the Box (Elkins Field)—41CST-1.

**MUTUAL STAR PRODUCTION.**

Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).

Oct. 5—No Release This Date.

Oct. 15—The Dare Devil (Gail Kane—Five Parts—Drama)—29-CST.

**MUTUAL.**

Oct. 5—Screen Telegraph (Topical)—65-T-1.

Oct. 8—Screen Telegraph (Topical)—64-T-1.

Oct. 12—Screen Telegraph (Topical)—65-T-1.

Oct. 15—Screen Telegraph (Topical)—66-T-1.

Oct. 22—Screen Telegraph (Topical)—65-T-1.

Oct. 25—Screen Telegraph (Topical)—66-T-1.

Oct. 29—Screen Telegraph (Topical)—70-T-1.

**OUTING-CHESTER PICTURES.**


Sept. 25—The Unblazoned Trail—14-0-1.


**Goldwyn Distributing Corp.**

**STAR SERIES PRODUCTIONS.**

Sept. 23—The Kingdom of Youth (Maudie Kennedy—Five Parts—Comedy—Drama).

Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).

Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

**GOLDFYN SPECIALS.**

The Manx Man (Seven Parts—Drama).

For the Freedom of the World (Seven Parts—Drama).

Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).

For the Freedom of the East (Bizet's—Seven Parts—Drama).

**CAPITOL COMEDIES.**

Sept. 22—Bill's Sweetie (Two Parts).

Oct. 7—Bill Comes Out (Two Parts).

**Metro Pictures Corporation.**

**METRO PICTURES CORP.**

Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).

Sept. 29—The Return of Mary (May Allison—Five Parts—Drama).

Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).


**SCREEN CLASSICS, INC., SPECIALS.**

The Million Dollar Dollies (Emerald Produktion—Five Parts—Drama).

Toys of Fate (Seven Parts—Drama).

The Legion of Death (Edith Storey—Eight Parts—Drama).

Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).

Revolution (Nastimova—Seven Parts—Drama).

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Pals First (Harold Lockwood—Six Parts—Dr.).

Wilson or the Kaiser?
List of Current Film Release Dates

**Greater Vitagraph Inc.**

**VITAGRAPH FEATURES.**
- Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
- Oct. 7—The Making (Outyds Leslie—Five Parts—Drama).
- Oct. 14—The Ring of Diamonds (Harry Morey—Five Parts—Drama).

**BIG V. COMEDIES.**
- Sept. 23—Huns and Hyphens (Two Parts—Special).
- Sept. 30—Hula Hula and Hocus Pocus.
- Oct. 20—Rocks and Riots (Two Parts).
- Oct. 7—Bear and Bad Men (Two Parts).

**VITAGRAPH SERIAL.**
- A Fight for Millions.
- Sept. 30—Episode No. 12, "The Title of Disaster" (Two Parts—Drama).
- Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
- Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

**The Iron Trest.**
(“Drama”—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Holladay.)
- Oct. 21—No. 1, "The Ring of Fire."
- Oct. 28—No. 2, "The Van of Disaster."

---

**Paramount Pictures Corp.**

**PARAMOUNT-SENNITT COMEDIES.**
- Oct. 6—Dreadful of Banders.
- Nov. 10—Whose Little Wife Are You?
- Nov. 24—Her First Mistake.

**PARAMOUNT-ARBUCKLE COMEDIES.**
- Sept. 15—"The Cook."
- Nov. 1—"The Harem."

**FAMOUS PLAYERS-LASKY CORP.**

**Paramount Features.**
- Oct. 13—"When Do We Eat?" (Eldred Bennett—Five Parts—Comedy-Drama).
- Oct. 12—"Such a Little Place" (Lila Lee—Five Parts—Drama).
- Nov. 9—"The Make-Believe Wife" (Billie Burke).
- Nov. 10—"The Gypsy Trail" (Bryan Washburn).
- Nov. 17—Women's Weapons (Kathleen).""}

**Artcraft Pictures.**
- Sept. 29—Johanna & Estella (Mary Pickford—Five Parts—Drama).
- Nov. 24—Under the Greenwood Tree (Elsie Ferguson).

**Paramount-Archt Specialty.**
- Nov. 24—Special Training Life (Maurice Tourneur Production).

**SUCCESS SERIES (REISSUES).**
- Oct. 6—Man from Mexico (John Barrymore—One Reel).
- Oct. 15—Seventeen (Jack Pickford—Five Parts—Drama).
- Nov. 10—Snows (Victor Moore).
- Nov. 17—"Fire Walkers of Bequia."
- Nov. 24—Caprice (Mary Pickford).

**Paramount-Flagg Comedies.**
- Oct. 15—Tell That to the Marines.

**Paramount-Burton Holmes.**
- Nov. 10—FBI Does Its Hit.
- Nov. 17—"Fire Walkers of Bequia.
- Nov. 24—The Belgian Sisters of Luson.

**Paramount-Bray Photograp.**
- Nov. 10—A Modern Miracle Worker; Our New Possessions; How Movies""}

---

**World Pictures Corp.**

**Feature Releases.**

**Affiliated Distributors Corp.**
- 1470 Broadway.

**Bluebird Photoplays, Inc.**
- Sept. 25—A Society Sensation (Carmel Myers—Five Parts—Drama).
- Sept. 30—The Velvet Hand (Frittie Brunette—Five Parts—Drama).
- Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama).
- Together (Velvet Mersereau—Five Parts—Drama).

**Christie Film Company.**
- Sept. 16—Married by Proxy.
- Sept. 25—Look Who's Here.
- Sept. 30—Oh Bobby How Could You?
- Oct. 14—Why Get a Divorce?
- Oct. 14—Three Hours Late.
- Oct. 21—White Hands Flirt.
- Oct. 28—Two's Company.

**Educational Films Corporation.**
- Aug. 20—A Mexican Venice (Wright).
- Sept. 2—Cigarettes and Millionaires (Haraor Horton).

**First National Exhibitors' Circuit.**
- Pembury's Crusader.
- A Dog's Life (Charlie Chaplin).
- Shoulder Arms (Charlie Chaplin).
- Ambassador Gerard's "My Four Years in Germany."
- Tarzan of the Apes (Eino Lincoln and Edmund Lowe).
- Tempered Steel (Madame Petrona).
- Italy's Flaming Front—Official Italian War Pictures.

**Ford Educational Weekly.**
- Nationally Distributed by the Grinner Distributing Corporation, 51 East 42nd Street, New York City.
- Nov. 11—Niagara Falls, N.Y.
- Nov. 17—Silk in the Sky.
- Nov. 15—American Swan.
- Nov. 10—The Milky Way.
- Nov. 13—The Red Cross Cares for the Wounded.
- Nov. 12—On London Our Army and Navy.

**Harry Garson.**
- Aedean Building, New York.
- The Hushed Hour (Blanche Sweet).
- The Unardonable Sin (Blanche Sweet).

**W. W. Hodkinson Corp.**
- Sept. 23—Embarrassment of Riches (Lillian Walker—Five Parts—Drama).
- Sept. 30—Title Not Announced (Louis Glaum—Five Parts—Drama—Parlota).
- Oct. 7—Whatever the Cost (Alma King—Five Parts—Drama—Piazza).
- Oct. 14—Heart of the Brazilian Bassilacce (Five Parts—Drama—Parlota).

**Hopp Hadley.**
- 130 West 46th Street, New York.

**Jewel Productions, Inc.**
- The Geeter of Berlin (Century Production—Two Parts).
- The Sinking of the Lusitania (One Reel—Drama—Parlota).
- For Husband Only (Six Parts—Drama—Parlota).
- The Yellow Dog (Six Parts—Drama).

**Martin Johnson Film Co. Inc.**
- 516 Candler Bidz, New York.

**Leonace Perret Productions.**
- 1462 Broadway, New York.
- Stars of Glory.
SITUATIONS WANTED.
AT LIBERTY—Young lady. First class and reliable pianist and organist for moving pictures. Al modern library. Address A. C. E., Care M. F. World, N. Y. City.

THEATRES FOR SALE OR RENT.
MOVING PICTURE THEATRE, western New York town of fifteen thousand inhabitants, running seven days week; seating and standing capacity, five hundred; admission, ten and fifteen cents, new machinery and equipment, present owner seven years; expense less than two hundred seventy-five week; receipts $375 to $425 week; price $3,750. Two thousand down, balance terms to suit purchaser. Lewis, 580 Elliott Sq., Buffalo, N. Y.

CAMERAS, ETC., FOR SALE.
TWO BIG BARGAINS—New Universal camera and tripod, also Eumemmert practically new with tripod. Chas. R. Svinning, 1540 E. 50th Place, Chicago, Ill.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film pouch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schnelder, 210 Second avenue, N. Y. City.

AMERICA'S MOTION PICTURE HEADQUARTERS, OFFERS THE TWO FOLLOWING EXCEPTIONAL CAMERAS: 1st—400 ft., capacity Pathé Studio model professional, outside magazine, Krauss Zeiss Tessar F 3.5 lens, Automatic dissolve, hand dissolve, five magazines, two carrying cases, Pathé ball-bearing tripod, parasol and tilting head for tripod, outfit new and worth $1,000.00, our price, $3,750.00. 2nd—Genuine Webbie outside magazine Studio model, without a doubt the finest Motion Picture Camera made, mechanically perfect, wonderfully steady, forward and reverse movement, trick crank, hand dissolve, 2" Krauss Zeiss Tessar R F 3.5, 4½" Telephoto F 14.5, Professional panorm and tilting top tripod, easily worth $1,200.00; our price, $750.00. Complete, with three aluminum magazines. The above Cameras are fully guaranteed. We advise prompt action. Latest list FIORE, Bass Camera Company, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

DAVID STERN COMPANY—Tested and Guaranteed Motion Picture Apparatus. 400 ft., Williamson M. F. camera in equal to new condition, fitted with 50 MM. F 3.5 Bausch & Lomb ZEISS Tessar lens, complete, with carrying case, 2 extra magazines and a specially adopted 7" Goess Dager lens in long focusing tube for Telephoto work. Over $400.00 worth of goods; our price, complete, $350.00. Light weight tripods with both panoramic and tilting head, our special price $17.50. Advertising by Motion Pictures, postpaid, $1.00. How to Make and Operate Moving Pictures, postpaid, $1.10. Taylor's Practical Cinematography, postpaid, $1.25. Order all three books for special price of $3.50. Act promptly. Get in touch with us today. Telegraphic orders shipped same day as received. DAVID STERN COMPANY, 1057-1061R MADISON ST., CHICAGO, U. S. A.

FILMS FOR SALE OR RENT.
ONE AND TWO-REEL comedies and dramas with posters. All in first class condition. Industrial Film Co., 143 West 44th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.
FOR SALE Wurlitzer orchestration style K, used only 8 months; perfect condition. Sacrifice price, $550.00. Address D. E. McArthur, Box 382, Knoxville, Tenn.

EQUIPMENT WANTED.
WE BUY second-hand machines of all makes. Lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. Have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

MISCELLANEOUS.
LABORATORY RESULTS are always perfect if supervised by Schoenbaum, whether in your own or other people's plant. If you wish your mind relieved of laboratory worries write Schoenbaum, Interhaven Avenue, North Plainfield, N. J.

In answering advertisements please mention The Moving Picture World.
List of Current Film Release Dates

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.). My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 West 42nd Street, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHCOTT. 501 Fifth Ave., New York City.

COSMOFOOT FILM COMPANY, INC. 220 West 42nd Street, New York City.

Chest Pictures Corp. Times Building, New York City.

THE FILM MARKET, INC. 405 Times Building, New York City.

FOUR SQUARE PICTURES. 220 Seventh Avenue, New York City.

THE MOVING PICTURE WORLD November 16, 1918

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.). My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 West 42nd Street, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHCOTT. 501 Fifth Ave., New York City.

COSMOFOOT FILM COMPANY, INC. 220 West 42nd Street, New York City.

Chest Pictures Corp. Times Building, New York City.

THE FILM MARKET, INC. 405 Times Building, New York City.

FOUR SQUARE PICTURES. 220 Seventh Avenue, New York City.

THE MOVING PICTURE WORLD November 16, 1918

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.). My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 West 42nd Street, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHCOTT. 501 Fifth Ave., New York City.

COSMOFOOT FILM COMPANY, INC. 220 West 42nd Street, New York City.

Chest Pictures Corp. Times Building, New York City.

THE FILM MARKET, INC. 405 Times Building, New York City.

FOUR SQUARE PICTURES. 220 Seventh Avenue, New York City.

THE MOVING PICTURE WORLD November 16, 1918

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.). My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 West 42nd Street, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHCOTT. 501 Fifth Ave., New York City.

COSMOFOOT FILM COMPANY, INC. 220 West 42nd Street, New York City.

Chest Pictures Corp. Times Building, New York City.

THE FILM MARKET, INC. 405 Times Building, New York City.

FOUR SQUARE PICTURES. 220 Seventh Avenue, New York City.

THE MOVING PICTURE WORLD November 16, 1918

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.). My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 West 42nd Street, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHCOTT. 501 Fifth Ave., New York City.

COSMOFOOT FILM COMPANY, INC. 220 West 42nd Street, New York City.

Chest Pictures Corp. Times Building, New York City.

THE FILM MARKET, INC. 405 Times Building, New York City.

FOUR SQUARE PICTURES. 220 Seventh Avenue, New York City.

THE MOVING PICTURE WORLD November 16, 1918

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.). My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 West 42nd Street, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHCOTT. 501 Fifth Ave., New York City.

COSMOFOOT FILM COMPANY, INC. 220 West 42nd Street, New York City.

Chest Pictures Corp. Times Building, New York City.

THE FILM MARKET, INC. 405 Times Building, New York City.

FOUR SQUARE PICTURES. 220 Seventh Avenue, New York City.

THE MOVING PICTURE WORLD November 16, 1918

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.). My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 West 42nd Street, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHCOTT. 501 Fifth Ave., New York City.

COSMOFOOT FILM COMPANY, INC. 220 West 42nd Street, New York City.

Chest Pictures Corp. Times Building, New York City.

THE FILM MARKET, INC. 405 Times Building, New York City.

FOUR SQUARE PICTURES. 220 Seventh Avenue, New York City.

THE MOVING PICTURE WORLD November 16, 1918

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.). My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama). The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 West 42nd Street, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECHCOTT. 501 Fifth Ave., New York City.

COSMOFOOT FILM COMPANY, INC. 220 West 42nd Street, New York City.

Chest Pictures Corp. Times Building, New York City.

THE FILM MARKET, INC. 405 Times Building, New York City.
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 publications, mediums, desired motion picture news. Unaffiliated exchanging 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
Addressing Multigraphing Printing Typewriting

RICHARDSON'S
[MOotion 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, $1.00
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.

Companhia Cinematographica de Portugal
HEAD OFFICE IN
LISBON, PORTUGAL
Owns the biggest stock of films in Portugal.
Renting contracts with practically every theatre in Portugal, Madeira, Azores, Mozambique and Angola.
Working contracts with Spain.
Sole Representative in America:
SALM LIMITED
141 BROADWAY NEW YORK

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

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 obnoxious 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.

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 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 Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CAMERA OUTFITS AND RAW FILM SUPPLIED
985 Market Street
San Francisco, Cal.

La Cinematografia 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
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy
The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS
Speer Alterno Combinations
for A. C. Work

AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

“The Carbons with a Guarantee”
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc. 345 West 40th St., New York City
Bryant 5437
Bet. Eighth and Ninth Aves.

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM
never has an opportunity to be anything but right.

Identifiable by the words “Eastman” and “Kodak” in the film margin.

EASTMAN KODAK CO., ROCHESTER, N. Y.

KNOWLEDGE BRINGS SUCCESS
Mesrs. Exhibitor, Exchange man, 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.

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 To-day—Now!
The Silvertip used with the Columbia upper gives a light source that fills the bill in every particular. The Silvertip is heavily plated, making it capable of carrying the heavy currents used in projection without harmful heating.

We wish to call special attention to the new copper adapter which was designed for use with our Silvertip negative carbon. This new adapter, shown in the illustration below, has several outstanding features; it is made in one piece and cannot get out of adjustment while the jaws form a positive clamp, giving a better contact on a smaller portion of the carbon.

The Silvertip gives a light source that fills the bill in every particular. The Silvertip is heavily plated, making it capable of carrying the heavy currents used in projection without harmful heating.

We wish to call special attention to the new copper adapter which was designed for use with our Silvertip negative carbon. This new adapter, shown in the illustration below, has several outstanding features; it is made in one piece and cannot get out of adjustment while the jaws form a positive clamp, giving a better contact on a smaller portion of the carbon.

The illustration also shows the extent to which the Silvertip can be burned with the aid of this new adapter. The ruggedness of construction together with the quality of the material from which it is made gives the adapter a life equal to that of the rest of the projection apparatus.

Write for circulars.

National Carbon Company, Inc.
Cleveland, Ohio
“Hunting success, aren’t you? Well, you wouldn’t hunt whales with an air rifle, would you? Then why go after that ‘whale’ of a success with anything short of a POWER’S CAMERAGRAPH?

“It isn’t the overnight reputation that lasts; and, as you look for good security when purchasing a projector, isn’t it good dope for me to say, pin your faith to the machine that has stood the test of Time, that has ‘led the procession’ right from the very start?

“That’s POWER’S. It’s good because it has MADE GOOD to the trade and public throughout the civilized world. How?

“IT PUTS THE PICTURE ON THE SCREEN”

Nicholas Power Company
INCORPORATED
Pioneers of Projection
90 Gold Street, New York, N.Y.
SCREEN CLASSICS
(Inc.)
presents
THE GREAT VICTORY
WILSON or the KAISER
THE FALL OF THE
HOHENZOLLERNS
A Triumph by MAXWELL KARGER
THE NEW METRO
CLEAN-UP ATTRACTION
WAR IS THE BIGGEST PART OF THE DAILY LIFE OF EVERY ONE OF US

You take advantage of that fact in showing

OFFICIAL WAR REVIEW

The war has reached into every home; it has affected every individual. Not alone because with the millions of men in khaki nearly every family has its representatives in the service, but because the food on the table, the clothing that is worn—every article that is bought or sold, has paid its tribute to War.

Thus there is a universal desire to be informed of the progress of that which has become the biggest part of our daily life. The newspapers and magazines can only tell a part. The motion picture supplements and makes clear. It shows things at the front as they really are!

Every exhibitor should show these official pictures, taken by the Governments of France, Great Britain, Italy and United States. Thus he may satisfy a universal demand!

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHE
ANNOUNCEMENT

Mr. George K. Spoor announces to the Motion Picture Industry the opening of a Sales Office and Service Bureau, for the Spoor-Thompson Laboratories, in the World Tower Building, Rooms 1403-4, 110 West Fortieth Street, New York City. You are cordially invited to call upon our sales manager, Mr. Charles F. Stark, who will be glad to inform you how the Spoor-Thompson method of processing film gives you the highest quality of prints at a price far lower than you can obtain anywhere else. The establishment of a messenger system between this bureau and the laboratories furnishes you with the best and quickest service attainable.

Telephone Bryant 1490.

Spoor Prints
The Serial That Will Sweep

"The LURE of the

So sure and so absolutely convinced are the Officials of the Universal over the tremendous pulling power and box office value of "THE LURE OF THE CIRCUS" to Exhibitors that we do not hesitate to say that we believe it will surpass ANY serial ever produced for results.

With the drawing power of EDDIE POLO, Hercules of the films, backed by the beauty of Molly Malone, who appears in the first episodes, and beautiful Eileen Sedgwick in the remainder, and a great big picked circus cast, you have tremendous advertising possibilities.

ADVERTISED as "THE GREATEST SERIAL FILM SHOW ON EARTH" it carries conviction and makes good with a vengeance. It IS the greatest serial circus film show ever screened, as your own eyes will prove to you when you gasp at the huge stunts pulled in the first episodes.

Scores of new ideas—new thrills such as you've never seen before, daring beyond belief, with a sensational punch at the end of every episode to carry your patrons eager and anxious to the next episode will make this a smashing success.

So written and so produced as to tie your patrons up for 18 straight solid weeks, giving them the super of all serial photoplay entertainment.
he Country Like Wildfire

CIRCUS

The posters are alluring, with the big circus wallop in every inch of the paper. The kind that pulls with

Genuine Scenes
Taken under the
Big White Tops
of the Greatest
Circus on Earth

A straight tip to you NOW is either book immediately or make your reservation instantly, so that you will insure of getting this promised winner of season of 1918-1919. And be sure to get a the big ad campaign book with every prepared and ready for you for an 18 meal up.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.
Gentlemen!

Draw your own conclusions

"I THINK 'THE KAISER, THE BEAST OF BERN,' IS THE GREATEST PICTURE EVER PRODUCED. I PLAYED IT TO A $386.00 HOUSE AND IF I COULD HAVE ACCOMMODATED THE CROWDS I COULD HAVE GOTTEN OVER $500.00. WISHING YOU CONTINUED SUCCESS WITH 'THE KAISER, THE BEAST OF BERN,' I REMAIN,

"Very truly yours,

GOODEN & SON.

By H. E. Gooden.

Parnell Opera House,
Parnell, Mo.

Repeat!

"The KAISER - the Beast of Berlin"

JEWEL Productions, Inc.

1600 Broadway, New York City
THEY JUST EAT EM UP

MEALS OR HUNS

It's all one to our fighting Doughboys in the Animated Weekly Universal Current Events

Your people are hungry for a sight of their boys. Give them the biggest News Meal on the Market hot off the fire and shot under fire...

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY. Largest Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.
"Around the Clock with the Marine"

Going like a house afire! A series that is getting the money for Exhibitors in every State in the Union. The series that has "caught on" with the public in a manner inexplicable. A tremendous hit beginning with the first release—"AROUND THE CLOCK WITH THE ROOKIE"—then "AROUND THE CLOCK WITH THE SAILOR"—and now "AROUND THE CLOCK WITH THE MARINES." Positively Bigger Today Than Ever—simply because—it's what the people want. It brings to them in fascinating animated pictures the work and play stunts of our beloved Yanks. Book the whole series. Advertise them BIG. TELL your public they can see "Our Boys" as they work—as they play—as they rest. Get this latest release—"AROUND THE CLOCK WITH THE MARINES"—then book and boost all the others as given above. They'll popularize your house like magic, and the local Y. M. C. A. officials will help you put it over. Our Universal Exchange salesmen will explain the whole plan in detail. ACT NOW.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.
America is Roaring with Laughter at—

—the comedy scream of the season— "THE GEEZER OF BERLIN," that is more popular right this minute than the day it was released. Here's what one Exhibitor writes in about—"THE GEEZER":

"I opened at The Colonial Theatre, Beaver Falls, with 'THE GEEZER OF BERLIN.' The house broke all records for matinee and at night we did smashing business. Everybody delighted with this comedy."

EDWIN GOODMAN,
Elite Theatre, Midland, Pa.

"THE GEEZER OF BERLIN"

A TRAVESTY on "THE KAISER—the Beast of Berlin"

—is doing the same smashing business in hundreds of theatres in every State in the Union. In some places it has been a veritable cleanup and a knockout. In other places it has only topped the very good comedy attractions—but everywhere shown it has and still is—right this very minute, getting the extra coin and extra profits for Exhibitors. YOU can't afford to pass this winner by, especially now when America's millions want to see the Kaiser dragged in the dirt. Book and boost it to the limit.

JEWEL Productions
1600 Broadway New York City

Get this while the Getting is Good!
Unconditional Surrender

Back of everything is the Idea from which it sprung.

Back of Fox success is the Fox Idea—the plan of producing only the kind of motion pictures that the most people want to see.

Back of Fox success is an IDEA so big and broad and sound that it couldn't do anything else but succeed.

Any man is bound to win out, who is clever enough to know what the public wants—and wise enough not to haggle about the cost of producing it—for the public is more generous in its pay than the most generous philanthropist with his gifts.

The public will not only PAY for what it wants, but will pay liberally to the point of extravagance.

William Fox has succeeded for the very reason that he gave the public what it wanted—succeeded far beyond his own ambitious dreams of only a few years ago.

The public has surrendered to the Fox Idea.

Current Releases

(Beginning November 17)

**Standard Pictures**
- Evelyn Nesbit in *THE WOMAN WHO GAVE*
- Theda Bara in *THE SHE-DEVIL*
- Evelyn Nesbit in *I WANT TO FORGET*
- William Farnum in *THE MAN HUNTER*
- Theda Bara in *THE SIREN'S SONG*

**Big, Timely Pictures**
- WHY I WOULD NOT MARRY
  18 TO 45

**Victory Pictures**
- Tom Mix in *FAME AND FORTUNE*
- Gladys Brockwell in *THE STRANGE WOMAN*
- George Walsh in *ILL SAY SO*
- Tom Mix in *TREAT 'EM ROUGH*
November 23, 1918

THE MOVING PICTURE WORLD

MOST PEOPLE KNOW WHAT THEY WANT—GIVE IT TO THEM

Fox Films

to the William Fox Idea

There is no "kamerading" about it—it's a complete, wholehearted, unconditional surrender to Fox Pictures.

And the exhibitors of marked success have followed suit—made just as complete, wholehearted, unconditional surrender.

Now—since successful exhibitors are the ones that lean on Fox Pictures, isn't it a wise move for you to do what they are doing?

Wouldn't it be good business for YOU to follow in their footsteps?

For nothing succeeds like success,

—and the Fox Idea is a success—a bigger success than you realize, or than we care to boast about.

If you, as an exhibitor, really want success—and we know you do—you can best succeed with Fox productions just as thousands of other exhibitors have.

Look over the list of current Fox releases—study them carefully—then book them quickly.

of Fox Films

(Beginning November 17)

Excel Pictures
The Lee Children in TELL IT TO THE MARINES
Virginia Pearson in BUCHANAN'S WIFE
Peggy Hyland in CAUGHT IN THE ACT
Madlaine Traverse in THE DANGER ZONE

Sunshine Comedies
MONGRELS

Fox Extravaganzas
FAN FAN
ALI BABA AND THE FORTY THIEVES

Mutt and Jeff
THE DOUGH BOY
AROUND THE WORLD IN NINE MINUTES
POT LUCK IN THE ARMY
THE NEW CHAMPION
HITTING THE HIGH SPOTS

FOX FILM CORPORATION
How the Fox Idea

Is yours a neighborhood theatre?
Then make it a city theatre—a local institution that is as well known a mile—two miles—away as it is around the corner.
You'd like that, wouldn't you?—and it's so easy when you know how.
This is how—give the public the pictures it wants.
That's what William Fox has been doing—and you'll admit he is some success as a producer.
And since William Fox gives the public what it wants, your best bet is to give your public Fox pictures.
The Forty-fourth Street Theatre, New York, has been drawing patronage from all sections of the metropolis with "Salome."
Many theatres in New York, Chicago, St. Louis and other cities are making the same tremendous appeal in the same way—with William Fox productions.
Fox pictures knock down neighborhood fences—go over the top of sectional boundaries—annex new territories and spread gradually over the whole municipal map.

Here's the Opportunity

PICTURES EXTRAORDINARY
LES MISERABLES
CLEOPATRA
A DAUGHTER OF THE GODS

BIG TIMELY PRODUCTIONS
THE PRUSSIAN CUR
WHY AMERICA WILL WIN
QUEEN OF THE SEA

STANDARD PICTURES
William Farnum in RIDERS OF
THE PURPLE SAGE
THE CAILLAUX CASE
Theda Bara in WHEN A WOMAN
SINS
William Farnum in THE RAIN-
BOW TRAIL

FOX FILM CORPORATION
Builds Your Profits

William Fox pictures are made for campaigns of this sort. They are big pictures, based on big stories, done in a big way by big actors and the biggest directors in the business. They’re the sort of pictures father and mother take the children to see.

Their appeal is universal—as broad as human nature itself. Pictures, like men, have individuality—and Fox pictures have more individuality than any other pictures in the world—they stand out from the rest like dollar bills among nickels.

Fox pictures are made of the right materials—timeliness and human interest, and they are famous the world over for their heart appeal—for their power of getting and holding interest.

Test Fox pictures now—during the non-release period—and watch your house become as proud as an over-night millionaire.

A remarkable assortment is now available—a selection to meet just YOUR need.

Book Prosperity Now!

VICTORY PICTURES
Tom Mix in MR. LOGAN, U. S. A.  
Gladys Brockwell in KULTUR  
George Walsh in ON THE JUMP

MUTT AND JEFF
ANEIMATED CARTOONS
THE SIDE SHOW
OUR FOUR DAYS IN GERMANY
BULLING THE BOLSHEVIKI
THE KAISER’S NEW DENTIST

EXCEL PICTURES
Peggy Hyland in BONNIE ANNIE LAURIE
Virginia Pearson in QUEEN OF HEARTS
Jane and Katherine Lee in SWAT THE SPY
Peggy Hyland in MARRIAGES ARE MADE

FOX
FILM CORPORATION
GLORIA JOY
The Matchless Child Actress

Scenarios by
Daniel Frederick Whitcomb
Stories of the Heart and Home
NOW that the cry "Kamerad!" has come from the Kaiser—

Now that the world is asking what fate is in store for the arch-foe of mankind—

Film buyers are offered this big, gripping, up-to-the-minute drama that shows the Kaiser punished as the public wants to see him punished; that tries the Hohenzollern before the court of World Justice, pronounces and carries out his fate.

It is the picture of the hour, but it is also a picture of permanent value. The beauty of its scenes, stretching back into the dawn of history; its thrilling panorama of present events; its spectacle of humanity triumphant over its would-be crucifer, make it a drama that will live and earn money for the exhibitor long after ordinary screen dramas are forgotten.

The man who acts quickly will draw big profits from this picture.

For particulars apply to

A. BLAIKIE DICK

25 West 44th Street
New York City

Telephone Vanderbilt 3900
GERALDINE FARRAR in a modern society and mystery melodrama was just what you and the public wanted. "The Turn of the Wheel" made good and will continue to be a profit-making attraction throughout the year. Booked at The Strand, New York.

MABEL NORMAND returning to broad comedy in "Peck's Bad Girl" caused the screen public to cry "Hurray!" Exactly what they wanted—and a big success in theatres everywhere.

TOM MOORE an instant hit as a Goldwyn star in "Just For Tonight." Fast, speedy, romantic comedy—the kind of story that made audiences forget about the war.

MADGE KENNEDY'S most liked picture—"The Kingdom of Youth." Exhibitors were so enthusiastic about it that they conducted big personal advertising campaigns—and business was heavy. Booked at The Strand, New York.

REX BEACH'S "Laughing Bill Hyde" with Will Rogers introduced a brand new star to the American public and such notices as the critics gave him have rarely ever been equalled in screen history. Booked at The Rivoli, New York.

MAE MARSH in "Hidden Fires" has what dozens of exhibitors rank as her best picture since "Polly of the Circus" and "The Cinderella Man." Booked at The Rialto, New York.

All of these productions are brand new hits since September 1. Two thousand additional theatres, including yours, should book and begin playing them before Christmas. Productions like these are the basis of Goldwyn's power. They are confidence-builders—and for you they are patronage builders.

GOLDWYN PICTURES CORPORATION
Samuel Goldfish President Edgar Selwyn Vice President
16 East 42nd Street New York City
How To Do Eleven Months Business in the Next Ten.

THAT'S your problem—and your intention—as an exhibitor. You reopen your theatre under a new head of steam. While closed up you've been thinking. You know now that you cannot hope to pull out ahead with lesser stars and average pictures.

Big stars build patronage and prosperity just as big guns win battles. Goldwyn means in the public's mind big stars and big productions; the screen's best known personalities. We announce for forthcoming release:

Nov. 17. TOM MOORE in "Thirty A Week" from the stage success by Thompson Buchanan. Booked at The Rialto, New York.

Nov. 24. MABEL NORMAND in "A Perfect 36." By Tex Charwate. A big, broad comedy-drama. An even greater success than "Peek's Bad Girl."


When you give audiences what they want you never have to worry about your profits. Your box-office takes care of itself.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH President EDGAR SELWYN Vice President
16 East 42nd Street New York City
70 DAYS
BOOKINGS
IN
Marcus Loew's Theatres

At the very moment of the recent suspension concluding a record-breaking pre-release week as the first independent production ever booked at the Stanley Theatre, Philadelphia.

Betzwood Film Company's
Great Patriotic Spectacle

For the Freedom of the East

with LADY TSEN MEI
Conceived and directed by IRA M. LOWRY

had been booked on sight for a full time showing on the entire Marcus Loew metropolitan circuit.

Few productions are ever rated by the Loew experts as strong enough to warrant such a blanket booking. This contract for immediate playing dates was signed because—to use their own words—"here is one of the best pictures ever made for the average American."

Twenty Goldwyn offices during the month of non-releasing have proved by their bookings and by exhibitor approval at trade showings that "For the Freedom of the East" will be one of the big, steady, money-making productions of the Winter and Spring seasons.

If you act quickly your nearest Goldwyn office can give you an almost immediate playing date. Don't wait till the prints are all busy which would delay you in getting this big successor to "For the Freedom of the World."

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City
The train stops on the moonlit desert while the crew tries to cool overheated bearings.

Bill's wife sends him to take their Pekingese pup for his evening exercise.

Mrs. Jim Frye quarrels with her husband and walks out into the desert in her nightie.

Bill himself is clad in romantic pink pajamas.

The train pulls out leaving them beneath the winking Arizona stars.

This is a part of the plot of "Smiling Bill" Parsons' newest release "Pink Pajamas," one of the best comedies he has ever done.

are now playing in 2700 theatres—the pick of the successful houses of the nation. For the exhibitor who has not yet played them twelve splendid comedies are immediately available at all twenty Goldwyn offices.
Adolph Zukor Presents

Enrico Caruso

in

"My Cousin"

An ARTCRAFT Picture

Story and Scenario by Margaret Turnbull
Directed by Edward Jose

Come Whizzing Back
With Horn Shrieking
and Throttle Wide Open!

LET 'em know you're back again!

If you've been closed by Spanish Influenza make a big noise when you re-open.

Shout, "Look, folks, I'm here again, bigger and better than ever! The Spanish Flu can't bother me!"

Open with a whale of a show. Advertise it. And the photoplay-hungry people will come dashing to see it.

Open with Caruso, for instance. "My Cousin" is a picture the crowds are longing to see.

The Associated Press told the people in your city that Caruso was making a motion picture.

You tell 'em where they can see it.

"Back again, with Caruso as the feature! Nothing's too good for my people!"

There's a speech worth money to you.
Maurice Tourneur Triumphant
Achives Another Success

From the New York Evening Journal
At the Rivoi, Maurice Tourneur's latest production, "Woman," holds first place. In the novelty of its subject, the composition of its scenes and the exquisite artistry with which the plot is unfolded the picture promises to create much laudatory comment.


Maurice Tourneur Productions

ANNOUNCE

THE MAGIC MASTERPIECE

"WOMAN"

Written by Charles Whittaker
Directed by Maurice Tourneur

Maurice Tourneur Productions

From the Motion Picture World
"WOMAN"
Notable Production by Tourneur, from Whitaker's Tribute to Modern Womanhood

Reviewed by Laura Reeves Harbinson
Remarkable contribution to the aesthetic movement in motion picture production. "Woman" is an exercise in motion picture psychology, in the interpretation of the psychology of the spectator, and in the very art of creating an atmosphere which elicits the emotions of the spectator, whether or not he is aware of the psychological technique in the presentation. It is a psychological drama which is told as a story, and a story which is told as a drama.

From Variety
It's the kind of a super-picture people will talk about after they leave the theatre—and comment on most favorably. The production is not only masterful, but artistic.

From the New York Times
Eve's Daughters

Seen in "Woman"

Maurice Tourneur's Film Paid Eloquent Service for Those

The ability of Maurice Tourneur to create pictures which are not only beautiful but also moving, has never been more apparent than in "Woman," which has been playing at the Rivoli Theatre this week. The story is one of love and revenge, and the pictures are lovely, both in their design and their execution. The acting is splendid, and the whole production is a credit to the Twentieth Century-Fox studio.
AMERICAN RED CROSS
War Work Films
Just What the Public Wants to See!
An Exclusive Series of Fine, Inspiring, Dramatic
Scenes from the Fighting Front, With Its
Heart Appeal Uppermost

"THE HISTORIC FOURTH
OF JULY IN PARIS"

"FIRST AID ON THE PIAVE"

"KIDDIES OF NO MAN'S LAND"

"SOOTHING THE HEART
OF ITALY"

"VICTORIOUS SERBIA"

"REBUILDING BROKEN LIVES"

"OF NO USE TO GERMANY"

Each Release "Five Reels in One"
Produced by Bureau of Pictures American Red Cross
W. E. Waddell, Director
Distributed for American Red Cross by General Film Company
THE DOOR'S WIDE OPEN

AN EXHIBITOR should not be expected to hunt among a score of exchanges in each city to find a day's show. He could find it just as well among three or four exchanges. He could find it most easily at any General Film Company exchange, established since 1910.

Nor should manufacturers be expected to scatter their product among a score of exchanges to reach the same exhibitor in each city.

Furthermore, distributors should not be expected to build and maintain a separate exchange in each city. It multiplies their overhead expense and reduces service efficiency. It makes film cost more to the exhibitor.

However, the old situation is improving. The government has taken the nonsense out of railroad routing. An General Film Company is taking the nonsense out of motion picture distribution.

General Film Company long has advocated conservation and warred upon extravagance. It leads in practical conservation by presenting itself as a ready-to-use medium between any manufacturer or distributor and the exhibitor.

Why do thirty, and more, individual producers route their product through General Film Company exchanges? Because its exchange system, the oldest established and most splendidly equipped, was unreservedly open to them. No wonder that they adopted General Film in its completeness rather than the casual exchange here and there.

Why do the most experienced distributors, like George Kleine and Wm. L. Sherry, discard their own circuit of exchanges and adopt those of General Film Company? They have told you. Looked at calmly, an exchange is a plain, unadorned utility which can serve many interests at a saving. General Film exchanges can do it particularly well. And these men, standing on their own platform of conservation, have shown the strength of their convictions by applying them.

Progressive people see the absurdity of film distribution in the extravagant way, when it can be done better at a minimum of outlay. They naturally turn to such a smoothly-running, permanent service concern as General Film Company, which circulates their film while they retain full control of it.

For over a year General Film Company has been inviting progressive people to employ its facilities.

The invitation still holds good!

THE DOOR'S WIDE OPEN.

Yours for conservation,

GENERAL FILM COMPANY (Inc.)

25 West 44th St., New York
Greatest of All!

The 6-Part Sensational
All-American Dramatic Marvel

"HEARTS OF LOVE"

starring

EDNA MAYO

Written for the screen by Thomas Bedding
Directed by J. Charles Hayden

Write, Wire, Call or Phone

American Feature Film Corporation, Inc.

H. A. Tansill, President

Suite 616, Candler Building
No. 220 West 42d Street, New York City

Telephone Bryant, 5896
Booked It Immediately After Seeing

Immediately after seeing your latest serial, "The Iron Test," in your projection room, I booked it, and have good reason to believe that the business on it will be even greater than the record-breaking business of "The Fighting Trail," "Vengeance and the Woman," "The Woman in the Web," and "A Fight For Millions."

You may also book me up for "A Man of Might," the new Duncan serial that I understand is to follow "The Iron Test."

FRANK L. MUELLER,
Regent Theatre, College Point, N. Y.

Albert E. Smith
Presents "THE IRON TEST"

FEATURING
ANTONIO MORENO
and CAROL HOLLOWAY

by ALBERT E. SMITH
and CYRUS TOWNSEND BRADY
Directed by Paul Hurst

VITAGRAPH'S
LATEST AND GREATEST
PHOTOPLAY SERIAL

"The Best One So Far!"

I have found that all Vitagraph serials, commencing with "The Fighting Trail," have meant crowded houses, but your newest one, "The Iron Test," was a most pleasant surprise to me. I found it the best one so far, with an attractive and different sort of story and strong episode endings, of the sort that will bring back serial fans.

I have booked it for my three theatres.

SAMUEL SHEER, Jr.
Victoria—Palace—Hyperion Theatres, Corona, L. I.

VITAGRAPH Albert E. Smith
President
Each Healthogram gives a four-minute reel that will stand out as a particularly bright spot in the best program. The health authorities all over the country endorse them and advise their use. They make a feature that will win the patronage you want.

Healthograms are distributed weekly by the best exchange in your territory—book them direct—now—or write or wire for more information.

K. W. S. Distributing Co., Inc.
51 East 42nd Street, New York
THE WAR IS OVER
Happiness and Health Resumed
SHOW YOUR PEOPLE
"The Road to France"

Starring
CARLYLE BLACKWELL and EVELYN GREELEY
---EXCHANGES---

ATLANTA (71 Walton St.)
BOSTON (14 Piedmont St.)
BUFFALO (327 Main St.)
CHICAGO (207 So. Wabash Ave.)
CINCINNATI (111 E. 7th St.)
CLEVELAND (2077 E. 4th St.)
DALLAS (1812½ Commerce St.)
DENVER (729 18th St.)
DETROIT (John R. & Elizabeth St.)

KANSAS CITY (413 Ozark Bldg.)
LOS ANGELES (642 So. Olive St.)
MINNEAPOLIS (16 No. 4th St.)
NEW YORK (130 W. 46th St.)
PHILADELPHIA (1309 Vine St.)
PITTSBURGH (412 Ferry St.)
ST. LOUIS (3315 Olive St.)
SAN FRANCISCO (183 Golden Gate Ave.)
SEATTLE (2012 Third Ave.)

PRODUCERS—Absolutely responsible and perfectly equipped to care for the thorough distribution of high-class productions, Film Clearing House, Inc., is now in a position to insure a businesslike and economical marketing of your pictures throughout the entire country. Weekly reports and weekly settlements are guaranteed.

EXHIBITORS—The Film Clearing House in your territory is pledged to give you the same competent service in the handling of pictures for your theatres as you receive at the bank in the handling of your box-office receipts. A perfect exchange system and an expert accounting department promise film distribution under ideal conditions.

FILM CLEARING HOUSE, Inc.
ASHBEL P. FITCH, President
126-130 WEST 46TH STREET, NEW YORK

FILM BUSINESS CONDUCTED BY BUSINESS MEN ON STRICTLY BUSINESS PRINCIPLES
THERE IS the cheer-up picture of the present conflict. There has never been anything like it before. The World War has produced an epoch-making motion picture that will brighten the folks at home as no other force or agency can.

Adapted by
GEORGE PEARSON AND T. A. WELSH
From the play "THE BETTER 'OLE"
By BRUCE BAIRNSFATHER
and ARTHUR ELIOT
By arrangement with C. B. COCHRAN
The film produced by GEORGE PEARSON

The Old Walrus—nothing else like him in the world! comes; is seen; and conquers—Here's news as good as peace!

RELEASEING ANNOUNCEMENT SHORTLY
LIEUT. BERT HALL
FAMOUS AMERICAN FLYING ACE
THREE YEARS BATTLES "OVER THERE"
APPEARS HIMSELF SUPPORTED BY
EDITH DAY
AND AN ALL STAR CAST IN
A THRILLING PLAY OF
LOVE AND WAR

MR. CARLE E. CARLTON PRESENTS

A ROMANCE OF THE AIR

By FRANKLIN B. COATES
SUGGESTED BY
LIEUT. BERT HALL'S BOOK
"En l'air!"

INTERESTING FACTS ABOUT
LIEUT. BERT HALL.

He fought in the Foreign Legion.
He was decorated by Gen. Joffre.
He received the Medaille Militaire.
He received the Croix de Guerre with three Palmes.
He was decorated by the Czar four days before he was deposed.
He bombed the Kaiser's Palace at Sofia.

LIEUT. HALL AND MAJOR WILLIAM THAW
ARE THE LAST SURVIVORS OF THE ORIGINAL
FAMOUS LAFAYETTE ESCADRILLE.

NOW PLAYING
AT THE
RIVOLI THEATRE

Produced under the personal supervision of
CARLE E. CARLTON
En L'air cinema Ltd., Times Bldg., New York.
Scenes from the Big Aviation Photoplay
"A ROMANCE OF THE AIR"
Now playing at the RIVOLI THEATRE

FIRST AMERICAN ESCADRILLE IN FRANCE
As original members of the famous Lafayette Escadrille, Lieut. Hall and Major William Thaw share the distinction of being the only survivors.

LIEUT. BERT HALL, famous American flying "Ace" appears himself in this production.

A landing in France of Lieut. Bert Hall after making a thrilling escape from the German line, carrying two ladies in his biplane.

EDITH DAY, prima donna of "Going Up," Broadway's biggest aviation success, as the American Girl.
St. Joe Reports:

4,000 "SHOWN"!

When the St. Joseph (Mo.) Civic Festival Association featured "America's Answer" at the Auditorium, not long ago, they had 1,000 people at the matinee and 3,000 at the evening performance!

This is typical.

From all over the country come reports of packed houses, thrilled audiences and storms of applause bestowed on this marvelous war picture, which was filmed in France by the U. S. Signal Corps and sent to this country under the direction of General Pershing.

When you book "America's Answer," you do two things:

1. You sell out the house, automatically, for each showing of the film.

2. You render the Government a distinctly patriotic service by giving the people of your city an opportunity to visualize this nation's glorious part in the great war, through the medium of the People's Films.

If you have not yet booked "America's Answer," you had better do so right away. The rental has been figured on a basis that will permit of showing at regular admission prices.

War features produced to date under the Government's auspices are:

The Official War Review (Weekly)—Pathé
Pershing's Crusaders—First National Exhibitors
America's Answer—World Film Corp.
Our Bridge of Ships—General Film Co.
Under Four Flags—World Film Corp.

All presented by

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.
"When will it be released?"
"How soon can I get it?"
"Book me for first run," etc.

We were literally swamped with
an ocean of such inquiries

On Our First Announcement of The
Newest and Greatest Francis Ford Serial

"The SILENT MYSTERY"

FRANCIS FORD
At His Superlative Best
Featuring
FRANCIS FORD
MAE GASTON and
ROSEMARY THEBY

Our First Announcement DID THE BUSINESS
Every Exhibitor Who Read It Wrote
"I'M FOR IT"

NOW THEN—To all Inquirers:
FIRST—Thank you!
SECOND—Please be patient!

VERY SOON—We will announce a new plan of distribution that will tickle your bank book. It will get you more money than you have ever made on a serial before. Watch the trade papers for the announcement. In the meantime—

REMEMBER! "THE SILENT MYSTERY" is
FRANCIS FORD'S GREATEST SERIAL PRODUCTION


Exhibitors Know that Francis Ford Serials
Mean the BIG MONEY!

For further particulars about this great serial production address

HILLER & WILK, Inc.
424 ST. and BROADWAY
12 LONGACRE BUILDING
NEW YORK CITY
The Press Praise

Moving Picture World
Although feverish at times, the moral effect of the story makes for good, and the danger of playing with fire is exemplified in an impressive and entertaining manner.

Motion Picture News
Exchange men and exhibitors better be sure to look this over for a more promising state rights feature has not been put on the market in some time. The settings and photographic work will come as a revelation.

Billboard
Elaborate production—intense interest of story.

Variety
The action is fast.

New York Review
It is so strong—so logical in its theme.

Dramatic Mirror
Offers exceptional possibilities to the exhibitor.

Exhibitors' Trade Review
Gripping as anything presented in some time.

Telegraph
Production superb.

Exhibitors' Herald
Offers an exceptionally strong state right's feature.

New York Times
One of the best productions seen on Broadway recently.

New York Herald
Mary Boland is well cast.

Evening Post
Mary Boland photographs well and leaves little to be desired in her acting of a difficult role. Many dramatic scenes make the film one of intense interest.

The Evening Telegram
Mary Boland in one leap has placed herself in the front rank of screen celebrities.

BACON-BACKER
Present
MARY BOLAND
IN
"A WOMAN'S EXPERIENCE"

BY
PAUL M. POTTER
Author of Trilby, Arsene Lupin

Pre-Release
RIALTO THEATRE
THIS WEEK

S. L. ROTHAPFEL
says

It is one of the best pictures he has ever booked. Mr. Rothapfel has a reputation for telling the truth, and his opinion of any picture is the most valuable in the world.

BACON-BACKER
230 West 38th Street
NEW YORK
Telephone—Greeley 2486
Attention:—

MOTION PICTURE PRODUCERS!

Kalem Company solicits laboratory work of all kinds. We have the most modern equipment known to the trade and our standard of quality can not be excelled.

When it is a question of price, we will meet those quoted by any responsible concern, for the same quality of work turned out by us.

We do business strictly for cash, therefore profits made on any job are net, and we do not have to charge the next customer an additional profit to make up for losses previously sustained.

Service and Responsibility are of paramount importance. Allow us to introduce you to Kalem service. The Trade knows we are responsible.

If you have work in our line to be done and you want the best at right prices, drop us a line or call us up. Phone Chelsea 8770-8771.

KALEM COMPANY
235 West 23d Street New York City
TO CONTENTS

Activities in the Educational Field
Advertising Aids for Busy Managers
Advertising for Exhibitors
Advisory Board for Film Division
Affiliated Takes Over Mutual Film
Among Independent Producers
Association’s Directors to Hold Important Session
Attractions at New York Theatre
Brandt, Lieut. Guy, Dead
Chicago News Letter
Chaplin Sues to Protect His Antics
Critical Reviews and Comments
Exchange Heads Plan Organization
Facts and Comments
Federal Trade Commission Acts Against Distributors
Filipino, Film Expert
Film Clearing House Buys Kineto Ex-Changes
Film Shipping Cases, Ask Extension of Time On
First National Signs Mary Pickford
Grevier Distributing Corporation
Grip of Influenza Is Loosening
Harris, Mildred, Wife of Chas. Chaplin
Heavey Rains Break West Texas Drought
Kentucky Judge Decides For and Against Central M. P. Co.
League Protests Increased Taxes
Loew’s, Marcus, Palace Theatre Opens
List of Current Film Release Dates
“Little Women” (William A. Brady)
“Master Mystery, Th” (B. A. Rofe)
Metal “Stunts” by D. Fairbanks
Motion Picture Interests Co-operative in War Drive
Music for the Picture
News of Los Angeles and Vicinity
Official Picture to Show in Seven Cities
Old Stills Serve a Worthy Purpose
Peace, Approach of, Boosting Theatre Receipts
Producer and Distribution News
Projection Department
Quinn’s Plan Indorsed
Rambles Round Filmtown
Robertson-Cole to Issue New Billie Rhodes Feature Pictures Corp.
“Romance of the Air, A” (Carle E. Carleton)
Rubbernecking in Filmland
San Francisco Theatres Sprucing Up

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES
Speer Carbon Co.

ELECTRICAL AND MECH. EQUIPMENT
Amusement Supply Co.
Herten Electric Co.
Northwestern Electric Co.
Porter, B. F.,
Swaab, Lewis M.
Typhoon Fan Co.
Universal Motor Co.

LENS MFRS.
Bausch & Lomb Optical Co.

LOBBY DISPLAYS

MFRS. OF INDUSTRIAL PICTURES
Cromwell Film Laboratories
Dubem M. P. Co.
Erbograph Co.
Evans Film Mfg. Co.
Kalem Co.
Rothacker Film Mfg. Co.
Standard M. P. Co.

MFRS. OF MOVING PICTURES
American Feature Film Corp.
Bacon-Backer
A. Blackie Dick

CARBONS AND CARBON ACCESSORIES
Speer Carbon Co.

ELECTRICAL AND MECH. EQUIPMENT
Amusement Supply Co.
Herten Electric Co.
Northwestern Electric Co.
Porter, B. F.,
Swaab, Lewis M.
Typhoon Fan Co.
Universal Motor Co.

LENS MFRS.
Bausch & Lomb Optical Co.

LOBBY DISPLAYS

MFRS. OF INDUSTRIAL PICTURES
Cromwell Film Laboratories
Dubem M. P. Co.
Erbograph Co.
Evans Film Mfg. Co.
Kalem Co.
Rothacker Film Mfg. Co.
Standard M. P. Co.

MFRS. OF MOVING PICTURES
American Feature Film Corp.
Bacon-Backer
A. Blackie Dick

Carl E. Carleton
Committee on Public Information
Cinema Distrib. Corp.
Famous Players-Lasky Corp.
Film Clearing House, Inc.
Fox Film Corp.
General Film Co.
Haworth Pictures Corp.
Hiller & Wilk.
Jewel Productions
K. W. & Distrib. Corp.
Maurice Teurnier Productions
Mission Productions
Palmer Photoplay Corp.
Pathé Exchange, Inc.
Universal Film Mfg. Co.
Vitagraph Co.
World Film Corp.

MISCELLANEOUS
A. F. Williams
Anti-Censorship Slides
Automatic T. S. & C. R. Co.
Bioscope, The
Cinema, The
Cine Mundial
Classified Advertisements
Easterman Kodak Co.
Interstate Film Co.

La Cinematographe Italiana
Moore, Wm. N.
M. P. Directory Co.
M. P. of Canada Lion Coupon
Mutual Stock Exchange
National Ticket Co.
Otto Scharfer
Our Boys in France Tobacco Fund
Richardson’s M. P. Handbook
Robinson, T. L., & Co.
Salvation Army
Screencraft
Sine, A.

MOTION PICTURE CAMERAS
Bass Camera Co.
Burke & James, Inc.

MUSIC AND MUSICAL INSTRUMENTS
American Photoplayer Co.
Armageddon, Ltd.
Chalmers Publishing Co.
Charles Greinert
Hunting & Dilworth
Professional School of Picture Playing
Seaburg Organ Co.

PROJECTOR MACHINE MFRS.
De Vry Corp.
Nicholas Power Co.

PROJECTOR SCREEN MFRS.
Gold King Screen Co.

The Advertisers Who Use the Columns of The Moving Picture World
Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers’ Messages

November 23, 1918
808 THE MOVING PICTURE WORLD
AFFILIATED TAKES OVER MUTUAL FILM

Brink, Clark and Cornelius Acquire, on Behalf of Themselves and Associates, 51 Per Cent. of the Stock of the Latter Corporation—Sheldon Remains

A NNOUNCEMENT has been made by the Mutual Film Corporation that H. A. Brink, W. J. Clark and H. C. Cornelius, president, vice-president and secretary-treasurer respectively of the Affiliated Distributors Corporation, acquired on behalf of themselves and a number of exhibitors of this country the financial and managing control of the Mutual Film Corporation on Wednesday, November 6, the papers being signed in Chicago on that date. Affiliated holds 51 per cent. of the stock of Mutual.

This new move means that certain exhibitors throughout the United States and Canada will be the dominating and controlling factor of the Mutual distributing organization.

Mutual has branch offices in twenty-nine of the principal cities of the United States and Canada.

Messrs. Clark, Brink and Cornelius are prominent exhibitors and capitalists of Grand Rapids, Mich., which is the headquarters of the Affiliated Distributors Corporation, and they have taken a commanding position in the industry since the formation of that organization last June.

The Affiliated Distributors Corporation is organized and operated upon a direct, from-producer-to-exhibitor cooperative booking plan which expressly provides for the elimination of waste, speculation and unnecessary expenses in connection with the manufacturing, booking and distributing of motion pictures.

The booking of all pictures is handled by five unit corporations, exclusively owned and controlled by exhibitors, which corporations are organized to cover five sections of the United States, each section being subdivided into nineteen zones, which correspond almost identically with the branch offices of the Mutual Film Corporation.

By this new affiliation, the branch offices of the Mutual Film Corporation will co-operate with the Exhibitors' Booking Corporation in every section, and in all, it is expected eventually to be operated as exhibitors' units.

This movement does not affect in any way the releasing of productions through Affiliated and in no wise changes its plans, but it guarantees an exhibitors controlled distribution through a corporation which is thoroughly equipped and which can render efficient distribution.

The Affiliated Distributors' Corporation by this move will benefit very materially under the new coalitional co-operation of James M. Sheldon, the former president of Mutual, who now holds the position of chairman of the board of directors of the Mutual Film Corporation.

A. S. Kirkpatrick, assistant general manager of Mutual, will retain that position after the new coalition, and will maintain control and supervision over all the exchange branches of Mutual.

The present efficient organization of Mutual will be maintained throughout and will be used as the nucleus around which the contemplated larger organization will be built.

The officers of the new organization are: President, William J. Clark; vice-president and general manager, H. A. Brink; chairman of the board of directors, J. M. Sheldon; secretary, H. C. Cornelius; treasurer, Paul H. Davis; assistant general manager, A. S. Kirkpatrick; auditor, Hugh Davis, and C. C. Pettjohn, general counsel.

In addition to these officers, an advisory board of prominent exhibitors, representing every section and branch of the Mutual Film Corporation in the United States and Canada, will be appointed. Each member of this board will be a substantial stockholder in the Mutual Film Corporation.

JAMES S. MCGAUGE.

Officially Indorse the Affiliated.

Officially incurring the action of Messrs. Clark and Brink, the following telegram was received by C. S. Pettjohn in New York from Frank Rembusch and others, exhibitors who urge exhibitors to join the Affiliated Distributors' Corporation:

The Affiliated Distributors' Corporation recently organized by Messrs. H. A. Brink and William J. Clark of Grand Rapids, to establish a plan of producer-to-exhibitor direct, have to-day secured control of the Mutual Film Corporation. Under this plan the combined product of Affiliated and Mutual producers will be sold to exhibitors through branch offices established throughout the United States and Canada. This plan guarantees an exhibitors controlled distribution through the Mutual Film Corporation.

We urge all exhibitors to join the Affiliated organization because it will give them absolute control of their product and eliminate speculation and juggling in the film market and bring about a great saving in film rental through the Mutual Film Exchange on the part of exhibitors on a co-operative plan.

FRANK REMBUSCH.
LOUIS H. FRANK.
E. THOS. BEATTY.
LEWIS V. STEPHENS.
CHARLES C. PETTJOHN.

The Passing of the Mutual.

In all probability the passing of the control of the Mutual Film Corporation to the Affiliated Distributors' Corporation means the closing of its career as a factor in the motion picture business. Prior to the time the papers in the transfer were signed at Chicago, Mutual, which is a distributing company, had no product for the cooperators except the Screen Telegram, which is a news reel, and which was sold to Hearst's International Film Service. This situation, and in fact that the corporation was losing money at an alarming rate, induced the men who controlled its destinies to accept the proposition of Messrs. Clark and Brink.

It is too soon to state just what will be the policy of the new control of the Mutual Film Corporation, with regard to their acquisition of C. S. Pettjohn, general counsel for the Affiliated Distributors' Corporation, has not seen Messrs. Clark and Brink since the purchase was made, and there is no opportunity to discuss plans with them. It is intimated that some radical changes will be made.

Mutual Had Spectacular Career.

The Mutual Film Corporation was organized by Harry Aitken in 1912. It marked Mr. Aitken's first venture in big film business, he having prior to that time operated J. C. Kahn and Co., a wholesale jobber in film exchange at St. Louis. Its organization also marked the first considerable entry into the film business of Wall Street interests. Crawford L. Leob was its first president, and Otto Kahn, representing Kuhn, Loeb & Co., was a director. The offices of the corporation were at 50 West Street. Others in the directorate were John R. Freuler, the late C. J. Hite, S. S. Hutchinson and L. B. Ritchie. Subsequently the firm of Baumann & Kessel joined the board.

In 1913 the Mutual took offices in the Masonic Building at the corner of Sixth Avenue and 2nd Street, where two floors were occupied by the general offices and the New York exchange. Some of the best known men in the film business were employed and the Mutual
Mildred Harris Wife of Chas. Chaplin Since Oct. 23

THERE several rumors, denials and re-rumors that have issued from Los Angeles concerning the private affairs of Mildred L. Harris and Charles Chaplin came to a definite termination late last week when admission was made by all concerned that Miss Harris and Mr. Chaplin had been man and wife since October 23.

Robertson-Cole to Issue New Billie Rhodes Features

THE Robertson-Cole Company, which lately has acquired a number of important features for world-wide distribution, is planning an exploitation campaign covering two hemispheres for Billie Rhodes, the new star of the National Film Corporation.

Robertson-Cole has immediately started outlining a big campaign across country and through other lands which bids fair to make Miss Rhodes one of the best known screen celebrities. One of the first steps will be a special New York presentation for the trade. At this de luxe premiere, Miss Rhodes will be officially introduced to the film world as a feature star.

The first Billie Rhodes picture is “The Girl of My Dreams,” to be followed by a picturesque circus girl story. Miss Rhodes has completed the second production, and is now visiting in New York.

One city of the country, Los Angeles, has already seen “The Girl of My Dreams” at a pre-release showing. T. L. Tally, by special arrangement, presented Miss Rhodes’ first big effort at his Los Angeles Theatre. Mr. Tally, as a result of that pre-view, has christened her “the screen’s daintiest star. All of the Los Angeles motion picture critics are enthusiastic over Miss Rhodes’ debut into the realm of feature stars.
GRIP OF INFLUENZA IS LOOSENING

Nearly All Sections of Country Open Doors of Theatres to Good Business—Northwest and San Francisco Still Closed—Crowds Acclaim Resumption in the Southwest

With few exceptions health authorities in the United States have lifted the ban imposed on motion picture theatres by reason of the irruptions of influenza. San Francisco is to remain closed until December 1. Seattle and the northwest generally have refused to permit public gatherings in theatres. In North Carolina Charlotte, Winston-Salem and Raleigh were closed at the latest writing, although the remainder of the State is open to picturegoers. Dayton has opened its theatre doors to all but the children. The situation in Illinois shows marked improvement.

Houses in the Southwest have resumed business to the hearty satisfaction of throngs of picture patrons. Towns situated near cantonments especially have felt the boom. Pennsylvania, where the epidemic was very heavy, has thrown open its doors. The national capital, too, has permitted theatre men to entertain their patrons. The coming of peace, together with the opening of the winter season marks a dramatic shift in the business situation facing motion picture men a month ago. There is every indication of a big winter for motion picture theatres.

November 11 Tentative Date for Minneapolis Opening

Picture men of Minneapolis considered as a joke the proposal of Dr. H. M. Guilford, city health commissioner, to reopen all theatres if proprietors would compel patrons and attendants to wear influenza masks. Dr. Guilford declared that Minneapolis theatres could open at once if this precaution was taken, but none of the houses took advantage of the opportunity. November 11 has been fixed by the health authorities as the tentative date for the reopening of theatres should conditions permit.

"I'd just as soon hang out a smallpox sign," said L. R. Finklestein, chain of ten Minneapolis and six St. Paul theatres, commenting on the chance to resume business. "Kindly take the audience and orchestra. The idea is too absurd to give it serious consideration."

Mr. Ruben declared that his Minneapolis houses were losing $20,000 weekly from business losses.

"The only thing the exhibitors can do now is to wait until the all clear signal is given publicly and driven home by the health authorities and the press," he said. "The public is thoroughly alarmed, and it would be folly to reopen before that time. The idea to require patrons to wear influenza masks is a joke."

St. Paul Gets a Scare.

While Minneapolis was preparing for the reopening of theatres, exhibitors of St. Paul wereraisoning the graft in the face of the influenza epidemic, were given a scare last week, when an attempt was made to close the town.

A citizens' committee was appointed in St. Paul by the City Council to cope with the epidemic situation. Following the report that the hospital facilities in St. Paul were not sufficient to check a possible epidemic, Dr. B. F. Simon, health commissioner of that city, added that at least 100 St. Paul persons suffering from influenza would probably be removed to hospitals if space was available.

A resolution asking the city health authorities to close up the city was introduced at a meeting of the emergency committee, but the health authorities decided that there was yet no cause for issuing closing orders.

Fever deaths from influenza occurred in St. Paul, where theatres, schools and churches remained open, than in Minneapolis, where they were closed, for the week ending October 26.

This information was contained in a bulletin received at the health offices in Minneapolis from the Federal Bureau of Vital Statistics. For the week ending October 26 there were 64 deaths in St. Paul and 89 in Minneapolis. For the week ending October 26 there were 147 deaths in St. Paul and 128 in Minneapolis. Dr. Simon, health commissioner of St. Paul, said the comparisons are unfair, as the epidemic has not attained the proportions in St. Paul that it has in Minneapolis.

Many Towns Open.

The influenza situation in Minneapolis continues to show a steady improvement, and many small towns in this territory have reopened during the past few days, after having been closed for a short time.

Some of the towns which have reopened are as follows: Minnesota—Canby, Bemidji, Cold Spring, Willmar, Glenwood, St. Charles, Winthrop, Bemidji, Slavon, Clara City, Delano, Mabel, St. Peter, Raymond, Fairmont, Trout Lake, apple River, Pine Hill, Mora, Chisholm, and Virginia. South Dakota—Sioux Falls, Mount Vernon, Redfield. Wisconsin—Green Bay and Spencer. Montana—Plentywood.

All of Michigan Is Now Free of Influenza Ban

The moving picture theatres in Detroit were formally reopened on Wednesday, November 6, by consent of Governor Albert E. Sleeper, and through the efforts of Dr. James W. Inches, Detroit health officer. When the governor was in Detroit on Saturday, November 2, he told the local representative of the Moving Picture World that he was in favor of the ban being lifted before Friday, November 8, possibly the 7th. He said he had talked with Dr. Olin, of the State Board of Health, who assured him that it would be a serious mistake to open before the epidemic had been completely abated. Furthermore, he was acting upon the advice of members of state boards in other sections. After all it did put the governor in a rather peculiar and sensitive position.

Ban Not a Political Move.

The governor to the World correspondent absolutely denied that the ban on theatres and public gatherings was a political move, declaring that it was done entirely in the interests of the health of Michigan. "I wish I could lift the ban—I wish conditions justified doing so," said the governor. "But see the position I am placed in. I have had a dozen protests against reopening by people of prominence in almost every section, while on the other hand the protests were comparative few against closing, among them being some of the theatre owners. Personally, I would rather see no ban at all, and only acted in accordance with the recommendations of the State Board of Health, who have the function it is to safeguard public health."

Governor Consents to Opening.

Dr. Inches notified theatres they could open starting Wednesday, as a result of a conversation he had with the governor at his home on November 4. The governor denied this, saying that he had given Detroit special permission to hold a Christian Science meeting on Wednesday night, and refusing to lift the ban. Dr. Inches again got the governor on the telephone, and, after assuring him that Doit was in favor of lifting the ban, the governor's consent was concerned, succeeded in finally persuading the governor to say, "Well, as long as you misunderstood me and the theatres are ready to open, I won't stand in their way."

However, the ban on the rest of Michigan was not lifted until Friday, November 8.

Louisville Opened November 10.

The State Board of Health of Kentucky, at a meeting in Louisville, November 6, partially lifted the ban, with the result that picture theatres in Louisville will continue operations starting Sunday, November 10. The ban was also lifted at Mayfield and Bowling Green. The State Board of Health refused to lift the ban in other cities and counties, leaving it to the local boards of such counties to investigate and report their findings to the state board before any lifting is done. It was reported at the meeting that there had been 175,000 influenza cases in the state, and 3,636 deaths, irrespective of deaths at Camp Taylor. The ban on racing at Latonia was left to the authorities of Kenton County to report to the state board.

Buffalo Lifts Influenza Ban.

By proclamation of Mayor Buck, of Buffalo, the quarantine laid on this city on account of the Spanish influenza has
the feeling is tentative that gatherings in cities not to be denied will be permissible. The rush promises to continue right through the fall and winter.

All Theatres in South Carolina Open.

Carolina, opened simultaneously on Monday, November 4, the closing order having been lifted by order of the State Board of Health. In the cities where canteenmoons are located in the state, business is reported at capacity since opening, but in other towns the theatre feeling is that it will require three to six weeks to overcome the effects of the closed period. Theatre in Columbia were prepared for the opening with tentative bookings, and opened with exceptional attractions, which drew capacity crowds.

Charlotte Still Closed Tight.

While almost the entire State of North Carolina has now reopened, the manager of this city is keeping the ban effective November 4. Charlotte is still closed tight, with likelihood of reopening not earlier than the middle of November. Conditions here have not improved as rapidly as the health authorities had hoped, and much opposition has developed to reopening until all danger of a recurrence has passed.

Winston-Salem Keeps Ban on Theatres.

The ban on church gatherings in Winston-Salem, N. C., was lifted, effective November 3. Soda fountains were reopened on Friday, but there has been said regarding a tentative opening date for the theatres. Much opposition to a reopening thus early even of the churches has developed, and it is doubtful whether they will remain open. The theatres had expected to reopen on November 4, coincident with the lifting of the ban on soda fountains, but much surprise was exhibited when the Board of Health failed to name theatres in their opening order. Managers had been throwing out ideas of a tentative arrangement, which were hurriedly canceled Saturday night.

Conditions Still Bad in Raleigh.

Epidemic conditions in Raleigh, N. C., have not improved sufficiently to warrant a reopening of the theatres and other places of assembly, according to Dr. Charles W. Stiles, in charge of the entire epidemic situation in North Carolina. While other cities in the vicinity, including Greensboro and Durham, opened on November 4, Raleigh will likely have two additional weeks of inactivity, according to board's opinion is not changed materially.

Business Poor in Wilmington.

Wilmington, N. C.---Picture theatres are finding conditions materially changed since the theatres were allowed to reopen. It is reported that the business is at a dull season at least for the next two or three months. Attendance at the local picture houses has been away below par since their opening, even keeping up to the hot weather records for attendance. The epidemic is entirely wiped out here, and the only cause to which poor business is ascribed is not expected that many have found that they can enjoy their own fireside of evenings, and have become more or less detached from their habit of attending the movies by the closed period, which extended over four weeks' time.

Heavy newspaper advertising failed to bring the crowds upon the reopening, and a posteriori reports by business men indicate that the managers are looking around for a solution to the problem. Pictures of higher than ordinary quality have been offered, but the stay-at-homes will be back again with but poor results.

Kansas and Missouri Resume Full Operations

The Kansas State ban on gatherings was raised, effective midnight, November 2; put into force at that time in order that church services might be held Sunday. In some cities there are Sunday moving picture exhibitions, and these were consequently relieved of the state interdiction. However, each locality continued to operate independently with reference to influenza restrictions, and in more than half the cities and towns exhibitions were not permitted, and in most cases other gatherings also, were kept closed another week.

The lifting of the ban in Kansas was anticipated and the previous week scores of exhibitors sent tentative instructions on resuming service to the Kansas City exchanges. In many instances, the local boards were not finally lifted and the exhibitors had to send word to exchanges that they could not start yet.

Wires canceling shipping orders came into Kansas City thick and fast on Saturday, November 2. Usually the "paper" had been forwarded, but the films had been returned. The lifting of the ban on the reopening of theatres was established.

In Missouri there has been no general state restriction on gatherings, though nearly every community has followed suit of large cities with respect to prohibition of gatherings. Very few Missouri towns are reopening the week of November 4.

Exhibitors and Exchanges Co-operate.

"Exhibitors and exchanges seem to be entirely on an even keel, and there is a feeling that the epidemic will be gradually overcome by the exchanges and exhibitors working together to protect "the trade. The exhibitors are said to have received offers of cooperation from advertisers. There are few places where the business has been better than usual during the epidemic. In many places the exchanges, in an effort to build up business, have been offering exclusive run pictures to a city with the understanding that the exhibitors would be there to exhibit the pictures to the best advantage."

Recent developments in the situation of the business are not such as to encourage confidence. The ban on motion pictures and other community events is still in effect. The epidemic is not over, although there is a decided decline in the number of new cases, which can be seen in the reports from various cities.

Restrictions Extended in Northwestern Section

Beginning Saturday, November 2, the theatres of Seattle will not be allowed to reopen, in accordance with the orders of the state health authorities.

Influenza Receding in Ohio.

Reports from all over Ohio, and especially from the health authorities of Cincinnati, indicate that the influenza epidemic is noticeably on the wane, and that, with due care, it is probably due to disappear in a short time. Most of the cases are small in number and the number of new cases are much smaller than at any time during the past month, giving reason to believe that the epidemic is at its most serious.

The harmony existing between the exhibitors and exchanges at the present stage of the situation is noteworthy. From reports of the exhibitors with each other—reports have reached Kansas City of lack of co-oper-
respect in local authorities, and within a few days it is believed the Cincinnati Board of Health will relax the closing orders now in force.

**Butte Opened November 9.**

Theatres will be reopened Saturday, November 9, according to health officials.

**Louisiana Expects to Open Again About November 17.**

It is claimed that the city of New Orleans and Louisiana territory have suffered more from the restrictions laid upon the theatres because of the prevalence of Spanish influenza than any other city or district. The officials were somewhat tardy in closing places of amusement and the disease had a good start before drastic measures were adopted. The theatres readily acquired in all restrictions placed upon them and closed their doors willingly. The malady ran its course and the people returned to their normal habits of life, but were denied the motion picture shows and other forms of amusement. Some of the exhibitors believed that they would be forced to close if the order were continued.

The health authorities would give no intimation of when affairs should be allowed to resume their usual business until they have canvassed the situation. There were three heads of departments concerned in the determination of the date upon which places of amusement would be allowed to resume operations.

On Sunday, November 3, the churches were allowed to open, and the clamor for the opening of the picture shows became more the insistence. But, unfortunately, some of the exhibitors set up a howl for immediate opening, with the result that the newspapers took up the discussion and other exhibitors were powerless to make their silence effective. However, a meeting was held, and at the expiration of 48 hours the relaxation was in operation, and the opening of the theatres as such was allowed. Meanwhile the people have come into a full appreciation of the pleasure they derive from the daily attendance at the picture shows.

**Big Influx of Business in Opened Southwest District.**

A MOST as suddenly as it appeared the influenza has vanished from the major portion of the southern states. A temperature of 90 has been raised in almost every city of importance in Texas, Oklahoma and Arkansas. Exhibitors are doing a business which has never been equaled in the past, and film exchanges are again working full staffs amidst bustling activity. Managers are finding that complete rehearsals of the plays are necessary to keep the business up. The demand for admission was so great that the general closing was no mean task. Most of them are taking occasion to correct and improve their forums, and with the opening of the theatres, the most efficient service possible to exhibitors who are clamoring for film.

From all parts of Texas come reports that the business of the exhibition shows is deferring. It was at first feared the public would be slow to patronize the play-houses. Instead of this, an amusement-hungry Texas waited in line to get seats at the theatres in most of the large cities.

**Soldier Patronage Heavy.**

In Fort Worth the theatres were closed on account of the influenza, November 2, theatre managers were astonished by a sudden rush of khaki. Soldiers swarmed to the picture shows. Theatre managers called up all former officials and were informed that the quarantine was off at Camp Bowie, the great cantonment just outside Fort Worth, and the next month had the privilege of seeking their own amusement in the town. The exhibitors had to turn hundreds away during the opening season and evening, and similar conditions prevailed over Saturday, November 3.

The lid came off in Dallas Saturday, November 2. It was at first proposed not to open the theatres until November 9 or 10, but the city health authorities, finding a sudden drop in influenza cases to zero or death, advanced the opening a week.

**Dallas Theatres Played to Capacity.**

Every theatre from the big downtown shows to the little suburban playhouses were jammed to the aisles during Saturday. Managers brushed the dust from their employees' hats. Only signs and brought them into play. Dallas exhibitors are more than optimistic. They declare the public has been brought to realize that the amusement afforded by their theatres plays a very real part in the lives of Dallas folks. They are confident that losses sustained during the depression will be more than made up during the coming winter season.

**Epidemic in Illinois Shows Improved Condition.**

At the time of writing, Saturday, November 9, epidemic conditions in Chicago have greatly improved. New cases of influenza and pneumonia in Chicago showed a steady and continued decline for the week. The new cases of influenza for Fridays was 44, against 179 for the preceding day, and the death rate from this ailment was 58 on Friday as compared with Thursday's report of 60.

The number of new pneumonia cases for Friday was 38, with 28 deaths on that day from this cause, whereas Thursday showed 35 new cases and 35 deaths. Beginning Monday, November 4, all theatres in Chicago were permitted to run full time.

**Pennsylvania Theatres Now Running Full Tilt.**

AUTHENTIC information received from reliable source show that 90 per cent. of the theatres in Eastern Pennsylvania were operating on November 9, and 100 per cent. by Wednesday, November 1. The epidemic ban which is now being gradually removed by the authorities in nearly every district throughout the State, is expected to become a thing of the past by Wednesday, at the very latest.

G. Segel, booker of the Paramount and Artcraft exchange and accepting dates on shows for both Monday and Wednesday of the above mentioned days. Business in Philadelphia is gradually resuming its normal trend. Although the epidemic ban, though immediately following the opening of the theatres, it was apparent that neighborhood houses had only regained partial strength, patronage, while the centrally located houses had restored only 70 per cent. of their clientele.

Conditions in this city, however, have shown a decided improvement and since Thursday, November 3, many exhibitors have remarked that they were doing business in the city. Ninety per cent. of the theatres in Philadelphia are...
November 10 the Date for Iowa Reopenings

THE lid is gradually being pried off in Iowa and theatrical conditions are becoming normal. While comparisons with theatres are open at this writing, the majority of them will resume operations the coming week and before November 10 the entire state, unless an unexpected should happen, will be doing business as usual.

Local film exchanges are sending men out the coming week for the first time since the ban went into effect. Conditions, therefore, there is no turnover business locally for either the picture theatres or the others on resuming activities. The public seemed a little at first with changing large gatherings, although business continued to improve throughout the week.

The ban has not been lifted for soldiers from Camp Dodge on attending theatres. A military policeman stands on guard at each theatre entrance and stops any prospective soldier customers. The rule applies to officers as well as men. It is understood this phase of the ban will be lifted within the next few days, and with 25,000 soldiers at Camp and no way to come out the month's time should boom at the picture houses again.

San Francisco Managers to Celebrate Reopening

T HE epidemic of influenza is abating in northern California, and it is expected that the city will reopen at a comparatively early date. In some communities in the interior tentative plans were made for reopening November first. However, at this writing, that San Francisco houses may also be allowed to open their doors again on that date. Some exhibitors have been quoted as saying that it would be the part of wisdom to defer the opening date until every assurance can be given that all danger is passed. On November 1 the leading theatre managers of the city, together with film exchange men, met at a luncheon at Tait's and discussed the proposition of holding a grand downtown celebration the night before about reopening to give thanks for the final return to health of San Francisco. It was suggested that the Board of Supervisors, the Down Town Association, the Chamber of Commerce, the various unions connected with the theatrical business and the newspapers be urged to aid the festival in every way possible, so that the event would not only be participated in by the million residents of Greater San Francisco but by out-of-town residents as well. The date of the celebration will depend upon the selection of the opening date by the local Board of Health. This may be as late as December 1.

Washington Opens to Big Business

Big business greeted every theatre in Washington, D.C., when the ban on public amusement was lifted November 4, and since that date most of the houses have been hanging out "S. R. O. signs every night.

Local bankers toward the impression that the closed period, although it entailed a loss of many thousands of dollars to the industry in this city, was in a way a good thing for the game. "For some time prior to the first of October," said an exhibitor, "I noticed a little falling-off of interest in motion pictures. True, we continued to do capacity business as before, but the picture bunches but in a stream and the audience fell off a little earlier than it had been doing. The city was so full of strangers with few engagements and after many evenings with nothing to do, that we were assured of capacity business, but still the impression prevailed that people were fed-up with the show, however, the crowds are big and we cannot accommodate all who would like to see the show. The rest gave them a chance to do without when I had seen them and to get hungry for more, while undoubtedly thousands of people found time to hang heavy on their hands with no motion picture shows at which to spend the evening."

**Toronto Opened November 4.**

When the health authorities of Toronto raised the ban on theatrical performances and permitted the selling of tobacco, restriction was continued in that the admission of all children under the age of seventeen years to theatres was absolutely prohibited in any circumstances. This order was a hard one to swallow because the Toronto schools continued closed for a week after theatres reopened because of the epidemic and the children had no place to go.

Toronto exhibitors showed confidence in the situation, however, by booking the best films on the market for their reopenings. A few raised prices for special attractions and a few conducted special matinee performances on the reopening day, but it was put up for some of the lost ground.

Generally speaking, the closing of Toronto theatres for the two weeks resulted in a state of affairs that could not have been obtained under any other circumstances. It was literally a "clean-up period" for all theatres and the theatres were never in better shape, from a physical standpoint, than they were when they reopened on November 4.

**Dayton Opens with Ban on Children.**

Dayton theatre and public amusements were allowed to open Saturday, November 2. Only one limitation was placed on the operation of the local theatres, this being that children under sixteen were not to be allowed to enter the theatres until further notice was given by the health board. Local managers and theatre people in general were pleased with the opening, Dayton having been closed for the last four weeks. The ban on children under sixteen will be lifted within the next week, thus making the opening complete.

The Dayton Theatre opened with Ger-aldine Farrar in "The Turn of the Wheel," with special music by the Dayton Symphony orchestra, under the direction of Dewitt H. Thomas, musical director of the Dayton, whose wife passed away several weeks ago, is ill at his father's home in Indianapolis, but a long distance call brought the noted conductor the ability to resume duties at an early date. The Strand opened with the Paramount-Artcraft special, "The Hun Within," and according to reports business at that house was not up to the usual standard.

Ban Still On in Portland

Everything is still quiet in Portland, Ore., motion picture circles. Several of the larger cities in the territory have allowed the picture houses to reopen. There is no prospect of the lifting of the ban in the large cities for at least another week if then.

**Cape Breton Opens; St. John Closed.**

The cases of influenza in St. John, N. B., are decreasing, but it is not at all likely that the theatres will be opened this coming week. The health authorities are determined to stamp out the epidemic. The picture houses and the theatre although Cape Breton have been reopened and the people are enjoying once more the opportunity of going to picture shows.

**Film Clearing House Buys Kleine Exchanges**

CLOSELY following the announcement that a number of prominent New York business men had taken advantage of the opportunity offered by the business being at the lowest point and the consequent readjustment of the different branches of the motion picture industry to work out a new and distinct plan of operation, it is now put into operation immediately on a permanent basis under the name of Film Clearing House, Inc., comes the statement that the new company has bought outright all of the George Kleine exchanges and will have them remodeled for immediate operation under the Film Clearing House plan.

**Frank G. Hall as Supervising Director.**

Among the well-known film men who have joined forces are Lynn S. Card, who is acting as general manager of exchanges; A. Jerome Lewis and Frank H. Gilman. Mr. Lewis has now reached Atlanta on a trip through the South, while Mr. Gilman is visiting Chicago. Detroit, Cleveland, Cincinnati and Pittsburgh. D. J. Chatkin, who also has allied himself with Film Clearing House, Inc., comes the statement that the new company has bought outright all of the George Kleine exchanges and will have them remodeled for immediate operation under the Film Clearing House plan.

Managers of exchanges already engaged include Philip O. Tupper, New York; C. C. Hans, Pittsburgh; A. Lincoln Ehrrott, Boston; Frank J. Flaherty, Chicago; C. P. Saunders, St. Louis; Carl De Seay, Atlanta, and W. A. Haynes, Detroit.

With the opening date of all branches of Film Clearing House, Inc., definitely set as December 1 and their readiness for complete operation on that date now makes look forward to announcements regarding producers who will take immediate advantage of the new outlet for their pictures are promised in the near future.
THEATRICAL MEN BACK WAR DRIVE

Moving Picture Interests Active in Raising Liberal Share of the Immense Sum Needed to Comfort Our Soldiers on Foreign Soil as Well as in Home Camps

THE Allied Theatrical, Motion Picture, Music and Entertainments Campaign was launched by the Red Cross Campaign Committee, of which William Fox is chairman and George M. Cohan associate chairman, completed their organization. The two men have allotted their services to the cause, and it is hoped that the campaign will be a success. In the Red Cross Drive, William Fox has placed the chairmanship of the Industrial Division in charge of Freder- ick W. Ziegfeld, representing the National Association of the Motion Picture Industry. As soon as he received the official notification of his appointment, Mr. Ziegfeld appointed the following divisional directors to act on the committee with him:

Adolph Zukor, representing the motion picture producers; Walter W. Ir- win, representing the motion picture distributors; Jules Brulatour, representing the supply and equipment dealers; Paul H. Whiting, representing the motion picture exporters; J. A. Golden, representing the motion picture labora- tories; Samuel Middleman, representing the motion picture exchanges; Geo. H. Atkinson, representing the Klaw & Erlanger interests; J. W. Jacobs, representing the Shubert interests; Charles Bird, representing the Elliott, Comstock and Gest's interests; Nicholas Schenck, representing the Marcus Loew interests; Chas. S. Levin, representing the Wm. Fox Circuit of Theatres; Ben Moss, representing the Moss interests; E. F. Albee, representing the E. F. Keith Circuit; John J. Maloney, representing the United Booking Office interests; Henry Chesterfield, representing the National Vaudeville Artists; J. H. Hart, representing the Bur- league interests; Jules Whitmark, representing the music publishers; E. Zieg- linger, representing the Metropolitan Opera Association; Henry Hoke, representing the wig and costume makers.

A new plan of organization has been worked out for this drive which in- volves the public, and is expected to be done on a tremendous scale. Divisional Directors will be appointed for every concern directly or indirectly connected with the motion picture or theatrical industries. Mr. Elliott received his appointment on Friday last and that same night let- ters went out to the committee men list- ing the task allotted to each of them. On Saturday letters were sent to all the executive heads of the motion picture companies concerning their obligation to their companies. They were requested to appoint captains of the home office, exchange, studios, laboratories, design and producers, to represent their companies. In this way the entire subscription for each company will be kept in- tact and will not be divided as in the Red Cross Drive.

Motion Picture Interests

Co-operate in War Drive

Based on the experience obtained in the Red Cross Drive of last spring, in which the Industrial Di- vision of the Allied Theatrical Motion Picture Committee was engaged, the Committee rolled up a total subscription of $90,000, a higher total by several thousands than that obtained by the Industrial Division of any other indus- try in Greater New York, has perfected its organization and its campaign is under way.

As in the Red Cross Drive, William Fox has placed the chairmanship of the Industrial Division in charge of Freder- ick W. Ziegfeld, representing the National Association of the Motion Picture Industry. As soon as he received the official notification of his appointment, Mr. Ziegfeld appointed the following divisional directors to act on the committee with him:

Adolph Zukor, representing the motion picture producers; Walter W. Ir- win, representing the motion picture distributors; Jules Brulatour, representing the supply and equipment dealers; Paul H. Whiting, representing the motion picture exporters; J. A. Golden, representing the motion picture labora- tories; Samuel Middleman, representing the motion picture exchanges; Geo. H. Atkinson, representing the Klaw & Erlanger interests; J. W. Jacobs, representing the Shubert interests; Charles Bird, representing the Elliott, Comstock and Gest's interests; Nicholas Schenck, representing the Marcus Loew interests; Chas. S. Levin, representing the Wm. Fox Circuit of Theatres; Ben Moss, representing the Moss interests; E. F. Albee, representing the E. F. Keith Circuit; John J. Maloney, representing the United Booking Office interests; Henry Chesterfield, representing the National Vaudeville Artists; J. H. Hart, representing the Bur- league interests; Jules Whitmark, representing the music publishers; E. Zieg- linger, representing the Metropolitan Opera Association; Henry Hoke, representing the wig and costume makers.

In this way the entire subscription for each company will be kept in- tact and will not be divided as in the Red Cross Drive.

Washington Wondering as to Future of Division of Films

Motion Picture men are wondering what will happen to the Division of Films Committee on Public Information when the war ends. George Creel, chairman of the committee, has declared that when peace is signed, Mr. Creel plans to return to his bureau, with the exception of those relating to foreign countries, will cease. Whether this means that the pictures division will once discontinue its work can only be predicted. In any case, the pictures division will keep it up until the pictures now out and those in preparation have been cir- culated throughout the country. It is not stated.

The Division of Films, through its several official motion pictures, has done a great deal to give the people of the country a clear cut picture of the situation. It has been pointed out that a great deal of educational work can be done with these pictures, but whether it will be done is uncertain. Gaumont news pictures will not yet be said.

The question has also arisen as to what will be done with the propaganda pictures for the campaign for the British war loan. If the anti-American feeling in England continues, these pictures will be just the right picture that is needed in this time of the public.

Gaumont News Service

Ready for Post-Bellum

During the entire four years of the war the Gaumont News Service has furnished service to patrons of the best photographic news of war happenings in every country of the world. It is also said that its dissemination of this pictures will be of great help to the creation of a friendly feeling between the nations. On the other hand, if Ger- many continues to try to spread love by ostracism, these pictures will be just the right thing that is needed in the mind of the public.

In France, the Gaumont news service is already planned to be imported. It is said that the Gaumont news service as soon as peace is arranged. All of its offices will be re- established, and its staff of cameramen will be increased. Every nook and corner of both hemispheres where news is liable to break will be covered. Gaumont news pictures will be the first authentic news pictures of every important event, and it is safe to guarantee that the Gaumont news pictures will be assured of the authentic news pictures of every important event, and it is safe to guarantee that the Gaumont news pictures will be of the best quality and not at all improbable that at times extra or even daily isues.
MARY PICKFORD has joined the ranks of independent producers, who are the heads of their own producing companies, in a contract signed November 9 providing for the distribution of her future releases through First National Exhibitors' Circuit, Inc.

Miss Pickford acted as her own agent and negotiated with the preliminary negotiations and in signing the contract. Mr. Harry Schwalbe, secretary-treasurer, and J. D. Williams, manager, respectively, of the First Na-
tional, represented that organization.

The star, her mother and her attorney and the two officials of the exhibitor-distributing concern were the only per-
sont present at the time the epoch-making agreement was executed.

The sum involved was not made public by Miss Pickford or First National, but it is submitted that it is the greatest amount ever paid any feminine star, either in the total for the contract, or in respect to a single production.

Miss Pickford left on Sunday for Los Angeles, where, as an independent pro-
ducer, she will complete arrangements for beginning work on "Daddy Long-
legs," her first release through First National exchanges.

The signing of the contract is the finale to months of varied and active speculation on the rumor.

Three Months to Each Picture.

It is explained by officials of First National that Miss Pickford's contract does not provide for any specific re-
lease date on any of her productions. She told them that an average of three months would be required for each release to allow ample time for the effort she was making into each subject to insure the high quality she is de-
termined to attain. The terms and condi-
tions of the contract are said to be be-
tween First National and Miss Pickford.

The contract, it is said, makes Miss Pickford personally responsible for every release she makes through First National. She is now the head of her own producing company, on exactly the same basis that Mr. Chaplin makes his comedies for the exhibitor-directed distri-
bution concern.

"We feel exactly the same as our franchise holders do about the contract with Miss Pickford," said an official of First National, "the pre-eminent among feminine screen stars, with a popularity that is phenomenal, she has given the weight of her name, her prestige and her personality to the exhibitor-created policy on which First Na-
tional is founded—quality production through specialization, personal respon-
sibility of the star in her selection of her releases to exhibitors free from con-
ditions or restrictions of any character. That fact, to First National members, is significant. It is the assurance that the future as is the fact that Pickford-selected Pickford-made productions will be distributed by First National exchange.

"We do not hesitate to predict that Miss Pickford's release through our ex-
changes will change the standards of every aspect to anything that she ever done as a salaried or percentage star. In the language of labor, she is her own boss. It is a contract be-
 tween Miss Pickford as a producer and First National as a distributing com-
pany until she has completed each neg-
 
 ative and each release of the dura-
 mark. She is now a specialist in production.

We retain our status as specialists in distribution.

Open Booking for Pickfords.

"Exhibitors will be able to book her new productions through First National exchanges without being obliged to con-
tract for any of the other subjects we are marketing. Pickford pictures will be handled, so far as booking con-
tracts are concerned, as though they were the only releases we have to offer. That fact is the biggest part of the rea-
 son for our exhibition with Miss Pick-
ford a price that measures up to her ac-
tual worth from a box-office standpoint."

Miss Pickford's first release through First National will be a motion picture adaptation of "Daddy Longlegs." Shortly before she came to New York from Los Angeles to conclude negotia-
tions for her new contracts, she pur-
 chased the screen rights to "Daddy Longlegs" and "Pollyanna," for a total of $80,000.

The star's mother, who remains in New York temporarily at least, declared that the contract signed on Saturday was the result of months of study and investigation by her daughter, herself and their attorney. An unusual and somewhat radical feature of the agree-
 ment was that the star acted as her own agent and representative, and was present at all of the final conferences in which the exact details of the con-
tact were determined upon.

"Miss Pickford has in delibera-
tion to the future method of marketing her productions," declared Mrs. Pick-
ford. "She has studied the question of distribution in every possible way, con-
 sidered every possibility and eventuality which could be conceived, considering always the present trend of affairs both in the production and the exhibition. Her purchase of the screen rights to "Daddy Longlegs" and "Pollyanna" recently was an indication of what her final conclu-
sions might be."

Chaplin Sues to Protect His Inimitable Antics

CHARLES CHAPLIN has again in-
voked the aid of the courts in his personal life. He has sued for protection of his own screen image, which is his only asset.

In his present action, filed in the United States District Court, through his counsel, Nathan Burkan, the comedian asks specific relief in the motion picture industry some years ago through the presentation of a new character of his own original conception and creation which he first exhibited in "Mabel's Predicament."

This character, which was grotesque and comical, was invented by the plaintiff, was developed with eccentricities, and distinctive peculiarities (which no one will deny), calculated to provoke mirth and cause great laughter," the complaint declares. To describe the character we will let Charlie speak for himself:

"His ill-fitting, much too large and large-baggy trousers—loose and baggy shoes, his shuffling, awkward flatfooted walk; the small hat, the cane, the little mustache, together with the manner-
smarks, eccentricities, gestures and facial expressions present a most unique, extraordinary and distinc-
 tive personality, quoth Charlie in his complaint.

And now some "low comedian" at-
tempts to imitate him, Charlie com-
 plains, in a moving picture production styled "Charlie the Trencher"—loose and baggy trousers, large shoes, shuf-
fling walk, mustache and all to the dam-
age of his reputation, averts the origin-
ator of the character. Citing his income of over a million dollars from the First National Exhibi-
tors' Circuit for producing eight pic-
tures all one place, Charlie says has been inac
culably damaged and he demands no less than $50,000, although the al-
leged infringing picture was only ex-
hibited a few times.

Quinn's Regulation Plan

Indorsed by Theatre Men

Los Angeles, November 12.

A PLAN originated by J. A. Quinn, manager of the Rialto Theatre, plans the formation of a regulation of films has been indorsed by the Theatre Owners' Association of this city. The plan is to regulate production along all lines through the cooperation of pro-
ducers and exhibitors, and has for its ultimate object the reduction of inflated rentals and the stabilizing of conditions of the character.

Mr. Quinn says all exhibitors will be lined up and that support is promised by some leading producers and is ex-
pected from all.

A. M. P. a. to Honor Soldier Members.

At the regular weekly meeting of the American Motion Picture Artisans, Inc., held Thursday, November 7, at Rector's, the first steps were taken to-
ward a fitting celebration of the return of those members now in the military and naval service of the country, sev-
eral of whom have been participating in the fighting on the Western Front. To that end, it was appointed by President P. A. Parsons, con-
sisting of Paul Lazarus, Bert Adler and Julian Solomon.

The weekly addresses, which proved such an enjoyable and instructive feature of last winter's session, will short-
ly be resumed, and at Thursday's meet-
ing Arthur James, Julian Solomon and Nat Rothberg were named as the Speakers' Committee for the ensuing year.

The sympathy of the association was extended by resolution to Phillip K. Mindil, whose only son has just been-reported killed in action in France. Mr. Mindil was connected with the film indus-
try for 40 years and was a member of the association among his friends.
LEAGUE PROTESTS ON THEATRE TAXES
New York State Exhibitors' League Argues With Senate Finance Committee Against Additional Impost on 'Theatre Men,' Saving It Will Particularly Injure Humble Showmen

In a lengthy protest prepared for the Finance Committee of the United States Senate by the Motion Picture Exhibitors' League of the State of New York, the organization charged that an additional impost upon the industry would be the death knell of a large number of theatres out of business and that the purpose of the new tax would, therefore, be defeated. The

The New York State League of Motion Picture Exhibitors, representing approximately fifteen hundred owners of motion picture houses, at the conclusion of our serious consideration their solemn protest against the proposed new taxes to be imposed upon the already overburdened same, financially. That this step is not taken in a spirit of shirking or shying toward our country's financial needs or what these same men have done in the past in carrying their share of the increased financial burdens of the Government and the country and soul with all their resources into the national enterprises, is evident, and with a thought of profit—and often with a direct loss to themselves.

Our arguments on these two main facts:

1. The proposed new tax is oppressive, discriminatory and confiscatory.
2. The proposed new tax will fail of its purpose to increase Government revenue.

The Taxes as Now in Force.
The new law against which we protest proposes to double and in some cases more than double the taxes now in force. These taxes are:

1. The Seating Tax.
2. The Picture Tax.
3. The Film Tax.

1. The seating tax established under the new act of 1917 against each theatre owner (from the exhibitors, owners of motion picture houses) and was intended to make up in the absence of deficiency duties and other sources owing to the Prohibition of Government, and upon the seating capacity of each house. It is false that the tax, represents the contribution on the part of these owners to the demand of the Government for increased revenue. As a matter of fact, we would not think of protesting against the doubling of this tax. To pay it we deem a privilege and a patriotic duty.

2. The admission tax of 10 per cent. under the law of 1917. This tax, which would not apply upon the theatregoing public. On the face of it, this tax is borne by the public who purchase or are paying it at the box office. But, and this is very important, indirectly it has become a burden on the exhibitor (owner of the theatre) because it is imposed on admission, and the increased admission price reduced the attendance at the smaller houses by 25 to 30 per cent. and reduced the closing of about 20 per cent. of the smaller motion picture houses.

3. The film tax, under the law of 1917 which created a tax of six cents per foot on all negative film and one half cent per foot on all positive film, levied them against the film, at a cost of $2,300,000. This tax was of course imposed upon the exhibitors. Instead of doing so it was promptly passed on to the exhibitors in an aggregated form, the exhibitors being charged $2,300 per day. It is a fact, and it has been admitted by some of the manufacturers and distributors that this charge of fifteen cents per reel was more than the price of the negative film, and that above the film tax they had to pay. (It is just to say that a few of the manufacturers have been out of consideration from following this pernicious practice.) Together with this, the film tax is an additional tax against this extortion. He had no redress in law for this action against him, and the tax is on the public, because the prices for admission to the small houses, have reached that limit beyond which they may not be raised without running the danger of playing to empty houses. The film tax in its present form, allowing the film producer to pass it on to the exhibitor, is therefore a gross miscarriage of the principle of equity in taxation.


We submit the doubling of these taxes is oppressive, particularly so to the majority of the exhibitors who are men of the small screen, and are now, still, struggling for existence, still, often struggling for mere existence. The times, when every little motion picture theatre owner in the land was wattled with gold mine are of the past. The ever-increasing cost of production and distribution of the pictures —limitless salaries and changes in the appearance of the stars, large-scale exploitation and spending, the scarcity of the idle, the capacity of the producers and manufacturers, financial jobbing by the big house-holding firms, the struggle of the producers and manufacturers in the market. All of this the exhibitors must pay for the leasing of their rooms. To add to this the increase in overhead expenses, such as wages, salaries, living, heat and advertising, and it becomes apparent to us, and it would be only fair to them, if we, the National Government, with, let us say, a seating capacity of four hundred to six hundred, is struggling along at a breaking point. Permit us to quote from the recent report of the Joint Senate committee to investigate the motion picture industry, transmitted to the Senate of the State of New York on March 15, 1917. On page nine, center of second paragraph, we find:

"The committee is satisfied from its investigation that it is a rule the proprietor or owner of the small motion picture theatre, which this is an exceedingly small profit from his business, and in many cases none whatever, and that the present taxation is at an attempt to impose any substantial additional tax on the operators of motion pictures in the last two or three years have brought about a sort of special feature pictures, has increased enormously the production and exhibition of the so-called "star" actors and actresses who are engaged in the production of these pictures; to the exceedingly large salaries of the directors of productions of such pictures; of the officers of the various producing corporations, and the expense, naturally, in the way of royalties to the writers of the plays."

Present Taxes are Discriminatory.

We further submit that the taxes as they now stand are discriminatory, and that instead of increasing these measures should be taken for their distribution on the basis of the volume of business and the tax film fall exclusively and directly on the motion picture industry coming at the industry the shoulders by lowering its income. When looking around for new sources of revenue it was but natural that the Government should be obtained from the motion picture industry with its stagnation resulting from the war.

At first glance it looks as if the legislative forces in creating the new existing taxes and imposing them upon the motion picture exhibitor and the public. As a matter of fact, developments have shown imperceptibly with us, to the establishment of the tax for the theatre houses out the cost of the film, etc., have been admitted, the made for the greater part of the tax revenue.

We further submit that if the taxes are not abated they will become exorbitant as far as the small exhibitor is concerned.

To pay double the amount of a seating tax, to pay a flat 16 per cent. on rentals which would approximately treble the present tax of 8.5 per cent., to levy $2,300,000 against this impost, owing to the doubling of the admission tax, the result would be the doubling of the tax on the public, which is financially in a position to pay higher prices for their amusement. But the small house depending for its patronage on its immediate neighborhood and catering to the families of the neighborhood, has no way of passing some of the increased burden on to their public, which is financially in a position to pay higher prices for their amusement.

The burden of these taxes will be passed on to their public, which is financially in a position to pay higher prices for their amusement.

Function of Tax as a Revenue Maker.
The proposed new tax carries within itself the form of defeating its own ends. It is a tax on the public, which is the Government's revenue, because while raising a revenue of some $80,000,000 per annum, it is not to be levied upon the public, which is financially in a position to pay higher prices for their amusement. But the small house depending for its patronage on its immediate neighborhood, has no way of passing some of the increased burden on to their public, which is financially in a position to pay higher prices for their amusement.

The burden of these taxes will be passed on to their public, which is financially in a position to pay higher prices for their amusement.

Conclusion.

Drawing our conclusions from the foregoing statements and taking a survey of the entire question of taxes the motion picture industry, we find ourselves confronted with what we would like to call a serious misconception as to the component parts of the motion picture industry, particularly the small theatre houses, and as to their taxability in particular.

Being the latest comer among the new industries, and having had a more rapid development than the many of the old industries, it is perhaps natural that there should be a feeling among many of the different parts of the industry have as yet not been fully recognized and not correctly appreciated in their true proportions. The investment of fabulous sums of capital is characteristic of the film industry. The ending or the motion picture industry has come to the stage of a perfect glitz and glamor, to the point where the small theatre, or rather that part of the industry as the substantial and important, are lost in the eye of the general public a preponderance and standing which is out of all proportion, and not wholly unwarranted.
TURNER OF SAN FRANCISCO IS DEAD
Prominent Theatre Man and Associate of First National Exhibitors Succumbs to Pneumonia

A TELEGRAM received in New York on Monday told of the death at his home on Frederick street, San Francisco, of J. T. Turner, one of the largest and strongest of the Western film enterprises owning and operating theatre circuits and exchanges and owners of the First National Exhibitors' Circuit franchise for Northern California.

Mr. Turner is survived by his widow and six children, the youngest a son five years old.

In the death of Mr. Turner First National Exhibitors' Circuit suffers the first loss among its original organizers and franchise holders. The news of the passing of this splendid representative of the motion picture business will be read with deep regret by a host of friends all over the country.

LIEUT. GUY BRANDT IS DEAD IN WASHINGTON

ONE of the sad happenings of the week in Washington was the death of Lieut. Guy Brandt, who followed on the day of his burial by the death of his mother. The young man was one of the most popular of the members of the film industry, as a manager he had been employed for twelve years or more. He started in the business in Baltimore and was with the employ of Pearce & Scheck. When General Ismay opened his office in the capital city he was its first booker and remained with the company until 1913, when he went with Abe Bresner as assistant manager of the Pittsburgh office of Warner's Features.

After a year in the Smoky City Mr. Brandt returned to Washington, rejoining General Eddy. Eddy & C-E exchange was established he became assistant to Manager Berger, remaining with that concern until he was drafted into the United States National Army. It is greatly to his credit when his whole career is reviewed that he started in at the very foot of the military ladder and worked his way up. He became a corporal, then a sergeant and back again to buck private because of some trivial infraction of the rules. Then he started up again again and wound up a lieut.

Just before registration day on June 4, 1917, he was married. When he received his commission he was sent to the coast which was at that time his home. He became a captain of the United States naval reserve and went to the yards for duty with the military police.

Lieutenant Brandt was buried with full military honors in Arlington Cemetery. The funeral was attended by a number of his friends of the film days, sorry to part with so good a pal. He was twenty-seven years old.

FAIRBANKS MAY FLY AGAIN

There is a possibility Douglas Fairbanks will duplicate his flying stunt from New York to Canada to assist in the Dominion's Fifth Victory Loan campaign, which has just opened. This will be done provided an airplane and competent pilot can be obtained.

At the request of J. J. and Jules Allen, members of the executive committee of the Fifth Victory Loan, Fairbanks will sign an agreement for every subscriber who takes a bond in any one of the ten biggest theatres in Canada. The Artcraft star also made a request for the establishment of a new commitee, entitled "The Maple Leaf Forcder," which will be shown in all the Canadian film houses to help the loan over the top.
News of Los Angeles and Vicinity

By A. H. GIEBLER

Los Angeles Landlords Rebate Rent.

The city authorities of Los Angeles have waived license fees, and about 95 per cent. of the owners of theatre property have agreed to allow lessees a rebate on rents for the period of the close down occasioned by the influenza epidemic, and the other five per cent. are expected to follow suit at an early date.

At a meeting of the Theatre Owners' Association, held in the offices of W. H. Clune on November 1, a resolution was passed that the rebate amount be paid by lessees to landlords who, in keeping with the spirit of patriotism and public service, have voluntarily agreed to rebate the amount due on leases, and receiving those who have not done so to align themselves on the side of generous landlords; and at the same time warning them that unless such action is taken by the Theatre Owners' Association will at its own expense protect the lessees of any such landlords by submitting the question as to liability under the law to the proper courts.


"Ray's Garden Theatre."

The Miller Theatre at the junction of Main, Spring and Ninth streets will be known in the future—as the "flu" ban is lifted—as "Ray's Garden Theatre," which name has been given the house by the manager, Carl Ray. His decision to rename the house was arrived at after Ray had had the place thoroughly removed and furnished, and he observed that the new name would look well in new signs and electrical display.

Work Rushed on California Theatre.

The decorators now at work on the California Theatre are finishing up the lobby and foyer of the mezzanine floor, and the art tile workers are laying the tile, into which a magnificent Oriental rug is to be inlaid. Every part of the house is being completed on schedule time, and the management confidently expects to open the new theatre to the public about Thanksgiving Day.

Film Row Hikes.

Exchange managers of Los Angeles and their assistants deserted Film Row during the last week in October to take a five days' hike to the near-by mountains. These film men made their headquarters at a cabin six miles up the Hogee trail, and for the time being forgot both "flu" and films. Some of the party were Dave Bershon and L. S. Thuer- koff, of Universal; Tom Hancock and Tom Merritt, from World Film Exchange; T. H. Harvey, of Goldwyn; Guy Gunderson, from the Kleine; Sam Loper, of Select; B. C. Steele, of the Symphony Theatre; Howard McBride, and a cameraman from Universal City. Moving pictures of the principal events that took place during the hike, and they will be shown at the projection rooms of the exchanges.

House Cleaning at Alhambra.

The Alhambra Theatre, one of the downtown houses that specializes in United States and Allied War films for its programs, is being thoroughly cleaned and overhauled against the re-opening of the amusement houses when the Health Department removes the ban. Besides the painting and decorating that has been done, a new system of lighting has been installed, and Manager Bosley, instead of being on the job all the time to see that the work was progressing as per specifications.

Emil Kehrlein, Jr., of the Kinema Theatre, is seeing the sights of Southern California in his car during his enforced vacation from movie exhibiting.

Suit for Breach of Contract.

Clara Horton has brought suit against the Triangle Film Corporation for breach of contract as a result of having been discharged on the 12th of October along with a number of other players on account of the influenza closing ban imposed by the Los Angeles Health Department.

Miss Horton claims that her contract still had a year to run. Local lawyers state that there is no precedent for a case of this kind, and the suit is regarded as of importance in the film industry, as there are many similar cases which hang on the same point of law.

Directors' Ball Postponed.

The ball that had been planned for Thanksgiving by the Motion Picture Directors' Association, has been postponed until the Christmas holidays. The influenza epidemic and the cessation of production at nearly all the West Coast studios caused the association to postpone the event. The change of date will allow more time for preparations to make the ball the most gorgeous entertainment ever given by any branch of the film industry in Southern California.

Club Honors Member.

The Cinema Cameramen's Club, of California, meeting November 1 to adopt resolutions on the death of B. C. Hayward, one of the oldest members of the club, who died of influenza on October 30.

Resumes Interrupted Business.

Mrs. Charlotte Pickford left for New York on October 30 to take up the interrupted business of her daughter Mary's new film contract. Lottie Pick- ford, whose recent illness necessitated sending for her mother and sister from the East, is well on the way to recovery, and Mrs. Pickford hopes to have little Mary's new film affiliations settled before she returns to Los Angeles.

Grauman's New Organ.

The big Hope-Jones organ that will be a part of the Grauman equipment for future picture attractions has arrived in Los Angeles, and is being installed in the Grauman Theatre. The huge organ was purchased at a cost of $50,000, and is about ten times the size of the organ that has been in use until now. Mack Well, formerly of Indianapolis, has been engaged by Sid Grauman to conduct the augmented orchestra of the Grauman when the house reopens, which will be as soon as the "flu" ban is lifted.

Leaves for Training Camp.

Bert Lytell, one of the Metro stars on the West Coast, has received an appointment to join a class of officers in training at Camp McArthur, near Waco, Texas. Mert will leave Los Angeles about the latter part of November. Mrs. Lytell, who was known as Evelyn Vaughan on the stage, will remain on the Lytell ranch at Napa, and will carry on the work of the farm while her husband is away.

May Produce Independently.

Fannie Ward, whose contract with Pathé expires within a couple of weeks, will go to New York, when her final picture under the present management is completed, to make new arrangements for her film productions. Miss Ward has not announced whether she will affiliate herself with any organization, either the one she produces independently, but it is said that she rather favors the latter method of working.

Directed by Vibration.

George Foster Platt, Helen Keller's director, has devised a method of tapping with his foot in directing the deaf and blind star in her film production. The director taps once for a certain movement, twice for another; and his star knows just what each tap means in carrying out her action before the camera. Miss Keller's sense of vibration is so acute that she can immediately recognize her director's footsteps in all of the noise and bustle of the studio. Rehearsals are conducted with the aid of Miss Keller's companions, Annie Sullivan, Macy and Polly Thompson, by means of the language of the finger tips, but usually one rehearsal of a scene is sufficient for the star, and when the camera is grinding the directions are given by means of the taps of the di- rector's foot.

Studio Shorts

IRVIN WILLET, a director at the Ince plant, has been summoned to appear at Camp Kearney for army training. Edward Sloman, director at the Ameri-
can studios, in Santa Barbara, spent his vacation during the flu-shut down in visiting a familiar region in a new limousine, Mrs. Sioman and the baby accompanied him.

A new film has arrived to direct Jane and Katherine Lee in their first picture to be made in the West.

Myrtie's* death of heart trouble recently, left an estate of $3,750, consisting of a house and lot, an automobile, and $100 in jewelry. As the accretion left no will her husband, Allen Watt, has filed a petition as administrator. Watt and his wife were married, James Jones, are the only heirs.

Mae Marsh has secured a house in the famous Wilshire district of Los Angeles. Mabel Condon, film booking agent, has deserted Laurel Canyon and is again living near the center of movie activities, in Hollywood.

Willis Roberts, one of the pioneer picture directors, and at one time Universal City, has come back to the Los Angeles film colony after an extended absence.

Elizedor Fried, of the New York offices of Universal, is now at U City collaborating with Frank Lawrence, film editor, and cutting and editing of Universal and Bluebird productions.

Helen Eddy, who was for three months a "starting player" with Raymond Wells' stock company at Camp Kearney, is playing the heroine of King Vidor's story, "The Road," for the Brentwood Film Corporation.

Glady's Brockwell amused herself by cleaning her home in the garage garret to cellar during her flu vacation.

Elizabeth McGaffey, of the Lasky Research Department, has made application to go to Siberia in the interests of the United States Government.

George Condon accompanied William S. Hart on his Liberty Loan tour in the east, has returned to Los Angeles. Mr. Hart and his manager, E. H. Allen, are expected within a week.

Cecil B. de Mille has been confined to his home with just a cold—positively not the flu.

Clarence Badger, Madge Kennedy's director, has arrived and is looking around for a house in Hollywood, in which he hopes to be settled before his star arrives, so that production may begin at once on the new Goldwyn project at Culver City.

The first gold star has been placed in the Universal service flag in memory of Liberty People, who have been killed in action in France. Peyton enlisted shortly after the United States entered the war and has been promoted to the rank of sergeant before he died.

Hoot Gibson, film cowboy, visited his home folks in Los Angeles during a recent furlough granted him from the training camp at Gettysburg, Pa.

Jiunita Hansen, Douglas Gerard, Wm. Westover, Adda Gleason and the mother of Virginia Lee Corbin have all had light attacks of the flu.

Lottie Pickford, who is rapidly recovering from her recent illness, left the Sisters' Hospital on Tuesday, for the Pickford family home on Fremont place.

William Lord Wright, former publicity manager for Selig, and now business manager within the United States of the United Picture Theatres of America, is making his headquarters at the Brunton studios, looking after the interests of Durr-Farnum and Kitty Gordon, two United Picture stars.

Edwin Carewe, director for the late Harold Lockwood, has returned to Metro's West Coast studios.

Mr. Pickford, who usually speaks French before the camera because that is her native tongue, is fast learning American accent. The actress knows what is meant by her "lamps photographing well" and that all action is not "stunts" in a motion picture.

Bethwell Browne, female impersonator of the Mack Sennett studios, was one of the movie entertainers of Prince Axel of Denmark during his recent visit to Los Angeles.

We thought this was coming—Priscilla Dean declares she is not engaged to Eddie Hickenlooper, the high flyer in France who recently brought down his twenty-third enemy plane.

Charlie Ray has invested in a small farm near Los Angeles, where he will spend the time between pictures and really do the things he has pretended to do in his numerous farmer boy roles.

Jane Lee has had her first California spanking. She pushed Katherine into the studio fountain at the Fox plant and then got all wet herself, and—well, the spanking followed.

Schools to Get Official War Review.

Arrangements have been made by the Division of Films of the Committee on Public Information whereby schools, colleges and other educational institutions throughout the United States may secure the Official War Review at a minimum charge from any Pathé exchange. The arrangement is in response to a large number of letters from educators and superintendents of schools, calling attention to the need of stimulating patriotism and a comprehension of the real meaning of the world war among their pupils, especially those of foreign birth. The Official War Review is considered an excellent medium for the purpose.

To Issue Million Copies of Poster.

One million of the new and inspiring one sheets of the Official War Review, distributed by Pathé, will be given the most thorough posting of any announcement in the history of the country. It will carry its message to the remotest hamlet, and it will be a familiar symbol in the great, crowded haunts of the civilized world. It will be displayed in the 40,000 post offices of the United States and its possessions, in every public building, city, state and federal, and in railroad stations.

It is planned that every American in touch with civilized communities shall see it and heed its invitation to behold how the great war is being fought by the United States and the Allies. The spirit and design of the poster has evoked praise from every authority, and is a distinct contribution to the art side of the great struggle.

Along the Trail.

A. C. Wykoff, formerly auditor of the Vitagraph exchanges, is now controller of the William Fox enterprises.

Agnes Johnson, the scenario writer, has returned from Cambridge, Mass., where she has been attending a special course in playwriting at Harvard.

James R. Stiles, Boston representative of the Pathé Exchange, is now in New York negotiating for an affiliation with another concern.

William Fait, Jr., of Utica, N. Y., who gave up his theatrical connections in that city to take charge of the Liberty Theatre at Camp Sherman, Chillicothe, Ohio, has resigned from the Government service, and again will interest himself in the film industry.

Third Official Picture to Show in Seven Cities

OFFICIAL showings of "Under Four Flags," the new Official War Picture, issued by the Division of Films Committee on Public Information, are announced for seven cities outside of New York, where the latest Government war film will be made known at the Rialto and Rivoli during the week opening November 17. All the official bookings are for November.

In Washington "Under Four Flags" will be the initial attraction at Harry M. Crandall's new Metropolitan Theatre, which opens its doors Saturday evening, November 23. The Metropolitan will be one of the handsomest cinema houses in the United States. Indianapolis will see the new picture at the Circle Theatre during the week beginning November 24. The Walnut Theatre, Cincinnati, will have the official showing on November 25. It will be displayed in the Liberty Theatre, a new house, in Dayton it will be seen at the Strand Theatre, and in St. Louis at the Odeon. The latter is not a motion picture house, but the "vehicle of America's Crusaders" and "America's Answer" at this popular hall, as well as its great seating capacity, has made its use desirable. St. Louis exhibitors also favors the Odeon an account of the exploitation the picture will receive before being released for the regular picture houses, and are co-operating to make the engagement a success.

The official showing in Philadelphia will be at the Stanley, which has booked the picture for the week of December 16.

Duncan Back in Hollywood.

William Duncan, director and star of Vitagraph serials, is back at the Hollywood Studio, after a short trip to New York, where he visited relatives and met the officials of the Vitagraph Company.

The day following Mr. Duncan's arrival he went to the studio to resume the work of directing and starring in "The Man of Might," his next serial.
THE epidemic situation has not improved much. Many of us who have suspected all along that Spanish influenza was more serious than our ancient enemy, La Grippe, sailing under a new name, are now convinced that such is the case. But unmasking the "Flu" has not allowed those of us who have been wearing masks to unmask ourselves.

We are still watching and spraying. Amly Septics are everywhere. It is impossible to get into any studio in the film colony without first checking your germs at the gate.

In addition to the general disinfecting that goes on at every studio, many of the players carry their own private germ exterminators. Get in nasal distance of almost any bunch of actors and you'll think you are approaching a delegation from a retail drug clerks' convention.

Wednesday, I went out to the Brunton plant. After explaining to the Red Cross nurse with the atomizer and the firm manner that, since I had already been sprinkled and sprayed with Chloroform and a mixture of Alkaloids, Antiseptic Solution to such an extent that no germ of the coccus family could find a boarding place anywhere inside or outside of my physical premises, I have no use in using her anti-flu dope, I submitted to the spray and went in.

After a brief pause in the office of J. B. Brunton, who, with the exception of Bert Lennon, is the tallest press agent on the Coast, I bent my steps in search of William Lord Wright, who has just come out to look after the activities of Dyvin Farnum and Kitty Gordon.

How Giebler Shuts Out the "Flu."

Passing down a hallway I heard a loud and resonant sneeze! I paused a moment to cross my fingers and murmur:

The rose is red,
The violet's the blue,
If you don't wear a mask
an incantation I have found to be very efficacious as a comforter to the nerves. After this I changed my buckeye from the right-hand pocket to the left-hand pocket and, seeking for a convenient place to complete the rite by knocking on wood, I used a door on my right, and heard a slivery voice exclaim, "Come right in!"

I did so, and found myself in the presence of he whom I sought.

"You'd better do something for that sneeze," I said. "How long have you been sneezing?" He long are you going to stay? Have the real estate people found you yet? Have you been to the beach? How do you like California?"

Mr. Wright emerged from the interior of his desk with a pale blue bottle of anti-flu, took a sniff and said: Two weeks—all winter—not yet—don't care much for beans—bolly!"

And that was just my regular morning sneeze.

How Not to Spoil a Pleasant Dream.

After this we had a little conversa-

Los Angeles Correspondent
Personally Conducts Our Readers Through the West Coast Studios

By Giebler

tion, and Mr. Wright was so enthusiastic about our climate, so full of praise for the friendliness of the people and everything, that I allowed him to recite his panegyric left without warning him of the rainy season, fogs, the difference between yard eggs, ranch eggs and just eggs, real estate agents, quotas, summer squash and half-ripe olives.

Brunton's is getting to be a whale of a place, and a regular movie bee-hive. Madame Yorksa was putting the finishing touches to her film, "The Infernal Net." Bessie Barriscale and Lewis Cody were making scenes on a big outdoor stage. Wallace Worsley was getting ready to use four hundred extras for Kitty Gordon's new play, "The Nurse's Story," and about three hundred and ninety-nine were already on the lot. The Helen Keller company were all set and waiting for Miss Keller to arrive.

Howard Hickman was running around the lot bareheaded, with the wind whirling his hair. Sherwood McDonald was superintending the erection of a big set for a Gloria Joy play. Director Worthington and Sessue Hayakawa were dopin' out situations for their latest drama.

Dustin Farnum, who had just finished a twenty-four hour stretch of work the evening before, was getting ready to go to Big Bear Lake for mountain and rough outdoor stuff, instead of still being in the hay, where he should have been after that long absence from the tents of Montana.

Robert Brunton, the king bee of the big hive, was making his morning inspection trip around the studio, and he told the gang that what will be coming to Brunton very shortly, not counting the C. R. Macaulay people, who are almost ready to begin on their twelve-reel production.

Putting the "Flue" in Influenza.

I found them still wearing masks at the insect plant. Ince is the only completely masked studio in the colony so far, but since Dr. Woods Hutchinson has arrived in our fair but "Flu"-ridden city, and told us that masks are the only sure-fire method of putting the "Flue" in influenza, it may turn out that they were only just a little ahead of the general adoption of the gauze protectors at Ince.

Enid Bennett was making an Arizona atmosphere picture with Fred Niblo directing, B. P. Fong as leading man, John P. Lockney in a fine Desert Rat characterization, and Robert McKim doing the heavy.

Jerome Storm, who was working Charlie Chaplin and Wanda Hawley in "Greased Lightning," had just left with the company for location.

Victor Schertzinger, who has written another song, was doing up a rich man's home and the doings of his extravagant society, featuring Dorothy Dalton. Charles Clary, Philo McCullough, Donald McDonald and J. Barney Sherry, who came over to Ince when Triangle shut down, were in the cast.

After Ince I meandered over to the Sunset works, and had a most pleasant surprise by finding Allan Dwan at work again.

Allan has been taking a four weeks' lay off since his contract expired at Fairbanks', which he spent on the flat of his back with a doctor's attendance and a trained nurse in the offfice to see that he took what the Doc ordered.

No, Allan did not have the "Flu"; just a trifling indisposition superinduced by nine years of steady work and no play—sort of a nervous breakdown.

Dwan Making "Cheating Cheaters."

Dwan was looking "kinda peak-ed," as we say back in Missouri, but he was glad to be at work, and was chortling as he made up situations for the screen adaptation of "Cheating Cheaters," which he was getting ready to film.

"Listen to this list," he said. And I said yes, since while he was reciting the names of Clara Kimball Young, Jack Holt and Frank Campeau; cocked my ear in admiration over the syllables that made up Muriel Streeter, Arnold Singleton and Mayme Kelso; gasped with wonder at the sound of Frederick Burton, Nicholas Dunaw and Elmar Hanson, was filled with pleased surprise as the cognomens W. A. Carroll, Tully Marshall and Anna Q. Nilsson fell from his lips.

"Where?" I asked, "and how did you get them all?"

"Flue," said Dwan. "Many of the studios are closed, and as all of the players would rather work than not, I had the pick of 'em.

Verily, it is an ill wind that blows nobody good, but just the same, I'd hate to foot the pay roll of "Cheating Cheaters." Who picked would rather work than not, but none of them will work for small salaries—decidedly not—"Flue" or no "Flue."

Leaving Dwan, I met one H. A. Litchig, casting director for the Harry Langston enterprises, and he took me back on the stages to see Marshall Neilan direct Blanche Sweet, Matt Moore and Wallace Beery in a version of "The Unpardonable Sin," which is nearing its finish.

Richelave Strong on Technique.

Lichtig then introduced me to an interesting chap named George Richelave, who was brought all the way from New York to take care of the technical points of the above-mentioned drama.

George is strong on technique, and he showed me two German railroad cars he had just made—the kind the Huns use to transport prisoners in—and they were marvellous. They were more like real Liberty I ever saw, complete down to the Hun hieroglyphics chalked on the sides of them. No movie fan who works in the railroad yards in Rock Island,
THE National Film Corporation of America has signed a contract with Henry B. Walthall for the exclusive services of the famous star for an extended period. The definite signing of Mr. Walthall follows close upon the deal by which the Robertson-Cole Company takes over the National Film Corporation interests, handling for the entire world the eight Billie Rhodes pictures, as well as the forthcoming series of Walthall dramas.

According to present plans Mr. Walthall will make eight big dramatic pictures during the next twelve months. William Parsons, general manager and treasurer of the National Film Corporation, announces that Mr. Walthall will receive the highest salary of any individual male star in the motion picture world. Several stars may receive greater remuneration through the fact that they own their own producing organizations, but Mr. Walthall will take first place among salaried stars, declares Mr. Parsons.

Mr. Walthall has just scored a personal hit in the spoken drama, "The Awakening," at the Criterion Theatre in New York. Mr. Walthall will return immediately to the National Coast studios to begin work on his first feature of the series.

Probably no star in the screen world is better known or has a greater following than Henry B. Walthall. He scored to the front in the famous old Biograph days when David Griffith was laying the foundations of the modern photoplay. He scored one of his first big hits in "Judith of Bethulia," and he followed it with his famous depiction of the little colonel in "The Birth of a Nation."

No portrayal before or since has so endeared a player to the American public. Walthall's Colonel Cameron still stands as one of the best loved characterizations in the realm of the silent drama. After leaving Griffith, Walthall joined the Essanay forces, and later starred with Paralla. Only recently he returned temporarily to the Griffith fold, appearing in "The Great Love." Then he came East to rejoin his first love, the spoken drama.

The Robertson-Cole Company, which will handle the Walthall series, already has a Walthall drama ready for release. This feature, "And a Still Small Voice," was produced independently before the star came East to appear behind the footlights.

**BROADWAY RUN PLANNED FOR "THE UNPARDONABLE SIN"**

A LONG Broadway run is planned for Harry Garson and Marshall Neilan's production of "The Unpardonable Sin," starring Blanche Sweet. Word has just arrived from the West Coast that the trio will leave Los Angeles immediately, and that the production is completed. According to announced schedule, it is planned to give a special performance of the production before Government officials at Washington.

After the Washington showing it is believed a private showing will be promoted in New York City, where the newspaper men and other critics will be invited. From the enthusiasm already recorded in displayed by Messrs. Garson and Neilan, nothing will be overlooked to give this production the promoting and exploitation which they believe it deserves.

It is declared that several of the finest New York theatres have already been offered for first run, and the sponsors expect the first run to be a long and a successful one.

Distributing arrangements are not announced as yet, but upon the arrival of the trio from the West Coast it is expected something definite will be made known as regards the distributing arrangements of "The Unpardonable Sin."

**SHELDON ANNOUNCES CHANGES IN MUTUAL EXCHANGE FORCES**

W. A. V. MACK, manager of the Buffalo branch of the Mutual Film Corporation, has been appointed manager of the New York Exchange of Mutual by President James McM. Robertson, succeeding Fred. G. Sliter, who has accepted the appointment of the office November I. Edward J. McShane, now Mutual's manager of the Buffalo Exchange of Mutual.

The new Mutual manager for New York has had an interesting business career. He came into the film industry through newspaper and later into the Buffalo, New York, as manager of the Crescent Theatre, Syracuse, and was president of the Peerless Feature Film Company and Syracuse. He made manager of the Syracuse office of the Picture Playhouse Mutual Company and later succeeded D. J. Savage as manager of General Film Company, Buffalo, from which he came to Mutual as manager of the Buffalo Exchange, succeeding G. H. Christoffer.

The promotion of Mr. Mack was merited by his successful career with Mutual, and his appointment is in accord with President Sheldon's policy of selecting men within the organization for higher places.

Mr. Hayes has been connected with the General Film Company, Buffalo, as branch manager, and has also had charge of several big theatres, among them the Colonial of Elmira, N. Y., and the International Theatre of Niagara Falls. He has been a branch manager for the Metro Pictures Corporation, where he made a splendid record. His record as both sales and management are well known in the business. These traits and the needs of the exhibitor should carry him far in the ranks of Mutual.

President Sheldon also announces the appointment of Edward L. McShane as manager of Mutual's Washington (D. C.) branch, succeeding H. R. Mason, who resigned on account of ill health.

Mr. McShane comes to Mutual from the sales forces of Select, for whom he traveled out of Washington. Prior to his connection with Select he was under subject manager for Paramount's Washington office.

Mr. McShane is known to every exhibitor in the Washington territory, to whom he is known as a man of energy and initiative.
Greiver Distributing Corporation.

The Greiver Distributing Corporation has opened executive offices in suite 509, Mallers Bldg., Chicago. This organization is distributing the Ford Educational Weekly nationally, through its twenty-two agencies. All recommendations from exhibitors should be mailed to the office, as they will receive prompt attention. Various letters received, which comment on the contents of this Weekly, have been very gratifying to the company. Among these is a communication from the Rialto Theatre, New York. The Ford Weekly is received every week to all exhibitors gratis. The only expense incurred is the payment of express charges.

Lubliner & Trinz Opened Tenth House.

Wednesday evening, November 6, Lubliner & Trinz opened the tenth house on their Chicago circuit of picture theatres. This theatre bears the name of the commander-in-chief of the American armies in France, the Pershing, and it is located at Lincoln and Wilson avenues, in the midst of a prosperous community.

The opening success of the Pantheon, which took place several weeks ago, was repeated at the Pershing, and the house was filled to capacity at the two shows given. A large audience, enthusiastic, made a trip to "Pershing City," a Select feature, in which Norma Talmadge is the star, was the chief attraction of the program, which was supplemented by the comedy, "Gaelic.

The music was played by a well selected orchestra of twelve pieces, under the capable direction of Charles Schoening. The Pantheon is under the supervision of Architect Walter A. Ahschlaeger, who also designed the plans of the more showy Pantheon, on Sheridan Road, near Wilson avenue. Dan Lubliner is manager.

Within a few weeks Messrs. Lubliner & Trinz will open two more new picture houses—the Wilson, at Madison street and Western avenue, and the Devon, at Clark street and Devon avenue. This will round out a circuit of an even dozen in Chicago, all of large capacity and modern construction.

Enrico Caruso in "My Cousin."

Kitty Kelly, in the Herald-Examiner, bears this testimony to Caruso, the great tenor, in Artcraft's "My Cousin."

"Mr. Caruso—it's so Americanish to call the singer 'mister'—is an actor of parts as well as a tenor of tones, and he performs ever so much more entertainingly for the silent drama.

"He is not a collar advertisement model, a dude, or a hero, but you quite forget that he isn't, as you observe, his skillful, colorful playing of himself as the humble artist, and his successful performance of himself as the great tenor as well.

"For, of course, Mr. Caruso has the two roles to perform, the story being all about how he found his cousin, in face of James' obstacles, with an

Italianized New York setting carried out with convincingness.

"Nor is Caruso alone in accomplishing. Carolina White, who makes her film debut, is a beautiful and expressive subject for the celluloid."

"Lafayette, We Come" Wins Mid-West.

The special screening of "Lafayette, We Come" in Chicago, which was originally announced to be given Tuesday, November 5, at the Morrison Hotel, took place Wednesday, November 6, in the Louis XVI Room, Hotel Sherman, after an informal and complimentary luncheon given by the exhibitor, (American) Corporation, of the central western States. Seventy-five covers were laid and every seat was occupied. Louis B. Stephenson, of St. Louis, a national director of the organization, was present, also H. A. Brink, of Grand Rapids, president of the American Distributing Corporation. Another showing of the feature was given Wednesday morning in the private projecting room of Universal. Everyone present at both showings was enthusiastic over the performance of the picture. Orchestral accompaniments were furnished at each presentation.

"The Yellow Dog" at Ziegfeld.

"The Yellow Dog" (Jewel) showed at the Ziegfeld all last week to good business. The feature deals with an organization known as The Boy Detectives of America, and its members raise many laughs among the spectators by their humorous and surprising antics. This Jewel feature holds the spectator intensely interested throughout, and it raises many laughs by its frequent comedy appeals.

"America's Answer" Repeats Successes.

"America's Answer," the second official war picture, was shown at the Orpheum Theatre for three days last week, or five days at Mckivens and the Rialto. All these houses are owned by Jones, Linick & Schaefner. The attendance was unusually large during the respective runs, notwithstanding the advertised and successful showing of this picture at Orchestra Hall several weeks ago.

Embryo Scenarists See Films at Broadway House.

Forty-Five Scenarist writers possessing knowledge gained from books and from the collective experience of ten thousand forerunners in their craft, attended the showing last Friday at the Broadway Theatre in New York City, of "The Ordeal," that will inaugurate a series of such excursions, the object of which will be the uplift of the screen art.

G. K.氛, manager of the theatre, originated the idea and obtained the cooperation of J. C. Brownell, scenario editor of the Universal. His purpose was to have skilled screen writers play up criticism upon the films of all companies that are shown at the theatre, and if possible devise suggestions for the betterment of films in the future.

These scenarist writers invited were members of the class in Scenario Composition, of Columbia University, and of the Cinema Composers' Club, who have graduated from the class. Mrs. Frances Taylor Patterson, instructor of the class, was in charge of the party.

Others in the group were Miss R. C. Sminck, who wrote many stories for Clara Kimball Young, and Dr. Ralston Reed, author of many well known films.


The labeling and sale of old pictures featuring well known stars in such a way as to mislead exhibitors and the general public in the belief that they are new features, is the subject of a formal complaint just issued by the Federal Trade Commission against certain motion picture concerns. The commission states that it has reason to believe the Royal Cinema Corporation, The Mothers of Liberty Pictures Company, the Monogram Pictures Company, and W. H. Productions Company, all of New York City, are engaged in unfair and misleading practices in the motion picture field, detrimental to the best interests of the industry and the public, and has accordingly issued formal complaints against each of the companies named.

The complaint against the W. H. Productions Company alleges misrepresentations in the labeling and sale of old pictures featuring S. Hart, produced and shown prior to July, 1917, and charges they are made with the intent and purpose of leading exhibitors and the public into believing they are new pictures made since that date by the William S. Hart Productions, Inc., which are sold under the trade name of Artcraft Pictures.

Use of the name "W. H. Productions Company" and of the term "The Artcraft Star" in connection with these previously shown pictures are declared by the commission to deceive and defraud exhibitors and the public.

The concern also is charged with selling old pictures featuring S. Hart and Charlie Chaplin under new title, "without notifying or apprising exhibitors and the general public that they were such."

The complaint against the three other companies alleges plagiarism of material in copyrighted pictures known as "The Ordeal," produced in 1914 and widely exhibited throughout the country. The Commission alleges the motion picture which was produced and sold by the three concerns, was made up "almost entirely" of "The Ordeal."

The three concerns also were charged with making false and defamatory ac-
ors refusing to exhibit "Mothers of Liberty," charging them with being German propagandists and disloyal to the United States.

The W. H. Productions was cited to appear before the Commission in Washington on November 20 and the other three concerns December 20.

Many Are Chosen; Few Are Chosen

THE volume of stories that are being written by ambitious authors who have designs on screen success past and present was rather low last year. Some years ago when the legitimate stage was experiencing the top wave of popularity that some five thousand plays were turned out by every year, one in ten of this enormous number less than five per cent, were produced. A conservative estimate of the number of photoplay submitted to the producing companies in the United States is in excess of five thousand a month. Eighty per cent. of picture plays produced from original screen scripts written by authors who have had training and experience in this line of work.

World Pictures is put to an expense running into thousands of dollars haring ing scripts from budding authors residing in all quarters of the world. Stories come in from bankers, clergymen, lawyers, doctors, and, in fact, every profession in which there is a significant organization, and still a good many authors have no idea what to expect in this avalanche of what is hoped to be material for the camera. Each one of these stories must be read, as one can not be sure that the new idea can be found, and it is the hope of discovering some new treatment of picture material that prompts and warrants the trou- blesomeness of going through this mass of manuscripts. It was thus that World Pictures found "The Latch String," which Tefft Johnson directed for M. G. M., and which is expected to be a big success, not alone for the producer and the star, but also for the exhibitor.

School of Pantomime for Screen Aspirants Planned

A TRAINING college for the development of motion picture actors and non-diegetic material is planned by Albert E. Smith, president of the Vitagraph, to be opened after the first of the year. One condition of matriculation will be that the candidate has never appeared on the speaking stage, as Mr. Smith considers the dependency on the voice for dramatic effect a distinct handicap for the moving picture actor. There will be no charge for tuition, and practical experience will be afforded the students as "extras" in Vitagraph features.

The idea developed with Mr. Smith from the consideration of the history of numerous present day stars who began their career under his direction at the Vitagraph studios. He has turned out so many stars "from the rough," as the trade puts it, that Mr. Smith has gained a perfect knowledge of the personality and personal qualities which will lend themselves to the super-pantomimic art of the cinema.

Among the best known graduates of the Vitagraph school are: Art Johnson, Edith Storey, Norma Talmadge, Constance Talmadge, Lilian Walker, Jean Page and Walter McGrain. These prominent stars all began as "extras" with Mr. Smith's company.

The pantomimic art of the cinema is higher than that of the dramatic speaking stage, and Mr. Smith yesterday, "and justifies the establishment of a thorough educational institution for its development. The film-story without a dramatic or narrative capacity and slide, is the perfect cinemato graph development. The principal element in obtaining this is the fixation of the pantomimic act- ing. That should tell the story alone. Explanations on slides are weaknesses and break the interest."

West Coast Picture Folk

Pile Up Big Loan Totals

A TOTAL of $4,860,450 was subscribed to the Fourth Liberty Loan through the efforts of the people of the Big City of Los An- geles. A considerable amount of this sum was paid in by the heads, players and employees of the various studios, but large sales were made to outsiders by means of an intensive campaign conducted with the three tanks, Victory, Liberty and Democracy, and an organ- ization of representatives from both companies, until the influence closing or- der stopped all public meetings and put an end to this part of the work.

These studios stationed in Central Park, Los Angeles, and in charge of the players of a different studio each night, produced a total of $1,679,970.

Liberty Tank, under the leadership of Mary Miles Minter, which traveled to San Jacinto, Long Beach, Pomona, Santa Ana, Huntington, Fullerton, Whittier and other nearby towns, secured a total of $2,171,700.

Tank Democracy, managed by Roy Sturges and Joseph Sedgwick, made a list of towns including Redlands, San Bernardino, Santa Monica, Sawtelle, Glendale, Burbank and others, and reached a total of $120,550.

The largest individual subscription was made by Charles Chaplin for $60,000. Other large subscriptions were as follows: Frank Keenan, $40,000; Douglas Fairbanks, $35,000; Lois Weber, $30,000; D. W. Griffith, $30,000; Wm. S. Hart, $30,000; William Parsons, $25,000; Ethel Clayton, $25,000; Deanna Dona, $20,000; Francis Ford, Fanny Ward and Mary Miles Minter, $20,000 each. Thos. H. Ince and Lillian Gish, $15,000 each. C. B. De Mille, $12,000, and $10,000 each for Jesse L. Lasky, Mack Sennett, Sexie Hayakawa, Henry Lehrman and William Duncan.

W. D. Parkinson, a citizen of Glendale, got the souvenir receipt book and album of autographed pictures of stars that was offered for the biggest single subscription, by signing up for $110,000 in bonds.

Helen Keller sold in the neighborhood of $200,000 in bonds by writing and wiring to friends throughout the country. These subscriptions were all credited to the Los Angeles moving picture drive.

The amounts subscribed for by the heads, players and employees of the different studios were:

Astra, $31,150; Chaplin, $63,950; Brunton, $117,500; Christie, $16,250; Brentwood, $350; Fairbanks, $6,700; Eltinge, $8,400; Hite, $13,340; Francis Ford, $1,500; Fox, $24,000; Griffith, $89,400; Hampton, $12,050; Hart, $38,500; Hayakawa, $27,850; Ince, $52,600; Manager, $17,750; Metro, $64,400, National, $47,850; Rolin, $11,300; Romayne Super Films, Inc., $1,000; Sun- shine Comedies, $27,600; Sennett Studios, $38,650; Lois Weber, $43,750; Universal, $122,650; Triangle, $12,450; Vitagraph, $90,550; Columbia, $8,000; Laboratories, $18,000; Theatres and Exchanges, $97,000.

The order prohibiting all public meet- ings on the part of the Liberty Loan Association, which came just as the drive was in full swing, materially affected totals, but in spite of the handicap, the showing is splendid, and all the member companies of the Los Angeles colony showed fine patriotism in the unselfish manner in which they threw themselves into the campaign and bent all their energies to make the loan drive a success.

Woody Is to Be Select's General Sales Manager

S. WOODY, former field manager for Select Pictures Corporation has been appointed by General Manager Arthur S. Kane to the position of general sales manager. Mr. Woody is a Seattle man and is well known to exhibitors and producers all over the country, having enjoyed a long and successful career as a director.

New York exhibitors will easily recall Mr. Woody as sales manager of the New York Triangle branch, while the Chicago trade will also remember him for the efficient manner in which he managed the Triangle branch in that city.

Out on the Pacific Coast, which is Mr. Woody's old stamping ground, he is, perhaps, better known than in any other place. In 1912 he started with the General Film Company, where he worked in varying capacities from sales- man to district manager, changing la- ter to Mutual, where he held the same office, that of district manager. It was while he was working with Triangle that General Manager Kane appointed him Pacific Northwest general mana- ger for Select. Shortly afterward he was made field manager.

Woody's present field of endeavor will carry him to every Select Branch in the country, although six months of the year he will be at his desk in the Home Office. The remainder of his time will be divided equally among the different branches.

Ramsay Joins Rothafel

Terry Ramsaye, publicity manager for the Mutual Film Corporation for the past three years, has resigned and become press representative for the Ri- bert W. Rothafel Company in the direction of S. L. Rothafel. Mr. Rams- saye took charge of his new job on Monday, November 11. He was suc- ceeded at the Mutual by Colvin W. Brown.

Leonard C. McChesney Dead

Leonard C. McChesney, for six years advertising manager of the Thomas A. Edison, Inc., died Monday morning at his home in Orange, N. J. The deceased was fifty-nine years of age and leaves a widow, two daughters and a son.

Leonard C. McChesney, also for many years prominently connected with the Edi- son company.
November 23, 1918

THE MOVING PICTURE WORLD

Senate Finance Committee
Has Substitute Rental Tax

The Senate Finance Committee will recommend to the Senate shortly after the reconvening of Congress that the Senate incorporate. Representatives with respect to the so-called motion picture rental tax. In the new war revenue measure which the Senate Finance Committee is considering, the House of Representatives adopted a provision reading:

"There shall be levied, assessed, collected and paid, in lieu of the taxes imposed by Section 600 of the Revenue Act of 1917 (in this case the so-called film footage taxes) upon the business of leasing or licensing for exhibition such pictures containing a picture ready for projection, 10 per cent."

As the House adopted the measure, it would have been up to the exhibitor upon renting a picture to stand the 10 per cent. tax. The way the Finance Committee has the matter fixed up the burden is placed upon the lessee of the films. It will be upon the latter that the tax will be assessed. A clause in the proposed new section, however, will give the lessee the privilege of adding only 5 per cent. of the rentals will be assessed against them. The object of this is to protect the taxpayers on films where the theatre agrees to put on the picture and the contract does not permit adding the whole of the tax provided for.

The text of the Senate Finance Committee's provision reads:

Page 122, strike out lines 19 and 20, line 123, after line 24, insert the following:

Sec. 907. That on and after the 1st day of January, 1919, every person who shall engage in the business of leasing or licensing for exhibition such pictures containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to 10 per cent of the total rentals paid by such person in the preceding month. If a person owning such a film exhibits it for profit, he shall pay a tax equivalent to 10 per cent of the fair rental value of such film at the time and place where and for the period during which exhibited, but if the film is sold for exhibition by lease or license, the tax imposed by this section shall be at the rate of 5 per cent. of the total rentals paid by such person in the preceding month and the tax imposed by this section is hereby made applicable to the business of leasing or licensing for exhibition for profit, and if such contract does not permit the lessee to add to the whole of the tax imposed by this section to the amount to be paid under such contract, then the lessee or licensee, shall, in lieu of the lessee or licensor, pay so much of the tax in proportion to the total rentals paid by such person as is not permitted to be added to the contract price. The tax imposed by this section shall be in lieu of the tax imposed by subdivisions (c) and (d) of Section 600 of the Revenue Act of 1917.

Bruxex Exhibitors Dance

The Cinema Exhibitors' Association of the Borough of the Bronx, New York City, held its sixth annual entertainment and ball at Hunts Point Pavilion, on Monday evening. The entertainment comprised Fox, Sunshine and Twede Dan comedies; Houdini, the master of mystery; Andy Rice, mone-tery; Ewart Sumner, the house and Margerite Marsh, entre- tainers, and McCarthy and Fisher, in a spasm of songs. Marion Davies, George Walsh, and June Walker, followed by the officers of the associa-

Winipeg Exhibitors to Get Rebate on Theatre License

The City of Winnipeg has decided to make a rebate on moving picture licences for six months of the present year to enable local exhibitors to make partial reimbursement to their employees for loss of wages through the closing of theatres because of the epidemic.

At a meeting of the Board of Control of Winnipeg, Alderman Sparling, chairman of the market, license and relief committee, who had been appointed chairman of the same committee, appointed a committee to interview the Manitoba Government officials with a view to securing a rebate of the Province's licence tax for the theatres for the same purpose.

Data showing the number of theatre employees out of work, the number needing immediate assistance, number of dependents and other details has been asked for by the city to be used as a basis for special relief. A public grant was made to N. J. Hargreave, legal representative of the Motion Picture Exhibitors' Association, and R. Ker- shaw, president of the association, who headed a delegation of exhibitors and theatre employes.

It was pointed out that the exhibitors did not want compensation, but that the exhibitors wanted their employees protected in some way. The theatres pay an aggregate of $9,000 per year in licence fees to the city, and in addition pay a large amount in various other charges.

Theatre rents amount to more than $8,000 per month for some twenty-five Winnipeg theatres, and the investment in Winnipeg theatres amounts to $400,000, it was declared.

"When employees of concerns are sacrificed for the benefit of the community, the theatres are sacrificed by the community," said Controller A. W. Puttee, in urging the proposal to rebate fees for six months of the year. Winnipeg theatres have been closed since October 12.

Norma Talmadge to Return East

A message received at the Norma Talmadge studios, at 318 East 48th street, this week stated that Miss Talmadge, her director, Sidney A. Franklin; Thomas Meighan, Gladden James and other members of her company would start for New York on November 4 and that the play having been titled "The Heart of Wetroa." Miss Talmadge intends to stop off at the Grand Canyon a day or two to get one or two location scenes for "The Probation Wife.

Miss Talmadge will produce in the East for the winter, and following "The Probation Wife" will do a series of original stories by Eugene Walter.

Kentucky Judge Decides For and Against Central

A DECISION made by Judge Field of the Circuit Court of Jefferson County, Kentucky, in a case of the Central Film Service of Indianapolis, Ind., may result in the matter going to the Court of Appeals. This case is an interesting one from several points.

The Central Film Service was an Indiana corporation, and is now a part of the Universal Company, it being operated as the Universal Film Exchange, Inc. The Central Film Company maintained a booking office in Louisville, which delivered films and secured business, but all contracts were located in Indianapolis, the local office merely acting for the company, and not having the power to make final contracts.

Under the Kentucky statutes a concern doing business in the state must file with the secretary of state and clerk of Jefferson County a statement showing the names and places of residence and the places where business was transacted, and upon whom action can be taken. This was not done in the case of the Central Company, as the Louisville branch was acting there for the same work as a salesman. However, under the statutes a contract cannot be upheld if the ownership or agent is not listed.

Judge Field, in his decision, held that on the ground that the Central Company was not authorized to do business in Kentucky between August 1, 1915, and December 31, 1915, because it had not complied with the statutes relative to filing papers as explained above, the defendant was held not to be entitled to recover. Therefore this decision of Judge Field's is almost certain to be carried to a higher tribunal.

Henry D. Berger in New York

Henry Diamant Berger, director of a big French film trade paper in France, Le Film, has just arrived in this country. He has come here with the object of establishing in Paris a central distributors agency for all films in order to defeat the efforts of the German film industry to secure the film trade closed in neutral countries.

Mr. Berger has made his offices with Adolph Oss, 1457 Broadway.

Ruth Roland Portrays Bit of Daring

Ruth Roland, as heroine of the Paris Central Film Company's latest production, reached the zenith of her unusual daring in the fourteenth episode, released the week of November 17, where she is thrown into a perilous situation and battles her way out. There was no Tracy peril that might have turned to tragedy at any moment. Miss Roland emerged from this scene almost unscathed.
THE MOVING PICTURE WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr. .................................. President
J. F. Chalmers .................. Vice-President and General Manager
E. J. Chalmers ................. Secretary and Treasurer
James L. Hoff .................... Managing Editor
A. MacArthur, Jr. .......... Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 927-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.


SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands .................................. $3.00 per year
Canada ........................................ 2.50 per year
Foreign Countries (Postpaid) .................................. 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $5. Advertising rates on application.

Saturday, November 23, 1918

FACTS AND COMMENTS

WELL, that's finished,” as the old lady exclaimed as she wound up the last ball of carpet rags for the new rug on the sittin' room floor. Yes; we mean the war. You've heard that it's over and that we win and that the Hun Kaiser has beat it along with his brood of kaiserlings to await whatever fate a thoroughly incensed world may have in store for him and his defeated war lords. Terms of armistice handed to what was left of the once powerful German Government are such as to preclude any renewal of hostilities by that Government or whoever it's successors may be. There remains only the final cleaning up of the terrible mess which has been left by the worst war the world has ever experienced. That will be a job for the diplomats, and we believe that it will be well and properly done.

But in the meantime we have a duty to perform that is just as important and just as insistent as anything we have yet been called upon to do, and that call that will be made upon us to maintain the men who have performed so brave and efficient a part in bringing about the only right conclusion of this great conflict against the peace and security of the world. In the brief space of a year we have brought into being the greatest war machine the world ever saw and have manned it with millions of men. It will take longer to disassemble that machine and to return those men to peaceful and creative occupations. The taking apart will not be as expensive as was the building up, but much money will be required. We are now being asked to give to that end and our giving should be cheerful and liberal. Remember, our boys faced death with a smile; let us bring them back with that smile still on their faces. How much will you GIVE?

* * *

THERE are other problems facing us as the result of war's termination. They concern the conduct of our respective businesses during the period of readjustment that must follow. Under the unvariable stimulus of war there has been an inflation of prices of almost everything we eat, wear or require in business. Wages have risen to unnatural heights in many industries. In the period of readjustment all these things must be corrected; prices and wages must return to their proper level, but the task will be no easy one. Fortunately the motion picture business has not been materially affected by this wartime inflation. War taxes it has been called upon to pay, but not in a greater proportion than has been levied upon other industries. In the matter of wages operators' unions only have demanded more money. Employees in all other branches of the trade are receiving about the same wages they did when the war began. In the matter of raw material the advance has been comparatively slight, so that the deflation process will not be so great a problem within the trade. What will affect us will be the consequences of deflation in other industries and that will be considerable. To meet these conditions will call for careful financing and the husbanding of such resources as are now in hand. Every effort to prevent overproduction should be made, for the home market is hardly in condition to absorb a greater product than it now takes.

* * *

Too much hope should not be put in the foreign market at this time. It will require more than a year to straighten out business conditions abroad. In Germany, Austria, Russia and the entire Balkan region only chaos exists. When reason and regularity may be restored is problematic. Until that time comes the exportation of pictures to those countries will be impossible. It is true that embargoes that have restrained shipments to neutral countries will be, in a measure, raised, but there will still be limitations because of the great need there will be for the shipment of supplies needed for the rebuilding of Europe and the maintenance of our men who will remain there to help with that work. Hence it is well not to be too optimistic on the matter of immediate trade expansion. The war is over. Yes. But there remain many adjustments to be made before trade can safely follow the flag.
THE WORLD IS NEW-BORN
By Louis Reeves Harrison.

NOT that the end has come, but that the truth has come. This world of ours was not created for destruction, not the playground of kings to be overturned by them at will, for we have rid ourselves of those gaunt specters of the Middle Ages handed down to us by a serfdom which could not be rooted out of the hearts of people except through the dread instrumentality of war. We are through with kings, but we still have to face the ignorance they fostered. Out of the wreck and wreck of attempt to stifle progress and corrupt all mankind has risen an immortal idea of enlightenment that will shine eternally, the light perpetuated in our hearts by noble sacrifices on every hand and by those who gave their lives to establish the world's finest principles.

Our resentment of wrongs done gave us the impulse. Our determination to right those wrongs built up a fine sentiment.

Then sentiment became united with clear-headed reason, and we fought.

No broad form of philanthropy, no magnificent system of world-wide charity, not the deepest laid schemes ever dreamed of in our humanitarianism, ever compared with this United American effort to alleviate suffering across the seas, its ultimate aim to create democratic and intelligent conditions of government under which no such suffering can exist within the limits of present vision.

We sacrificed our present happiness for all.

We sacrificed it for the future of all.

Now the question arises how to make future happiness assured.

Is it possible to prevent this fearful waste of vital energy?

Can all this misery and woe be avoided in the years to come?

Not by any optimistic political scheme, nor even by the scientists—they fail to stop pestilence and famine—not by policing the nations as planned, not even by benevolent forms of government. Our happiness in the future does not depend so much upon government as on our understanding as a united people. The right course of action for this nation, and for all other nations, to pursue for the best interests of those on whom freedom has just dawned.

Most of them were ignorant of their best interests. Otherwise those interests could not have been usurped.

They were educated from childhood to believe in kings.

A kingdom is a good deal like some of our big business organizations, run in the interest of the officers, not in that of the stockholders, and we have grown accustomed to the big business organization, the combination which puts up the price of vital necessities, privateering under a flag of Government loyalty. The smaller a man's holding, the less chance he has of finding out how he is being robbed by the kings of commerce.

What could be grander than our Liberty Crusade?

We have overcome those who would have withered human freedom.

We have cleared the field for progressive elements abroad.

Not let us turn our attention to the big crooks at home.

While we were giving up the little joys of life and handing over all we could rake and scrape together for the sake of our boys at the front, a lot of financial and mercantile kings and kaisers on this side of the Atlantic filled their pockets by overcharging us whenever we were compelled to go for the bare necessities of life, making famine and pestilence possible in our midst. It is all very well for us to ameliorate conditions abroad, which we are willing to do, but we have in the SCREEN a powerful instrumentality for arousing a new sentiment about those parasites here who produce nothing of value to the world, who really add nothing to its wealth, who contribute nothing to its progress. We will have no striking proof that this old world of ours is born anew until we make war on THEM.

Let us strike for a new freedom at home, using the screen in place of the sword, against the enemy within, against the parasite, the profiteer, and build a better art for our grander nation.

THE GREATNESS OF WOMAN
By Edward Weitzel.

THE claim has been made by a number of reviewers and persons interested in the exploitation of moving pictures that "Woman," Maurice Tourneur's latest production, is one of the finest achievements of the screen. Such a claim calls for careful and truthful investigation of the picture in all its phases. The first question to be considered is the ethical status of the work. No moving picture of a serious nature can escape such examination; an alleged screen masterpiece with the comprehensive and responsible title of "Woman" demands the closest kind of scrutiny on this head. It can have but one moral purpose—to do justice to its subject and impress upon the mind of every spectator that the evidence for and against the mothers of men has been presented with the strictest honesty and that the conclusion reached is overwhelming in favor of woman. Any other verdict is also an artistic error.

Charles Whittaker, the author of the scenario of "Woman," acknowledged that the inspiration for his share of the work came from the writing of the English realist, George Moore. It is doubtful if a more untrustworthy source could have been found. The author of "Esther Waters" has always dealt with woman in her lowest mental and physical aspect, and the quotation "The legitimate occupation of man's mind is woman," which is published as the inspiration of the Whittaker scenario, is from a book that is not circulated by the public libraries of the country, a distinction shared with Arnold Bennett's latest story, "The Pretty Lady."

The arguments against woman are presented in the picture in five episodes that take up four-fifths of the story, and the characters chosen are Eve, Messalina, Heloise and two fictitious persons whose acts are as little to any woman's credit as are the disobedience of Eve, the lust of Messalina or the sensuality of Heloise. In what is termed an epilogue, brief incidents are shown of woman's efforts in the present and her share in helping to win the Great War. An insert states that woman has always stood by the side of man throughout the ages and helped him in his struggle toward the light. This attempt at compromise comes too late, and does not restore either the moral or the artistic balance. Each physical Jezebel or moral harpy should have been neutralized by the introduction of some
noble and uplifting woman of the same historical period. As it stands now, the overabundance of evil in the picture leaves an aftertaste that is not removed by the antidote in the epilogue.

Granting George Moore his contention that “The legitimate occupation of man’s mind is woman,” there is a still more praiseworthy war for him to study in his female companions than what Granville Barker calls “that barnyard world of sex.” In the play, “The Madras House,” one of Barker’s characters remarks: “I don’t see why we men and women should not find all happiness—and beauty, too—in sober purposes.... I want an art and a culture that shan’t be just a veneer on savagery.”

*Maurice Tourneur’s share of the work leaves much to praise. All his skill has not sufficed to blend the several episodes into an artistic whole, because the original proposition lacks logic and sincerity and one of the episodes is in bad taste, to say the least. A sacred history is traced to Adam and Eve, and also in “Woman.” This screen version of the Garden of Eden story is a bewildering and unlovely scrambling of the Book of Genesis and Darwin’s theory of evolution. Adam is shown as still in the ape state, a repulsive and mentally deficient creature, who could have had no more understanding of a divine command than could the dinosaurian have comprehended a traffic regulation or a sign reading “Keep Off the Grass.” Eve, on the contrary, is introduced as a physically and mentally perfect being, with all a modern woman’s graces and sensual weakness. The contrast between the two robs the episode of all dignity and brings it perilously near to burlesque.

The Messalina episode, considered separately, is an artistic gem. All the Tourneur ability in the handling of lights, grouping and authentic atmosphere is used at its best. It is a fascinating revelation of the higher walks and the unbridled licentiousness of life in ancient Rome. Flore Revalles, as the wife of Claudius, gives the finest performance of the entire cast. The Heloise-Abelard and the Cyrene-Fisherman episodes are both well migh impossible. The fifth episode, where the young Southern girl betrays an escaping Union soldier for the sake of a watch, is so false to the character of the women of that period it becomes a distinct blot on the general scheme of the picture.

To compare “Woman” to the screen version of “The Blue Bird,” directed by Maurice Tourneur, is to regret that the subject matter of the Whittaker scenario has not the beautiful logical and moral balance that gives the Maeterlinck story its chief value. The sooner the screen recognizes the importance of this factor in its advancement, the faster and firmer will be its progress.

Making Old Stills Serve a Most Worthy Purpose

* * *

QVTIE the most practical idea in scrap books for the entertainment of soldiers and sailors has been worked out by the World Film Corporation and the Stage Women’s War Relief. This is the Hospital Film Book—all pictures and no text to tire eyes and brains. The first dozen scrap books of this new type were made at the suggestion of Anna Steese Richardson, magazine writer and lecturer, who had been asked by the Stage Women’s War Relief to assist in entertaining 500 or more convalescents in the Red Cross Hospital of a nearby hospital. When Mrs. Richardson learned that many patients would miss the program because they were still confined to the wards, she conceived the idea of taking moving picture scrap books to the sick men. The World Film Corporation did the rest. “Stills” from popular film dramas introducing World Film stars were grouped under military titles, bound to appeal to the soldier-patients.

About twelve “stills” were used for each book, and they were tied inside glazed cardboard covers with red, white and blue ribbon, like loose-leaf memorandum books. The covers were lettered and decorated with patriotic pasters, flags, shields, army and navy insignia and figures of Columbia and Uncle Sam. Pasted on a corner of each picture where it would not interfere with the scene was a typewritten caption, just enough to explain the photograph and identify the player. They were a capital idea, made an instantaneous hit with the wounded men, and were passed from bed to bed by nurses who pronounced them the most practical scrap books so far supplied.

The charming actresses in the work rooms of the Stage Women’s War Rel-

lief, 366 Fifth avenue, are making up the books as fast as covers, ribbons, pasters and typewritten captions can be secured.

Here is a new and valuable use for what once represented considerable waste and loss in the film production business. It is patriotic service for fighting men now laid low, for every soldier knows and loves the “movies.”

Funeral of Harold Edel.

The funeral of Harold Edel was held at the Campbell Funeral Church in New York City on Monday, November 4. The services were conducted by Rabbi Stephen Wise. A string quartet from the St. Bartholomew Church was present for appropriate selections. Herbert Waterman and Dorothy Tilsen sang. The body was taken to Cleveland.


Christy Walker Dies of Influenza.

The funeral of Miss Christy Walker, well known in the motion picture profession as the mistress of ability and promise who died Tuesday from influenza, was held Friday from her home, 601 West 137th street.

Born in Birmingham, Ala., twenty years ago, Miss Walker, by her beauty and talent, had attained a prominent position in the profession. She was ill only a few days.

Besides her husband, Captain H. N. Walker, of the Chemical Warfare Service, stationed at the American University, Washington, D.C., her year-old son, Carter Walker. Miss Walker is survived by her mother, who came on from Birmingham to attend the funeral.

Approach of Peace Already Boosting Theatre Receipts

IMMEDIATELY on receipt of the glorious news that Turkey had collapsed and that Austria was pleading for a cessation of hostilities, World Pictures took steps to observe the attitude of the public toward the theatres in New York City. The officials of the company felt that here would be found an opportunity to show hopeful pictures to picture producers as well as the exhibitors might expect the full tide of prosperity for amusement enterprises that it was felt would come with the termination of the world-wide struggle. World Pictures learned that notwithstanding the deterrent influence of the influenza epidemic the theatres in New York recorded an increase in box office takings of an average of 400 per cent over the week previous. One ticket agency said that business reached on Friday $3,000 on the day, whereas a week ago they did less than $200 on the day. Some of the theatres—in fact 70 per cent. of the theatres on Saturday night—had their standing room only signs out for the first time in many months. If this is the experience of theatres with the elimination of Turkey and Austria from the war, what will be the effect when Germany will be compelled to surrender unconditionally? Experience has shown that theatricals connected with the theatre for many years are unanimous in the belief that we will have for the next three or four years the greatest era of prosperity for amusements ever known in the history of the world.
ACTIVITIES IN THE EDUCATIONAL FIELD

Naturalization Bureau’s Efforts for the Schools
Included with Military and Zoological Subjects

I

WHAT seems to be the most in-
active period in the production of
educational films it is interesting to
note the rumblings of a much more
intensive effort on the part of available
material than ever before. The interest to
which the moving picture film has been
put is in general propaganda work and the
view that the field is one to which the
producer has not been exposed is all the
more questionable. What is to be gained from
the use of the film as a recreational and
instructional medium, as well as in the great work of helping
to maintain the spiritual morale of the
fighting forces, has served as strong
suggestions of greater use to be made of
the strictly educational film. The cry
of the schools for film and film work in
visual education is going to be met more
squarely, there is going to be a new
use for shielded material of the kind
the films are, and the producer is
going to find a market for some of the
“old stuff.” He is going to find it to
his interest to look the situation over and
then make his product. The exchange
man used to hand out as a premium with the
feature production, and discover
that after all it has real value in dollars and
sense.

One of the most significant signs
of the times is the move being made by
the Bureau of Naturalization of the
United States Department of Labor to
distribute educational films in schools as
an aid to Americanization.

David K. Niles, Chief of the
Motion Picture Section of the
Naturalization Bureau, has
handed us the following
letter which is being sent to
schools throughout the country in an
effort to establish an interest in the
visual approach to work and to gain
information regarding the facilities and
disposition of the various districts to
ward the enterprise:

Dear Sir:

You have heretofore indicated your ac-
tive interest in the work of the Bureau of
Naturalization of the United States
Department of Labor by organizing citi-
szenship classes for applicants for
naturalization.

The Motion Picture Section has
selected and edited the Motion Picture
Section and the Bureau of Naturalization
of the U.S. Government has distributed
the “Student’s Textbook,” compiled by
Mr. Raymond P. Crist, Deputy
Commissioner of Naturalization,
and are intended as an aid to the public
school teacher in the preparation of
candidates for the responsibilities of
citizenship.

While motion pictures can be used suc-
cessfully in school work to supplement
the work of the school teacher and
textbook, they cannot be used to supplant
either.

This attempt to develop the educational
possibilities of the motion picture in
classroom work and under the supervision
of your Government. Too long has this
work of the motion picture been neglected.
The motion picture in
dedication has been
next step is up to
you. Will you, therefore, please answer the
enclosed questions?

Cordially yours,

DAVID K. NILES,
Chief, Motion Picture Section.

QUESTIONS.

1. Have you an appropriation for motion pictures?
2. Has your school department motion picture projectors?
3. What is the age of projector?
4. How long have you been showing motion pictures?
5. How soon could you begin using the films of this Department?
6. How many hours a week will you devote to this purpose?

I. Can you pay anything toward the cost of handling motion pictures for your school?
II. Name some motion picture theatres near the schools in which you believe it would be possible to show motion picture
pictures, if you have no motion picture projecting equipment?

Official War Rev. No. 19” (Pathé).

This French pictorial subject gives
views of the headquarters of the Polish
troops “Somewhere in France” it brings to mind one of the important changes that may be wrought in behalf
of justice by the world war, namely,
the rehabilitation of Poland as a separate
nation. President Poincare, and it is seen re-
viewing Polish troops and presenting
the colors to the officers and color bear-
ers; later the flags are blessed by a pre-
late.

“Nature’s Mischief Makers” (Educational).

An amusing series of scenes with some
of the more domestic of nature’s chil-
dren was exhibited at the Rivoli during
the week. Nowhere is the nature of
children’s work attributed to the Educational Films Cor-
poration of America, and is entertaining
rather than educational in character.
In the next reel are the mischievous and
destructive pranks of fowl, cats and
dogs, and monkeys. In the Rivoli program it preceded
a Post-Van Scarlett, in a

MARGARET I. MACDONALD.

Asks Extension of Time
on Film Shipping Cases

T

HE National Association of the
Motion Picture Industry has en-
tered into negotiations with the
Bureau of Explosives relative to having
time in which motion picture com-
panies must comply with the new reg-
ulations of the bureau in regard to film
shipping cases extended for a period of
seven months.

When the new regulations affecting
the shipment of motion picture film
were put into effect there was a provi-
sion that anyone who had pur-
chased the old style shipping cases prior
to May 15, 1918, could continue to use
them until December 1, 1918.

Owing to the introduction and the
difficulty in obtaining sheet iron, of which
material the new cases must be made,
the method had practically impossible for
the exchanges throughout the country
to obtain the new cases. As the period
of grace expires in less than a month’s
time, an extension has been asked for
under the law.

Owing to the short time remaining
until December 1 it is expected the
bureau will take prompt action on this
request.

Dwinding Reels.

By Epes W. Sargent.

HARKING back into the past, it
will be remembered that all
reels used to be “approximately
1000 feet” long. This is due to the
inflation of the advertisements of five years ago.
When a manager booked in a three-reel
or a five-reel show he knew just how long that show would run. He could
arrange his program to within a few
minutes of a schedule, knowing that
few reels would drop below 975 feet at
the worst.

To-day a reel is a tin thing on which
the film comes wound, but just how
much film is wound upon a reel is
hard to say. The beaten track of the release
reels was left behind with the appearance of
the two-reel stage. Since then
the picture must be better than a five
and an eight-reel release better than a six, until
nowadays many features contain
seven and eight “reels” which might be
accommodated very comfortably on
five reel wound reels.

It is a well known fact that the
reach point where the reel has ceased to exist as a convenient
standard of measurement and has be-
come instead the tool of the selling
agent and the publicity man. It would
not matter were this generally under-
stood, but the growth of the scheme
has been so slow that managers are
not aware of it. A reel of film eight
feet long is regulated by pure food law
and regulated by any standard of
weights and measures. As one corre-
spondent says:

“This sending in a five-reel subject
wound on eight reels is the latest.
Make them tell it in feet; not reels. We
follows in the sticks book a seven or eight
or nine-reeler for a full show and the
people hardly get seated when the show
is over—all half-reels. Here’s a
good chance to help the remote ex-
hibitor who thinks he has booked a two-hour
show, judging by its length in reels. If
you buy the reel you are buying a cat in a
tissue and more often than not it is
a mighty skinny cat. It’s getting worse
time all the time.

There is a great deal in what this ex-
hibitor says. He is located some
distance from an exchange and cannot
extend his show with added bookings at
the last moment. He must trust to what
he has booked. It is all very well to
say that he can arrive at the length by
asking. This one does now, but why
cannot the reel return to the old standard
of measurement?

Artists cannot be produced by
the yard nor regulated by exact thousand
feet. It is much to the advantage of
the serious exhibitor if the exchange
announces the result of that effort in
definite footage and not the misleading
reel length, and for the sake of the
man in the sticks, who must needs the
help, such a course should be followed.
HOW to fool the editor? It can't be done. There was a time when publicity men indulged in the greatest possible amount of lying over on the editor. And they got away with it. And they laughed about it. And, in high glee, they showed their bosses how the editor that fooled for them. Then the editor, who after all is merely a worm like the rest of us, turned. He became suspicious of "news" items out of theatrical folk, and he learned to lump moving picture folks in those same suspicions. So he fell into the habit of dumping such stuff into the waste basket.

Then, along came certain publicity men who had a real desire to reform things. They decided to tell the truth. But they didn't take the trouble to find out what kind of stuff the editor wanted. Some editors like long stories, some like short ones, some like mere paragraphs, some like stuff in lighter vein, some will use photographs, some won't. So, to suit all editors alike, it went to the waste basket just as the old fakes had done.

So the reform publicity men thought the truth wouldn't work, and they reformed themselves again and went back to faking. It never occurred to them that it was the deadly dull form in which they gave the truth to the editors that made it unpalatable. The pitfall in the work and which made their efforts futile.

Fooling the editor is a thing that can't be done—in either of the old ways.

To Fool Editor Give Him the Truth.

There's only one way to fool him now, and that's to give him the truth in just the particulars that interest him by giving him what he doesn't expect. He doesn't expect the kind of stuff he wants. Give it to him. He gave up giving it to him. Fool him by giving him the kind of stuff he has quit hoping for. No matter how much of a shock it may give him, give him what he thinks you haven't brains enough to give him. He's not going to take the time to teach you what he wants. That's your job to find out. He has troubles of his own. You can make yourself useful to him. You have great quantities of the kind of news that he wants, because in studios as large as those of the Universal company, all news is breaking every day. Your only problem— and it's yours, not the editor's—is to serve it the way the editor wants it.

The editor is smart enough to know that the majority of people are interested in moving pictures than are interested in baseball or any other entertainment or sport.

But he is not going to let you prostitute his magazine just so you can get some free advertising. He is willing to use your news, even though it contains publicity, but only if it is genuine, and something that he himself wants.

Just as soon as you give him as much real moving picture news (truth in an interesting form) he will devote as much space to moving pictures as he now devotes to baseball, because he knows as well as you do that more of his readers are putting a real time in pictures and hasn't time to rewrite your stuff. He hasn't time to look out for fakes. First, you've got to find out what he wants. Then, you've got to keep on giving it to him until you've established a confidence in your stuff. It may take a long time to prove that you're not trying to fool him or to get something for nothing. You'll have to overcome old prejudices that exist in his mind against the old-style publicity man. But once you've made good with him, he'll help you as much as he help you. He doesn't expect you to do any of these things. He never expects to get anything that he really wants from you. He thinks you're always going to make the same old mistakes.

Fool him.

R. H. COCHRANE.

Young Filipino Sailor
Graduate Film Expert

On the word of a United States navy officer who has just arrived halfway around the world on the way to help put the finishing touches on the U-Boats, the Universal reports big business in the Philippines. The picture is The Yellow Man, a film about the Wich, itself which made their efforts futile.

To Fool Editor Give Him the Truth.

There's only one way to fool him now, and that's to give him the truth in just the particulars that interest him by giving him what he doesn't expect. He doesn't expect the kind of stuff he wants. Give it to him. He gave up giving it to him. Fool him by giving him the kind of stuff he has quit hoping for. No matter how much of a shock it may give him, give him what he thinks you haven't brains enough to give him. He's not going to take the time to teach you what he wants. That's your job to find out. He has troubles of his own. You can make yourself useful to him. You have great quantities of the kind of news that he wants, because in studios as large as those of the Universal company, all news is breaking every day. Your only problem—and it's yours, not the editor's—is to serve it the way the editor wants it.

The editor is smart enough to know that the majority of people are interested in moving pictures than are interested in baseball or any other entertainment or sport.

But he is not going to let you prostitute his magazine just so you can get some free advertising. He is willing to use your news, even though it contains publicity, but only if it is genuine, and something that he himself wants.

Just as soon as you give him as much real moving picture news (truth in an interesting form) he will devote as much space to moving pictures as he now devotes to baseball, because he knows as well as you do that more of his readers are putting a real time in pictures and hasn't time to rewrite your stuff. He hasn't time to look out for fakes. First, you've got to find out what he wants. Then, you've got to keep on giving it to him until you've established a confidence in your stuff. It may take a long time to prove that you're not trying to fool him or to get something for nothing. You'll have to overcome old prejudices that exist in his mind against the old-style publicity man. But once you've made good with him, he'll help you as much as he help you. He doesn't expect you to do any of these things. He never expects to get anything that he really wants from you. He thinks you're always going to make the same old mistakes.

Fool him.

R. H. COCHRANE.

Universal to Issue Big Film on America Aroused

AFTER months of preparation the America's Infantry Pictures and Universal Film Manufacturing Company announce the completion of a super-picture presenting a narrative of America's war and peace power. The film shows how the United States accomplished military and industrial supremacy over its enemies, and how it is equipped now to achieve infinite good for its works.

"Keep the Home Fires Burning" is the title of the production. It is declared to be one of the greatest spectacle films ever made, and the very first of what may be called victory films. It is, in effect, the screen story of America's conquest.

The picture will be issued as an official message of the American Defense Society, with the heartiest support of that organization and all its executive leaders.

Several nationally prominent men are said to have originated the basic ideas of the production. They collaborated for weeks during their vacation in devising the general plan of what they hoped would be an epical review of the nation's rise to the world leadership, and then enlisted the film experts and defense society leaders for its making. The work of production started immediately.

Cameramen and film scientists were dispatched to many parts of the country to collect scenes and spectacles for the film. More than a hundred cameras were employed.

"Keep the Home Fires Burning" was made at the Universal studios by Harry Levey, manager of the industrial department of the Universal Film Manufacturing Company, under the direction of the American Defense Society.

Metro Has Three Lockwood Pictures

Though the death of Harold Lockwood came as a blow his many admirers will be glad of the opportunity to see more of his recent Classics productions, which had already been completed before his illness. These were "A King in Khaki," adapted and directed by Fred C. Balshofer from Henry Kitchell Webster's novel; "The Great Romance," by Finis Fox, directed by Edwin Carewe; and "The Yellow Dog," a novel by George Gibbs' famous novel, also directed by Mr. Carewe. These represent the young star at the zenith of his power.

First, this screen version of "The Wilson Dodd's stage play from "The Kaiser, the Beast of Berlin" came to town. The picture stayed a week, and the producer decided on the theatre to see it. The box office receipts were over 1,500 pesos every night.

"We had a carnival the week that the Universal's picture came. This made an awful big hit with us, because Filipinos are great swimmers and we love water pictures.

"But the biggest movie hits are the patriotic war pictures. These pictures had a whole lot to do with making us Filipinos realize what this war means. I know they certainly made me feel like getting into the fight quick."
Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

Get Busy.

During the Fourth Liberty Loan, a picture of the window of this office was like looking into fairyland.

Fifth Avenue, as far as the eye could see, was a mass of bustling, the Loan flag, the flags of our allies, slogan bars, the Stars and Stripes and banners. We recall only one occasion when the street was so well dressed. But while the Loan activities, there was not a side street that did not get its share of advertising. There was not a store, not even the outbuildings that did not cry the same slogans.

The Liberty Loan Committee did not rust to the Fifth avenue display to sell all the bonds. It went after everyone. The same in selling advertisements, take your plans from your office and with your house front, but do not think that advertising in any one locality will completely cover your clientele. Get after them with posted paper, programs and newspaper work to the extent that your plans permit. Don't do all your advertising in one bunch. Get it spread over a much larger surface as you can. Make the mutual row closest to home, but the further afield you get, the broader your appeal.

Steve Farrar.

Steve Farrar, of Eldorado and Harrisburg, Ill., gives the whole receipt for good advertising when he writes in a recent letter:

"You will notice that I have always been lucky or something in getting a printer wherever I have been. But I always go over every ad with him when I take it down, and I also take down sample for him to look over, this I usually get from your department, and then when I send one in and you give it a good word as to display, I always take the book down to him and show him that we are working along the right line. Perhaps I have been lucky, but I know that I have always gotten good work from the printer."

That is not luck; it's common sense.

Steve Farrar.

Steve Farrar.

A cross-page program dropping five and a half inches, and a single six for the current bill in a Saturday edition. It is clean and neat, orderly and easily read. We're glad to see that Steve is following the Bleich ideas. We are surprised to see so few using this layout. And talking of Steve, you'll remember that he was raising blooded dogs lately. The other day he swapped his stud dog for a fliver. Must have been some b'cause for even second hand flivers cost money these days. Steve probably needs the car to bike to the next two towns he shows.

There is a trolley service, but now Steve can be free of time tables.

Two, but One.

Here is a double space for the Boyd, Omaha, in which the suggestion of two advertisements is given through the totally different style of advertisements. Had the name of the house run across the picture I was playing. That's strong language, perhaps, but it is true. A press book gives you what a company press man thinks you should use for his attraction. This is fine, but it is not the best ideas of the best managers throughout the distributing company. Steve lately is a living example for "Under the Yoke" that tells in three lines what the play is about, and tells a lot of them. Put the glass on this and get the text, then try your hand at it the next time you have a vamp picture yourself. A good adaptation of the Bleich weekly advertisement is found in a full and a half, full. This is run in the Saturday issue with a six inch single for the current bill. It is a useful form of display even if it does give some advertising credits a pain in their

What's At The ORPHEUM Next Week:

JULIAN ELITINGUE "In the Name of the Wind"

We've Got a "Vampy" Picture

As the Orpheum theatre with LENA CAVALANDER in the title role. Just as in melodramas, "Vampy" than it really is, they added it "THE STEMMA TEMPESTENS."

Just why all the "beat" about the "Vampy"-villagers? Never mind. If the female is given in flagrant disobedience of one of these "vampy" rules then what a hard time she has. Let's take the present situation, for example. "The "vampy" lady in this instance is about in about 5000 people are getting through with this kind of housewife, making her a traitor, up to the house front, this is embarrassing for her. Then, woman, a feeling sorry for herself, goes over to the "vampy" house, tries to get her "amorous" ending, and finally tries him in attempting to get the paintings that will save the house's life. After hearing returned the valuable paintings, our "dovey," does he no longer a "vampy," deliberately submits herself, and then on a black, "The end," and the customers make room for more, when we hope you are waiting on the inside to get in.

I've been looking at "vampy" plays and histories for years, and have yet to find one where she looks more than "30 cent" at the boxoffice. I know in mind writing a scenario some time, developing one ready to the Professorian operations of Miss Vamp and she wins the newspaper to the bound to come to anyone with vampy aspirations.

I don't have a young man for waiting to live a life like Bryan Pilkington, Marguerite Clark, Etta Jackson etc., party but when it comes to following the occupations of a vampy—well I think the trouble with Eleva for a life.

If you don't like vampy picture STAY AWAY. May away rally "The Steve Farrar show farfetched this way, and they tell in this picture in 1150 parts.

STEVE FARRAR, Manager.

"I don't think I'm "right" in this picture, but got very the decent."

OTHER GOOD THINGS ON THE PROGRAM

THEODA BARA in the "DRAPERY"

GUEST BIG BUSINESS

A cross-page sevens for "Under the Yoke," from Steve Farrar.

It attractively. We think this is an improvement on the press book styles because the press book does not give unusual ideas. One of the best things he has done lately is to add a middle page for a story. It will get a smile from every reader and will get the money from the

BOYD THEATER

Double Feature Bill

At ONE PRICE

4 Days Starling Sunday, Sept. 8

For Husband's Only

BOYD THEATER

4 Days Starling Sunday, Sept. 8

4 DIME (8 to 10, 12 to 2, 2 to 4, 4 to 6)

ONE CENT (8 to 10, 12 to 2, 2 to 4, 4 to 6)

A Four Column Eight and a Half Inch Display Which Looks Like Two Different Advertisements.

In Her Hands a Little Spanish Flirt

THEODA BARA

"UNDER THE YOKE"

Two, but One.

A two-twelives in a chatty vein from Steve Farrar.

A Four Column Eight and a Half Inch Display Which Looks Like Two Different Advertisements.

In Her Hands a Little Spanish Flirt

THEODA BARA

"UNDER THE YOKE"
bands Only" looked like a good title, but most houses have had to take their selling space to assure the public that the feature is fit for women to see. They cannot tell much about the play in the average space except to say that it is decent.

McCormicks.

S. Barrett McCormick, of the Circle, Indianapolis, is always well worthy of study. For one thing he knows how to say things so well that it pays to use display spaces for small type talk. It is what sells the picture, and he puts his press notice in his display ads. One pair of elevens—one three and one four columns wide—are more text than type, with a large attractor. He knows that it will pay him to make his readers find out about Mitchell Lewis, so he tells about him and identifies him through a previous play. The insert shows how he cuts down a large cut to make it fit a two fours. Once he has a mat he can cut his casts as he likes, and he gets many new effects through this means. If a cut is your own have a mat made and use portions if you can to advantage. A three fifteens and a three thirtens for Nazimova come out nicely so well that the suggestion of Salome is made too prominent. It is not a part of the real play, and gives the wrong suggestion. People will go to the theatre expecting to see something different, and will be disappointed no matter what they get. The larger cut is almost an oddity in its picture. The only display lines in a three fifteens are the star, play and house name. The rest is mostly eight point italic, but it makes an unusually attractive space, and one that will probably be read. The banks below the title relate to the additional attractions. For "The Fall of the Romanoffs" a four fulls and two three fifteens were taken. The red shirt announcement is another example of the unusual, and it will attract more attention than either of the other displays because of its oddity. The artist is wrong in using the dome with a crescent for his tailpiece in the other displays. This is the emblem of the Moslem, and not of the Russian-Greek Church. It will be seen that the same tailpiece is used in both the three and four column displays. This can be done where the top and tailpieces are separate. Here one is held together by a pair of columns, and in the other twelve point rule serves the same purpose. The width of the set is a three fulls, a four fulls and two smaller threes. The three fulls makes a vivid display, and the cut has been cropped to work as a three thirtens, with some changes in the type display. The four fulls starts off with a redrawn poster, and runs right into smallop, with the big type following. The bill was used for the second and third at the house, and special spaces were taken. All of the displays are made with unusual care, and show real work. The anniversary is merely announced. The rest came in the reading pages, but the anniversary announcement gives a punch to the suggestion that the bill must be better than usual.

Gave Away Stockings.

A. C. Raleigh, of the American, Butte, Mont., played "A Pair of Silk Stockings" lately, and as there was a patriotic demonstration on that evening, he announced that silk stockings would be given away at the next showing. It's an old trick, but the something-for-nothing appeal hitched up closely with the play, and it brought a crowd. Mr. Raleigh also hung around town red and yellow leg cut-outs lettered, "A Pair of Silk Stockings." Oh, Boy!" and at the top, "Americ
The Misguided Eight

833 short a this reply the is Hamilton Employment J.
Chief -
Physical conditions they impressed the projection of the problem given them to solve.
The view of matters from the standpoint that there will be approximately 3,500 of their own membership returning who must be absorbed into the board. The further fact that this must be done by a business or profession in which the field is the most difficult has a material effect in the further probable fact that many of the disabled who have been accumulating during the war will never again reopen their homes.

Mathews and Mathews also pointed out the fact, citing the recent scathing report of conditions in projection of the State Board of Health in proof, that a very large percentage of projection rooms, parting, and the like are not the "store-room" type, are dangerously unhealthy, and that projectionists working there are in continuous danger from inhalation of smoke, the point that many projection rooms must be reached by way of rooms leading through trap doors, or by devices and often times difficult paths, so that only an able-bodied man could have escaped serious injury or even death in event of a serious fire in the projection room.

"I have seen a man with one leg, one arm, and the other one with his hand in a cradle, trying to open a trap door, get through an eighteen-inch square hole and develop a film of static for a few minutes of fire on the screen!"

The projectionist editor set before the board the arguments that it is impossible that the job would be to disabled men to place them in the projection field without any even half an able-bodied apprenticeship, and with little or no real training in theoretical or practical projection; also that such action would work tremendous injustice to the industry itself. His argument was largely confined to showing the board the need for the induction of such men as the profession could absorb (after having absorbed its own returning men, who must naturally be taken care of;—a rather large undertaking in itself, by the way) as competent instead of incompetent projectionists. It was pointed out to the board the utter futility and absurdity of attempting, as some seem proposing to attempt, the transforming of disabled soldiers and sailors into projectionists through the medium of a few lectures and a short course of hospital training with a projection machine. We tried to show that unless the unquestionable fact, viz: That this would work injustice to the man himself and to everyone concerned, and that the board should recommend to no man to enter the projection field except after supplementing such teaching by a course of training (an apprenticeship) in a theatre projection room. We discovered the fact that much pressure

Manufacturers’ Notice.
I T IS an established rule of this depart-
ment that no apparatus or other goods will be indorsed or recommended 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 to the center stamp (less than actual cost), will receive carbon copy of the department reply, by mail, without delay, and without both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of mimeographed society without a lot of a story.

To Washington Again.
Again, at the request of our Interna-
tional offices, the editor of this depart-
ment has journeyed to the Capitol City, this time to take part in a conference with the heads of the Federal Board for Vocational Education, to which board Congress had delegated the great task of rehabilitating, as workers, our partially disabled soldiers and sailors.
Assistant President Dolliver and Third Vice-President S. D. Newman had expected to take part in the conference, but other matters propelled their absence, so that First Vice-President H. J. Harrington and Organizer Mathews and the editor were left to represent the interests involved in the field, and Superintendent Training of W. J. Hamilton frankly declared, hinged the decision of the board as to his further action with relation to the projection and disabled men.
The conference lasted from 10:30 a.m. until 4:30 p.m. the board being represented by H. L. Brunson, superintendent of em-
ployment for the board; W. D. Hamilton, superintendent of employment for the board, all of whom impressed the editor as being men who are taking up a task of extreme difficulty with enthusiasm and with a broad vision.
They seek to place so old the return-
disabled army and navy men that they will be self-respecting, self-supporting citizens, and to accomplish that end without the upsetting of labor conditions in any vacation affected.

"This board cannot be used," said Super-
intendent of Employment Brunson, "to flood any industry with an overplus of workers, and thus break down labor conditions in that field. To allow that would be to destroy the war work of the disabled soldier or sailor we seek to help as to the men already employed in the field, the tendency would be to leave the disabled man in an over-
crowded field of labor, hampered by physical disability, yet compelled to com-
pete with able-bodied men. That we pro-
hibit because to guard against, so far as is possi-
ble. We are not seeking to guard against disabled soldier and sailor, not to injure him."

In these words were indorsed by Mr. Brunson’s colleagues on the board, and it stamps them as broad gauge men, having an understanding of the most out-
standing phases of the problem given them to solve.

The view of matters from the stand-
point that there will be approximately 3,500 of their own membership returning who must be absorbed into the board. The further fact that this must be done by a business or profession in which the field is the most difficult has a material effect in the further probable fact that many of the disabled who have been accumulating during the war will never again reopen their homes.

Mathews and Mathews also pointed out the fact, citing the recent scathing report of conditions in projection of the State Board of Health in proof, that a very large percentage of projection rooms, parting, and the like are not the "store-room" type, are dangerously unhealthy, and that projectionists working there are in continuous danger from inhalation of smoke, the point that many projection rooms must be reached by way of rooms leading through trap doors, or by devices and often times difficult paths, so that only an able-bodied man could have escaped serious injury or even death in event of a serious fire in the projection room.

"I have seen a man with one leg, one arm, and the other one with his hand in a cradle, trying to open a trap door, get through an eighteen-inch square hole and develop a film of static for a few minutes of fire on the screen!"

The projectionist editor set before the board the arguments that it is impossible that the job would be to disabled men to place them in the projection field without any even half an able-bodied apprenticeship, and with little or no real training in theoretical or practical projection; also that such action would work tremendous injustice to the industry itself. His argument was largely confined to showing the board the need for the induction of such men as the profession could absorb (after having absorbed its own returning men, who must naturally be taken care of—a rather large undertaking in itself, by the way) as competent instead of incompetent projectionists. It was pointed out to the board the utter futility and absurdity of attempting, as some seem proposing to attempt, the transforming of disabled soldiers and sailors into projectionists through the medium of a few lectures and a short course of hospital training with a projection machine. We tried to show that unless the unquestionable fact, viz: That this would work injustice to the man himself and to everyone concerned, and that the board should recommend to no man to enter the projection field except after supplementing such teaching by a course of training (an apprenticeship) in a theatre projection room. We discovered the fact that much pressure

sure is being brought to bear on the board to place large numbers of disabled soldiers and sailors in the projection field. The board officials intimated that they would not look to them just a bit "quicker." The left had been the impression that its officials are fair minded men who seek to and intend to do the right thing regardless of any outside influence or pressure once the "right thing" has been fully determined. Certainly it seems that the board will not allow itself to be used to flood any vacation with a surplus of labor, and that most decided is good.

Misguided Activity.
From Fred J. Harrington, former president Pennsylvania Exhibitors’ League, comes the following, with request for publication. We comply, of course, but reluctantly, because the letter cannot be to other than call for adverse criticism. I shall make represent it as written, consistently can, for the reason that I know friends Harrington personally and believe him to be perfectly honest.

In other words I do not for one moment imagine there is any ulterior, wage economizing scheme involved. Harrington’s judgment, that may not hold good of everyone implicated. The letter reads:

Dear Editor: While the convention of our organization, the American Exhibitors’ Association, was on at Chicago the Keystone state was not represented as it should have been; still I am pleased to let you know the members of the E. A. E. of our state were and are not asleep at the switch. Attached letter from the Supervisor of Western Pennsylvania to the Department of Labor of our state will prove that fact. It may be news to some of the states to hear we are ON THE JOB and that our representation has been forwarded by the Department of Labor now allowing us to employ operators 16 years of age, which certainly means something to the exhibitors of this state, and may help exhibitors of other states to obtain consideration, which they all need under present labor conditions and the scarcity of operators, with so many of the boys going to the front to aid Uncle Sam, which is a much nobler, grander work. I ask that you publish this letter, also copy of Mr. Feehan’s letter to the Dep-
artment. Signed, Fred J. Harrington.

The letter of Mr. Feehan reads, its non-
essential paragraphs deleted for sake of

Mr. J. H. Walker, Acting Chief In-
spector, Department Labor and In-
dustry, Harrisburg, Pa. Dear Sir: A conference was held the picture theatre owners of western counties, composed of E. J. Herrington, Mr. Oliver, D. McKee, St. Clair; J. S. Newman, Newcastle, and W. M. Kane, Carlisle, all the members of the Pennsylvania office today and directed my attention to the serious difficulty that would exist if the state should be in accordance with the Industrial Board’s standards for motion picture machine operation, which became effective January 1st.

The following constitutes their
principal objections, viz. (A) Section 1 and 2 of the bill that an operator shall be not less than 18 years of age and that he shall be licensed as a projection operator. The third section of the law provides that boys 18 years of age be subject to its provisions. This means that large numbers of motion picture machine operators will be forced into the licensed position and the theatre owner will have no assurance that when he has secured a licensed operator he will have a man in his employ, unless he be physically unfit for military duty. You know that one of the hazards of this occupation, both to the operator and the public, has been unquestionable, prohibitory interpretations and regulations in order to insure competent and efficient operation. While the present condition is not the final solution toward the problem, it is a start toward it. That last declaration sounds queer to one acquainted with Pennsylvania examination of projectionists.

Ed. The effect of this provision of the new safety standards and of the new draft law will make it almost impossible to carry into effect the provisions of the standards, and the owner, being unable to secure an licensed operator, will be confronted with the proposition of either closing his theatre or deliberately violating the provisions of the law. (E) If your schoolboy "operators" work damage to the film over and above that done to the film by the projectionists, are you prepared to have the Pennsylvania League shoulder the added overhead expense thus incurred by the industry, or do you expect to make the exhibitors of other states help you foot the bill? (F) If you are going into the schoolboy business, why stop at 15. There are thousands of boys of ten and twelve who can do just about as well as the proposed 16-year-old untrained material you propose to shove into the projection rooms of Pennsylvania.

And the shame of it is that the Pennsylvania officials, who only ought to be working to ensure that the Pennsylvania Law is not violated, consented. Herrington says this action may be of value to exhibitors of one theory. Yes, as an example of what not to do. The Pennsylvania exhibitors have succeeded in dealing with the state a solider blow from which, I venture, the Indiana is also taking the matter up with pathos because it is a matter of weekly producers. I intend to try to secure at least a reduction of the evil, if not its remedying. There is no number of years ago did not have • • •. The subject is a very good number of 16-year-old boys (Children, you don't you.—Ed.) who can be drafted into the service.

(B) The question of suspending the requirements of Sections 1 and 2 of the bill was given rather consideration by the Industrial Board, for the following reasons: That this section will be enforced in securing operators due to abnormal conditions existing will undoubtedly be forced. I think that the commission in that respect is really right.

I am in favor of holding in abeyance the provision requiring projectionists to prove that conditions are again restored. I request you to call the Commission's attention to this letter; also members of the Industrial Board, as it contains my views on this subject.

Herrington and Peckan the following questions, which they are entitled to ask liberty through that department. (A) How is it that Vancouver, B. C., with an examination? Because Pennsylvania examination I know of like a plugged copper coin, has not, after years of war, in the past shut down the barrel and is not able to secure projectionists (not operators; she has no use for them) to man her houses. (B) How is it that New York City seems to stand in no danger of closing her theatres from lack of projection room help, though, as examination is as strict as ever and the age limit reduced. How is it that the Massachusetts is an age limit of twenty-one (21) and a good stiff examination. Why the tremendous excitement in Pennsylvania alone? (C) You propose to employ sixteen-year-old school boys to reproduce the product of the industry on the screen, do you? How much apprenticeship have they served, please? If in competent you, of course, understand there will be very great waste of machinery, and of light, which means coal. What do you propose to do to insure us against the possibility that what can but ill afford at this time? You, of course, expect to pay for your "operators? (I imagine that in most all they will be if they could be justly called even that. To make the picture (theatre) be an instrument to intelligence) the standard wages and give them the standard conditions of work. (D) What assurance do you offer the actor and producer that their work will not be even more taken from your theatre. (E) If your schoolboy "operators" work damage to the films over and above that done to the film by the projectionists, are you prepared to have the Pennsylvania League shoulder the added overhead expense thus incurred by the industry, or do you expect to make the exhibitors of other states help you foot the bill? (F) If you are going into the schoolboy business, why stop at 15. There are thousands of boys of ten and twelve who can do just about as well as the proposed 16-year-old untrained material you propose to shove into the projection rooms of Pennsylvania.

And the shame of it is that the Pennsylvania officials, who only ought to be working to ensure that the Pennsylvania Law is not violated, consented. Herrington says this action may be of value to exhibitors of one theory. Yes, as an example of what not to do. The Pennsylvania exhibitors have succeeded in dealing with the state a solider blow from which, I venture, the Indiana is also taking the matter up with pathos because it is a matter of weekly producers. I intend to try to secure at least a reduction of the evil, if not its remedying. There is no number of years ago did not have • • •. The subject is a very good number of 16-year-old boys (Children, you don't you.—Ed.) who can be drafted into the service.

(B) The question of suspending the requirements of Sections 1 and 2 of the bill was given rather consideration by the Industrial Board, for the following reasons: That this section will be enforced in securing operators due to abnormal conditions existing will undoubtedly be forced. I think that the commission in that respect is really right.

I am in favor of holding in abeyance the provision requiring projectionists to prove that conditions are again restored. I request you to call the Commission's attention to this letter; also members of the Industrial Board, as it contains my views on this subject.

Herrington and Peckan the following questions, which they are entitled to ask liberty through that department. (A) How is it that Vancouver, B. C., with an examination? Because Pennsylvania examination I know of like a plugged copper coin, has not, after years of war, in the past shut down the barrel and is not able to secure projectionists (not operators; she has no use for them) to man her houses. (B) How is it that New York City seems to stand in no danger of closing her theatres from lack of projection room help, though, as examination is as strict as ever and the age limit reduced. How is it that the Massachusetts is an age limit of twenty-one (21) and a good stiff examination. Why the tremendous excitement in Pennsylvania alone? (C) You propose to employ sixteen-year-old school boys to reproduce the product of the industry on the screen, do you? How much apprenticeship have they served, please? If in

Projection Experience HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The required standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment. There is an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

MOVING PICTURE WORLD

November 23, 1918

516 Fifth Avenue, New York City
Schiller Building, Chicago, III.
Wright & Cadellier Bros., Los Angeles, Cal.
To save time, order from nearest office.

$1.00 the Copy, Postpaid

The Moving Picture World

Lens Combination.

Charles Vanderbilt, Trenton, New Jersey

asks: Would like to ask a question, provided it would be worth much of your valuable time: Can you recommend to me the best combination of lenses for projection of 35 mm. on 6.35" screen? 110 volt a. c., using 49 amperes. Size of projection lens is 4½, 4½, 5¼ inch focus. Distance of projection is 76 feet, and size of screen 12 feet, 10 inches. Distance from arc to film 20 inches. Please give price of combination you recommend.

Answering questions is exactly what your valuable time is for. Your question is a good one, but I have no knowledge of the equipment you mention. For forty amperes a. c. you should have two inch (1½) wide angle and a condenser lens set as close together as you can get them without actual contact, with about 22 inches of film in front of the condenser lens set. The 30.000 pound machine you mention has been made by S. A. Disney, known to be rather well equipped for the job. The projector, which will supply all the necessary information as to condenser lens focal lengths, is a matter of importance to know. The diameter of projection lens and distance of revolving shutter from aperture. Watch for it.
The Evolution of Picture Music
Is the Result of Conscientious Effort

Part III.

Theatres were assuming larger proportions and the time was ripe for more innovations. Here entered Mr. and Mrs. Tyrpani to complete the family reunion of Percussion. The family now being together and in concave solemnity, it was to be expected elsewhere would be some momentous upheaval in the realm of picture music, and there was.

During the slow growth of the cue sheets, musical scores crept into existence. The Essanay Company of Chicago produced a feature of five reels accompanied by a piano score which could be played on the organ. These scores were rented to the exhibitor at fifty cents a day and proved very helpful in properly interpreting the picture, but were not a financial gain to the company. This was in 1912, and there were no further experiments in musical scores until the run of "The Birth of a Nation" in New York during the year 1915.

The music for "The Birth of a Nation" will go down in the annals of the history of the film industry as an epoch of greatest importance. It was arranged for an orchestra of forty pieces and was clearly synchronized to the minutest detail. It was composed and arranged and, in so doing, he set a high mark at which future composers might shoot. At the time of writing, after these years of musical advance, "The Birth of a Nation" score still stands as a criterion, and no subsequent score has transcended its beauty or comprehensiveness.

Following closely upon the enthusiastic and popular reception of this famous score, the writer presented at the Broadway Theatre, New York, September 16, 1915, a musical score arranged for the Oliver Morosco picturization of "Peer Gynt."

Never was there a more severe test set for synchrony than this first performance of "Peer Gynt." Because of an unexpected delay in getting the music from the printer, there was no rehearsal, and the writer was forced to conduct a newly gathered together orchestra of fifty instruments through the intricacies of Grieg and at the same time through the music out coincidentally with the scenes. All went well until Peer Gynt shot the Southerner. Immediately after that there was a scene which was interpreted by using "Dixie." For some unaccountable reason, the shooting was delayed and the orchestra could not, with justice to the merits of the number being played, be held back until the duellists had vindicated their honor. Thus a moment before the shot the orchestra started "Dixie." No doubt at that moment the Southerner wished he was in Dixie, and the appreciative audience thought they were listening to a musical joke perpetrated to relieve the tension. Nevertheless, it was a bad break and was criticised severely by the daily papers.

If we are conscientious and painstaking in our efforts, we learn by our mistakes, and following scores were more successful.

The Paramount saw the possibilities of this arrangement of music and, by an arrangement entered into with G. Schrerner, Inc. and the writer, printed orchestral scores for one hundred and sixteen shows. "The Temple of the Sons" received an exhibitor for a nominal fee and letters of praise were received from hundreds of those deriving benefit from the publication.

But the time was not ripe for such an elaborate form of picture music. The service was poorly advertised and all those interested lost money. It was discontinued—not because the idea was wrong nor because the scores contained little merit—but from the pure lack of support expected from the exchange and the critics.

During this period, S. L. Rothapfel, sometimes called "The Little Napoleon of the picture industry," saw the vast possibilities of the musical part of his program and, being engaged to open the Strand Theatre on Broadway, gathered together an orchestra of thirty-five musicians and installed a large organ as a permanent feature of this new house. Carl Edouardie was engaged to conduct this constellation of artists, and a standard program of merit was conceived, in which singers of reputation had a prominent place. The Strand became the Mecca, not only for picture "fans," but for all lovers of the truly artistic music. Nothing like it had been seen before; never had the "movies" been run on such a large and elaborate scale. Picture presentation became an art which met with popular favor throughout the country. Live exhibitors everywhere began to pattern their amusement palaces after the Strand model. The name "Movie" lost its significance, and in its place we heard such new dignified terms as "Picture House" and "Motion Pictures" and "Picture Palace."

The program opened with an overture of classic nature or excerpts from some of the most popular operas. Then followed music fitting an educational subject. A vocal number separated the Scenic from the Pictorial Review, followed by another vocal selection. Then came the feature, an entr'acte by the orchestra, a comedy, and the bill closed with an organ solo.

The music from beginning to end, this program established itself in the hearts of the people and, although only four shows were run daily, the receipts were considerable in thousands of dollars.

The musicians who made no pretense of fitting the picture, but calmly sat waiting for a scene to appear that was a "joke," had done and the orchestra pit was to know them no more forever. Their places were filled with competent. Music publishing artists who gave the scene a more scientific intelligence and who played the music in perfect synchrony. These theatres indeed a far cry from the store front of earlier days to the "Picture Palace Beautiful," and a long flight from the big drum to the synchrony orchestra.

Though young in years, Mr. Edel's life was filled with many opportunities of hearing the best orchestral music and the increased interest and patronage of musical composers has been a wonderful musician.

From earliest childhood, he loved music, and became proficient as a pianist. It was his good fortune to have many opportunities of hearing the best operas and symphonic works. He reveled in musical color, and being an apt student, soon learned the fundamentals that distinguish artists from amateurs.

All this stood him in good stead when he undertook the management of picture theatres for the late Mitchell Mark. Mr. Edel's modesty never permitted him to accept the credit for his musical conceptions, and it was characteristic of the man that he should force the claim of achievements accomplished upon the head of his friend and employer.

The passing of Mr. Harold Edel, to music lovers, and to countless well wishers has created a void impossible to fill. To those of his family suffering in bereavement, we personally extend our inexpressible sympathy.

Death of Harold Edel Stuns Picturedom.

Active, useful and fruitful in the picture field, drawing to him countless friends because of his sunny disposition, Mr. Harold Edel, managing director of the Strand Theatre, New York, finished his work and passed into the Great Beyond, Saturday, November 3.

Though young in years, Mr. Edel's life was filled with many opportunities of hearing the best operas and symphonic works. He reveled in musical color, and being an apt student, soon learned the fundamentals that distinguish artists from amateurs.

All this stood him in good stead when he undertook the management of picture theatres for the late Mitchell Mark. Mr. Edel's modesty never permitted him to accept the credit for his musical conceptions, and it was characteristic of the man that he should force the claim of achievements accomplished upon the head of his friend and employer.

The passing of Mr. Harold Edel, to music lovers, and to countless well wishers has created a void impossible to fill. To those of his family suffering in bereavement, we personally extend our inexpressible sympathy.

Music for the Picture
 Conducted by GEORGE W. BEYNON

The MOVING PICTURE WORLD

November 23, 1918

835
CUE SHEETS for CURRENT FILMS

"Make Believe Wife, The."

Released by Paramount—Five Reels.
Prepared by M. Winkler.

THEME—Capricious Annette .......... Moderato ................. Borch
1. AT SCREENING ..................... Whispering Flowers .......... Ilion
1 min.
2. WHAT COULD BE SWEETER? .......... Ticktooe. 2 min., 15 sec.
3. THEN THERE IS EILEEN .............. Valse Moder. ............ Rosey
3 min.
4. OH GEE, BAD LUCK! .................. Ticktooe. 1 min., 30 sec.
5. ANOTHER WEEK-END .................. Internesso .......... Hueter
Moderato.
6. WHILE DOWN IN THE .................. Quietude .......... Grega
2 min.
7. D. PHYLLIS NEAR BROOK .............. Continue to action .............. 1 min., 45 sec.
8. ALONE WITH THAT MAN .............. Storm Furious .......... Levy
9. LORDY, TO BE LOST .......... Continue to action pp. or ff. 1 min., 30 sec.
10. WHILE DOWN ON THE LAKE .......... Continue pp and slow. 1 min., 15 sec.
11. TOWARD MORNING .................. Greusoe Mysterioso .......... Borch
1 min., 30 sec.
3 min., 15 sec.
14. IF IT IS THE ONLY WAY .......... 1 min., 45 sec.
15. AND SO A VERY FEW DAYS ... You Made Me What I am To-day 1 min., 30 sec.
16. NEW IDEA: ......................... THEME
1 min., 30 sec.
17. GRAND CENTRAL STATION ...... Where Do We Go From Here? 2 min., 15 sec.
8 min., 30 sec.
19. T. AND MANNING NINETY MILES Visions ........ Buse
8 min., 30 sec.
1 min., 15 sec.
21. THE LONELY LITTLE ................. THEME 2 min.
23. T. AND SO ON THE FOLLOWING ...... Impish Elives .......... Borch
3 min., 45 sec.
24. T. PHIL YOAN MANNING .......... Golden Youth .......... Rosey
3 min., 45 sec.
25. OH, OH, SO THIS IS CHINA .. Chinese Allegretto .......... Winkler
3 min., 45 sec.
Moderato.
27. T. I'VE A SPLENDID SCHEME ...... Serio Comique .......... Sorensen
2 min.
28. T. I WOULD NEVER MARRY YOU .......... Continue to action. 1 min., 15 sec.
29. T. WELL, YOU POOR ................. THEME 3 min., 45 sec.
CHARACTER .......... Comedy.
ATMOSPHERE .......... Adirondacks and city, MECHANICAL EFFECTS .......... Dinner gang, phone.
SPECIAL EFFECTS .......... None.
DIRECT CUES .......... None.
REMARKS .......... None.

"Panther Woman, The."

Released by First National—Six Reels.
Prepared by S. M. Benz.

THEME—Adagietto .................... Andante .......... Berge
1. AT SCREENING ...................... Ein Maerchen .......... Bach
3 min.
2. WHEN INTRODUCTION FADES .......... Capricious Annette .......... Borch
1 min., 15 sec.
4. "HYRON, WELL IT MIGHT" .......... Moobs .......... Holly
2 min., 45 sec.
5. THAT IS A WONDERFUL SPOT! THEME 1 min., 45 sec.
6. KNOWLEDGE OF LIFE .......... Dramatic Tension No. 36, Andino
2 min., 15 sec.
7. "I NEVER KNEW I COULD BE" .......... Memories .......... Crespi
2 min., 15 sec.
8. "SO PATIENCE, YOU CAN" .......... Suzanne .......... Rolfe
4 min.
10. T. SEVERAL WEEKS OF CON- STANT .......... Petale .......... Raymond
3 min., 30 sec.
3 min., 15 sec.
13. LATIMER BURR .......... No. .......... Crespi
3 min., 15 sec.
14. H. HER MEETING WITH GARNAN .. THEME 3 min., 15 sec.
15. T. IN THE SUCCEEDING MONTHS .......... Dramatic Finale No. 63, Smith
3 min., 15 sec.
16. T. IN THE EARLY DAWN .......... Mysterioso Dramatico No. 22, Borch
1 min., 15 sec.
17. "YOU ARE WORSE THAN A" .......... Dramatic Andante No. 24, Borch
2 min., 30 sec.
Sommerlatt
4 min.
23. T. "MY CHILD AN INNOCENT" .......... Tragic Theme .......... Vely
3 min., 45 sec.
24. T. IT IS HEREBY ORDERED .......... Agitato No. 69, Miano
2 min., 45 sec.
2 min., 15 sec.
CHARACTER .......... Dramatic.
ATMOSPHERE .......... Western, city society, and pris- on.
MECHANICAL EFFECTS .......... Waterfall, glass crash, auto- mobile.

"Tongues of Flame."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Love is a Story .......... Andantino .......... Herbert
1. AT SCREENING .......... March Joyeuse .......... Chabrier
1 min., 45 sec.
2. GIRL STARS SHERIFF .......... Dramatic Tension No. 64, Borch
2 min., 30 sec.
3. DORMANT AT TREE .......... Andantino con Moto .......... Adagio
5 min.
4 min., 45 sec.
5. DEEP IN THE NIGHT 1 .......... Russian Pansy .......... Lange
1 min., 30 sec.
1 min., 45 sec.
7. T. YOU MUSTN'T STAY .......... THEME 1 min., 15 sec.
8. T. AS WEEKS PASSED .......... Andante Pathetique .......... Berge
1 min., 30 sec.
1 min., 30 sec.
10. T. IN THE SILENCE .......... THEME
1 min., 15 sec.
11. T. JACK BRACE .......... A Kiss for Cinderella .......... Carroll
2 min.
12. NELLIE RECEIVES RING .......... Poppyland .......... Kiefert
1 min., 30 sec.
13. T. PLEASE MAIL THIS .......... Whispering Willows .......... Herbert
2 min., 15 sec.
2 min., 15 sec.
15. T. THE SHERIFF .......... Misterioso Dramatico No. 22, Borch
2 min.
16. T. I DON'T WANT ANY HELP .......... Dramatic Andante No. 24, Borch
2 min., 30 sec.
17. NELLIE HAVE YOU .......... Poppyland .......... Kiefert
1 min., 15 sec.
18. D. GIRL IN WOODS .......... Hurry No. 33, Kiefert
4 min.
2 min., 30 sec.
1 min., 30 sec.
CHARACTER .......... Dramatic.
ATMOSPHERE .......... Forest.
WE FURNISH
Musical Service
High-Grade Printing
Legible Copying
Fine Autographing

Musical Scores
Pasted and Printed

MUSICAL NUMBERS ARRANGED
for Band or Orchestra

CALL, WRITE OR PHONE

CHARLES GREINERT
306 West 48th Street  New York

Don’t Be Misled by Titles
THE GREATEST BALLAD OF THE DAY IS

WHEN I COME HOME TO YOU

Music by FRANK H. GREY
The popular writer of many successes
Words by J. WILL CALLAHAN
Author of the Famous "SMILES"

A FEW COMMENTS
"A worthy successor to 'The Long, Long Trail'"
"The hit song of our times"
"A melody of irresistible charm"

THE SONG IS ISSUED IN THREE KEYS

SONG ............... 30¢ (Postpaid)
ORCHESTRA ........ 15¢ (Postpaid)

SPECIAL PRICE FOR A LIMITED TIME ONLY

HUNTZINGER & DILWORTH
159 West 57th Street, New York

ORDER NOW

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL
of PICTURE PLAYING
Strand Theatre  Los Angeles

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel  Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street  New York City

The Great War Song
The Battle Hymn of Democracy
The Song of Human Freedom Triumphant
Band, 25¢; six for $1.00
ARMAGEDDON, Ltd.
141 BROADWAY  NEW YORK

SEND IN YOUR SUBSCRIPTION NOW
FOR

THE MOVING PICTURE WORLD

presenting
MUSIC FOR THE PICTURES
A Real Music Service to the Leader

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK

THE WORLD’S STANDARD THEATRE ORGANS
SEEBURG

J. P. SEEBURG PIANO CO. - REPUBLIC BLDG. CHICAGO
Columbia, the Gem of the Ocean.

The beauty of his creation and a certain amount of leisure which is unavailing on board ship, have given the sailor many opportunities for music that the more prosaic musician is quite jealous of. Even while at work, the former is far more accustomed to lighten his labors with some pleasant strain, than is the latter.

Taking these facts into consideration, it is rather surprising that so few songs have been written that are distinctly the ocean in atmosphere.

Among this little group and embodying these ideas of patriotism and prayer we have "Columbia, the Gem of the Ocean." It can scarcely be ignored when reviewing the current listings. Its versification and all the words are distinctly American.

So many wavy battles have been fought afloat that there should be interest and enthusiasm for that reason if it had no other title to distinction. England has set up some very wavy heroes of its own, but the American writer very sensibly argued that the "Gem of the Ocean" was far more applicable to the Island of Great Britain than to a large continent three thousand miles wide, and bounded by land on two sides. In England, the song is called "Britannia, the Pier." This is a little odd; there is a similar one there under that name as in this country by the one with which we have become familiar.

If the tune alone was concerned in the controversy, it would not be quite so a public matter of the American lyrics seems to be equally a question never satisfactorily decided. There were two clean songs in the Chinese Museum in the same city, called upon Mr. Becket and requested him to write the music for a song to be used in a benedict given Mr. Shaw. The latter produced some lines which he wished used as a nucleus. Mr. Becket wrote that these words were so ungrammatical and so deficient in measure that it was impossible to set them to music. He then mentioned that to the best of his knowledge, the idea had been acknowledged the truth of the statement.

The two men then went to the house of a friend who had an orchestra. There Mr. Becket wrote the first two verses in pencil and composed the music. On reaching home again, he added a third verse, arranged the music for a copy in Ink, gave it to Mr. Shaw, requesting him not to give or sell a copy. Then he adds: "A few weeks later I was in Philadelphia and was greatly surprised to see a published copy, entitled 'Columbia, the Gem of the Ocean,' written, composed and sung by David Shaw and arranged by Thomas & Becket, Esq."

Mr. Becket proceeds to relate that upon his return to Philadelphia he called upon the publisher. By him, Mr. Becket was assured that the music had been surrendered from Mr. Shaw. Mr. Becket thereupon produced the original pencil written manuscript and claimed the copyright. In a few weeks, the same made its reappearance and the credit was given to Mr. Becket.

The song did not take long to find its way across the ocean, and was sung everywhere in England. Mr. Becket seems to have had a difficult task in preserving to himself the honor of writing the song. For, when he visited London in 1847, he read the crotchet, and so diverted into other channels and it was accepted everywhere as an English composition by addressees, who probably really is, I being an Englishman by birth."

Thus the song, familiarly known as the "Red, White and Blue" flourishes. Its origin is shrouded in claims and counterclaims of controversy. But it would be a strange reader who cannot conceal the fact that it is warmly received as one of our patriotic airs. It breathes a true, simple, patriotic spirit which is a part of our American life and indicative of the spirit which in this present national crisis, we made "Columbia ride safe thro' the storm."

Patriotic Rally for Thanksgiving Day.

A patriotic rally entitled "Three Stars," the work of Mrs. David Allen Campbell, founder of National Song Day, will be given on Thanksgiving Day attraction in motion picture theatres throughout the United States. In connection with this picture presentation, the song will be sung by the audience. The words are by Charles Knapp, and the music is by Mrs. Campbell. The composer had this to say, which she has used the refrain of three old familiar songs. This fact alone should insure an ovation for the song, aside from the merit of the verses.

Promptly on the stroke of four o'clock Eastern time, Thanksgiving afternoon, if the splendid idea works out as planned, audiences all over the country will begin the same patriotic choral, and will follow the unfolding of a picture unique in the annals of American theatre and universals in its appeal to patriotism.

The allegory consists of five panoramic pictures chronicling slow progress of the American people through the ages of Autocracy's oppression down to the present time.

The crushing of the American spirit by war, famine and pestilence, heavily burdened by the weapons of Autocracy and compelled to march in chains. The chorus, to which all the forces of humanity respond,

These epic scenes move in quick succession across the screen, and fade into the dim scene of our American boys answering the call to arms and to the Blue Sands. Everywhere when the audience will be invited to sing the first verse of the song:

"Blue Star of Valor glowing
ever on service flags of white,
You mark a hero's going" To fight the fight for Right.

The blue star, dissolving as the boys march away, the oncoming scene portrays the first defeat of Autocracy in battle—of the star, the Silver Star, of Service appears, while the audience sings in unison:

"Bright star of Silver shining
over the land of the free,
Dole the life refining
By action glorified."

The Silver Star of Sacrifice, finally is dissolved into the Stars and Stripes, significant of the end of the conflict.

Then there is sung "With Star of Sacrifice" while the audience joins in singing:

"O, star of Gold! Immortal! O, sacrifice supreme!
Yielding to Heaven's portal
With Star of Bethlehem."

This star dissolves into a blue background, the Star of Bethlehem appears, and the whole and the audience, the "Battle Hymn of the Republic."

The "Liberty Song," is being arranged under the direction of Mr. Philip North Moore, president of the National Council of Women, an organization seven million strong, is intended to create a wave of patriotic melody that will reach from ocean to ocean.

New Ballad, "When I Come Home to You." "Smiles" has made such a hit wherever it is heard—and it is sung everywhere—there is another song of which Mr. J. Will Callahan, the writer of "Smiles," has a new ballad, "When I Come Home to You," written and arranged to music by Frank H. Grey, and the publishers, Huntlin & Dillworth, are predicting a great future for it.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. I have a new theatre under my management and the work of gathering together the musicians for the regular weekly concert has been somewhat hard. After getting what I consider a good orchestra together, they refuse to play unless I pay them a day. As you can readily understand, with our show running continuously from 1:30 p.m. to 11 p.m., we must have music. What shall I do?

A. Music is not mechanical and good results cannot be ensured if the players are forced to play for hours at a stretch. No doubt the musicians who you have engaged can play more than seven hours without breaking one of the Union rules. Your data is somewhat meager from which to form a basis of advice, but, taking it for granted that the orchestra is a small one, we would suggest that there be a relief pianist or organist employed. He should open the show and play until 2:15 p.m., when the orchestra begins and plays until 5:15. The relief then should carry the supper show until 7 p.m. and the orchestra again take up the burden from 7 to 11 p.m. Moreover, they will be steady even when they are in the pit. Give them breathing spells by the interpolation of recitals or encores. This will give you better music.

Q. My cellarist refuses to play on a cement floor, claiming that it gives rheumatism. How can I please him?

A. Cement floors are poor sound resonators and much of the quality of tone is lost because of non-resiliency. Get a false wood flooring laid over the cement, and it will hold your cellarist and prove a blessing as a sounding board for your music.

Q. Should I start my music "at screenlights" or wait until the first scene of the picture?

A. Never allow a foot of film to lack musical accompaniment of some sort.

A Song With a Remarkable Message

"Three Stars"

Words by CHARLES K N A P

Music by MRS. DAVID ALLEN CAMPBELL

Two million American homes have loved ones in the Service. All these homes have the Service Flag with its Blue Star, some have the Silver Star in battle tried, and some the Gold Star of sacrifice supreme.

PUBLISHED IN TWO KEYS

Price 50c.

ORCHESTRA BAND

MUSICAL MONITOR PUB. CO.
1125 BROADWAY, NEW YORK

November 23, 1918

Picture Producer. Page Make Believe Wife, The Panther Woman, The Tongues of Flame. Universal... $34

Index to Sheets, Nov. 23, 1918.
MENTAL "STUNTS" BY D. FAIRBANKS

Celebrated Exponent of the Active Life and Physical Agility as Applied to Moving Pictures Sits Quietly and Talks Soberly of the Serious Side of the Screen

By Edward Weitzel

The light which met the gaze was one that might have been anticipated from the well-known devotion of the movie star to the most strenuous forms of physical exercise.

Clad in a gray checked business suit, soft collar and dark blue tie, Doug stood on one foot in the centre of an imported rug nonchalantly swinging an elderly Japanese valet, Indian club, and a wrist watch around his head with one hand. His grasp upon the dark-skinned servant's ankle was gently reassuring, and he smiled pleasantly at the son of Nippon every time the bald spot on the man's head brushed against the ceiling.

"Mr. Fairbanks at his morning exercise," announced his press representative.

"Howdy, folks?" called out the athletic star, as he tossed the valet over from his right hand, and transferred his motion through space. "Sit down and make yourselves at home, I'll have this almond-eyed servitor pass the cigars as soon as I'm done with him. How long have we been at it, Sakio?"

The whirling Japanese consulted his wrist watch, and answered gravely:

"Forty-seven minutes, most honorable Mr. Fairbanks."

"Good—only an hour and thirteen minutes more!" And resuming his cheery whistle, the great exponent of pep and the active life accelerated the tempo of his muscular symphony and sent the human dumbbell circling through the atmosphere in even more intricate and bewildering curves.

"Does Mr. Fairbanks always employ Japanese valets?" asked a lady reviewer.

"Always," explained the truthful Mr. Zeidman. "Sakio was top-mount with a trio of acrobats in Tokio for over twenty years. No other training would stand the strain."

Interesting—if True.

There is one fact connected with the scene just described that will not meet the approval of a portion of the Fairbanks admirers—it never happened. No one will deny that it would have been included in Chaplin's film. Yet it would not have been surprising if any Fairbanks fan had anticipated such a method of calisthenics, judging from many of the star's hits before the camera. Truth also obliges the prosaic statement that the number of scribes at the interview was limited to one. Also that Douglas Fairbanks was engaged in a business discussion with his brother, John Fairbanks, and that the actor sat quietly in a chair throughout the interview and talked soberly of the serious side of the screen.

Like all persons who have any real understanding of the art of the silent stage the man whose reputation has been built up by his ability to do "stunts" believes that the moving picture has a marvelous future, but that it has progressed but a short way toward ultimate classification of form and perfection in producing its several modes of activity. Whether the news reel as a rival to the daily press, the educational feature or screen fiction in its different forms eventually will take the lead he does not pretend to say, but he is very positive that all three will make great strides forward during the years to come.

To the question, "What producer has shown the most originality and freedom from the conventions of the stage?" came this unconventional answer:

"Charlie Chaplin."

Paying to note the effect of his reply and to smile the famous Fairbanks smile, the champion of the creator of "Shoulde Arms" proceeded to state the reasons for his belief:

"I consider Charlie Chaplin to be far in advance of every other producer of the moving picture. He has several effects, so clean cut and drives so straight to the point to be made! Now that he is his own producer and relies solely on his own inventive powers and skill, he is giving the screen a series of comedies that are thought out and executed with an originality and grace of the artistic that put him in a class by himself. The article by him in one of the November magazines shows the thought and care he gives to everything he does, and what serious business making people laugh really is."

The Interviewer's Views.

"Chaplin's method of acting recalls, I think, that of the American comedian, John Sleeper Clarke, whose professional career was confined almost exclusively to London and the English stage. Chaplin never saw him act; the American died about thirty years ago. But Clarke, who was famous as Bob Acres, Dr. Pangloss, and in a line of similar parts, made his points by the same thorough mental preparation and strict attention to artistic concentration that is used by the screen actor. And now about your own affairs, Mr. Fairbanks. How is 'Arizona' progressing?"

"All right, as far as we've gone. You know, I stopped work on it to come East and help on the Fourth Liberty Loan and make some propaganda pictures for the Government. One of the things that Uncle Sam is preparing for his soldiers is emotional training. To that end pictures are being made that will keep before the boys who are doing the fighting the ideals for which they are asked to risk their lives. I am at work on a picture now that will have a powerful appeal to their emotions. It is symbolic, and several historical characters are introduced. There is a scene in the trenches, and the figure of Christ appears as the men go over the top."

Remaking "Arizona."

"Do you find remaking a picture a difficult task?"

"It is certainly not an easy one, the way we are doing it. 'Arizona' was a fine stage play, of course, but the first screen version stuck too close to the original form. We are trying to profit..."
VETERAN WILLIAM SHEA IS DEAD

WILLIAM SHEA died suddenly on Tuesday morning, November 3, at his home, 349 Lafayette avenue, Brooklyn. He is survived by two sisters, three nephews and three nieces. The funeral was held at 9 o'clock Saturday morning at St. Patrick's Roman Catholic Church, and interment was made at Holy Cross Cemetery. Many friends in the profession attended the obsequies.

William Shea, better known to his companions as "Bill," was one of the veterans among picture players. He made his first appearance before the camera some thirteen years ago with the Vitagraph Company, and was one of that company's oldest players. His recollections of the early days were full of humorous incidents that were the kernel of many interesting stories of the beginnings of screen drama. He was the leading comedian of the Vitagraph Company, and as such was a strong favorite with motion picture fans throughout the world.

Before going into pictures, Mr. Shea was a legitimate actor of wide experience, appearing in company with such artists as Edwin Booth, Joe Jefferson, Lawrence Barrett, Maggie Mitchell, Clara Morris, the elder Salvini, J. K. Emmett and with many notable traveling combinations of his time.

By reason of a delightful disposition, Bill Shea made many friends among his associates, and his sudden death will be widely and genuinely mourned.

Stop Work on Big Theatre.

A Government order, just transmitted to the city authorities by the War Industries Board, instantly halts all work on theatres in the building where structural stages have not been passed. Only those theatres which are virtually completed, requiring only material for finishing, will an exception be made. In such instances permits must be secured from the mayor's Committee on National Defense before the necessary material may be purchased and hauled to the building site. But one important structure in progress of construction in New York will be halted.

This is the B. S. Moss house, which is going up on Broadway at 81st street. Inasmuch as this building has not progressed to the stage where it may be said that it is ready for the finishing phase, work will be abruptly halted.

"WILLIE" NOW A LIEUTENANT

RECOVERING FROM WOUNDS

EMBERS of the film industry who know William J. Moore, of the former 9th Regiment—and who doesn't know "Willy"—who since the days of 1907 has been identified with the motion picture business, having been employed successively by the Atlas, Exclusive Supply, All-Star, Italia, Harmony and United companies, read with interest the account in the April 6 issue of the Moving Picture World of his having received the French Cross of War for bravery under heavy bombardment. They will now be pleased to hear that he has recently been commissioned a second lieutenant and is continuing to show enviable record with our fighting forces in France.

This information was contained in a letter just received by Harry Raver from Lieutenant Moore, and which Mr. Raver has kindly permitted us to publish for the benefit of our readers:

October 7, 1918.

My Dear Mr. Raver:

At the present time I am sitting up in bed in a base hospital recovering very swiftly from a machine gun bullet wound received in the recent Verdun campaign. The extent of its course penetrated my right lung which at first gave me much trouble, but through my breathing a great deal. However, I am pleased to inform you that the wound is mending very nicely, many thanks to the splendid treatment and care which I am receiving at the hospital. There are forty wounded men, Mr. Raver. Nothing is too much for them to do for you. Just like a mother, and I can assure you it is more than appreciated. The folks back home haven't the slightest conception of the great work those doctors and nurses are doing for our boys in the base hospitals.

If you were only present at the starting of the bombardment that paved the way for us I know you would have been able to get a wonderful story out of the effects, for it seemed as if the skies had opened up and begun to spit forth fire. The scene was one which I never witnessed and am quite confident that if put into scenario form it would be the biggest√breast in the history of the world which I have ever seen. It was the greatest attack of the entire war. The immediate results were our loss, placing the greatest confidence in them. They were sure on edge waiting for our hour to arrive. Assuring you that when the time did arrive they were all on the go, and as you have no doubt read, many, many rounds of thousands of men and demoralization of our entire lines, placing the greatest confidence in them. They were sure on edge waiting for our hour to arrive. Assuring you that when the time did arrive they were all on the go, and as you have no doubt read, many, many rounds of thousands of men and demoralization of our entire lines, placing the greatest confidence in them. They were sure on edge waiting for our hour to arrive. Assuring you that when the time did arrive they were all on the go, and as you have no doubt read, many, many rounds of thousands of men and demoralization of our entire lines, placing the greatest confidence in them.

The second day out finished my episode when I was forced to put the gas mask on and to order the German gunners to surrender en masse.

The enemy was in the position of being out of the country and artillery fire just as we were taking our second village. However, our tanks came to the aid and it wasn't long before we silenced them and went through the village. I have been commissioned since July 9 and am putting in the Ohio boys, if you please, to the Ohio boys. Before going into the drive took an examination for the Ohio boys. I am sure that my corps, which I expect is back at the company by this time, takes control of the business to go through the military channels.

When the twenty-fifth of this month arrives it will be a year since I set foot in France. During that time I have traveled the best part of France, which I have enjoyed very much. I believe the old scenes of France are afar that are picturesque. Yes, Mr. Raver, I can assure you that the Rhone and Seine and all the rest are very "over here." They are surely hospitable to our chaps, a mighty fine race. You will most likely be very much surprised to know that if you have a few spare minutes drop me a line, I will be pleased to hear from you.

WILLIE.
ADVISORY BOARD FOR FILMS DIVISION

Director Hart Calls to His Aid Many of the Country's Prominent Motion Picture Showmen

THE organization of an exhibitors' advisory board, to co-operate with the Division of Films, Committee on Public Information, is an assured fact. A meeting of the board by Director Charles S. Hart comes from all parts of the United States.

The purpose of the exhibitors' advisory board, as outlined by Director Hart, is to take up matters in which the exhibitors are especially interested and work out a system of distribution that will be to the interest of all.

"Since entering the work," says Director Hart in his letter to the exhibitors, "it has been my feeling that the exhibitor is the most important element in the film industry, and, as such, should have a voice in all questions of policy and taxation which arise relative to the industry. From time to time, problems arise which touch essentially exhibitor problems, and in forming this advisory board it was also my purpose to get the advice and assistance of the leading members of the matter of adjusting the distribution of official pictures through the Division of Films."

Those whose acceptances have been received are: D. Cooley, Tampa, Fla.; Louis H. Frank, Chicago; Willard C. Patterson, Atlanta; Ernest H. Horstmann, Boston; Alfred S. Black, Rockland, Maine; Mike Shea, Buffalo; Peter J. Schaefler, Chicago; Charles Weigel, Cincinnati; Henry H. Lustig, Cleveland; E. M. Mandelbaum, Cleveland; E. H. Hebbel, Philadelphia; Charles H. Seaman, Grand Rapids; Frank Rembusch, Shelbyville, Ind.; F. L. Newman, Kansas City; Glenn Harper, Los Angeles; George Tally, Los Angeles; Charles H. Branham, Minneapolis; Theo L. Hayes, St. Paul; Josiah Pearce, New Orleans; E. R. Richards, Muncie, Ind.; Ed. New York City; H. R. Thomas, Omaha; Lawrence D. Beggs, Philadelphia; Mike Comerford, Scranton, Pa.; John D. Kelpman, Kansas City; John D. Davis, Pittsburgh; Jean H. Roth, San Francisco; Sidney Grauman, Los Angeles; Charles E. Petjohn, New Orleans; Alfred T. Tanze, Milwaukee; Sydney S. Cohen, New York City; J. Von Herberg, Seattle; H. B. Varner, Lexington, N. C.; Harry M. Grandid, Washington, D. C.; Jake Wells, Richmond, Va.; G. C. Gildersleeve, Kingston, N. Y.; George J. Schade, Sandusky, Ohio; C. E. Geoghegan, Chickasha, Okla.; Va. S. Barrone, McComb, Indiana; Henry F. Har- ing, Brooklyn; Thomas Saxe, Minneapolis; A. L. Stalling, Salt Lake City; John E. Weinig, Cincinnati; John Man- nell, New York City; Joseph Grossman, Cleveland; Thomas Saxe, Milwaukee; Samuel I. Berman, Brooklyn; Christopher Kell, Philadelphia; William Reaver, St. Louis; Hector M. E. Pasmezoglou, St. Louis; Thomas Furniss, Duluth.

British Naval Photographs.

An exhibition of British naval photographs is about to be opened at the Photographic Division, British Bureau of Information, opened at the Anderson Galleries, New York, November 6. The net proceeds will be for the benefit of Navy Auxiliary No. 205, American Red Cross. These pictures are not only of the battleships, but are enlarged photographs which depict every phase of naval warfare, the collection forming a valuable record of the war to date.


The exhibition comes directly from the Prince's Gallery, London, where it was attended by over a quarter of a million people in a few weeks.

Association's Directors to Hold Important Session

THE regular quarterly meeting of the board of directors of the National Association of the Motion Picture Industry will be held at the rooms of the Association, 806 Times Building, at 11 o'clock, Thursday morning, November 14.

Numerous important matters are on the calendar for action at this meeting. It is expected the Washington situation will be carefully gone over in every detail, especially the recent action of the Senate Finance Committee in amending the War Revenue Tax bill.

Another important matter that is to come before the association is the organization of the Exhibitors' Branch of the National Association. At the convention of the American Exhibitors' Association in Chicago it was decided the two national exhibitor organizations should merge into one body to be called the Exhibitor's Branch of the National Association. Since then nothing has been done pending the arrival of Peter J. Schaefer, the president of the merged organization, in New York.

It is also probable the board will appoint a delegation of its members to attend the annual meeting and convention of the United States Chamber of Commerce, at which the association is a member, to be held at Atlantic City, December 4, 5 and 6. This is a very important convention, as the question of world trade after the war will be discussed in all its details. The part the motion picture will play in the reconstruction period after the war is naturally very large, and it is expected the delegation will take an active part in the deliberations of the convention.

Another subject that will be brought up for discussion will be the question of inaugurating a campaign for Sunday opening of motion picture theatres throughout the United States. Preliminary plans for this campaign are now in the course of preparation, and it merely requires the action of the board of directors to put them into effect.

This will be one of the most important meetings of the board that has been held in considerable time, and the attendance of every member is urgently requested.

Winnipeg Exchange Faces Drastic Fire Legislation

MOVING picture men of Winnipeg, Manitoba, were having plenty of excitement during the health vacation imposed by the local authorities through the action of the Fire, Water and Light Committee in revising drastic legislation governing the operation of a film exchange.

The Winnipeg fire chief and building inspector must examine every film exchange at least once every two months.

Examinations and repairs of films must be made on a regular basis, with a certificate of examination by the inspector must be kept in the possession of the owner of the building with tight partition walls of non-combustible material.

Reels containing films under examination must be enclosed in magazines or approved metal containers or other safe enclosures.

Lighting arrangements are to be restricted to incandescent electric bulbs with vapor-proof globes.

One fire bucket filled with sand is to be provided for every 500 feet of floor space or fraction thereof.

Smoking is to be prohibited in every room containing films.

"We must get film exchanges out of dangerous buildings," declared Fire Chief Buchanan, in discussing the pressures of the committee. The draft of the by-law was sent on to the city's legal department, after which it will be prepared and finally recommended to the city council. It may be ready for the city council by November 11.

In the meantime the managers of Winnipeg film exchanges threaten to close up shop permanently and to withdraw from the Winnipeg field.

Set Release Date for U. S. A. Series

The World Film Corporation, which is to distribute the new "U. S. A. Series," which will comprise twelve two-reel pictures, to be produced by the Division of Films of the Committee on Public Information, has notified its exchanges that the first picture, "When Your Country Needs You," which visualizes the work of the field hospitals in a new and interesting way, will not be released until December 25. The original date for release was November 9, but delays, largely caused by the prevalence of the influenza and the necessary rearrangement of bookings, made it advisable to push back the opening.

The other pictures of the series will follow regularly, two each month.
Rambles Round Filmtown
With WALTER K. HILL.

An Opened Letter to One
Film Magnate Who Tried
To Double in Celluloid

LAST night in a folklore moment I at-
tended a showing of "Virginia City," and enjoyed the music and the Pathe News very much, and then there suddenly flashed through my mind the undiscovered alones of the vast multitude a supposed scenic of the Yosemite Valley with Marion H. Kohn and John Steiner. The film was played by two mules.

To say that I was surprised at first, dis-
appointed at second and disgusted at third and cut out the edge of Glacier Point and you had on your Los Angeles clothes while you were supposed to be showing comedy with your hat and umbrella, unbeknown to yourself your trousers were displaying real comedy by crawling up your limbs and bestowing upon you unsuspecting pub-
lic Phoenix silk hosery at 75 cents per pair, Boston garters, non-silv, at 25 cents per pair, and fuzz enough upon your shirt to make you resemble a Newfoundland dog.

I knew that you were not a Tom Mix and that you were sore and getting sorer from riding that you were not used to. I also knew that the other two asses were also sore from the loads that they were carrying.

Your comedy with a frying pan at the camera is all right; but when it is sexual it is natural and showed that you had never tried to cook before, and when you appeared in your role of the little boy in the next morning sub-title said that you were to take a bath in the pool that was running close by your tent, it was a lie, because it was only Tuesday.

The next time I saw you you were sitting in the cold wind wondering to catch the two mules, that had decided like the rest of us that they had had enough and were going back to their homes. It must have been a hot day, because about every five hundred feet you took off some garment until finally you were almost naked, and then as the sweat began to pour from your body and run down your legs I knew damn well that you had not had a bath, because sweat left long streaks between the dirt which they traversed.

Mr. Roth is my friend, but I shall ask him to make you see on him that he would be so mean to his public by running it. Also I shall try and ascertain whether he pays for it or you build for it. Then I will curse him for presenting me with an annual pass to his house and not announcing in your papers that you were going to catch the two mules.

I was requested to say that your pictures were not so bad as your letters.

San Francisco—Contributed.

'Another Girl Radly Screen Stuck.'

Ruby De Riemer, recently leading woman for the Lockwood Studios, is working in a film with William Parnum. Miss De Riemer is considering an offer to appear for the Chicago
dram. — Tom Eves-
phant's Evensil.

Indicating that we may expect to some
day see Miss Riemer played by appearing in some picture on screens in cinema the-
ater.
Producer's and Distributors' News

World Pictures Announces List of December Issues

WORLD PICTURES has a notable galaxy of stars to present to the public in its releases scheduled for December. Included in the list are: Blackwell, Evelyn Greeley, Lewis S. Stone, Barbara Castleton, Madge Evans and June Elvidge. All established stars—head the list of those appearing in World Pictures during the coming month.

Carleton, Miss Mathilda and Evelyn Greeley in a story of love and redemption on the east side of New York come first on the list of the month's releases. Their picture bears the title of "Hitting the Trail," and it will be released on December 2. It is slow the leading man picture with stars sexy and Muriel Ostrieche, George MacQuarrie, Edward Bikas and others.

Second on the month's program comes Lewis S. Stone, who achieved such a hit in his other World Picture, "Inside the Lines." Mr. Stone's new picture is a different sort of a Western play and bears the title of "The Man of Bronze." Supporting Mr. Stone in this picture is Myron Dell and Clayton. The picture is released December 9. The story was written by Karl K. Coolidge. The picture was directed by David M. Hartford.

June Elvidge in "The Zero Hour" comes on December 16. This is said to be one of the most unusual stories ever filmed and added interest is given to its presentation by the fact that it was penned by Paul West, shortly before this famous writer met his death in the Seine River in Paris. Supporting Miss Elvidge are Frank Mayo and a supergal company. Hamilton Smith and Harry O. Hoyt wrote the continuity. It was directed by Travers Vale.

The unanimous verdict of all those who have seen "The Love Net," the picture in which Madge Evans stars, and which will be released on December 23, is that it is a fitting successor to her great success, "The Little Volunteuer," which firmly established her as a motion picture star. The story of "The Love Net" is complete with human emotion and should appeal to all ages. Jack Drummer is featured with Madge in this production. The story was written by Bertha A. Backus, continuity by Charles Beranger, and the direction is by Teft Johnson. Kate Lester, W. T. Carleton, Nora Cecil and Charles Alecott are in the cast.

Last on the month's program is "The Sea Wolf," starring Louise Huff with John Bowers as leading man. This picture will be released on December 30. The story was written by Lieut. Howard Irving Young of the American Expeditionary Force, during his rest periods while serving his country in France. The continuity is by Hamilton Smith and Harry O. Hoyt. Frank Reicher directed the picture.

Rainbow Reaches Fifth Release.

With a new subject every other week, the Rainbow Comedies, made at the United States Motion Picture Corporation's studios in Wilkes-Barre, have now reached their fifth release as a General Film offer. Included in this current Rainbow picture is "The Camouflaged Baby," and the favorites of

this series. Lillian Vera and Eddie Boul- den, are in the leading roles.

Production of Rainbow Comedies is well ahead of schedule, since the next November subject and the first December subject are ready and only await the date of release.

Reports to General Film Company indicate that the sparkling nature of the Rainbow single-reeler already distributed makes them acceptable to exhibitors. The titles are "Nearly a Slackers," "Some Judge," "My Lady's Slipper" and "How She Hated Men."

Fox Productions Saved Situation for Showmen

During the no-release period, reports show, the William Fox Big Timely Pictures and the Productions extraordinary have proved life-savers to those exhibitors unable to get pictures of an importance worthy of their patronage. The Big Timely Pictures available for exhibitors during the no-release period are "The Prussian Czar," R. A. Walsh's great play, which has proved one of the most successful box-office attractions of the season; "Why America Will Win," the stirring photobiography of General Pershing, and "Queen of the Sea," which, starring Annette Kellerman, has scored a sensational success all over the country.

Many theatres also have been able to tide themselves over the no-release period by showing "Cleopatra," "Les Miserables" or "A Daughter of the Gods." This last named production, starring Annette Kellerman, has enabled numerous exhibitors to capi-

talize the public interest created by the other Kellerman picture, "Queen of the Sea." A large number of theatres which showed "Queen of the Sea" found that by showing "A Daughter of the Gods" soon after they were able to attract all those who for any reason had been unable to see "Queen of the Sea."

During the no-release period, reports to the Fox offices show, exhibitors have found themselves facing this difficulty: They have been unable to get the regular releases of big pictures, while at the same time only the best pictures made could persuade their patrons to brave the influenza dangers that lay in crowds. "The Prussian Czar," "Why America Will Win" and "Queen of the Sea" apparently were known to the public all over the country, because wherever exhibitors booked these pictures during the influenza days they played to capacity houses.

Unwarlike Views of France.

Incidental to D. W. Griffiths new photoplay, "The Greatest Thing in Life," are some wonderfully beautiful pictures of France and French life. Much of this picture was filmed on the other side when Mr. Griffith went to the front line trenches by special permission of the British and French war offices. Most of the battle scenes are real and were taken during actual engagements with great beching howitzers and field pieces.

Among the most interesting of the "real pictures" in the play are the bits of quiet French life—as calm and serene and peaceful as though war had never been invented. Some of these scenes are more like beautiful paintings than photographs. There is one scene looking down the historic River Marne.

Scene from "Tell It to the Marines" (Fox).
Brunet Praises Artistry of Mercanton in "Infatuation"

PAUL BRUNET, vice-president and general manager of Pathé Exchange, Inc., feels confident that Louis Mercanton, who directed the special feature, "Infatuation," starring Gaby Deslys, has reached a rare height of artistic achievement in presenting this picture, produced by the Eclipse Film Company, of which he is the director-in-chief.

"Mr. Mercanton's experience with both stage and screen productions and his personal artistic equipment, suggests Mr. Brunet, "are all used to fine advantage in this production, which combines the deft aesthetic, and social touches of French with the finest of modern American direction, for Mr. Mercanton's experience embraces both sides of the Atlantic. His screen work is favorably known to American exhibitors and audiences through 'Her Triumph,' featuring Gaby Deslys and 'Mothers of France,'" interpreted by Sarah Bernhardt.

It is well to remember that Mr. Mercanton was one of the first recruits from the theatre to the motion picture, years ago, when he persuaded Madame Bernhardt to appear on the screen in 'Queen Elizabeth.' He had been the stage director of the great French artist in France and served in the same capacity for Sir Herbert Beerbohm Tree at His Majesty's Theatre, London. He is a pioneer in big screen productions, backed by an exhaustive and complete knowledge of stage technique.

The advertising material includes posters, one sheet, two three sheets, six and twenty-four sheet; portrait slide in colors, two and single column cuts, line cuts, one sheet, one column portrait cuts, Gaby Deslys, and one two column cut of the star; sets of twelve black and white photographs of star and scenes, 2x3 sepia of star, lobby display in sepia, three styles of large hand-colored portraits for lobby use.

The campaign book of "Infatuation" will have a beautiful cover design in three colors, the portrait of Gaby Deslys in the twenty-four sheet being reproduced.

William Farnum Hero In Automobile Wreck

Many times in his photoplays William Farnum has been called upon to perform great feats of strength. In "Les Misérables," as Jean Valjean, he lifted a carriage from the body of an old man, and raised a huge stone. In "Riders of the Purple Sage," which he filmed from the novel by Zane Grey, the famous William Fox star pushes a gigantic boulder over the edge of the cliff. In each case the task was so difficult that only a man of Mr. Farnum's great strength could do it.

Last week Mr. Farnum again was called upon to exert his strength—but this time it was in real life, with no cameras around. While coming from a location at Fort Schuyler, N. Y., where some scenes were to be filmed for Mr. Farnum's latest production, an automobile containing seven men was overturned while taking a sharp curve, burying its occupants beneath it. Mr. Farnum, who was following in another car, reached the spot a moment later and ran to the rescue of the men pinned beneath the machine. He put his shoulder to the wrecked car and with great effort slowly lifted it, enabling some of the men to wriggle out to safety. By this time Director Frank Lloyd and Cameraman Billy Foster had arrived, and adding their strength to that of Mr. Farnum, soon had the machine righted.

Cinema to Release Film of Captain Bairnsfather

ANNOUNCING its acquisition of the American rights to the motion picture adaptation of Captain Bruce Bairnsfather's celebrated play, "The Better 'Ole," the Cinema Distributing Corporation

Captain Bruce Bairnsfather

announces, through President Paul H. Cromelin, that Bairnsfather and his creation, Old Bill, the character upon which the play is based, are two names to be conjured with in the United States. Presi-
THE MOVING PICTURE WORLD

November 23, 1918

Expert Praises Settings for Fox's "Ali Baba and Thieves"

THE day when a motion picture director could assemble a few heavy pieces of furniture, hang some draperies around the walls and let his imagination take over is past. "Ali Baba and the Forty Thieves" is a combination called posters, magnificent scenery and magnificent settings, but not a story. It is about the fabrication of a story, and if the fabricators have succeeded in making "Ali Baba and the Forty Thieves" in the course of making "Ali Baba and the Forty Thieves" will be a production of unusual beauty and magnificence. Professor Delaroche's letter reads:

"I wish to thank you for an exceedingly interesting afternoon which I had as a result of a visit by me to the Fox Film Corporation this week. Professor J. E. Delaroche, of Harvard University, who is probably the foremost authority in this country on Persian literature and Persian customs, set forth the story of the famous story of the Arabian Nights, and is said to have set down the story of the story on paper.

"The story is a remarkable one, and I am sure that Professor Delaroche's letter will be of interest to you."

Scene from "The Adventure Shop" (Vitagraph).

Loew Books Lowry Film for 70 Days in New York

RA M. LOWRY'S great patriotic screen spectacular "For the Freedom of the East," a drama of the defeat and rout of the Hun in Siberia, featuring the Chinese star, Lady Tseng, has been given seventy days' booking on the entire Marcus Loew metropolitan circuit, comprising New York City and nearby communities.

"For the Freedom of the East," regarded as a striking testimonial to the wide appeal of this subject, was produced and are rated by the Loew experts as strong enough to warrant such blanket booking. A contract for immediate playing dates was signed because, to quote the Loew bookers, "For the Freedom of the East" is one of the best pictures ever made for the average American.

The production was booked at sight. After the Spanish influenza shutdown interrupted a record-breaking pre-release showing at the Stanley Theatre, Philadelphia, where thousands were turned away, the show was given in the days the subject was shown. During the month of no releases twenty Goldwyn productions in the United States have proved by bookings that this offering is to be one of the big money-makers of the Winter and Spring seasons. Goldwyn believes it is not too much to predict for it a success equal to that of "For the Freedom of the World," another Lowry production which has broken box-office records wherever shown.

"Common Cause" Will Be Released on Big Scale

FROM the offices of the Vitagraph Company comes the announcement that plans are maturing for the handling of "The Common Cause" on a big scale. The common cause has had a fine variety of posters, including one twenty-four sheet, one six-sheet, two three-sheets, two one-sheets and a window card. In addition there will be available for exhibitors a special herald, 5½ inches wide by 8½ inches long, six styles of star cuts, two slides, portraits of newspaper ads, numerous scene cards and special publicity campaign material. The publicity and advertising helps will be up to the high standard set by the company.

"The Common Cause" should prove one of the big offerings of the year. It is described as "the war story with a laugh, a thrill and a throb," and its theme is such that the picture not only is one of great timeliness now, but it will endure even after hostilities have ceased.

In point of talent the production has behind it a combination richly endowed. Its producer, directors, stars and supporting cast are among the best.

Commodore Blackton has behind him a record of splendid work done while he was with Vitagraph, while the authors of the play—J. Hartley Manners and Major Ian Hay Bell—were recognized as among the leaders of the present day writers. Anthony Paul Kelly, who wrote the scenario, is a man with many screen successes to his credit.

Herbert Rawlinson and Sylvia Bremer, the two featured players, have both won wide followings among screen patrons, and in addition to them there appear in the main story of the picture Lawrence Grossmith, Louis Dean, Charles and Violet Blackton, children of Commodore Blackton; Huntley Gordon, Philip Van Lorr and Mlle, Marcel. Added interest is given to the production by the appearance in the prologue and epilogue of such famous stage artists as Julia Arthur, Marjorie Rambeau, Irene Castle, Effie Shannon and Violet Heming.

Pathe Shows Air Men's Work

The miracle of the air, one of the amazing prodigies brought about by the great war, is shown in No. 12 of "The Far Flung Battle Line," released by Pathe the week of November 17. Here is described the armored doughtiness that made the British and the Americans sure of the day when birds will fly into the sky. This collection of official pictures is called "British Flying Ships," and indicates how the training of naval air men, as shown in previous pictures, is in preparation for the perilous and hazardous work.

The evolution of the seaplane is shown and discussed. The news from London are here seen in actual work: The Sopwith, the Sunbeam Short, the Short and Minor, the Bristol and the Nord and many seaplanes called "flying boats." In this number also there is a magnificent postcard, a view of the Bristol Channel and an English coast town.
Two Nazimova Productions Are Ready for Release

Two great Nazimova productions de luxe, super-features, prepared in seven acts each, will be ready for release by the following picture theatres throughout the country: the actual release of "Eye for Eye" and "Caption Shooni," which is a typical example of an entirely different type of Nazimova in "Eye for an Eye." character. They will be presented by Richard A. Rowland and Maxwell Karger, both productions having been directed by Albert Capellani.

"Eye for Eye" will be the first Nazimova production released. It bids fair to eclipse anything previously achieved by this star, not even excepting her successful "Revelation." "Eye for Eye" is a picturized version made by Mr. Capellani and June Maitlis from the three-act drama "L'Ocident," by the Belgian playwright, Henry Kestenauer, and tells the story of Hassouna, a girl of the Arabian desert. The difference in the ideals of the Orient and the Occident is shown in "Eye for Eye.

This vitally dramatic feature illustrates the law of the desert, "An eye for an eye and a tooth for a tooth," and in contradiction to it the code of Captain de Cadiere, French gentleman and naval officer, who seeks to uphold honor and the flag of France.

In "Caption Shooni" the scene is changed from the eastern to the western hemisphere, and its heroine, Eve, is as different as possible from Hassouna. "Caption Shooni" was used by Mme. Nazimova on the speaking stage, and as picturized by June Mathis and Albert Capellani it promises to be even stronger than it was in play form. "Caption Shooni" is a drama of the sea and the New England coast. It is elemental and irresistible in its appeal.

"Caption Shooni" is a mighty drama of human souls, and the lessons it drives home are unforgettable. Charles Bryant plays Captain Blake, who awakens love in the heart of the unsuspecting girl; Henry Harmon plays Job Coffin, the same part in which he appeared with the star in her stage production, and other roles are in capable hands. "Caption Shooni" was originally written in play form by H. Austin Adams.

Big Reports from "Shoulder Arms.

With an extension by the Broadway Theatre, New York, of its original booking of one week to a three-weeks' run on "Shoulder Arms," and increases by the big vaudeville houses of the B. F. Keith Circuit of from three days to a week on Chaplin's second million dollar comedy, the fame of "Shoulder Arms" is nothing less than a success, if it is not his best," is proving its value in the unusual indorsement of the public and the critics.

Reports on early runs of "Shoulder Arms" from practically all of the exchanges of the first National Exhibitors' Circuit indicate that it will play to a total of more days than any other Chaplin production.

Assassination of Count Tisz

Hooked Up With "Kultur"

The assassination last week of Count Tisz, formerly Premier of Austria-Hungary, credited with having been one of the men who brought on the great war, is another startling example of the close adherence to facts which prevails in "Kultur," the play which Gladys Brover well made as an expose of Austro-German intrigue prior to hostilities.

Scene in "Kultur," which lay bare all the secret plotting carried on by Germany and Austria to bring on the war, show Tisz as one of the arch conspirators, leading Serbia to commit some act which the Teuton powers could construe as a cause for war. This part of the story of "Kultur," which is one of the ring-leaders of the plot, was corroborated in greatest detail in the Vienna despatches which followed the assassination of New York City's premier in the streets by a Hungarian soldier. These despatches reviewed his activities at the beginning of the war and showed once more the close fidelity to little known facts which is seen in "Kultur."

In calling attention to this the Fox Film Corporation points out that with the conclusion of the first reel of the Trueman released the war will come to the fore, for it is generally conceded that the Allies will be forced to open offensive action upon the Teuton leaders which plunged the world into more than four years of bloodshed. There is bound to be tremendous public interest in this phase of the peace discussions, and "Kultur" is believed by the William Fox organization to afford a splendid opportunity for exhibitors to capitalize this public interest.

Eighteen Metro Subjects

Are Ready for Exhibitors

Eighteen Metro productions distributed by Metro, comprising twelve of the All-Star Series features and six Screen Classics, Inc., super-features, will be ready for exhibitors throughout the country at the close of the four-weeks' cessation of the industry's activities decreed by the National Association. President Richard A. Rowland, Metro's executive, points to the statement that never before has the corporation been in such an advantageous position to launch large-scale motion picture theatres and their patrons.

November 18 has been decided upon as the date the "Run of Pictures" will be resumed throughout the United States. Metro's first contribution under this arrangement is a dramatized starring Emmy Wehlin entitled "His Bonded Wife."

"When The Kaiser?" the great Screen Classics super-feature written by Maxwell Karger and directed by Charles Miller from A. Owen's story, will be offered to exhibitors at an early date.

Hale Hamilton's initial Metro starring vehicle, "His Majesty, William," will be released November 25. Hale Hamilton is by no means a new name to patrons or exhibitors of the leading dramas, starring Emmy Wehlin.

December 2 is the date announced for May Allison's next feature, "The Testing of Mildred Vane." Charles T. Dazey, author of "In Old Kentucky," wrote the story. "Hitting the High Spots," which will be released December 4, is the title chosen for Bert Lytell's next feature, written by himself and adapted by George D. Baker. Directed by Henry King.

Next in the list of All-Star Classics releases is "Sylvia on a Spree," an Emmy Wehlin feature, which will be seen for the first time December 16. It is probably the most naive and unusual feature picture drama in which Miss Wehlin has appeared.

"The Poor Rich Man" will be released December 23. France and Beverly Bayne are the co-stars in this attractive feature, which was written by Hume B. Ray and Gary Cooper, directed by Charles J. Brabin and his.

The final regular release of the year will be "Her Brother's Keeper," starring May Allison, December 30 being the date set for it. This five-act feature was written by George D. Baker and Thomas J. Geraghty, and directed by Robert Thornton. Many other productions besides those for which the release dates have been announced will be ready and waiting for distribution as soon as the theatres are in a position to handle them.

General Film to Release

Subject Starring Edna Mayo

THOMAS BEDDING is now general sales manager of the American Feature Film Corporation, with offices at Suite 616, Candler Building, 220 West Forty-seventh Street, New York. The American Feature Film Corporation is producing "Hearts of Love," produced by the company, is going on the General Film program for the year. The foreign sales are handled by Mr. Bedding.

Edna Mayo is the star of the production. Miss Mayo was identified with a long string of Essanay successes and has never been more popular than her recent appearance in the limelight of popular favoritism. Gladden James, Frederick Rowland, and Fred Hearn are also in the cast of the picture, which was directed by J. Charles Hayden.

"Hearts of Love" was made in the South. Many long and large sums of money were devoted to its preparation. It is essentially American in theme and acting.

"In recent times," declares Mr. Bedding, "there has been a tendency to overlook the fact that American drama is popular with audiences all over the world. We have been so obsessed by the war that the screen has not had our ideas on this matter and American productions have become influenced by the conditions so created. 'Hearts of Love' is like the beginning of a new epoch in picture production. It is all American; it deals only with the United States, its history, drama and problems.

"It is a complete picture and a complete production. There are no clippings from weeklies included. It is complete. Everything about it is thorough, genuine, artistic, authentic.

"The release of circumstances, due to the recent shutdown, make 'Hearts of Love' among the few great independent releases available for foreign sales in States and Canada.

"It is one of the best pictures I have handled."

Topics of the Day Moves Offices

A. E. Siegel, head of the Timely Films, Topics of the Day Company, announces the move of his office from the Times Bldg., to suite 716 Longacre Bldg.

It is said that a tremendous publicity campaign will be started in two weeks. The company's activities throughout the United States and Canada was to be launched a week or ten days after the outbreak of the Allies' strike, which was raging in New York recently, have held up this campaign temporarily.
November 23, 1918

THE MOVING PICTURE WORLD

847

Rex Beach Exercises Author's New Prerogative

THE individuality of Rex Beach is as marked in his photoplay productions as it is in his novels. The reason for this is multifarious, and it is because the popular American author does not merely arrange to have pictured one of his works and then leave it to somebody else.

Rex Beach, on the contrary, supervises every detail of his cinematic productions. His vigor and breadth of outlook are apparent on the screen as on the page. Unfortunately, he is not always true in regard to his newest play, "To Fat to Fight," with Frank McIntyre as the leading man.

When it was arranged to produce this unpublished story of Mr. Beach's at the Goldwyn studios, the author set about to do precisely what he had done to make "The Fighting 69th"—to solve his problem of casting.

Beginning with the scenario, which he wrote himself, the entire production came under Mr. Beach's watchful eye. Hundreds of applicants were interviewed before Mr. Beach assembled his cast. It is well known that he demands more of his players than many of them can give in pictorial fidelity to their prototypes in the book. Accordingly, when an actor is personally approved by Mr. Beach, it is a safe bet that he is the living counterpart of the character created in the novel or short story.

All the locations were chosen first by an experienced man at the Goldwyn studios, but since Mr. Beach was "through the Dark," the Maud Radford Warren story of the war in which Clara Kimball Young is starred, and Alla Nazimova is the distinguished author, and through Thomas G. Patten, postmaster of New York, the location field at Belmont Park was requisitioned by Rex Beach for important scenes in "To Fat to Fight."

When the production was completed, Mr. Beach's work was not by any means at an end. There were a score of titles to devise, some of them to bring out a point developed in the action; others to reflect the spirit of the patriotic comedy, and some to give an amusing twist to the dialogue supposed to have been spoken by the author himself—lights in doing, feeling that the silent drama is affording him actual expression of his convictions as he goes along. He is practically the only author who enjoys this advantage.

Jazz Makes Committee on Public Morals Dance

THAT music hath charms even for a committee on morals bent on saving its townpeople from tangling themselves to peddlers is combically brought out in Madge Kennedy's latest Goldwyn picture, "A Perfect Lady," from the novel by G. B. Evans, starring Pollock and Renold Wolf, to be released December 8.

When the producers learned that Lucille Le Jambon, prima donna and premier danseuse of the Merry Models Burlesqueas, whose opening performance in Sycamore the constable has stopped at the command of Deacon John Griswold and other members of the town's purity league. Resolved to stay in Sycamore, Lucille quits her stage career and opens an ice cream cabaret, where she teaches the tango and other modern steps. Again she meets with opposition from the self-appointed purifiers. They warn her that "she may be tarred and feathered, and rode out o' town on a rail." Lucille defies them, and the committee calls on her to give her final warning. Music and dancing ceases with the arrival of the goody-goodies. They state their case to Lucille in no uncertain terms, but Lucille, firm in the belief that her dancing lessons are harming no one, orders the orchestra to play.

For a time few of the couples brave the committee's anger, but the ragtime tune the orchestra is playing proves too alluring, and soon the floor is as crowded as when the committee made its appearance. With the dancing resumed in full blast, do the committee members fume and fuss? Not much! They begin to sway to the lith of the dance-inspiring tune, and the deacon is shocked beyond words when two of his committee forget their mission and join the others on the dancing floor.

Select to Release Two Subjects in November

SELECT announces two new pictures for the month of November. These will be "Bill Hyde," a sequel of titles to devise, some of them to bring out a point developed in the action; others to reflect the spirit of the patriotic comedy, and some to give an amusing twist to the dialogue supposed to have been spoken by the author himself—lights in doing, feeling that the silent drama is affording him actual expression of his convictions as he goes along. He is practically the only author who enjoys this advantage.

Bert Lytell in "The Spender" (Metro).

Ten-Dollar Bills on Fifth Avenue During Great Jubilee

HUNDREDS of thousands of persons went victory mad and money mad in the premature peace celebration in New York on Thursday, November 7. Then again they went "plush loco" Monday, November 11, over the real thing. As the crowds of wildly excited patriots swarmed up and down Fifth avenue changing tin pans, ringing bells, blowing horns, yelling, cheering and exchanging embraces there was sudden commotion near Forty-second street that made the rest of the celebration look like a country village fair.

The police reserves were called into action; everybody rushed to the spot, and all the shriveling avenue to get a share of the ten-dollar bills that were raining down from the heavens. One smartly dressed young man shouted: "John D. Rockefeller is giving away money—J. P. Morgan took a wad of greenbacks and let 'em fall, less as fall can everybody this way! A chance of a lifetime to get rich quick!"

But alas! When the excited persons bucked each other in picking up the greenbacks, a quick analysis revealed that the "ten spots" were not real United States money, but imitation money certificates which Goldwyn's service department had issued to exploit Mae Marsh in her dramatic success, "Money Mad," the last picture released in Goldwyn's first year. The money certificates, at the time they were issued, met with the enthusiastic endorsement of motion picture exhibitors everywhere. The title and subject of Miss Marsh's production necessitated advertisements of an appropriate nature, and the imitation money was conceived for the purpose of directing attention to "Money Mad."

An enterprising office boy was the direct cause of the rain of "ten-dollar bills." The Goldwyn New York exchange, on the eleventh floor of a building on Fifth avenue, carried a large stock of the money certificates. Grabbing a bundle of the "money," he rushed to the window and let them fly. The sensation he created was one of the big features of the two greatest celebrations New York has ever known.

Rothacker Films Montana "Ind" Spots.

In "Bad Men and Good Scenery," the second in the series of "out-door" pictures produced by the Rothacker Film Manufacturing Company and released through Mutual, is shown the famous "Jackson Hole," which is the rendezvous of the gunmen and outlaws of the bad lands of Montana. When the trail of the sheriff and his posse became too hot for "Alkali Ike" and "Maverick Pete" in the "good old days," the bad men found a refuge in "Jackson Hole," into which few, even of the fearless Western arbiters of justice, ventured in pursuit of their quarry. Back in "the Old Hole" they defied law and order.
THE MOVING PICTURE WORLD
November 23, 1918

Mix was engaged in a scene at the Fox studio and was mounted on his horse, Blue. The horse, in taking a high jump, stumbled and the rider was thrown heavily to the ground. When he attempted to walk he found he was barely able to hobble. But he thought he had merely twisted his leg and tried to forget about it. The next day, however, the pain was worse, and the day following it was so severe Mix went to a doctor.

The surgeon made an X-ray examination and found all the trouble was caused by the bullets which had been twisted and collected into a ball that pressed against a nerve center. Mix promptly ordered an operation. This proved to be a simple affair and the bullets were quickly removed.

Blackton Release Date Still Unset.

In answer to many inquiries concerning the release of “Safe for Democracy,” the J. Stuart Blackton special featured at the Rivoli Theatre, New York, the week of November 3, Commodore Blackton announces that no distribution plan or release date has yet been determined. He is now considering propositions for the exploitation of this “work-or-fight” picture, and expects to make formal announcement regarding it within a few days.

Mitchell Lewis is starred in this production, and the representative cast includes Ruby De Remer, Sia Darling, Helen Ferguson, John C. Wade, John Sibley, Sidney D’Albrough, Gus Greenhorn, Eugene Strong and Aubrey Beattie.

X-Ray Reveals Bullets
In Tom Mix’s Leg

A X-RAY examination having revealed a number of shot which had been in his leg nineteen years, Tom Mix, the William Fox cowboy star, now hopes to achieve the greatest ambition of his life—to be fit for Uncle Sam’s aviators.

Several weeks ago Mix, unable longer to stand the strain of being out of the biggest fight in history, went to an aviation recruiting station in Los Angeles and offered himself for service.

The examining surgeons found him in perfect condition except for one thing. Something seemed to be wrong with one of the principal muscles of his right leg, and although Mix was suffering no pain or trouble he walked with an almost imperceptible limp. When the doctor questioned him about this Mix at first was at a loss for an explanation. Then he remembered that during one of the battles he was shot in the right leg by a Filipino with a shotgun and the bullets never had been removed.

The surgeon shook his head and told Mix that the bullets would bar him from the air service. Disconsolate, Mix went back to making pictures in the William Fox studio. The other day, however, an accident occurred which, while painful in itself, put Mix in a way of realizing his hopes.

Eddie Polo and Molly Malone in “The Lure of the Circus” (Universal).

Goldwyn Buys “Sis Hopkins” as Vehicle for Miss Normand

THE next picture which Nabel Normand will make for Goldwyn will be a vehicle of Miss Hopkins, and Goldwyn acquired the moving picture rights to this famous Hoosier play from Rose Melville, who wrote and created and played the part for nearly a quarter of a century. No play on the American stage has a more curious history than “Sis Hopkins.”

To the present generation of New York theatregoers it is known only by hearsay. In the provinces it was for twenty years as well known and popular as “Flip Van Winkle,” “Way Down East” or “In Old Kentucky.” In fact “Sis Hopkins” is of its kind a classic. Four people have made fortunes out of it and retired.

Rose Melville and her husband, Frank Minzey, toured America with it year after year for nearly twenty-five years, always making the same sure profit, and usually playing to about the same audiences. In both large and small towns all over the country many people would go to see Rose Melville in “Sis Hopkins” regularly once a year. Out of the proceeds the Minzeys have left the stage, and acquired a large estate on the shores of Lake George.

“Sis Hopkins” began as a specialty, which Miss Melville did in between the acts of the play, or as playing with the Baldwin-Melville stock company in the early nineties. Born and brought up in Indiana, she had made quite a study of Hoosier types. Her amusing caricature of the gawky farmer’s daughter made such an effect that she was engaged to do it in “Little Christopher” at the Garden Theatre in 1894, and subsequently in “The Prodigal Father” and “By the Sar Sea Waves.” Later on Miss Melville went into vaudeville with “Sis,” and was so successful there that she was persuaded to elaborate the sketch into a three-act play.

The characterization and the dialogue were entirely Miss Melville’s. As a matter of fact, “Sis” is one of those parts that grew rather than being written, because Miss Melville never ceased building up and elaborating the part. It will be an ideal character for Mabel Normand in pictures. The situation and situations offer ideal opportunities for her to build comic scenes on.

No Sectionalism in World Pictures.

In the selection of stories, plays and other kinds of dramatic material for photo plays the cardinal principle that guides the scenario department of World Pictures is to choose only such vehicles as are free from the taint of sectionalism. A story might offer splendid opportunities for picturization, in fact make a feature that would hold to any program and yet have in it certain elements that would arouse race religious or party feeling in some section or other of this country that would injure not alone the producer but also embarrass the exhibitor. A picture that will make several hundred thousand dollars in the North and excite public riots in the South is not the kind of a picture for a program company to handle.

A program company must have a policy entirely different from the sporadic productions of the independent producer as regards the subject matter of its pictures. World Pictures believes. One company lives by reason of the established value of its output while the other in order to make a profit must produce sensational photoplays to secure quick sales regardless of sectionalism.

Unique Advertising Stunt.

The manager of the Codman Square Theatre, Dorchester, Mass., is to be complimented for a most unique advertising folder stunt. The stunt in this case is a little strip of paper folded in a small square, with the words, ‘Keep this under cover—don’t show it’ on the outside. Naturally this piques curiosity, and upon unfolding the strip there is shown small cuts of each of Select’s stars, with an appropriate box of wording at the right of each picture. The manager of the Codman Square is continually on the lookout for new ideas, and this is what makes a theatre popular. Good pictures and new ideas are the best winning combination on earth.

Jack Cohn,
Editor Animated Weekly.
Select to Handle "The Woman the Germans Shot"

SETTING at rest the various conflicting rumors in film circles during the past week, Plunkett & Carroll now make public their plans for the distribution of their feature production, "The Woman the Germans Shot," starring Julia Arthur in the role of a Mother of the Martyred British Red Cross nurse and under whose care the group has been taken. The booking rights to this picture have been secured by Select Pictures Corporation.

Since the presentation of this story at the Strand Theatre during week no less than one hundred and seventy-three press criticisms and magazine articles praising the production, both from the film and theatrical standpoints, has been published. Miss Arthur has been given such unanimous praise for her performance that it is certain that this production will be a great success in all the markets in which it will be shown. No conditions could be better than those under which I now go on with my new work, and every one can have the satisfaction of knowing that I have been brought to bear on the new productions.

Several Sales Reported on Victoria Cross Film

WITH the announcement that Sol L. Lasky is dividing his "Woman of the Crosses Rights" for All Star Feature Distributors, Inc., for California, Arizona, Nevada and the Northwest, there have been sales of other sales of the screen version of Victoria Cross' popular novel; the southern territory to the new firm of Baynes Features, Inc., of Detroit, where two weeks solid bookings were reported by W. A. Baynes before he had received his first print. The Sile Film Exchange has acquired "Five Nights" for Chicago with promises of giving Al. Harsh, who is keeping several prints busy in New York, a close run for record bookings; while a late arrival in the closing days in this office is from Herbert Osso in Maryland, where he gets the picture for Texas, Oklahoma and Arkansas.

E. K. Lincoln Starred in Special S-L Pictures

ARTHUR H. SAWYER and Herbert Lubin, of the S. L. Pictures organization, announce that E. K. Lincoln will be starred in a series of special productions under the direction of Ralph Ince; also that Conrad Milliken, who recently was vice-president of Petrova Pictures, Inc., has been associated with this organization.

In speaking of his new alliance, Mr. Milliken stated: "I feel certain of the success of S-L pictures not only because of the diverse organizations, but because of the fact that the husband is a producer, and the wife, Ralph Ince, but also that the fact that the husband and wife are in the right way, without hurry or worry. There is just one thing in view, that of creating a great picture, and that is the special in every sense of the word. There will be no fixed program of releases — only individual pictures being given at the proper time. All will be to have as nearly perfect as human skill can make it. The fact that Ralph Ince is to personally direct for S-L pictures is in itself a guarantee of a successful production."

Mr. Lincoln is well known for his long and successful career in motion pictures, his last appearance being in the production, "Lafayette, We Come," in which he was starred. He has also been starred in many other productions. Work on the first S-L picture in which Mr. Lincoln will appear under Mr. Ince's direction commenced this week, and, while the publicity and sales offices are kept in constant motion in order to get the word out, it will be a theme of international importance which will be of first interest to exhibitors everywhere. In this connection, it will be recalled that Mr. Lincoln appeared in pictures under Mr. Ince's direction several years ago with the Vitagraph.

Director Ince, in speaking of his connection with the new organization, says: "I have come to the point toward which I have aimed consistently through years of endeavor. No conditions could be better than those under which I now go on with my new work, and every one can have the satisfaction of knowing that I have been brought to bear on the new productions.

Pioneer Opens Office in Cleveland

After a thorough canvass of the situation, Nathan Hirsh, president of the Pioneer Film Corporation, has opened an office in Ohio territory and handled his own booking for "Wives of Men," consequently he will be visited Cleveland, and as a result a branch office of the Pioneer Film Corporation has opened in the Kline Building under the supervision of Mr. Burnside and Miss M. A. Smith. All bookings for Ohio and Kentucky will be handled through this office.

State Rights Sales Reported This Week

RGSFILM CORPORATION announced that H. M. Hoffman, 729 Seventh avenue, New York and New Jersey, has been announced as the representative of the S. A. Lynch Enterprises rights to the Sealsert production, "Carmen of the Klondike," for Delaware, Maryland, District of Columbia and Virginia.

M. H. Hoffman has purchased from Wharton, Inc., the rights to six two-reel comedies for Northern New Jersey and the State of New York.

Trade Press Praises Latest Tourneur Film

NO PRODUCTION of this screen year has received more unanimous and enthusiastic trade press comment than Maurice Tourneur's "Woman," apparently without a dissenting voice, the trade publications pronounced this picture, aside from being Mr. Tourneur's masterpiece, to be one of the most artistic productions of the year. Hiller & Wilk, Inc., the selling agents for "Woman" and other forthcoming Tourneur productions, announced that they will make a statement within the next few days regarding the releasing channel for this picture, and they promise that it will be as striking as the releasing of the first independent Tourneur production, "Sporting Life," which, while the New York premiere, was immediately secured by the Famous Players-Lasky Corporation, which in confidentially breaking its predecessors, as it was the first time that they ever purchased an independent production.

Among Independent Producers

Conducted by C. S. SEWELL

November 23, 1918

THE MOVING PICTURE WORLD 849
SANT FRANCISCO THEATRES SPRUCING UP
Will Be in First Class Condition Regarding Both Sanitation and Comfort When Re-opening Time Comes

ALMOST every moving picture theatre in San Francisco is being renovated and will be in perfect shape from the standpoint of sanitation and comfort when the reopening date is at hand. One house has a sign in its lobby reading: "This House is Being Washed, Ironed and Perfumed," and others are calling attention in various ways to the improvements that are being made.

In addition to being thoroughly renovated, some extensive structural changes are being made at the Tivoli Theatre, the stage being enlarged to care for the larger orchestra that will be installed. William Casey has resigned as manager and will be succeeded by E. M. Asher, now in charge of the film exchange business of the Turner & Dahmen Circuit.

Considerable work is under way at the California Theatre, but this is largely confined to a thorough cleaning of all hangings and carpets and the construction of a studio in the basement for the use of the orchestra leader. Advantage is being taken of the enforced period of closing to prepare new stage sets and some novel effects are promised.

The Imperial Theatre has received attention at the hands of decorators, and is now in the best shape since the opening of the house. Manager J. A. Partington has some interesting programs to offer in his inimitable way when the entertainment of the public is again in order.

The Strand Theatre, of which Leo Weinberger is manager, is being given a thorough cleaning; a larger screen is being installed and the public will be given a musical surprise when the house is reopened.

The Portola Theatre was closed for several weeks during the summer for the purpose of receiving a thorough overhauling, and but little work has been necessary to place it in perfect condition. Many changes were made a short time ago at the Rialto Theatre, but further improvements are being made by the new owners, sheehan & Mann.

The Silver Palace Theatre on Market Street near Third, one of the oldest moving picture houses in the city, and one of the few adhering to the old admission price of five cents, is also being made snick and span under the direction of Nathan Herzog, and the Unique and Odeon Theatres in the same block are also receiving attention.

Popular Exhibitors Pass Away.
A. A. Berard, who has conducted the Modesto Theatre at Modesto, Cal. for the past two years, passed away during the week from pneumonia induced by influenza. Mr. Berard was one of the most popular exhibitors in Central California, generous to a fault, with business methods that placed him far above the average in his line of service. Several were conducted under the auspices of the Masons, and the film trade was represented by Louis Reichert and G. C. Blumenthal, of the Metro Pictures Corporation. The Modesto Theatre will be conducted in the future under the direction of Harry L. Kellin.

Charles Rogers, manager of the Peerless Theatre on Third street, San Francisco, is a victim of influenza, his splendid physique proving no bar to the dread disease.

Smiling Man Visits City.
Leonard Meyberg, who is in charge of a plan announced a short time ago by the War Department Commission on Training Camp Activities, whereby moving picture houses will turn over to the commission a certain percentage of their gross receipts one day each month to be used in the purchase of smiley books for soldiers, has arrived from Los Angeles to interest local theatre owners. It was announced that twenty-four moving picture houses were to co-operate in the southern city.

Dixie V. Boulware, cashier, and Nellie Boulware, stenographer for the Metro Pictures Corporation since the opening of the San Francisco exchange, have enlisted as yeomanettes in the United States Navy and will leave for Washington, D. C., at an early date.

Hausessler Takes Recent Theatre.
W. F. Hausessler, who for several years conducted a moving picture house on Fillmore Street, has taken over the Regent Theatre and will reopen it as soon as the ban on amusements is raised.

New Fox Manager Soon.
Paul Mooney, who has been made district manager for the Fox Film Corporation, is expected here at an early date to succeed George Mann, who has resigned to become associated with Howard J. Sheehan in the management of the Rialto Theatre.

Preparing for Hodkinson Change.
W. O. Edmonds, manager of Hodkinson Service in this territory, is preparing to move to the Pathe quarters on Market Street. Hodkinson releases to be made through the Pathe exchange after November 25.

PORTLAND NEWS LETTER
By I. Lesear Cohen, Evening Telegram, Portland, Ore.

Installs "Picture Show" in Lobby.
WALTER ARMSTRONG, manager of the Strand Theatre, has installed in his lobby a free picture show under the name of William Westinghouse's Moving Picture Sound. A large cabinet, installed in it a big revolving wheel on which he placed stills of the picture with which Yeaman will reopen. A small peep hole allows one to look in, and a crank at the side revolts the wheel, bringing out successive picture in view. Every patron is his own operator. He had lots of trouble with the newsboys, who wanted to "see the wheel go round." It created interest and amusement.

brief items.
The Associated Press has reported the drowning of two film men in the sinking of the Steamer Dumur, when she caught fire off Guam. I am pleased to be able to correct it in one instance. W. W. Kohfeld, who was steward, was not on the steamer at the time of the accident, having left it at San Francisco. He returned to Portland and re-engaged in the film game. He was formerly the representative, but enlisted in the Merchant Marine. L. J. Samuelson, associated with Mr. Kohfeld and Pathe, enlisted at the same time. He stayed with the ship, and was lost.

Mr. Lederman, of the Universal Film Company, accompanied by his wife, has been making a tour of the company's offices, and is now in Portland. He reports that the Eastern cities have suffered far more than the Western ones from the epidemic, and that the Middle States have suffered the least.

The Tom North Lining Cup Awarded to the San Francisco Pathe Exchange for the Greatest Increase in Business in the Western Division.


Lower row—Miss R. C. Balmain, Miss N. Kelly, Miss B. Bender, Miss G. Juxie and Mrs. D. Phillips.

The Tom North Lining Cup Awarded to the San Francisco Pathe Exchange for the Greatest Increase in Business in the Western Division.
Baltimore News Letter

By J. M. Shellenbarger, 1932 Mt. Royal Terrace, Baltimore, Md.

Whittle Again with Variety.

THESE recently have been a complete reorganization of the Variety Pictures Corporation of Baltimore. J. L. Whittle has again associated himself with the management, and Mr. Whittle returned from Atlantic City last week, at which place he has been a regular visitor for the past ten years. He has a great deal of experience in the business, having been manager of the Milton Capon, manager of the Glover Theatre, 414-16 East Baltimore street, one of the most popular, has been named president of the company. J. Louis Rone, who formerly held that position, is now in the exhibition department. Mr. Capon will attend to the business arrangements of the company.

Baltimore Personalities.

M. (Mike) Siegel, well known throughout Allegheny County from the Maryland Cinema, who is connected with the Baltimore Film Exchange, according to present indications, may probably, in the near future, become a benefactor. It is said that congratulations are being showered upon this enterprising manager, who has the reputation of being the champion "African Golf" player of the Baltimore territory.

Several exhibitionists visited the home of Simon Pelsweig, formerly a salesman for Universal, working out of the Baltimore Film Exchange office, and several friends visited the family home of the bouncing baby boy. Mr. Pelsweig has returned to Philadelphia, leaving the service of the Universal, and has become a salesman for Armour & Company.

Out-of-Town Items.

Jerry Cahill, manager of the Opera Houses in Centerville and Easton, Md., took his family west last week for an inspection over the film situation and visited his friends along Film Row.

Cumberland, Md.—Peter C. Barnes, an attorney of this city, has received the appointment as motion picture inspector for Allegany County from the Maryland Cen- tral Board, of which Mrs. Margarette E. Harrison is the secretary.

Baltimore, Md.—Charles E. Thropp, who for some time managed Nixon's Victoria Theatre, 415 East Baltimore street, in Baltimore, is now associated with the Nixon-Nirdlinger interests in Philadelphia, is said to have had a successful management of the Acme Theatre, in this city, and probably have charge of the Colonial and Maryland theatres. After he left the Victoria Theatre, he managed the Henry Theatre, Light near Cross street, Balti- more, for the Parkway Theatre Company, for some time.

Frostburg, Md.—Lawrence Hitchens, the well known and popular manager of the Frostburg Theatre, has been discharged by the company during the week of October 23 at his home here. It is said he suffered an attack of influenza, but is up and around. His father will probably take over the management of the theatre.

Will Open to Service Men.

The New Theatre, 210 West Lexington street, will open on November 15. The United States service on Sundays hereafter between the hours of 3 and 5 o'clock in the afternoon, is to be provided. Dr. A. DeHoff, the well known manager of this theatre, a series of entertainments for soldiers will be opened and Mr. DeHoff is arranging a program of excellent moving pictures, including educational and philanthropic subjects. The entertainments are being held under the auspices of the United Service Club, of Baltimore. The first one took place on Sunday, November 10.

MARCUS LOEW'S PALACE THEATRE OPENS

November 20. Dedication of Washington Civic Biggest Picture House Managed by Lawrence Bealts

By Clarence L. Linn, 622 Riggs Building, Washington, D. C.

WASHINGTON--The newest link in the Marcus Loew chain of theatres, the Thirteenth, is the largest in the city, with a seating capacity of 3,000 persons. It will play pictures of all types, and, although a large stage and dressing rooms and other arrangements make it possible for the less worldly to do their stuff on the floor.

The theatre fronts on F street, where a large lobby, constructed in marble and travertine, is provided. The marble consists of a wallcasing about five feet in height and marble columns and pilasters which the light of a provided. The entrance have brassed capitals and support a cornice where are located the lights, which are of the indirect type.

The theatre is decorated in a modified Adam style, with a number of plaster ornaments especially modeled and constructed in house. The theatre is of soft colors ranging from gray to amber and gold. The main ceiling has a dome from which hangs a chandelier. The fixture, when lighted, shows a structure of delicate tracery in the openings. Set in the proscenium arch and suspended from the center arch in the main lobby are ten giant Venetian blinds. The entire lobby is so arranged in its relation to the rest of the house as to bring out the central theme. A mezzanine promenade, panelled in mahogany and with mahogany columns, has been provided for the comfort of patrons. The furniture throughout is of aown mahogany, upholstered in red mohair, all in the Adam style, to harmonize with the rest of the house. The smoking room for men and a rest room for women are located on the mezzanine promenade, the former furnished with large covered chairs, and the latter in black and gold Chinese lacquer. A large fireplace has been installed in the smoking room, over which is a mantle surmounted by a very rare specimen of Mandarin embroidery. The rest room has been finished with a Chinese wall paper of striking design. The entire house was opened with a large open well of Mexican mahogany, which overlooks the lobby below.

The lighting, heating and ventilation, all arranged throughout the theatre, is lighted consisting of a three-color system, showing through cover cornices and illuminated with amber, amber, and amber. These blend harmonize with the music of the large pipe organ and the symphony orchestra with which the theatre is provided. In addition, lights have been placed under alternate steps in the balcony, making it possible for patrons to find their seats even when the house is in total darkness.

The heating is of the hot-air type, carried in large return and supply pipes and a number of cone heaters under the seats. The air is brought in from outdoors through a vanable and is then heated, distributed through the house, and exhausted through the roof by large ducts. In the rear of the house, direct radiators have been provided for steam heat. The ventilation is treated in the same manner.

The stage is decorated with a semi-circular colonnade, with a beautifully decorated dome over it and was carried out in the same style as the rest of the house and forms the background for the lighting effects which are used.

The house will be under the management of Lawrence Bealts, who for the past three years has managed the Loew's Columbia Theatre. Through this connection he has become well known to Washington theatre goers who have long been aware of his desire to provide them with the finest picture house in the city.

Mr. Bealts was born in Memphis, Tenn., and received his first theatrical training there, finally moving to the West Coast, where he worked for some time as a projectionist and玺at the Lyceum Theatre. He has been in the theatre business for several years, and, with the Loew interests since 1911, his first position with Marcus Loew being as treasurer of the Palace, in New York. He has managed theatres since in New York, Toronto, Denver and Wash- ington.

Cincinnati News Letter

By Kenneth C. Cram, 367 First National Bank, Cincinnati, Ohio.

LeVene Shows War Work Pictures.

A BOUT the only special exhibition of moving pictures held in Cincinnati during the past month was by Mr. LeVene on Seventh street recently by Manager LeVene of the Palace Theatre. LeVene shows 25 or so them, chairman of the Cincinnati War Chest, or- ganization. As it may be gathered, this mere exhibition of the pictures is only because of its connection with the work of the big drive. Manager LeVene showed films prepared for such purposes and they will be seen all over Cincinnati during the drive, provided, of course, the theatres have been opened, as it is hoped they will be shortly. The pictures show what the M. C. A., Red Cross and other relief organizations are doing for the country, thus giving direct proof of the service they perform.

Consolidation Plans arouse Indignation.

The reported plans for the consolidation of the Alhambra and Laben theatres by the Frankel interests aroused the indignation of the clothing man who occupies the store between the two theatres, and who holds a twelve-year lease on the property. He declares that he has no intention of giving up his lease, and will stand his ground, no matter what the less, in view of the facts already re- ported to the subject, there is room for belief that an effort is being made to secure the lease, eliminate the store and consolidate into one of the biggest one big house, of a size to compare favorably with any in Cincinnati.

Sweeney Succumbs to Influenza.

The epidemic of influenza, which has taken nearly 700 people from the city during the past month, claimed Eugene Sweeney, manager of the Erie Theatre, in Hyde Park, on November 2. Mr. Sweeney died at his home on Grandin Road of pneumonia growing out of an attack of influenza. He was 32 years of age, and has been in charge of the theatre since returning from the war with a desirable success for some time. A pathetic feature of the untimely death of the young man is that his wife, who is nursing him, has also contracted pneumo- nia, and at this writing is in a serious condition. There is a little daughter in the family.

Dolug War Chest Organization Publicity.

So successful was I. W. McMahan, the film and picture-show man, in "boasting" the operations of his team during the recent war cent of a benefit and has been made publicity lieutenant for Team T of the War Chest organization. This organization is not to work in the capacity of Mr. McMahan, who knows everybody, in- cluding the president, is fully aware of what is in the matter of news, and is therefore an ideal man for the work of keeping his team to the fore- front in the press.
ACTIVITIES OF KANSAS CITY FILM MEN

Goldwyn Installs a System Which Improves Its Service to Exhibitors—Josephson Buys the Elliott

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Goldwyn Better Service to Exhibitors.

The Goldwyn office at Kansas City was one of the few where all the force had been away on a trip to New York City for the entire period of epidemic restrictions. Richard Robertson, manager, discovered, when the force returned, that the work done during the "off period" was quite as much as he thought the force had ever accomplished. New systems were worked out to perfection.

Operated During Epidemic Period.

Circuit operators as known for their ability to operate throughout the epidemic period in the Kansas-Missouri territory. This was the way that the Goldwyn office did it. The town of Brookfield is one of the best of its size in the state, about 8,000 people. The epidemic did not seem to have touched this place, and no restrictions were imposed on gatherings of any kind. The Goldwyn office, and the other distributors, operated not at all from influenza, but all except Brookfield closed down theatres for an estimated four weeks.


The Josephson Amusement Co., of Kansas City, a corporation recently organized to operate the ground now occupied by the building of the Elliott Theatre here, and will operate it. The K. C. Amusement Co., the present management of the Elliott, failed to sell it within the 10 days time allowed, and Mr. Elliott, formerly proprietor of this theatre, recently leased the Grand Theatre at Kansas City for a term of years. The Elliott Theatre Building, a one-story structure (designed ultimately as a two-story building) was operated about the same time two months ago, having previously been operated as the Star Theatre. The Josephson company now has as its president Frank Josephson, who a few months ago bought the Westgate Hotel at Kansas City. Josephson, Josephson, will manage the Elliott. It is the purpose to run high-class pictures. The theatre seats 500; admission, ten cents and war tax.

Keep Tabs on Theatre Closings and Openings.

The Kansas City Vitagraph office established a card system for checking closing and opening dates of exhibitors with reference to the Vitagraph system was put into effect when the ban first began to be imposed, and has proved valuable, as the territory is being released generally from restrictions. The cards were, at first, in triplicate, but outside of ordinary business cards. One was used for each exhibitor, his name, address, and the date of his closing report. The same record is now kept in a quiescent file. In this way the office knew what shows were running, and how long they ran. Omission of quiescent file is to be used no longer, and that hereafter he will conduct his business under the style of Arthur S. Horowitz, New York, which gives him complete control. He will continue the business at the same location under the name of Arthur S. Horowitz, Inc. Josephson has had a most interesting career in Detroit, coming here eighteen months ago from Philadelphia. To-day he owns an individual exchange.

New House at Petersburg.

Peterburg, Va., has erected a new photoplay house, to be known as the Avalon. Veronee & Mortimer are the proprietors. The theatre will seat about 1,000 and is modern in its construction and equipment.

Dawn Masterplay Changes Its Name.

Arthur S. Hyman announces that the name Dawn Masterplay is to be used no longer, and that hereafter he will conduct his business under the style of Arthur S. Horowitz, New York. Recently Mr. Hyman purchased "Wives of Men," with Florence Reed, and "The Two Smeared Masters," in Detroit.

Detroit Dots.

If nothing intervenes the New DeLux Theatre, Percival and Parkview, Detroit, will be opened by the first of next month. The New Regent, in Battle Creek, will soon be ready to open the 1st of November, 2,000 seats, and the grand opera house for the past four days. Upon inquiry, it was proved that Mr. Fiala had not contracted the influenza. He has been sick with neuritis. Mr. Fiala hopes to be back on the job within a very few days.

Nunn Assistant Manager of Strand.

George Nunn, erstwhile assistant manager of the Apollo Theatre here, has transferred his allegiance to a larger enterprise and is now assistant manager of the Strand Theatre here. Although young in years, Mr. Nunn has had much experience in his line (not to forget the Alhambra and Dayton Theatre), and I feel that he will make a success of his new activities in an assured manner.

Majestic Not to Be a Colored House.

When sold at auction in Dayton several weeks ago it was announced that the Majestic Theatre would have been disposed of to a company of negro stockholders and would be operated as a house for colored people. It has just been announced that the negro lawyers who represented the purchasers, found as soon as the sale was made as acceptable money in the desk of the county register of deeds and that the Majestic was passed over to him. Mr. Harris is to open the Majestic within the next week as a first-class theatre, and will bend every effort toward making it one of Dayton's leading picture play houses.

New Members of Honor of Keith.

Because of the death of A. Paul Keith, president of the Keith interests, who operated the Strand Theatre here, this hounor was to have been made for him December 2, until six o'clock. This was done by reason of the fact that Mr. Keith's funeral took place before that time.

Detroit News Letter

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

Campbell A Victim of Influenza.

A T CAMPBELL, for the last eight months Vitagraph salesman in Michigan, has been taken ill at his home in Cincinnati Friday, November 2. He has been ill for a few days with influenza. Prior to this Mr. Campbell operated the Strand Theatre in Escanaba and the Grand in Menominee.

Horowitz at Foursquare.

Joseph Horowitz, former half-owner of the Foursquare Exchange, Detroit, has taken over the interest of his partner, George Buchen, New York, which gives him complete control. He will continue the business at the same location under the new name of Joseph Horowitz, Inc. Horowitz has had a most interesting career in Detroit, coming here eighteen months ago from Philadelphia. To-day he owns an individual exchange.

New House at Petersburg

Peterburg, Va., has erected a new photoplay house, to be known as the Avalon. Veronee & Mortimer are the proprietors. The theatre will seat about 1,000 and is modern in its construction and equipment.
EXCHANGE HEADS PLAN ORGANIZATION

Thirty-one Minneapolis Managers Meet and Discuss Means for Caring for Rush After Lifting of Ban

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

Managers of the thirty-one moving picture exchanges in Minneapolis met recently at the Bank of America Building and made plans for a permanent organization in this city. They also discussed methods of caring for the rush of business which is anticipated as the aftereffects of the cessation of conscription take hold.

The primary object of the organization, which will be perfected at a later meeting, will be the prevention of any conditions and the merging of common interests looking to the betterment of the movie industry. A committee was appointed to arrange the details of organization, and will report at the next meeting. The members are S. S. Holmes, manager of the Greater Vitagraph Exchange; E. R. Pearson, first national exchange manager, and M. C. Leestee, manager of the Triangle Film Corporation's local exchange. Although many Minneapolis exhibitors have left the city exchange's management has organized, his is the first step in that direction taken by members of the exchange in this city.

St. Paul Fns "Railroad Night."

"Railroad Night" was observed in St. Paul at the Auditorium on October 25, when an army of workers of the Great Northern and the Interurban Railroad attended the showing of "America's Answer." Unusual keen interest was shown by the motley throng of picture lovers, because of the fact that it reveals some of the extensive construction of railways in France by American engineering.

Sunday shows are now an accomplished fact at the Prince, where it has had its first Sunday movies recently. When, despite strong opposition, the mayor refused to stop the Prince's "pleasure hunters" at the Princess Theatre. Since then other moving picture theatres in St. Paul have opened Sundays.

Circus Serial Boomed.

A big campaign to book "The Lure of the Circus," Universal's latest serial starring Eddie Polo, was launched by the Minnesota Theatre department with the mailing of more than one thousand attractive thirty-two-page four-color circus campaign and press books on the subject to exhibitors of the Northwest. Universal is sending out special advertising to the house managers. The exhibition will be serial over in record style. Special rates or posters, stock sheets and first episode specks for A. A. Nixon, well known in Northwest film circles, who will act as head salesman for this territory.

M. H. Ayxarn, formerly superintendent of schools at Akeley, Minn., has been appointed Minneapolis branch of the American Seating Company.

H. E. Lafferty, former auditor of the Minneapolis Mutual Exchange, has been appointed city manager of the credit department of the Pittsburgh Plate Glass Company.

David T. Hobson, of Litchfield, Minn., has purchased the Premier Theatre at Dassel, and will conduct it as a moving picture house.

Theodore L. Hays has disposed of the Grand Theatre at Crookston, Minn., to the Northern State Amusement Company, a new company.

The Grand Theatre, at Biwabik, Minn., recently damaged by fire, will be repaired and reopened in the near future.

A. Pontierio, of Elyant, S. D., has leased the Colonial Theatre at Tracy, Minn., from J. C. Cikina.

The Grand Theatre, at Grand Forks, N. D., recently destroyed by fire, will probably be rebuilt.

Amos Tweeden, proprietor of the Princess Theatre, at Fargo, N. D., is having the house rebuilt.

Dr. A. J. Dix, of Aberdeen, S. D., has turned over his moving picture interests at Mitchell, S. D., to his partner, William Fraser, who took charge November 1.

Cleveland News Letter

By M. A. Mahaney, 206 Shoen Building, Cleveland, O.

Thanks Film Men for Aid in Loan Drive.

The correspondent of the Moving Picture World has received a letter from the Central Liberty Loan Committee, which conducted the recent campaign in Ohio, Kentucky and Western Pennsylvania, thanking the exhibitors and exchange men for their co-operation in distributing the loan drives.

Greenbaum Made a Corporal.

Jack Greenbaum, former manager and one of the present owners of the Alhambra Theatre, Cleveland, was among those who were promoted at Camp Sherman last week. Greenbaum, a first-class private, has been transferred to the service of a railway company when the influenza epidemic broke out. The boys of this company who were at Camp Sherman were transferred and are now conducting the disease. Eight died. Greenbaum was made a corporal.

Elmer Cox.

Elmer Cox, well-known local moving picture operator, was electrocuted at the plant of the Hydraulic Pressed Steel Company while working there during the enforced closing of the theatres. He was on a crane when the juice was turned on by a machine and he was stunned. Cox was a saloonist in the employ of the United Theatre Equipment Corporation. He leaves a wife and two children.

SPOKANE NEWS LETTER

By S. Clark Patchen, Speakerman-Review, Spokane, Wash.

Melcroom Leaves for New York.

RED K. MCBROOM, receiver for the Washington Motion Picture Corporation, has left for New York to join the Washington Motion Picture Corporation, with the idea of marketing "Fool's Gold," the picture produced by the company here. Mr. Trimble left for the East two weeks ago. Mr. Melcroom expects to have a picture ready which will pay off the debts of the company which he expects, will lead to a reorganization.

Liberty and Clemmer to Raise Prices.

With the opening of the moving picture theatres of Spokane, at the close of the influenza epidemic, the Liberty and Clemmer theatres will raise the admission price of the adult tickets 20 cents plus the war tax of two cents. Children will be charged 10 cents. The war tax on box seats will be 35 cents plus the war tax of four cents. This will make the admission prices 11, 12, and 15 cents as compared to 10, 20 and 35 cents which was previously charged.

Sam W. B. Cohn, of the Liberty, said he expected other picture houses and other Spokane theatres to follow suit and add the war tax to their present admission prices. "We are taking the responsibility for the Government," said Mr. Cohn.

HESITATE ON RAISING ADMISSION PRICES

Exhibitors in Eastern Part of Philadelphia Have Not Yet Agreed on Advancing Their Rates

By F. V. Armatto, 144 North Salford street, Philadelphia, Pa.

ABERT BROWN, of the Overbrook Theatre, and Charles Segall, of the Apollo and Fifty-sixth Street theatres, of West Philadelphia, are reported to be making plans for higher prices of admission, and have expressed their willingness to co-operate along equitable lines in the matter of agreement reached for the zone covering the eastern part of the city, owing to the lack of confidence displayed by the west side theatres in this section.

There is no doubt that if a special meeting were called more specific results would take place in the plan adopted which would conform with the ideas of those who are inclined to be agreeable. The plan developed for higher prices which is deemed essential at this time for the proper maintenance of the theatres by the the managing exhibitors are all in favor of higher prices to meet the growing taxes which are threatening to destroy the business."

Bradfield Dies of Influenza.

Charles L. Bradfield, who will be remembered as one of the pioneer exhibitors of Philadelphia, died last week in Wilmington, Del., where he resided during the past year, while the manager of the Grand Opera House. Mr. Bradfield was a victim of influenza, which had been raging in the city for several days before he succumbed to its deadly effects. Mr. Bradfield was one of the leading theatre owners in the city, and was a favorite with his patrons. He was a friend of many, and was a host of friends. Mr. Bradfield's enterprising career as a successul exhibitor was reviewed at length by the family in this column here not so long ago.

Philadelphia Breevities.

Harry Ertle, formerly manager of several Philadelphia theatres, has joined the Goldwyn forces, and is now one of their traveling representatives.

William Goldenberg, of the Stanley Company, is reported to have succeeded the late Bert Tichenor, and will now continue with the important duties assigned to this secretarial position.
EXCHANGES MAY MOVE FROM ST. JOHN

Canadian Picture Board Discusses Question as to Whether Distributors Shall Locate in Moncton

By Alice Fairweather, The Standard.

HAT is chiefly agitating the exchange men of St. John, N. B., is the proposed question, and whether the eight exchange offices here will receive orders to move to Moncton. This subject was discussed by the Motion Picture Board of Canada, with head offices in the Allen Theatre Building, Toronto. Local representatives were present at the St. John exchange, stating that a meeting had been held by representatives of the four largest exchange offices in the three provinces which pay a provincial license tax in each of the three regions.

Mayor Hays, of St. John, said that the tax was to become effective at the first of the year, and the new assessment act becomes operative.

St. John managers, when asked regarding the new tax, said that it was not discouraging, that the tax rests entirely on the business of the city and the city alone.

Several, however, indicated that at least two other places have offered special inducements to the exchanges to locate in the city.

In other places the use of a general building at a very small rent is offered, as is also the use of the business community, but none of the inducements is held out to the picture men. Moncton and Truro, N. S., Loth offered fine buildings, and both cities are anxious to have the business locate there.

The film exchanges located in St. John pay about $270 in taxes in addition to the personal taxes paid by the 150 employees of the exchanges. It was estimated that the various exchanges spend about $60,000 in the neighborhood of $100,000 in the city.

The theatre owners will not have to change, as they will have to spend something like $150 per year in exchange orders, on which there will be a distinct loss to the community if the film exchanges leave the city.

Hollywood Swaps Exchanges

A. G. Marrett, manager of the Canadian Universal Film Company, St. John, is back at his office after an attack of influenza.

Many of the staffs of the various film exchanges here were affected with influenza.

A whole page in a St. John paper was devoted to the advertising of the Victory Loan, covering six columns, and inciting pictures.

J. H. Romney, Vitagraph; H. G. March, Specialty Film Import; G. A. Marrett, Canadian Universal; J. Loveridge, Universal Film Corporation; E. H. Teel, Regal Films; A. E. Smith, Famous Players Film Service; and others.

Unusual theatre lie in American; H. W. Golding, Imperial Theatre; Robert J. Arnaud, Queen Square Theatre; Paul Edwards, Empire Theatre in St. John.

Those in charge of the Victory Loan campaign have realized, as have many other communities throughout the country, that the theatres have given in all patriotic movements. Now that the ban is on, all theatres are being used as a booth for the sale of Victory bonds, and evening meetings have been held outside the theatre. As it faces on King Square it is an ideal gathering place for such activities, and we are pleased with the results in this respect, as hardly any public movement takes place without the assistance of the theatre staff.

A curtain was placed on the outside of the theatre and the Victory loan tickets were sold from a booth erected on the square.

Wilhelm News Letter

By D. M. Bain, Wilmington, N. C.

Pryor Brothers Buy Four Theatres.

W. Pryor, manager of the Greensboro, N. C. theatres on November 1, an important date comes to light, whereby Pryor and his brother, J. W. Pryor, being the local representative, have purchased from the R. D. Craver Amusement Company, the Charlotte, an entire block, and four local theatres, three picture houses and one vaudeville theatre.

Pryor and his brother own two of the local theatres, the other two being owned by the Craver interests, who obtained sole control of the theatres in question about six months ago. Mr. Pryor and associates now come into full ownership of the theatres, and will be in a position to supply a program in connection with their extensive interests elsewhere, including the Bijou Theatre, in Danville, Va., and the Piedmont at Charlotte.

May Lose Expense of Griffith Film Advertisements

Richmond, Va.—Three days before the date local theatre managers have been guessing the epidemic ban would be lifted, namely November 15, advertising authorities have given no intimation that any action will be taken to that end. Local theatre operators are prepared to open, as the epidemic is very much on the wane, and the City Auditorium management is using large display advertising bringing Griffith’s “Hearts of the World” to begin a week engagement on November 4.

Indications are not to be allowed before the eighth or ninth of November, and that “Hearts of the World” will likely be booked into the 350 seat board and newspaper advertising campaign.

Other cities throughout the state have a number of opened openings dates, some as far as ten days in advance, and local theatre managers are all put off with the idea that they should have advance information in order to enable them to book their houses in time for reopening.

Charlotte, N. C.—Local exchanges are buried under an avalanche of telegrams, telephone calls, etc., as the exchange offices, from which it will require several days of night and day work to extricate themselves, are all of the theatres in North and South Carolina to be effective November 4.

Local exchanges are kept intact, no fatalities occurring from the epidemic, and every effort is being made to give prompt service, as the large number of orders that are pouring in.

The Universal Exchange, E. F. Dordine in charge, is working a day and night to get bookings in shape, recruiting serials and reinstating canceled bookings, with all other local theatre productions, all of which are handled out of the one office. Manager Fuller, of the Liberty, is working to get the same epidemic of real work after four weeks of inactivity, and T. A. Brannon, of the Colonial, is cutting up the orders shaping his new booking sheets on the wide variety of independent subjects handled out of his office.

While news pours in from other sections of reopening, Charlotte is remaining dark, with little likelihood of an epidemic ban being lifted locally before the middle of November.

The epidemic, thought to be on the wane a week ago, has taken a sudden upswing and spurs the gloomy predictions of an early reopening in the discord and left health officials at sea.

Seattle News Letter

By S. J. Anderson, 507 Lear Building, Seattle, Wash.

Seattle’s Picture Business Coming Up.

THE motion picture theatre managers are taking the opportunity afforded by the closing order to freshen up their houses. John Hamrick is having the interior and the exterior of the Rex repainted, while John Danz is retouching the entire front of his theatre on the sidewalk. Joseph Danz, manager of four small theatres on First avenue, is having all of his in Kenzzi’s house, which he has only recently opened, fixed, and up, and many of the small houses on lower First avenue are getting a thorough renovation.

Todd Working Full Time in Shipyards.

L. A. Todd, who had charge of the William L. Sherry Service in Seattle before the prints were moved to the General office, has now become the indefatigable shippower, instead of working only the latter half the day, as are other exchange managers, during the closing down period.

Fullerton Resigns From Jensen & Von Herberg.

Gordon Y. Fullerton, former advertising manager for all four Jensen & Von Herberg theatres, has accepted the position with a big export and import firm in the city. During his three years’ association with the company, Mr. Fullerton gained the title of “100% Fuller.”

New Orleans News Letter

By N. E. Thatcher, Times-Picayune, New Orleans, La.

Thatcher Advisory Manager for Liberty

N. E. THATCHER has been appointed advisory manager of the Liberty Theatre, in New Orleans, and he will endeavor to hold that popular place of amusement up to the high standard which its position and surroundings afford.

The Liberty is one of the best constructed theatres in the city, and the new building, every appliance for the perfect projection of pictures. It is conveniently located and has always been one of the leaders of the better class. The stockholders are among the best and most influential men in the city. In order to determine to maintain the prominence for the Liberty that it has already attained. Ernest Bohringer, former manager, will devote his time for the present to the operation of a chain of suburban theatres which he is establishing.

Walthall Manager of General for Present

G. C. Walthall, of Woods, manager of the General Film Company exchange in this city, has caused a realignment of the organization in the local branch. For the time being the office is in charge of J. S. Walthall, a brother of Henry B., the film star, and other changes are contemplated.

Richards Revives from Influenza

F. C. Richards, the managing director of the Saenger Amusement Company, has fully recovered from his recent attack of Spanish influenzia, the dominating factor in the local film colony.

Poster Alroyd Convalescing.

Poster Alroyd, managing director of the Strand Theatre, in the city, is still from a virulent attack of the influenza and is in condition to assume the management of the Strand when the powers lift the ban.
HELD OPEN AIR SHOWS TO AID LOAN
With Ban on Theatres, Toronto Exhibitors Screened Victory Drive Films Outdoors to Boost Bond Sales

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

SOMETHING remarkable in the way of moving picture presentations were the results obtained the other night of three Toronto theatres to boost the Fifth Canadian Victory Loan. The stunt, behalf of the local charities, for the local houses were permitted to reopen on Monday, November 4.

The Allen Theatre, second street east near College was the scene of a ball rolling on Holloween, October 31, by holding a free open air show. A number of houses in the area pictures which would have been screened in theatres all over the country if the theatres had been open during the first week of the loan drive. It is estimated that a crowd of 15,000 people were attracted to the presentation, and the pictures shown included Douglas Fairbanks in "The Maple Leaf Forever," Marion Davies, a special Canadian release, "Money Bags," showing how the Victory Loan is spent, and Liberty Bond posters, William S. Hart in "Nights of a Warrior," Lillian Gish and Dorothy Dalton. The crowd was held for two hours and the preliminary messages, and then the sale of bonds.

J. J. Allen opened the sale with a $5,000 purchase and the buying under a total of $30,000 of bonds were sold.

The show was repeated in front of the Allen on the following evening, with different films on each occasion. On Friday night, pictures made by Mr. Allen and Mr. Frolick, were shown. On Saturday night, "Ferguson, Norma Talmadge, Wallace Reid, Mack Bennett and Corinne Griffiths in "Fame and Fortune." On Sunday night, November 2, the Victory Loan pictures of Mary Pickford, Charlie Chaplin, and the Lillian Gish, and others were shown.

The interesting stunt was taken up by the Beaver Theatre in second street east near Bloor, to which was also attended Messrs. J. J. Allen, on Friday night, when special inducements for the buying of bonds were held as the shape of passes for the theatre. Anyone in the crowd buying from $50 to $1,000 worth of bonds received a double pass for one performance; a double pass for one month to purchases of $20, and a double pass for two months for a $1,000 purchase, and a double pass for six months for a purchase of $5,000. These passes were also offered to buy $500,000 of bonds on both Friday and Saturday night, proving that the crowd bought more than $50,000.

On the Saturday night, November 2, free shows were staged in front of the Park Theatre, second street west near College, under a similar arrangement, while the local Victory Loan Committee provided an outdoor free film show of its own in front of the committee headquarters, where loan cards and several comedies were screened.

The outdoor film performances became the order of the day in Toronto during the week, and the special loan pictures were put to excellent use after the picture sets announcing the shows were published in all the newspapers, and the space for use was bought by W. H. Wrigley, Jr., Company, Limited, gum manufacturers, as a contribution to the Victory Loan campaign.

Laurie Boosts Fifth Victory Loan.

Manager Archie Laurie, of the Regent Theatre, Guelph, Ontario, took advantage of his position as manager of the Regent to make the position of the Regent much stronger in the community. Laurie was the first exhibitor in Ontario to start an open air moving picture show to boost the Fifth Victory Loan, and he received lots of space on the front page of the Guelph Mercury on the following day. Laurie followed this advertising policy up with a second presentation of his choice in the local newspaper in which he thanked the many people for their attendence at the first show and incidentally told that another performance would be held on the following evening.

The festival theme of the presentation of five Victory Loan pictures and a number of slides about the reopening of the theatre and other details. One slide emphasized the need for water holes and tings closed voluntarily to safeguard the people of the community, while another slide announced that the Regent would be "Better than ever" when it was reopened.

Laurie used sixteen Victory Loan posters on the front of his house while it was closed closed in addition to two large painted signs which also boosted the loan. On the posters the words was a sign to the effect that the theatre had been closed voluntarily but that the management was always ready to do business. The Regent Theatre is operated by the Paramount Theatres, Limited, of Toronto.

Regent Boosts Fifth Loan.

When the Regent Theatre, one of Toronto's downtown palaces, was reopened on Monday, November 4, after a lay off of two months on account of the epidemic, under the new management of W. M. Elliott, formerly of Detroit, a number of changes were made. Regent signs and the loan cards and a number of large permanent sign frames had been placed above and below the iron marquee over the entrance. The theatre a glass windshiedl which had shielded the rear orchestra seats. All aisles were illuminated by small spotlights placed at every sixth row. The orchestra of twenty pieces had been taken from the stage and was placed on a special pit front. One of the orchestra's ancient drum sets had been taken out to give the orchestra plenty of room. The organ keyboards had been moved to the very side as well. New pictures and poster frames of next design had been placed on the mezzanine floor and a number of new ceiling lights replaced the old style. People and other attendants were garbed in brand new uniforms of quiet style. An entirely new lighting system and seating were installed. It will not arrive in time for the reopening.

Manager Elliott has devised a rather interesting method of advertising for current and coming attractions. The outside front is used exclusively for posters and pictures of the current features. The frames in the lobby will have advance notices studding the side as well. New pictures, while on the mezzanine floor will be found stills and cards for coming attractions. By this method, Elliott believes that he will overcome the usual confusion aroused by advertising both the current and future features in the same display.

Davidson in Royal Air Force.

N. W. Davidson, former manager of the Vancouver branch office of the Specialty Film Distributors Limited, Canadian Pathé, distributors, was made the recipient of a purse and an engraved identification wristlet before he left Montreal on his last visit before proceeding overseas as lieutenant of the Royal Air Force. The presentation was made by Mr. E. J. Paton, manager of the Montreal headquarters of the company and there was no formal gathering because of the epidemic.

HEAVY RAINS BREAK WEST DOTHROUGH

Theatres in Stricken Area Now Open and Doing Big Business—Dallas Salesmen Visit Territory

By Phil Fox, Times-Herald, Dallas, Texas.

Films Teach Hog Raising.

Texas farmer boys and farmer girls are learning how to raise hogs through the motion pictures. J. C. Hestand, chief of the live stock bureau of the state agricultural college, adopted the films as a method of encouraging the raising of thoroughbred pigs throughout the Lone Star State. He has been sending hogs to farmers from the humble barnyard shanty of the razorback variety to the bulging poundal of blue-ribbon Berkshire with the facial resemblance of Von Hindenburg and the disposition of Rip Van Winkle.

He shows the hog films to youngsters to demonstrate the right and the wrong ways to raise pigs. He declares that his pictures have been received by the peddling hog clubs throughout the state.

Thousands Spent in Overhauling Theatres.

Thousands of dollars have been spent by theatre operators on picture showing facilities. In Texas, Louisiana and Arkansas during the past few weeks in remodeling and repainting the houses. Hundreds of theatre owners took advantage of the quarantine period to improve their houses, and they are expected to continue the job when the quarantine rush starts.

Kleine Releases Through the General.

The Kleine branch will move to the General Films offices. When the latter settle in their offices on Commerce street in November, Releses will be arranged through Mr. W. C. Kleine. Manager Bohorn will be in charge of the business here.
**“LITTLE WOMEN”**

William A. Brady Presents a Sympathetic Visualization of Louisa M. Alcott's Story.

Reviewed by Louis Reeves Harrison.

A

 Earnest and intelligent effort has been made to seize and portray the matter, of a really true story of American home life, one widely read and enjoyed in the printed version, and by a talented author writing from the fulness of experience. If there is any serious fault in the foregoing, it lies with the Brady version, it must be ascribed to the original, or to the difficulty of setting forth on the screen a novel dealing with the characters and lines of action at the same time, for the release as shown to a considerable audience at Strand, was the author's purpose and evoked warm appreciation. In the very simplicity of this picture, that of a New England home during the Civil War, there is a fine and delicate art of accentuating the "atmosphere" so requisite to the home life and affection. Demure and sweet American girls are the "little women" of this family, and their struggles with the little affairs of existence, their pure-minded love stories, and their tendency to be other, even to the point of hard sacrifice, constitute the materials. All this is difficult to assemble in this form, a certain art of expression which ordinarily demands one or another situation of high suspense to hold popular attention, was needed to undertake it, but the logic and consistency of all that is shown compensation was ample. The situations were well developed and the narrative values. The Brady presentation is admirably typed, every character being taken with skill, most carefully set, to the minutest detail, and it is a highly finished product, one of the best of its kind.

**“ROMANCE OF THE AIR”**

A Story Featuring Lieut. Bert Hall and Released by Carl Carleton.

Reviewed by Louis Reeves Harrison.

That this picture is shown at the Rivoli gives it standing, and it contains nothing of the elements of a fine release, but it is all-too-obviously a public vehicle for Lieut. Bert Hall to be ranked with pictures of large public interest, and the story is on the regulation lines used by producers who enter the field without much knowledge of what has already been done to death, particularly the outcomes of the falsely accused hero condemned to die and saved at the last moment by the heroine, the most threadbare of them all. Lieutenant Hall, the son of a well-known American, but he does not take the intelligence of his fellow-Americans quite enough for granted. He is sent on a mission and comes down wounded within the German lines, along with a German airman who is killed. Hall changes clothes and identity with the dead German and is taken to a hospital, where he reveals an American girl warbound in Germany. They plan an escape, as "Dawn" one day in a German machine.

At dawn the American girl appears at the rendezvous, with an unknown foreigner, really the wife of a German spy, who has plotted to get into France this way. The German spy, believing the opportunity of escape has been discovered by the enemy and they are aiding him to make a desperate flight, gets him with gas he overlooked, sending back a dangerous American ace in order to get a woman left behind. Hall is then on a German machine and the spy is given every opportunity to be present when the value of preparing to attack. Her discoveries are promptly telephoned to the enemy and the attack fails. Hall is accused of being found in his room, and, in spite of a long and honorable record is sentenced for serious offenses. The circumstances enable the heroine to rescue the unjustly accused at the last moment. Lieut. Hall rings true, but his story does not.

**“THE MASTER MYSTERY”**

Houdini Serial Produced by R. A. Rolfe Promises Many Novel Thrills.

Reviewed by Edward Weitzel.

Putting Houdini and his celebrated escapes into a serial of thrilling interest was a clever piece of showmanship. The Handcuff King himself is one of the best show men in the world, and has obtained more free advertising than any other enter tainer now before the public. His ready inventive faculty is constantly supplying him with a new sensation, and his skill in performing his feats of daring and mystery places him at the head of his class of wonder workers.

In the Master Mystery," written by Arthur Duck, directed by Charles A. Logue, and produced by B. A. Rolfe, there is every promise that its fifteen episodes will keep the movie fan on the edge of his seat throughout each number and leave him hardly able to wait for the time of installment to pass. A special showing of the first four episodes were given at the Strand Theatre, New York, November 6. Each episode contained one of Houdini's famous escapes. The Hands of the Master" was the part of Quentin Locke, an agent of the Department of Justice engaged in trapping a pair of patent medicine men to make it clear that business to suppress any invention that passes through their hands which might affect the public honest. Locke has been employed by the government as a chemist, and becomes an inmate of the home of Peter Brent, one of the firm. The suppressed inventions are hidden away in the Brent mansion. Among them is what is apparently a mechanical man of Frankenstein that travels about the house and uses his way through house breakers in the most mysterious fashion. It also has a index of thugs under its command. It has to make an escape, and all through the first four episodes, the bullies do their best to put Locke out of the way. He is imprisoned in a straight jacket, chained and hung head downward over a vat filled with acid, nailed in a box and thrown into the water, and the air pipe to his diving suit cut when at the bottom of the river. And each time the bullies try to end the adventures are all handled cleverly, and the events leading up to them are always full of the creepy mystery that Arthur B. Reeves knows how to invent. There is also a proper love interest, and Houdini tackles it with the same cool calm that in his private life he shows in risking his neck. To do him justice, his acting isn't half bad, and will receive but little adverse comment.

Burton King directed the production, assisted by William H. Fox. The result is excellent, and the first four episodes show an evident intention to give the serial generous financial support. The cast has artistic strength. Its leading members are William H. Fox, Charles Graham, Jack Burns, Edna Edron and Floyd Buckley.

**“TELL IT TO THE MARINES”**

Trick Photography Featured in Latest Little Kiddies Production from William Fox.

Reviewed by Walter K. Hill.

The Kiddies are presented in a slap-bang comedy that uses a very popular catch phrase for its title—"Tell It to the Marines." An attempt of their screen accomplishments the kiddies have opportunity to do all the mischief they can in the here and now, and do it with speed. They will please their admirers and give satisfaction to those who have made these clever little ones their favorites.

The very important factor in the presentation is the incorporation of two or more reels of trick photography that has nothing whatever to do with the little plot itself. The main story carries. The film has been in the country for something like a year, having been imported from Italy by Harry Raver. Under the title "Outwitting the Hun," the subject was shown at the New York Strand, week starting July 31, of the past summer. Then it was reviewed at length in the World.

The Lee children are supposed to dream the "trick stuff," and while these scenes are screened they will be sure to create intense interest. Some of the most effective "stop camera" work the screen has ever shown is contained in the exploitation of the toy soldiers who accomplish some remarkable deeds. Exhibitors should pay special attention to exploiting these pictures in conjunction with showing of "Tell It to the Marines." The public should be told the same story to expect that the showman may get the full benefit of the offering.

The dosings of these toy creatures will create no end of comment. They constitute a remarkable offering.
COMMENTS

J. Stuart Blackton.

SAFE FOR DEMOCRACY (J. Stuart Blackton).—This interesting film beautifully treated illustrating the "work-or-fight" idea with plenty of vigor, delicate humor and some nice naturalistic details. With Ruby de Reemer and Mitchell Lewis in leading roles.

Fox Film Corporation.

TELL IT TO THE MARINES (Fox).—The Lee Kiddies are starred in a lively comedy that carries as its chief attraction some remarkable examples of trick photography—stop camera work—that is new. Exhibitors should promise their public something unusual in connection with the showing by the Lee Kiddies, and efforts should be made to capitalize the unusual opportunity for interesting and exciting the public in these unusual scenes.

Mutual Film Corporation.

SCREEN TELEGRAM No. 71 (Mutual).

—Interesting items of this issue include scenes showing the Americans digging themselves out of the trench and other incidents of the battlefield. Feeding German prisoners, a front line bakery in France, the famous Cross of Lorraine and a meeting of oppressed peoples at the old world at Philadelphia to write a new Declaration of Independence for their fellows.

SCREEN TELEGRAM No. 72 (Mutual).

—This issue gives the gazette of West Point appearing in their gray uniform for the last time, troops in review at Camp Gordon, dolls collected for Belgian children, motorised buses distributing cigarettes and candy to fighting men in France, and Lucien Martorano at "La Marcella" at San Francisco at open air meeting.

Pathe Exchange, Inc.

ALONG THE CRYSTAL GASH (Pathe-War Review).—This is No. 20 of the Official War Review. It shows the various phases of fighting on the Western front. Feeding the doughboys is an interesting topic, and we see the messenger boys to the men in the front trenches. Target practice from dummy airplanes is taken by the soldiers in training for future service, as well as the pictures of cavalry in action. The subject is full of interest.

THIRD AND LAST WARNING (Pathe).—Episode No. 15 of "America Up." This is another installment filled with tumultuous action. The many events are all interesting, though the suspense is not always maintained. The colorful atmosphere is a strong feature of this. Among the various stunts is the collapse of a building and the fall of a runaway coach over a cliff.

THE FAR FLUNG BATTLE LINE No. 11 (Pathe).—This British war film gives some intimate views of the Tommy's fighting in Italy. Their preparations for "tea," the interesting installation of this serial, a scene in which they help the Italian girls pump water. The subject closes with some interesting views of the scenes brought down behind the Allied lines.

TRAILS OF TREACHERY (Pathe).—Episode No. 6 of "Wolves of Kultur." Another strong installment of this serial which constantly increases in interest. The big scenes occur in the book store where a well-known man, in the rear of which a torpedo is being manufactured, Bob and Alice are made captives, but Capt. Haydon and Ken are on the job as the number closes.

Adolphe Osso

ALTHOUGH a newcomer in the film industry Adolphe Osso, who is still in the early twenties, has already achieved considerable success. Only a few years ago he came to France as co-manager of the agency of Oscar Osso for the Society of Dramatic Authors of France, and since then has dealt with playwrights and publishers. He has also been successful in selling the motion picture rights of a number of productions, including Maeterlinck's "Bluebird," Anatole France's "Thais," Pierre Wolff's "Thais," Francis de Aube's "The Savage Woman," Henry Bernstein's "Elevation" and Henry Dallat's "The Torch." Mr. Osso has just taken larger quarters in the Brokaw building, 1457 Broadway, New York, and added a new department for publicity and personal representation, his clients including M. Leonce Perret, Albert Payan, Robert Goffe, Lucien Martorano and E. K. Lincoln are featured, and which is now nearing completion.

Ince Talks About S-L Pictures

In an interesting talk with the S-L Pictures organization, Ralph Ince says: "The exhibitors may feel assured of a much easier and less expensive handling of S-L Pictures. Also, a result of his successful consumption of the sale of "Lafayette, We Come," Leonce Perret's latest picture, he has been appointed exclusive agent for forthcoming Perret productions and henceforth the S-L Pictures will have an exclusive and superior position over all other companies in this field." And Mr. Osso has just taken larger quarters in the Brokaw building, 1457 Broadway, New York, and added a new department for publicity and personal representation, his clients including M. Leonce Perret, Albert Payan, Robert Goffe, Lucien Martorano and E. K. Lincoln are featured, and which is now nearing completion.

Argeo Offers "After the War" (Pathe).—This picture which has recently opened at 729 Seventh avenue, is offering on state rights basis the "After the War," which was made by Director Sam De Grasse, and in which Grace Cunard is featured. The story deals with the conditions of reconstruction following the war, and was made especially by the Argosy in the Universal studios.

Rights to this production for New York and south central New York have been acquired by M. H. Hoffman.

Good Books for "Five Nights."—According to the Classical Motion Picture Company which is selling "Five Nights" in the state rights field, the two things are happening. Either the big box office results shown by "Five Nights" in New York and others are attracting attention to the feature or the state rights market is showing sudden activity, and the results from the New York box office results obtained on this production.

The local theatre to play "Five Nights" in Ohio was the Lulin, of Cincinnati, where it was booked for one week. Business was good, and another booking was obtained for the following week. Several theatres in Cleveland reported similar results.

Among the first "must-see" comedy of the New York who have taken advantage of this dramatization of Victoria Cross' widely read novel is David V. Picker, of the Burliand Theatre and the Spooler, Els-}

Screen Musical Comedy

Ready for Lee Kids

RALPH H. SPENCE, special writer of humorous subjects and sub-titles for lark comedies for the bookers of the New York City, and was recently shown at the Loew theatres, as well as some of the Fox and Paramount theatres in the New York area. Mr. Spence is the chief writer and prospect. Fred Mitchell, general booking manager for the Loew Circuit, repeats that he expects to be one of the best film attractions booked for the Loew houses.

Argeo Offers "After the War" (Pathe).—This picture which has recently opened at 729 Seventh avenue, is offering on state rights basis the "After the War," which was made by Director Sam De Grasse, and in which Grace Cunard is featured. The story deals with the conditions of reconstruction following the war, and was made especially by the Argosy in the Universal studios.

Rights to this production for New York and south central New York have been acquired by M. H. Hoffman.

Good Books for "Five Nights."—According to the Classical Motion Picture Company which is selling "Five Nights" in the state rights field, the two things are happening. Either the big box office results shown by "Five Nights" in New York and others are attracting attention to the feature or the state rights market is showing sudden activity, and the results from the New York box office results obtained on this production.

The local theatre to play "Five Nights" in Ohio was the Lulin, of Cincinnati, where it was booked for one week. Business was good, and another booking was obtained for the following week. Several theatres in Cleveland reported similar results.

Among the first "must-see" comedy of the New York who have taken advantage of this dramatization of Victoria Cross' widely read novel is David V. Picker, of the Burliand Theatre and the Spooler, Els-}
Advertising Aids for Busy Managers

“SEVENTEEN.”
Daniel Frohman Presents Jack Pickford and Louise Huff in Booth Tarkington's Best Liked Novel.

Chief.
Lola Pratt .......... Louise Huff
William Sylvyus Baxter .......... Jack Pickford
May Parther ............ Madge Evans
Jane Baxter ........... Walter Hiers
Genesis .................. Dick Lee
Johnny ...Richard Rosson
Joe Bailitt .......... Julian Dillon
Mrs. Baxter .......... Helen Lindroth
Mr. Baxter ............. Anthony Moro

The Story: It's the same old story of love's young dream and the cullf love of a callow youth, who is made to realize that a man of seventeen does not look as old as he feels to a girl of the same age. William Sylvyus Baxter even steals his father's dress suit to make a good impression upon his lady love, and in return gets "stood up" while she elopes with an older man, and has only his thoughts and a garage repair bill as souvenirs of his first love affair.

Feature: Louise Huff as Lola Pratt and Jack Pickford as William Sylvyus Baxter.


Advertising Angles: Offer this as a reissue and not as a new production. Recall his earlier success; a success largely influencing its later presentation as a stage play. Use the fact that Mr. Pickford is in Government service to explain his recent non-appearance and hook up with the popularity of the play and novel as well. For a special stunt hire small boys to chalk the numerals on everything in sight the day you open your advertising campaign, or have snipes printed hearing the figures.


Released October 13.

Now is the Time to Buy
W. S. S.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CAMERA OUTFITS AND
RAW FILM SUPPLIED
CAMERA MEN
SENT ANYWHERE
985 Market Street
San Francisco, Cal.

IN THIS ISSUE.
The Dawn of Understanding (Vita-graph).
5000 an Hour (Metro).
Just Sylvia (World).
Kiss or Kill (Universal).
The Grouch (World).
Make-Believe Wife (Paramount).
The Man From Mexico (Paramount).
Mirandy Smiles (Paramount).
Sporting Life (Paramount-Ararat Special).
Seventeen (Paramount).
Tell It to the Marines (Fox).
Thirty a Week (Goldwyn).

"TELL IT TO THE MARINES" 
William Fox Presents the Lee Kiddies in a Seraening Farge With a Battle in a Nursery.

Cast.
Jane Williams .......... Jane Lee
Katherine Williams .......... Katherine Lee
Harry Williams .......... Charles Slattery
The Butler .......... Edward Bagley
Directed by Artie E. Gilchrist.

THE AUTOMATIC
TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF AUTOMATIC TICKET MACHINES and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

TransVERTER
Automatically supplies only such voltage as are required. No waste of current in cost.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

We manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

to enter the war. There are no Huns handy so they concentrate their fire upon the butler and their daddy's guests. Even if it is only in play, they manage to convince their victims that Sherman knew what he was talking about. Then the tired kiddies are tucked into bed and in their dreams they witness a battle of the toy soldiers.

Feature: Jane Lee as Jane Williams and Katherine Lee as Katherine Williams.

Program and Advertising Phrases: Comedy Featuring Lee Kiddies Contains Some of the Most Remarkable Displays the Screen Has Ever Carried.

Lee Kiddies Stars of Typical Mischief Treasury of Fun and Laughs in Which There is a Picture Within a Picture, with the Lee Kiddies the Audience.

Advertising Aids: Be careful to emphasize the fact that this story has nothing to do with its title, but is a merry farce with a fascinating doll drama. Divide the advertising between these two points, if anything playing up the mechanical effects, which always please.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x16, 11x14 and 22x28. Announcement slips. Cuts, mirrors and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released November 10.

"THE MAN FROM MEXICO." Daniel Frohman Presents the Inimitable Comedian, John Barrymore, in One of the Most Famous Farces Even Given the Stage.

Cast.
Fitzhew .......... John Barrymore
Prison Warden .......... Wellington Playter Daunton .......... Harold Lockwood
Clementina .......... Pauline Neil
Schmitz .......... John H. Alden
Louis .......... Fred Anderly
Sally .......... Winona Winters

The Story: Col. Fitzhew over-hears his husband and a friend planning a gay night at a shady cafe. She plans to follow and confront him. She is escorted by the nephew of the district attorney, who loves Fitzhew's sister. Fitzhew and his friend leave early, but Clementina and her escort are seized by a raiding party but escape. Fitzhew gets arrested for battling with the cabin and is sent to prison for thirty days. To account for

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mainers Bldg.—Phone: Randolph 6852—Chicago

La Cinematografia 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
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy
Porter Equips Theatre for Griffith's Supreme Triumph "Hearts of the World." Installs Two Up to the Minute Type S Simplex Projectors with Robin Time and Speed Indicators in the 44th St. Theatre, New York. The Marvelous Performance of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR
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

Telephone: St. Nich. 2413-3444

Advertising Angles: Play up the author in all your advertising as strongly as the star. Ask your patrons how they would go about earning $5,000 an hour. Do this before you announce the coming of the story, and lead it over into your newspaper and poster work. Paint a large clock face for your lobby, and from each hour numeral hang a bag lettered $5,000. Refer to the publication of the story in book form, and earlier in the Saturday Evening Post.


--JUST SYLVIA--

World Pictures Presents Barbara Castleton and Johnny Hines in the Story of a Little Princess Who Was Far From Home on Account of the War.

Cast: Sylvia. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ...

"THIRTY A WEEK"
Goldwyn Presents Tom Moore in the Problem of a Man Who Man in Spite of the Smallness of His Income.

Cast.
Dan Murray ............. Tom Moore
Barbara Wright ............. Barbara Warholland
Mr. Wright ............. Alex. B. Francis
Irenda Fowler ......... Freddy Huyterburg
Mrs. Murray ............. Grace Henderson
Minnie ................... Ruth Elder
Directed by Herbert Blaché.

The Story: Dan Murray is only a chauffeur, but Barbara Wright, daughter of his employer, knows a real man when she sees one, and—well, a woman always does the proposing, though she swears she doesn't. They are married, and her father procrea's Dan's dismissal from several jobs in the hope of leading Barbara to the altar. Then the young man finds Dan giving a roll of bills to another woman, and rouses Barbara's jealousy. Clearly enough the lawyer finds a way to obtain the divorce who becomes Dan's best plier and things come right in the end.

Feature Tom Moore as Dan Murray and Tallulah Bankhead as Barbara Wright.

Program and Advertising Phrases: Two sheets, one and one-sixth and one and one-third. One two-sheet, rotogravure. Advertising at press sheet rate. One 24-sheet. Printers with the Advertiser's name on it, where they appear.

"WANTED:"
Large Photoplay House

within a radius of two or three hours' ride from New York City; all-day house, no objection to good neighborhood. Will be used to thirty-five thousand dollars. Must be on paying basis and the leading one in town. Cash customer waiting.

Lewis, Moving Picture Broker
Established 1896

OFFICES:
550 ELICOTT SQUARE, BUFFALO, N. Y.

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 in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/6/14
THE OFFICIAL ORGAN OF THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

November 23, 1918
THE MOVING PICTURE WORLD
861
PERFECTION IN PROJECTION

Gold King Screen
10 Days' Trial

No. 1 Grade, 75c; No. 2 Grade, 60c.

Try before you buy. Sold by all leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS

of all kinds

Prices cut to rock bottom.

Write for this money-saving list today.

BASS CAMERA CO.
110 N. Decatur St. Dept. 11 Chicago

A U T H O R S

Recognized photoplay and fiction writers may place their synopses with our Manuscript Service, and submit their work by personal representation to the producers of Southern California, Commission basis. Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

Palmer Photoplay Corporation
595 1. W. Hoffman Bldg. LOS ANGELES, CAL.

A U T H O R S

World Pictures Presents Montagu Love in a Story as Weird as the Locline in Which Its Early Scenes Were Laid.

Cast:
Donald Graham..........................................................Montagu Love
Fleurette..............................................................Dorothy Green
Caprice...............................................................Albert Hart
Narcisco..............................................................John Davidson
Corinne Branch......................................................Florence Bumg Cure
....Arda LaCrecia
John Cabin Branch..................................................Geo. DeCarlton Branch
Corinne Branch......................................................Margaret Linden

The Story: Don Graham, ruined by the man who stole his wife from him, and sent to jail on false evidence, is known as the Grouch to the men in the surveying party he joins when he comes from jail. They turn him away when they discover that he is an ex-convict, and he gets a job as caretaker of a club house on the edge of the Okfeneke Swamp, once the hunting ground of pirates and their helpless women victims, and still populated by their descendants. One of the women appeals to Don for refuge from the tribe, and he shields her. His uncle, dying, leaves his fortune to Don, who marries Corinne, the Okfeneke girl, and goes to take possession of his heritage. When the husband finding of his wife and the man she married, and a double tragedy is narrowly averted by awakened love.

Feature Montagu Love as Donald Graham and Dorothy Green as Fleurette.

The Making of a Man and the Re-Making of a Woman.
In Transition from Hate to Love Dan Cupid Wins Skillful Contest.
Viscid and Unusual Story Played Against a Background of Natural Beauty.
From Swamp to Civilization; From Vengeance to True Love.
Gripping Photodrama Introducing Montagu Love in Vital Role.

Advertising Angles: Mr. Love's name will bring you money if advertised well. You have in your midst of the theater box dwelling upon the opening scenes in your press work, telling that the wild strain of okfeneke blood was unclaimed by the contact with society. By properly telling the start of the story you can make people decide to see the outcome. Work on those lines.

Advertising Aids: Two one-sheets, two threeshots, two six-sheets, two eighties.

THE MOVING PICTURE WORLD

November 23, 1918

sheets, and one 24-sheet. Eight 8x11 black and white, colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and press releases.

PICTURE THEATRES PROJECTED

C

H ICAGO, ILL. — Castle Amusement Company, 6 South State street, has purchased its capital stock from $48,000 to $120,000.

LEON, IA. — Will F. Lindsay has disposed of his moving picture theatre to J. L. Adams and D. Earl Combs.

EMFORIA, KAN. — Emporia Amusement Corporation has incorporated, with $5,000 capital for purpose of erecting moving picture theatre here.

WICHITA, KAN. — L. G. Hicks has sold Novely Theatre at 408 East Douglas avenue to Thomas A. Bull and W. D. Pfeite. They will convert building into moving picture house.

BALTIMORE, MD. — Building at 1208 Laurens street has been purchased by Charles C. Williams. The transaction includes 320 chairs, orchestra, stage, piano and other moving picture apparatus.

BIWABIK, MINN. — Grand Theatre, which was damaged by fire, will be repaired and reopened under same management.

MINNEAPOLIS, MINN. — Northern States Amusement Company has incorporated with $25,000 capital. Theodore H. Larrin has been elected president.

TRACY, MINN. — J. C. Fittkens plans to open moving picture theatre here.

DEER LODGE, MONT. — J. F. Martin has purchased Orpheum Theatre and plans extensive improvements.

WAKEFIELD, N. B. — H. A. Ebersole has purchased Dunlap Moving Picture Theatre.

FAYETTEVille, N. J. — Theatre at 123 Ellin street has been leased by William Fox, president Fox Film Corporation. Theatre will be remodeled and renamed Fox Empire Theatre.

BROOKLYN, N. Y. — Montague Amusement Corporation has been incorporated with $125,000 capital by T. J. Molloy, J. H. Noil and others.

NEW YORK, N. Y. — Columbia Building & Theatre Company, 709 Seventh avenue, has plans by William H. McElfatrick, 767 Seventh avenue, for alterations to theatre, store and office building, to cost $5,200.

NEW YORK, N. Y. — Northern Star Theatre, 35th and 108th street, has been leased by North Star Park Corporation.

OKLAHOMA CITY, OKLA. — J. W. Lucas has contract to remodel brick building at 1027 West Grand avenue for Folly Theatre Company. Improvements will cost $15,000.

MITCHELL, S. D. — Dr. A. J. Dix has sold his moving picture theatre.

CISCO, TEX. — G. H. Judia and John Lauderdale will erect building, 48x115 feet, to house an opera house. The Judia states he will open with a first-class moving picture program. Latest improved fixtures and machinery will be installed for this purpose.

HOUSTON, TEX. — Travis Theatre will reopen.

COCADE CITY, VA. — Cockade City Amusement Company has incorporated with $35,000 capital. Company will erect theatre here.

CLAYTON, N. Y. — Clevington Amusement Company has been incorporated with $5,000 capital. Rosa J. Fyter, 409 Riggs building, Washington, D. C., is interested.

OKLAHOMA CITY, OKLA. — Neil C. Hinds Corporation has been incorporated with $5,000 capital for purpose of erecting and conducting theatre here.
In This Issue—

Cover Portrait of Mary Pickford Whose New Super-Productions Are Available for Export Through David P. Howells.

All Set for After-the-War Business Record Deal for South America

Gloss Details on Picture Transaction

Howells Gets New Pickfords

Export Business Gallery

Editorials

Australian Suit Settled

Government Censorship in Ceylon

Foreign Sales Record

Advertisements—

Famous Players-Lasky Corp.

Gillespie Bros. & Co.

David P. Howells

Robertson-Cole Co.

L. H. Allen

Inter-Ocean Film Corp.

The war is over—and many other things besides!

Each capitulation means the opening of a new market.

The American film exporters have "carried on" during the war.

Are they prepared for peace?

Read the next issue of the International Section.
To see the characters of a famous novel come to life upon the screen is a tremendous thing!

There, alive, in flesh and blood, is the hero, or heroine, whose exploits you followed breathlessly upon the printed page.


The beloved characters of these romances find a new and rich lease of life in the talent of the equally beloved stars of Paramount and Artcraft,

—foremost in their world as the fiction-characters in theirs,

—as superbly directed in their actions as were those they portray,

—and doubly fascinating because touched with all the warmth and light of life.
ALL SET FOR AFTER-THE-WAR BUSINESS

Robertson-Cole Company Completing Arrangements Which Seem Destined to Make Them Important Factor in Distributing Film, Not Only Abroad but Also in This Country.

"The American photoplay will dominate the world after the war ends," declared an official of the department of moving pictures of the Robertson-Cole Company. "The motion picture made in the United States leads the world in artistic and entertaining qualities—and has led for a long time. It has simply needed good business methods to bring our films to the world.

"Believing this thoroughly, we are laying our plans for a tremendous business in Europe and Asia to follow the cessation of hostilities. Our plans are not based upon idle speculation. The Robertson-Cole Company has long been one of the biggest exporting concerns in this country, and for years has maintained offices throughout the Far East and Europe—in London, Sydney, Calcutta, Bombay, Singapore and Rangoon. The demand of photoplays led the Robertson-Cole Company to enter the film exporting business. Then, finding that, in order to obtain pictures of established value, it was necessary to be able to handle them for the entire world, including the United States, Robertson-Cole added a domestic department. This was another step in preparing for the after-the-war avalanche of business. Thus the Robertson-Cole Company now handles the world market."

"It can safely be said that no organization has caused such widespread discussion and interest in the cinema world as has the Robertson-Cole Company. In rapid succession within the past few weeks have come announcements that Robertson-Cole will handle for the entire world, including the United States, the National Film Corporation's eight Billie Rhodes pictures and series of Henry B. Walthall features, besides looking after all National Film Corporation interests. The National is to make a big super-feature, which the Robertson-Cole concern is to distribute next spring. Deals have also been closed whereby J. Warren Kerrigan pictures and twelve Scenario craft productions will be sold by them throughout the world, except the United States, while Robertson-Cole have secured for the entire world, including this country, the series of eight William Desmond pictures to be produced by Jesse D. Hampton, and Martin Johnson's remarkable "Cannibals of the South Seas."

The first Billie Rhodes picture for foreign distribution is "The Girl of My Dreams"; the initial Walthall photoplay is "And a Still Small Voice," while the first Scenario is "The Prodigal Wife." Of the eight subjects starring J. Warren Kerrigan, five are now being distributed in foreign lands by Robertson-Cole. These are "A Burglar for a Night," "A Dollar Bill," "103-X Gordon," "Prisoners of the Fines" and "The Drifters." Martin Johnson's "Cannibals of the South Seas" is expected to create a sensation abroad, particularly in England and Canada, because of the British ownerships of the savage South Seas islands.

Robertson-Cole Company is pre-eminently planning for after the war, its splendid organization is proving itself a world possibility to the successful marketing of productions in foreign territory in these troubled times. War-time conditions make efficient service an absolute necessity.

Robertson-Cole announce that their plans for a big after-the-war expansion will result in even further connections throughout the countries of Europe than are at present enjoyed by the organization.

RECORD DEAL FOR SOUTH AMERICA


David Wark Griffith's production, "Hearts of the World," pronounced the greatest of all cinematographic propaganda, is just reaching the Latin-American public. Though all of the other parts of the world with, of course, a few exceptions, have seen this feature, it was not for the Spanish and Portuguese-speaking nations of the western hemisphere to enjoy this spectacle until now. Indeed, when it was sold for the lower Americas, it was sold in one lump, and has since been parceled out on the territorial basis by the export house which secured it.

Gillespie Bros. & Co., of New York City, were the purchasers. A deal had been on for several months between Joseph M. de Aragon, department manager of the film of this large export house, and the Famous Players-Lasky Corporation, which conducted the foreign selling activities of the Griffith feature; and the price stands as a record for any one film in Latin-America.

Never were the exhibition rights to a feature more eagerly contended for between various Latin-American territorial buyers than for "Hearts of the World." The news that Mr. Aragon was about to close for the selling rights of this production had not only become familiar to resident Latin-American buyers in Manhattan, Griffith found his way to film producers of South and Central America, the Antilles and Mexico. As a result, Mr. Aragon closed out the bulk of his territory the day that he took over the picture.

Marcel Morhange, the general manager of the New York Film Exchange of Buenos Aires, Argentina, who happened to be in New York city on a buying trip, purchased this production for Argentina, Uruguay and Paraguay. As a matter of fact, before Mr. Morhange arrived in the United States, L. H. Allen, his New York representative, had been on the job and made the necessary deposit with the Gillespie firm almost in advance of their having closed their contract with Famous Players.

Within an hour after closing the Argentinian deal, Mr. Aragon had also entered into a contract with Sr. Bernardo Herrera, member of the film of Pairoa y Herrera, of Chile, for a vast stretch of territory, including Chile, Colombia, Venezuela, Costa Rica, Honduras, Guatemala and Salvador. Mr. Herrera has been in New York on a buying mission for nearly a half year, and would have returned to his Chilean office long ago, had it not been for his desire to secure the projection rights for the Griffith production before returning to his headquarters.
UNION THEATRES, LTD., GET HOUSE

Suits Between Big Operating Companies and the Spencers Finally Settled by Defendants’ Withdrawal by Satisfactory Agreement—Wins Copyright Action—Australian Notes.

By Thomas R. Imrie.

Sydney, N. S. W., Australia, Sept. 25.—During the past four months the owners of the lease of the Lyceum Theatre, Sydney, had been involved in litigation in the courts, and in both cases judgments were delivered against Australasian Films, Ltd. and Union Theatres Ltd., the former holding the leases of the house. An appeal against the judgments came before the court again this week, and an interest in the case has been very great.

Australasian Films, Ltd. and Union Theatres, Ltd. alleged breaches of agreements with Cozens Spencer and his wife, Mrs. Spencer. The plaintiffs charged that Spencer, acting on behalf of his wife, had become interested in picture theatres in Brisbane and Newcastle, thus making a breach of a contract with the plaintiffs that he would not within ten years after September, 1911, at any place in the Commonwealth, or in New Zealand, be interested in or be interested in any picture theatre business. The defendant, Spencer denied that he had ever entered into any agreement, as alleged on behalf of himself or his wife.

At this stage it was announced in court that the case had been settled, the formal announcement being: “That Mr. and Mrs. Spencer have given up any of their respective interests to Union Theatres, Ltd., on terms satisfactory to all parties, and have agreed to withdraw from the film business for a long term of years.”

Mr. Hammond Miller, general manager of Union Theatres, Ltd., interviewed after the case, said: “We are all glad everything is settled amicably. If the case had been fought out in court the cost would have been enormous. Whichever side had won, the result would have been a very little to the benefit of either. The point has been, I think, been settled to the satisfaction of all the parties concerned.”

Judgment has been given on the appeal of the defendant in the suit of Edmund Finn against Humbert Pugliese. The suit was brought in the Police Court, Chief Judge in Equity, was one to restrain the alienation of a copyright in a cinematograph film portraying scenes which, it was alleged, were taken from the work. He had done so under an arrangement with the defendant, who subsequently exhibited the film in the course of his business under the name of “The Church and the Woman.” His honor granted an injunction restraining the exhibition of the picture and directed the forfeiture of the film.

Justice Gordon, who delivered the judgment of the court, said that upon a comparison of the two films it was clear that there was no resemblance between the films. There was no action for infringement of copyright. The order of the court was applicable to the question of infringement of not infringement was decided upon by Justice Street in the previous case. The court was therefore of opinion that the appeal should be dismissed.

H. G. Musgrove, general manager of Australasian Films, Ltd., disclosed that the present film position, denied the current rumor that there was any possibility of shortage and that further improvements were being made early in September. The trouble had been caused by congestion in the United States, and the Government enforced an inspection of every foot of film before export. The inspection naturally took up a good deal of time, and it had occurred, everything had been adjusted.

The Else Forsberg-Arcturus production, “The Statue of Liberty,” presented by the Elise Frozen Artcurs, Ltd., and held up by the Censor Board, who have not yet decided as to whether they will allow the picture to be shown.

A local film comedy, “Algie’s Romance,” produced by Leonard Doogood, is nearly ready for screening and will be released in a few weeks. To date Australian comedies have been somewhat of a failure, and, so far, at least, “Algie’s Romance” will not follow in the wake of its predecessors.

J. A. Lipman, chief of Quality Features, announced that his firm has secured the Australian rights to the Mutual film, “Damaged Goods,” which will arrive this month. The picture will be released during October the first of the Pyramid comedies, and will introduce them to Australian exhibitors on their arrival.

The news that J. C. Williamson, Ltd., had obtained the Australasian rights to D. W. Griffiths “Hearts of the World” caused satisfactory comment among exhibitors.

The following films have been announced for release:

By R. L. (Snowy) Baker, who made a very successful motion picture debut recently in “The Enemy Within,” again appears in pictures in a local production, “The Lady of the Picture House,” like its predecessor, is a “stunt” subject. Australasia’s noted athlete shows his abilities to great advantage. While the pilot is familiar, it has been given several new twists, and, altogether, the production is highly satisfactory, viewed from all points.

The Fox Film Corporation special feature, “Geopolitical Pictures,” released in Sydney this month, and is doing excellent business in several metropolitan theatres. Cecil DeMille has employed Madge Moore in her original part of Lizzie Stel- fel and Harry Thomas in the chief male role. The production opens here November 19, when the film will be presented at the Sydney Town Hall.

Australasian Films, Ltd. are doing some advance advertising for “Florence’s Crusaders,” which will open up in Sydney Town Hall for a special season under the auspices of the local Federation. They have found very enthusiastic audiences here, and, in view of the interest shown in Australia, there is every reason to assume that “Florence’s Crusaders” should be popular.

American Carbons in Isle of Malta.

The little island of Malta has just received shipment of Speer carbons, said them through the Inter-Ocean Film Corporation, who control the foreign distribution of this well known motion picture product. This shipment is said to be the first one of American carbons that has ever been received in Malta.

GOVERNMENT CENSORSHIP IN CEYLON

British Crown Colony to Appoint Official Board in Which Educational and Police Departments Will Be Represented—Interesting Film Notes from India.

By B. S. Banerjee.

The Government of Ceylon, a British crown colony, has at point iles to establish a board of censorship for cinema films. The Edu- cational and Police departments will be representatives of this censor board. The censorship boards should be similarly repre- sented. I would also have independent Indian gentleman on them.

A fire in the godowns of the Asiatic Cinéma Co. of Calcutta recently destroyed films to the value of 5,000 Rupees.


At the Albion Theater, the serial story, “The Secret of the Submarine” has been released. The second episode in this serial will be started very shortly. At the moment of writing its not certain whether further chapters in this serial will be released. The serial, “The Square Girl,” “The Blind Man,” “Blind Man’s Bluff,” “The Queen of the Desert,” and “The Last of the Mohicans” have been released. The serials are not of the order of the more popular serials. The authorities of the Cornwallis Thea- tre have exhibited “Heart of Gavroche,” “Tragedy of Morro,” “Jealous of Tomor- row,” and “The Tramp.” They have completed the exhibition of the serial, “The Voice of the Wind,” and are now screen- ing “The Tyndale House.” They have also screened two Hindu films, viz., “Karna Varna and “Jasmine.” These two films are very truthful and do not enhance the reputation of a respectable house.

Mr. E. D. DeCarle has recently opened the Picture House of Calcutta, of which Messrs. B. D. Brothers are lessees. He has remodelled it in parts and introduced various innovations. The pictures are now being projected on a pupa wall screen, and the four anna seats have been abolished. Mr. DcCarle has opened his house with the sensational Drury Lane drama, “The Whip,” which drew crowded houses for several days in succession. Among other films, which has been screened, we may mention “Jean the Woman,” “Com- edy of Nature,” “The Mischief Maker” and “The Fire.”

In this connection I should state that Mr. Ducas has just issued a rather coloured exploitation of “Bijou” Theatre incident, referred to in a previous letter. I quote the following from his letter of opinion, “The ‘Kayak,” a vernacular daily of Calcutta: “This prohibition was made by the man- ager of the ‘Kayak’ Theatre, a week or two before I had resigned my control of that house of amusement. There is no such prohibi- tion, in fact, in the ‘Kayak’ Theatre, the Picture House, and I am always pleased to see my Indian patrons there in their thousands. They delight in the theatre, and object themselves—and indeed they have always done—with propriety. This explana- tion is based on the fact that I have no such intolerable in my house. There is already so much misunderstanding. In this connec- tion, I should state that many of my
Theatre Royal, of Calcutta, continues to pursue its modest course along. Among the films, we have seen there, mention may be made of "The Flash of Emerald," "Will Power" and "Temper." The official war films were screened here for several days in succession.

The authorities of the Calcutta Empire have arranged to screen "Winning a Continent," shortly.


The Lahore Empire people have shown "Vendetta," Pathe’s History of Great War and "Old Folks at Home," and are screening "Crimson Stain Mystery," to huge crowds.

The Madras Wellington is screening "Panopla." I trust Mr. Madan will arrange to screen it in one of his theatres in Calcutta.

The Arya Cinema of Poona has shown "The Hidden Hand" and will screen "The Married Wife" shortly. The following films have been shown at the Bombay Imperial: "The Unknown Woman," "Streets of Illusion," "The Little Patriot," and the serial "The Hidden Hand." The Bombay Empire people have screened "Crooked Romance," "An Artist’s Honour," "Bijou Romance," "The Barrier," "Convict 993," "Over the Hill" and "Romeo and Juliet."

The Cinema Precious (Bombay) is screening "The Secret Kingdom" to crowded houses.

At the New Alexandras, "Sirens of the Sea," "Tide of Life," "Her Soul’s Inspiration," "Torment" and "Eagle’s Nest" have been screened.

The authorities of the Kohinoor (Kara-chi) have shown "Straight Shooting," "Sunshine Bride" and "26,800 Leagues Under the Sea."

War loan rallies have taken place in all the leading theatres of Calcutta, Bombay, Madras, Lahore, and Delhi and elsewhere, and huge sums have been realized for a good cause.

The little bioscope theatre of Murree Hills, the Kohinoor of Benares, the Paladium of Jubulpur, and the Secondrabad Cinema are doing well.

The following extract from the report of the Commissioner of Police, Calcutta, concerning the year 1916-1917, will be read by my readers with interest: "All theatres and bioscopes were regularly visited. The exhibition of sixteen films was prohibited in and twenty films objectionable portions were deleted. During the year a bazaar of censors was established by each separate management showing cinematograph films is Calcutta. I desire to acknowledge the courtesy and assistance given me by the European Association and by the Calcutta Trades Association in forming these bodies. The censors are all due to those gentlemen who have given so much of their time to the task of censoring." Comments on the foregoing are superfluous.

Foreign Sales Record

Below appears a partial list of sales which indicates the American productions disposed of from New York City and the exclusive rights in purchases. As this tabulation is a new idea among exporters, many of these folk were inclined to indifference in respect making these announcements in this issue. Such reports as appear, however, will unquestionably serve as the crystal around which all future exporters’ monthly sales activities will precipitate, commencing with our

December International edition:

NAME OF FILM.
AGENT.
TERIORIES SOLD.
A Dollar Bid................Robertson - Cole..........Scandinavia.
Blue Jeans (Metro)..........J. Frank Brockkiss..........France, Argentina, Scandinavia, South America.
Blue Jeans (Metro)..........David P. Howell............Par East.
Blue Ribbon Productions, All (Vit.)..L. H. Allen..........Spain, Brazil.
Blue Ribbon Productions, 46 (Vit.)..L. H. Allen..........Chile, Cuba, Porto Rico.
Fighting Troil (Vitagraph).....L. H. Allen.............(Through) Gillespie Bros...........Porto Rico, Spain, Brazil.
Inside the Lines............Inter-Ocean Film Corp..........Scandinavia.
Her Man........................Robertson - Cole..........Scandinavia.
Inside the Lines............Inter-Ocean Film Corp..........Par East.
Just a Woman..............Robertson - Cole..........France.

Keystone Chaplins:
Gillespie Bros. & Co..........Panama.

The Roustabout, Doughnut Designers, Hula Dance, Jazz Waiter, Henpecked Spouse, His Daredevil Queen Pugilist.
Metro, All 1919 Output........Reginald Warde..........Australia.
Metro, 100 Program Pictures........Export & Import Co..........Argentina, Chili, Bolivia.
Metro, 86 Program Pictures........Export & Import Co..........Continental Europe.
Metro, 52 Program Pictures........Export & Import Co..........Brazil.
Metro, 52 Program Pictures........Export & Import Co..........Mexico.
Million Dollar Dollies (Metro)......J. Frank Brockkiss..........France, Scandinavia.
Million Dollar Dollies (Metro)......David P. Howell..........Far East.
Million Dollar Dollies (Metro)......Export & Import Co..........Argentina.
Mysteries of Myra........Gillespie Bros..........Panama.
Nine Tents of the Law.........Robertson - Cole..........West Indies, Central America, France, Argentina.
Passing of the Third Floor Back........Robertson - Cole..........Argentina.
Pershing’s Crusaders........Gillespie Bros..........Panama.
Prisoners of the Pines.........Robertson - Cole..........Scandinavia.
Rafflies........Robertson - Cole..........West Indies, Brazil.
Secret Kingdom (Vitagraph).....L. H. Allen..........Spain, Brazil, Chile, Cuba, Porto Rico.

Revelation (Metro)........J. Frank Brockkiss..........Scandinavia, Argentina.
Revelation (Metro)........David P. Howell............Far East.
Secret Kingdom (Vitagraph).....L. H. Allen..........Spain, Brazil, Chile, Cuba, Porto Rico.

The Eagle’s Eye............Robertson - Cole..........England, Argentina, Brazil, Dutch East Indies.
The Eleventh Commandment........Robertson - Cole..........Argentina.
The Flight for Millions (Vitagraph).....L. H. Allen..........Spain, Brazil, Chile, Cuba, Porto Rico.
The Fringe of Society.........Robertson - Cole..........Finland.
The Grain of Dust............Robertson - Cole..........France.
The Iron Test (Vitagraph).......L. H. Allen..........Spain, Brazil, Chile, Cuba, Porto Rico.
The Man of Might (Vitagraph).....L. H. Allen..........Spain, Brazil, Chile, Cuba, Porto Rico.
The Struggle Everlasting........Robertson - Cole..........Brazil.
The Woman in the Web (Vit.)........L. H. Allen..........Spain, Brazil, Chile, Cuba, Porto Rico.

Those Who Pay...........Robertson - Cole..........West Indies, Central America.
Three X Gordon...........Robertson - Cole..........Scandinavia.
Vengeance and the Woman (Vit.)........L. H. Allen (through)
Vitagraph Special Productions, Two.L. H. Allen..........Chile, Spain, Brazil,
Where Cowboy Is King........Gillespie Bros..........Chile.
Wives of Men........................Inter-Ocean..........Australia, Argentina.
The Export Business Gallery

The exporters of the moving picture industry are the globe-trotters of the industry. That familiarity with conditions in countries other than the one which they may be calling home for the present, which is so essential to their business success, gives them an added interest to the observer who is examining the personalities behind any enterprise, since the personalities, after all, are the things which make for either success or failure in any undertaking.

The Export & Import Film Company, Inc., is the name on the entrance door at the spacious suite of offices in the Godfrey Building at 729 Seventh Avenue, New York.

Ben Blumenthal and Lou Auerbach are the men who keep the wheels going round. Theirs are the personalities back of the business which have made it for its present success and are the promise for its future. Both of them are almost as well known in film circles in London, Paris, Rome, Barcelona, Petrograd and South America as in the United States.

Mr. Blumenthal's connection with the moving picture industry dates back to the early days, and some of the developments which he has not only witnessed but in which he has played an important role are very interesting. Under his direction, it is claimed, moving pictures were first played in legitimate theatres in Europe, a policy which antagonized the American plan of exploiting big features which is now so common. With these big pictures in Europe, for the first time in the history of the industry, pretentious musical settings by big symphony orchestras were provided. Some time later, when big reel features of American manufacture had become popular in the States, Mr. Blumenthal pioneered with these pictures in a number of the European countries where productions of this nature had to be almost rammed down the audiences' throats. In a similar manner Mr. Blumenthal also introduced cartoon moving pictures throughout the whole foreign to the United States.

Mr. Auerbach, whose white hair and big-rimmed glasses are his marks of international recognition and association with Mr. Blumenthal in these earlier days in Europe when the firm's principal offices were in London, Paris, Rome, Berlin, and their film careers have run pretty closely together. He was with Mr. Blumenthal and other exhibitors abroad long before the present war when their biggest enterprise, the one that placed moving pictures in European legitimate theatres for the first time was undertaken. The picture was "Quo Vadis," that remarkable Cines production which, immediately following its European success, made a fortune for the American film operator who handled it in this country.

The story of this deal, insofar as it involves Mr. Blumenthal, is a bit of film romance. Mr. Blumenthal very frankly confesses that at that time he knew little or nothing about moving pictures. "Quo Vadis" was shown him by Cines officials after vain attempts had been made to place it throughout the world at prices very much lower than the one at which Mr. Blumenthal quickly bought. In an effort to get his money back, the well-known American film man then operating from Paris, set territorial prices which buyers laughed at as absurdly high.

Confident that the public demand would prove strong enough to justify the prices asked, Mr. Blumenthal undertook to exhibit the feature in important cities in each territory in the best legitimate theatres obtainable, either on a rental or sharing basis. Agents were sent to the larger cities in Europe and South America, and the picture was exhibited with tremendous success, with the result that territorial rights were sold later without any trouble.

Barcelona, Spain, proved a gold mine. More or less obscure cities in the Balkans showed a picture strength that was surprising, and in South America, after the picture had played a remarkable engagement in Buenos Aires, the rights were purchased by a big operator, still in business, at many times the price at which it had originally been offered him—and even at this advanced price. "Quo Vadis" established a record for this buyer which has never been surpassed, and probably never will be.

Because of their experiences in the foreign fields, it would seem only natural for Messrs. Blumenthal and Auerbach and their associates to achieve a full measure of success when they transferred their activities from foreign film centers to New York when the time had arrived that the American-made pictures, because of their technique, had established themselves as the most popular in the world. Their dealings with buyers, exchange men, and exhibitors everywhere—whether in France, Spain, Russia, the Balkans, or in South America—have been practically the dealings of one buyer, exchange man, or exhibitor with another, since Mr. Blumenthal and his associates have faced the same problems as each of these classes in their previous operations.
French Production Seems in Grievous Condition

IN the issue of October 4 of Le Cinema, a trade paper published in Paris, there is a very interesting story of a meeting that took place in the Chamber of Commerce of Graphite Francaise, a body resembling our National Association of the Moving Picture Industry. The meeting was held in Paris, and its purpose was to devise ways and means to keep the French industry alive.

Charles Pathé was the principal speaker, and he took a very gloomy view of the situation, going so far as to declare that French production was showing a tendency to disappear. "German films," he said, "thanks to the large amount of capital invested in its moving picture enterprises, is controlling the exploitation in practically all European countries, while competition with America and Italy has become so keen that it hinders the production of French films."

Mr. Pathé believes the only way in which French producers can overcome their present difficulties is by getting the government to impose prohibitive duties on all foreign negatives and by establishing a percentage basis of renting.

Edmond Benoit-Lévy, on behalf of the League of Cinematography, declared that it was impossible to accept the disappearance of French Pictures from the home markets and the markets of the world, and that all means should be used to bring them back on a commercial basis.

"Our League would fail to do its duty," said Mr. Benoit-Lévy, "if it did not come to tell you that French films must live! At all costs, we should prevent the movement being discontinued until the end of the war, a possibility that some producers have already admitted; moreover, we fear that if French film production is allowed to fall into a lethargy, it may not be possible to awake it again later on."

"It is true that in these times a good production of average value and importance cannot repay its cost of manufacture and expense of exploitation? Is the fault that of waste and extravagance in the handling of the essential negative costs not reduced by means of a unified local control? Is it true that everything has been done and is being done to promote the distribution of French films in England and the United States?"

We protest emphatically against a report we have received to the effect that some theatres no longer intend to handle French films, though the American public are demanding American features. This is a heresy!

"We are willing to resign ourselves even to some American exploitation and to be given more American than French screen entertainment, but we cannot permit that no market whatever be retained, for our purpose no one is satisfied with the present French picture industry.

The via crucis of the French motion picture industry during the past four years has been felt and deplored throughout the world, and particularly in the United States.

Until American productions reached the present high pinnacle of merit, the presents of the American films were generally looked upon by the French as a kind of stimulus in the world, and particularly in the United States."

The Foreign Sales Record published in this issue of the International Section, and which will be one of its features during the month, is bound to be useful to the exporters in this country and the buyers abroad. It represents the only practical way of keeping the foreign dealers informed of the selling activities of the New York market and in touch with the firms controlling the rights on brands and pictures, so that they may steer away from wild offers and unscrupulous traders here and abroad.

We hope the New York exporters will see that it is to their advantage to keep this record as complete and up-to-date as possible, and that they will cooperate with us by furnishing all the necessary information.

* * *

Now that the war has been concluded, every reason to believe that the war has been brought to a close, the exporters should start without delay an agitation to secure their position, which they have been laboring during the past year, particularly in matters relating to countries outside of the zone of war, such as the Orient and Latin America.
GIVES DETAILS ON PLAZA TRANSACTION

Inter-Ocean Film Corporation Also Acquires "The Transgressor," Second Production by "The Victim" People and Make Record Territorial Sale With It—British Sale of "Inside the Lines" Through London

Paul H. Cromelin, president of the Inter-Ocean Film Corporation, the largest of the present-day producers of subject-length subjects, has recently acquired from the Inter-Ocean Film Corporation, from E. O. Horkheimer, the following: "The Angel Child," with Kathleen Clifford; "The Law That Divides" (Miss Saunders); "The Locksmith" (Miss King); "Playing the Game" (Miss King); "Mistaken Identity" (Miss King); "Petticoats and Politics" (Miss King); "The Girl Angelic" (Miss King); "The Locked Heart," with Gloria Joy; "I Wanted, a Brother," starring Jov; "Midnight Burglar" (Miss Joy); "No Children Wanted" (Miss Joy); "Miss Mischief Maker" (Miss Joy); "Miss Grow-Up" (Miss Joy); "Sunny Jane," with Jackie Saunders; "Wild Cat" (Miss Saunders); "Betty Be Good" (Miss Saunders); "Bat the Fixer" (Miss Saunders); "Sugar" (Miss Saunders); "Jackie, the Hayden" (Miss Saunders).

Inter-Ocean has also acquired "The Transgressor," the second production by the makers of "The Victim," now scoring a great success in the London theaters where it was placed by Inter-Ocean. It is of special interest to Catholics, as was "The Victim," and buyers are urged to get it before audiences of that denomination come through the local churches.

The Inter-Ocean expects "The Transgressor" to meet with the same popularity its predecessor, "The Victim." The special is in nine reels, from the story by O. E. Goebel and Conde B. Pollen, under Ludwig G. B. Erb's direction. It has been twelve hours after the Inter-Ocean had signed the contract for the foreign distribution, that Miss King has now reached London. Miss King, of the Inter-Ocean sales staff, has sold the production for Argentina, Uruguay, Paraguay, and Mexico, establishing quite a record for speed. The sale also took in the following Inter-Ocean subjects: "Wishing Miss Boss," "Hunting Big Game in the Frozen North," and "Eight Bells."

John H. Taylor, managing director of the London Inter-Ocean Film Corporation, who recently returned to the English capital after a visit to this country, has just reported to the headquarters in British rights, to Granger's Exclusives. Some time ago this sale was announced as being under discussion. Schlesinger, of the Inter-Ocean, has been buying quite a few pictures recently, and this sale, which was reached by Schlesinger, will probably be the first of many to be made by this branch of the Inter-Ocean office, but this statement was in error.

HOWELLS GETS NEW PICKFORDS

Super-Productions Made for First National Under Latest Sensational Contract To Be Distributed by Well Known Exporter—To Take U. P. T. Output and Anita Stewart Series as Well

News of such tremendous importance, from the commercial angle, that it vied with the announcement of practically ending the world war, has been "breaking" daily in the export film colony in New York for the past week. And most of this important news has concerned the activities of David P. Howells.

Saturday afternoon Mary Pickford left New York City for Los Angeles to sign a contract with First National for the exhibition of the first of the three super-productions which she has contracted to make for First National under its exclusive Exclusives' distribution during the ensuing twelve months, in consideration of the fact that she has been paid a moving picture star, if, indeed, it is not the largest salary which has ever been offered in any line of endeavor for personal services. Before Miss Pickford left she also became a party to a contract, by virtue of which David P. Howells will handle these three big pictures—as well as any others which she may make for First National on later contracts which may be signed—in all markets other than the United States and Canada.

A few days before Mr. Howells had contracted with the United Picture Theatres of the United States for the exhibition of its productions in countries other than the United States and Canada for an extended period. And at the same time, the same American exporter had secured the foreign rights on all of the new Anita Stewart pictures, which are to be made under the supervision of Louis Mayer, the well known Boston moving picture operator.

Because of the importance of this new arrangement whereby Miss Pickford transfers her allegiance from the production company to which she has been identified to the new organization which has announced a policy for exhibiting the film—of American moving picture productions, Mr. Howells' contract for the Mary Pickford productions may be the most important he has ever signed. The first of these Mary Pickford productions which he will be able to offer his patrons in the foreign markets will be a picturization of "Daddy Long-Legs," which, it is believed by Mr. Howells, will be a tremendous hit. Marshall Nellan, with whom this foremost star has made some of her most notable successes, is promised for delivery in New York sometime next February.

The United Picture Theatres' output which Mr. Howells' company is esti-

ated to amount to about forty productions the first year, and will include fea-
tures from all of the foreign territories, was turned over to Florence Reed and other well known screen stars. The first feature, entitled "The Long Legged Doll," which is being directed by Dustin Farnum in a powerful story by Zane Grey, is ready for the American market. Howells is now offering it for sale in the foreign territories. Indeed, the sale of Argentine, Uruguayan, Paraguayan and Chile for all the United P. T. product through the Howells office has already been announced.

The Anita Stewart pictures are to be eight in number, four of them to be di-

rected by Lola Weber, "Virtuous Vixen," the first picture directed by George Loane Tucker and is being splendidly re-

ceived at advance trade showings. "In Old California," the latest version of the American play by the same title, which was responsible for two hundred fortunes in the show business in the earlier years, has been chosen as the sec-

ond picture of the series.
A Long Time Reputation for Reliability

OUR SAFETY and SATISFACTION in your dealings in the export field, whether the commodity be steel rails or moving picture film, are guaranteed by the integrity and reliability of those through whom you deal. The exporter is verily as important an arm of your enterprise as your auditing department. A mistake in selecting the wrong exporter is a more serious handicap than a defalcation on the part of your bookkeeper.

ONE COMPELLING FACTOR that we can justifiably lay stress on is our experience in the domain of export which has extended over four score years—eighty and one to be explicit.

Indeed we have been specializing in our line—in your line, if you'll allow, ever since we were

FOUND IN 1837

Each year since has brought its train of individual developments. We have incorporated them all, adapted each in turn unto our special requirements and converted them into advantages for our clients. Accordingly, as our patrons desired, we installed a motion picture department into our organization. We offer service plus—a service, the like of which no other exporter can undertake to give.

GILLESPIE BROS. & CO.
DEPARTMENT OF FILMS
220 W. Forty-second Street, New York City, U. S. A.

Office in England
82 Fenchurch St., London
Just What You Want  
Just the Way You Want It  
Just When You Want It

Ours is the business of assuming responsibility for the profitable distribution of motion pictures in markets foreign to the country of their manufacture. And we believe that to profitably distribute, the producer must profit, the territorial rights buyer must profit, the exhibitor must profit, and we must profit.

The one-time sale merely for the purpose of “getting out from under” can make no real money for any going business organization that hopes to continue to go!

That’s why we aim constantly to provide “just what you want, just the way you want it, just when you want it.”

That’s why the big end of our business is the buying, and not the selling, end.

The prospective customer’s needs and the requirements of his business were carefully considered before our product was assembled for his inspection!

THE NEW MARY PICKFORD SUPER-PRODUCTIONS

about to be made for the First National Exhibitors’ Circuit will be available for the world, exclusive of the United States and Canada, through this office as the result of a recently signed contract of tremendous importance.

ALL OTHER FIRST NATIONAL PRODUCTS

(Excepting the Chaplin releases)

numbering about twenty-six a year and comprising only such subjects as have been prejudged sure-fire successes by the foremost American exhibitors are also embraced in the Howells catalogue.

You can make these pictures the backbone of your business!
ANITA STEWART IN EIGHT NEW PICTURES

to be faultlessly produced with the aid of the leading American directors have been added to the list. The established reputation of the star and the determination of the producers are a guarantee of success.

THE ENTIRE OUTPUT OF THE
UNITED PICTURE THEATRES OF AMERICA, INC.

is also available. Dustin Farnum, Kitty Gordon, and Florence Reed are mentioned as screen favorites whose sterling work will feature these releases which, with other stars, will number about forty during the ensuing twelve months.

DAVID WARK GRIFFITH’S "INTOLERANCE,"
for the Orient

Foreign territorial rights buyers are invited to use the facilities of our offices in the conduct of their business. We are prepared to execute all film commissions which may be entrusted to our care and will welcome the opportunity to prove by trial the value of the services which it is our aim to render.

729 7th Ave., New York, U. S. A.
Big pictures of established value

Eight de luxe features will be produced by the National Film Corporation of America, his coming year, with Billie Rhodes, christened by T. L. Tally, of Los Angeles, "the screen's daintiest star." The initial picture has just been completed, "THE GIRL OF MY DREAMS," of which the Los Angeles "Examiner" said—

Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, historically, pictorially and financially. There has been greater premieres in this city, perhaps ("The Birth of a Nation," and "Hearts of the World", for instance), but none more enthusiastic from the audience's viewpoint, or more laudatory to a screen luminary.

Henry B. Walthall, the undisputed premier dramatic artist of the screen, will appear in a series of eight special photoplays produced by the National Film Corporation of America. The first "AND A STILL SMALL VOICE," contains every element that made Walthall famous in such productions as "The Birth of a Nation" and D. W. Griffith's picture "The Great Love:" No portrayal before or since has so endeared a player to the American public as Walthall's "little Colonel" in "The Birth of a Nation."

The Cannibal pictures, photographed at the risk of life, according to Frederick James Smith, in the October issue of the Motion Picture Classic, have "ten times the grip of an average photoplay," S. L. Rothapfel, managing director of the Rivoli and Rialto Theatres in New York, says "The Johnson pictures will be welcomed by any intelligent exhibitor as a break in the terrible rut and routine of the so-called dramatic or comedy feature and besides will be a good tonic for any first-class theatre, and if properly exhibited will bring a big financial return."

They are an extraordinary feature attraction.

EXCLUSIVE CONTROL. FOREIGN RIGHTS

"TARZAN OF THE APES" and "THE ROMANCE OF TARZAN"
backed by a world-wide business organization

William Desmond

Eight new and distinctive pictures are to be produced by Jesse D. Hampton with William Desmond in the stellar roles. The first of these big productions will be ready for release in January. No screen star has the youth, the magnetism, the virility, the force, the romantic charm of Desmond. All these qualities will shine out of his new subjects.

J. Warren Kerrigan as a young versatile player portrays the best in American life. His new pictures produced by Jesse D. Hampton, from big stories by prominent authors, will all be clean in conception, clean in production and powerful in theme. Five of Kerrigan's latest triumphs of the screen are ready for immediate release. They are "A Burglar for a Night", "A Dollar Bid", "Prisoners of the Pines", "Three X Gordon" and "The Drifters." All territory including Canada, except United States.

"The Prodigal Wife," a feature of distinction, is the first of twelve annual exceptionally dramatic photoplay productions to be released by Screencraft Pictures. "The Prodigal Wife" is from a story masterpiece by Edith Barnard Delano, published by Harper's and has been produced with a notable cast headed by Miss Lucy Cotton and Miss Mary Boland. All territory, including Canada, except United States.

Distribution rights throughout the world controlled by ROBERTSON-COLE COMPANY

NEW YORK SAN FRANCISCO CALCUTTA BOMBAY SINGAPORE RANGOON LONDON SYDNEY
DEPARTMENT OF MOTION PICTURES 1600 BROADWAY NEW YORK CITY
DURING the past few months I have sold, delivered, or signed contracts for the following VITAGRAPH productions.

THIS list includes only the so-called Spanish market, but you should note that I am covering these markets systematically and thoroughly—eight to twelve prints going out of each production acceptable.


PHILIPPINES: Sold or Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman;" two Vitagraph Special Productions.

ARGENTINA: Sold or Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman;" two Vitagraph Special Productions.

MEXICO: Delivered—The serial "Secret Kingdom;" two Vitagraph Special Productions.

A Total of 2,792,000 feet from one producer—closed

OTHER productions of other producers, have likewise been placed during this interval.

WHAT CAN I DO FOR YOUR PRODUCT?

L. H. ALLEN
Foreign Market Distribution of Motion Pictures
729 SEVENTH AVE., NEW YORK

JAPAN FOREIGN BUYERS, Resident or Oversea, are advised that Vitagraph Productions can be secured for these territories. If interested, SOUTH AFRICA get in touch with me promptly.

Companhia Cinematographica de Portugal
HEAD OFFICE IN
LISBON, PORTUGAL

Owns the biggest stock of films in Portugal. Renting contracts with practically every theatre in Portugal, Madeira, Azores, Mozambique and Angola. Working contracts with Spain.

Sole Representative in America:

SALM LIMITED
141 BROADWAY
NEW YORK

THE WHOLE WORLD
Has Been
LOOKING TO AMERICA
For Its Supply of
MOVING PICTURES
Keep Them Looking
—and help them in their looking by
ADVERTISING
in the Mediums of the
CHALMERS PUBLISHING CO.
MOVING PICTURE WORLD
CINE-MUNDIAL
INTERNATIONAL SECTION (Of the M. P. World)
Rates on Application
GERMANY SIGNED THE ARMISTICE but not on November 7th, as most of the newspapers erroneously announced. It all reminds me of the reports that come to Inter-Ocean about new films released on the American market. Ninety-nine per cent. of them are declared to be "just the thing for the foreign market" but Inter-Ocean doesn't recommend, much less buy, them until its entire staff has had a chance to look 'em over at the Inter-Ocean Building projection room. When Inter-Ocean does buy a picture, you may be sure it isn't on the strength of premature information, but because our staff of world-market experts have decided that the film WILL MAKE MONEY FOR YOU. If you are a genuine buyer of American films for export, I would advise you to write me to-day for "THE INTER-OCEAN GLOBE," the only monthly bulletin about films published by any film exporting firm. Remember, "THE GLOBE" prints nothing but carefully confirmed Inter-Ocean news!

INTER-OCEAN
BUILDING
INTER-OCEAN CORPORA
TION
218 W. 42ST
NEW YORK CITY

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS
OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF
SPEER CARBONS, FULCO ACCESSORIES AND GLOBE REELS

READY FOR WORLD SALE—52 World Films a year, featuring June
Elvidge, Louise Huff, Evelyn Greet, Kitty Gordon, Ethel Clayton, Alice
Brody and Carlyle Blackwell; 24 Parade Plays a year, featuring Briscoe
Rizzarello, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum;
80 Plaza Pictures, featuring Anita King, Kathleen Clifford, Gloria Joy
and Jackie Saunders; the great features, "Wives of Men," with Florence
Reed; Sherrill's "Hearts Across the Sea," Ince's "Whither Thou Goest?";
"The Veteran," with Robert T. Haines; "Pyramid's "Inside the Lines" and
"The Man of Bronze," with Louis S. Stone; "Sellestr's "Honor's Cross,"
"Blue Blood" and "Social Ambition," with Ethen Mitchell and Howard
Hickman; "Hunting Big Game in the Frozen North," and "The 18th
Labor of Hercules"; the surefire comedy brands: Vio, Block Diamond,
Ringo, "Charley" (Mabel and Patty) cartoons.
That means the whole world will again throng to the picture theatres, with NO WAR NEWS TO DIVERT and war’s horrors to forget!

**AMERICAN FILMS WILL PACK 'EM IN!!**

Call on us immediately for a **regular** supply of World, Paralta, Plaza and other famous American brands, featuring such stars as Louise Huff, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Alice Brady, Ethel Clayton, Kitty Gordon, Lewis S. Stone, J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall, Rhea Mitchell, Howard Hickman, Anita King, Kathleen Clifford and Jackie Saunders. Or those big Inter-Ocean special features. Or accessories like Speer Carbons, the "Fulco" Line of 300 time and money-saving appliances and the Globe Steel Reel, which permits the quick replacement of broken springs.
List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE. Transfers in Ardealis (One of the O. Henry Stories—Two Parts—Comedy).

Tobin's Palm (0. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolffville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO. The Italian Battlement (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY. Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

ESSANAY COMEDIES. Thompson's New Sheriff (One Part).
Joplin's Birthday Party (One Part).

RAINBOW COMEDIES. Nearly a Slater.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS. The Midnighi Bursar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCANTONIA FILM COMPANY. (Featuring Charlie Fong.)
Parson Pipp (One Reel—Comedy).
Fang's Pate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES. (Committee on Public Information.)
Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS. The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

AUTHOR'S PHOTOPLAYS, INC. Her Moment (Seven Parts—Drama).

INTEGRA FILM COMPANY. The Last Raid of Zeppelin L-21.

RANCHO SERIES. (All Two-part Dramas.)
In the Shadow of the Rockies. Where the Sun Sets Red.

Mutual Film Corp.

General Film Company, Inc.

RELEASES FOR WEEK OF NOV. 3. Milady o' the Beanstalk (Baby Marie Osborne—Six Reels—Comedy-Drama—Diablo).
Hands Up! (The Sitter Book—Two Parts—Drama—Astra).
Wolves of Kewa (Rudolph Rusta—The Ride to Death—Two Parts—Drama—Western).
Just Rambling Along (Stan Laurel—One Reel—Comedy—Rolin).
Java (One Reel—Travel—Post Film).
The Far Flying Battle Line—Polish Troops in France (One Reel—Topical—French Official War Film).
Official War Review No. 10 (Topical).
Heart-Pate News No. 90 (Topical).

RELEASES FOR WEEK OF NOV. 6. Hands Up! (Episode No. 6—"The Last War Alarm"
(Two Parts—Drama—Astra). Wolves of Kultur (Episode No. 5—"Through the Flames"
—Two Parts—Drama—Western—Hear 'em Rave (One Reel—Comedy—Rolin).
C eligible (One Reel—Travel—Post Film).
The Far Flying Battle Line—British Troops in Italy (Topical—British—Drama—Epic).
Official War Review No. 20 (Topical).
Heart-Pate News No. 90 (Topical).

RELEASES FOR WEEK OF NOV. 17. Wolves of Kultur (Episode No. 7—"The Loaf of Despair"
—Two Parts—Drama—Astra). An Enemy of Song (Yote—Comedy—Rolin).
Hands Up (Episode No. 15—"The Oracle's Decree"
—Two Parts—Drama—Astra). Official War Review No. 1—"Under the Masterly Leadership of Marshal Foch"
Nothing But Trouble (Rolin—Comedy—Harold Lloyd).

RELEASES FOR WEEK OF NOV. 24. Wolves of Kultur (Episode No. 8—"The Leap of Despair"
Post Travel Series (No. 21—"Java").
Heart 'em Rave (Harold Lloyd—Comedy).

RELEASES FOR WEEK OF DEC. 1. Infatuation (Goby Deslys and Harry Plicer—Five Reels—Special Feature—Drama).
Milady o' the Beanstalk (Marie Osborne—Five Reels—Drama—Diano).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"
Post Travel Series (No. 22—"Celebces").

AMERICAN PRODUCTIONS RELEASED BY PATHE. The Eyes of Julia Deep (Mary Miles Minter). Minton in the Pieces of Beijing—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebces").

AMERICAN PRODUCTIONS RELEASED BY FOX. The Mantle of Charity (Marguerite Fisher).
A Million Dollars to the Wives of Women (William Russell).
Fair Enough (Marguerite Fisher).
When a Man Hides Alone (William Russell).

Fox Film Corporation.

HIG TIMELY PICTURES.

Nov. 24—Why I, Would Not Marry.
Dec. 1—To Every Man.

FOX STANDARD PICTURES.

Nov. 17—Our Woman Who Gave (Evelyn Nes
Dec. 1—The She Devil (Theda Bara).
Dec. 1—I Want to Forget (Evelyn Nesbitt).
Dec. 21—The Man Hunter (William Farnum).
Jan. 12—The Siren's Song (Theda Bara).

EXCLUSIVE PICTURES.

Nov. 17—Tell It to the Marines (Jane and Katherine Lee).
Dec. 1—Standing Room Only (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Marie Davel Travers).

VICTORY PICTURES.

Nov. 24—Pam and Fortune (Tom Mix).
Dec. 5—The Strange Woman (Gladios Brockwell).
Dec. 22—I'll Say So (George Walsh).
Dec. 22—The Mill (Fred), Pat Stewart.

FOX-LEIHMAN SUNSHINE COMEDIES.

Nov. 17—Mongrels.

MUTT & JEFF ANIMATED CARTOONS.

Nov. 17—The Doob, Boy.
Nov. 24—Around the World in Nine Minutes.
Dec. 1—Pot Luck in the Army.
Dec. 2—The New Country (Bee Little).
Dec. 15—5,000 Miles on a Gas Tank.
Dec. 22—Hitting the High Spots.

FOX ENTHUSIAST PICTURES.

Nov. 17—Pan Fun.
Nov. 24—All Husb and the Forty Thieves.

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 18—His Bonded Wife (Emmy Wehlin—Five Parts—Drama).
Nov. 25—Fifteen Thousand and No Hour (Hale Hamilton—Five Parts—Drama).
Dec. 2—Testing of Million Dollar Corp. (May Allison—Five Parts—Drama).
Dec. 9—Hitting the High Spots (Hert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlin).
Dec. 23—A Poor Rich Man (Busman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.
The Million Dollar Dollies (Emmerad Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eights Parts—Drama).
Blue jeans (Viola Dana—Seven Parts—Drama—Roxy).
Revelation (Naizimova—Seven Parts—Drama).
To Heil With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
Wilson or the Kaiser?

Triangle Film Corporation.

DATES AND TITLES OF TRIANGLE RELEASE SUBJECT TO CHANGE WITHOUT NOTICE.

TRIANGLE PRODUCTIONS.

Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tiger Woman (Mrs. McDonald—Five Parts—Drama).
Oct. 13—The Pretenders (Marguerite Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Patty and Broadway Stars (Romco Aarbee).
Sept. 22—Shemantine Pirate (Sid Chaplin).
**List of Current Film Release Dates**

<table>
<thead>
<tr>
<th>Greater Vitagraph Inc.</th>
</tr>
</thead>
</table>

**VITAGRAPH FEATURES.**
- Sept. 20—A Diplomatic Mission (Earle Williams—Five Parts—Drama).
- Oct. 7—The Mating (Gladya Leslie—Five Parts—Drama).
- Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
- Nov. 11—Everybody's Girl (Alice Joyce—Five Parts—Drama).
- Nov. 18—Miss Ambition (Corinne Griffith—Five Parts—Drama).
- Nov. 25—The Dawn of Understanding (Bessie Love—Five Parts—Drama).
- Dec. 2—The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).
- Dec. 9—The Heeded Impostor (Gladya Leslie—Five Parts—Drama).
- Dec. 16—Hoarded Assets (Harry T. Morey—Five Parts—Drama).
- Dec. 23—The Captain's Captain (Alice Joyce—Five Parts—Drama).
- Dec. 30—The Adventure Shop (Corinne Griffith—Five Parts—Drama).
- Jan. 6—The Enchanted Barn (Bessie Love—Five Parts—Drama).

**BIG V COMEDIES.**
- Sept. 23—Huns and Hyphens (Two Parts—Special).
- Sept. 30—Hula Hulas and Hocus Pocus.
- Sept. 30—Roofs and Riots (Two Parts).
- Sept. 7—Bears and Bad Men (Two Parts).
- Nov. 11—Frauds and Frednadies (Lawrence Semon—Two Parts).
- Nov. 18—Submarines and Smiles (Earle Montgomery and Joe Rock—Two Parts).
- Nov. 25—Husbands and Humbugs (Lawrence Semon—Two Parts).

**VITAGRAPH SERIAL.**
- A Fight for Millions.
- Sept. 20—Episode No. 12, "The Tide of Disaster." (Two Parts—Drama).

**The Iron Test.**
(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)
- Oct. 21—No. 1, "The Elsia of Fire.
- Nov. 4—The Blade of Hate.
- Nov. 11—The Noose.
- Nov. 18—The Tide of Death.
- Nov. 25—Ferry Fate.

**Universal Film Mfg. Co.**

**L-KO.**
- Oct. 2—Nuts and Noodlies (Eva Novak—Two Parts—Comedy—52216).
- Nov. 19—Squats and Sneers (Helen Lynch and Dick Smith—Two Parts—Comedy).

**NESTOL.**
- Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy—52206).
- Oct. 7—His Royal Nibs (Comedy—52219).
- Oct. 14—Peril the Parlor (Carleton DeHaven—Comedy—52229).
- Oct. 21—The Love Craz (Florence Lawrence—Comedy).

**UNIVERSAL SPECIAL ATTRACTION.**
  (Bessie Love—Two Parts—Drama).
- Oct. 26—Fighting for Freedom (Episode No. 4, "Thrilling Feats of the Royal Flying
  Corps—Caught by Whirlwind"—Two Parts—Drama).
- Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages"
  (Bessie Love—Two Parts—Drama).
- Nov. 9—Fighting for Freedom (Episode No. 15, "In the Shadow"—Two Parts—Drama).
- Nov. 16—Fighting for Freedom (Episode No. 16, "The Noose"—Two Parts—Drama).

**UNIVERSAL SCREEN MAGAZINE.**
- Nov. 12—Issue No. 92 (Educational—52222).
- Nov. 19—Issue No. 93 (Educational—52234).
- Nov. 26—Issue No. 94 (Educational—52244).
- Dec. 3—Issue No. 95 (Educational—52255).
- Dec. 10—Issue No. 96 (Educational—52265).

**UNIVERSAL SPECIAL FEATURE.**
- Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waterfall and the Two Parts—Drama—52232).
- Nov. 2—The Brass Bullet (Episode No. 12, "The Passenger with Two Parts—Drama—52258).
- Nov. 9—The Brass Bullet (Episode No. 13, "500 Reward"—Two Parts—Drama—52241).
- Nov. 16—The Brass Bullet (Episode No. 15, "On Trial for His Life"—Two Parts—Drama—52249).
- Nov. 23—The Brass Bullet (Episode No. 16, "In the Shadow"—Two Parts—Drama—52257).

**UNIVERSAL CURRENT EVENTS.**
- Nov. 12—Issue No. 74 (Topical—52223).
- Nov. 19—Issue No. 75 (Topical—52234).
- Nov. 26—Issue No. 76 (Topical—52237).
- Nov. 3—Issue No. 77 (Topical—52240).
- Nov. 10—Issue No. 78 (Topical—52243).
- Nov. 17—Issue No. 79 (Topical—52248).
- Nov. 24—Issue No. 80 (Topical—52251).

**STAR COMEDIES.**
- (Lyons-Maron Pictures.)
- Nov. 26—Why Worry?—52239.

**WESTERN AND RAILROAD DRAMAS.**
- Oct. 5—All for Gold (Eileen Sedgwick—Two Parts—52214).
- Oct. 12—The Past Mall (Helen Gibson—Two Parts—52214).
- Nov. 19—The Star Hunt (Helen Hunter—Two Parts—52255).

**Goldwyn Distributing Corp.**

**STAR SERIES PRODUCTIONS.**
- Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy—Drama).
- Oct. 1—Laughing Bill Hyde (Ross Beach—Five Parts—Drama).
- Nov. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama).
- Dec. 1—An Excellent Thirty-Six (Mahal Ford—Five Parts—Drama).
- Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Comedy).

**GOLDwyn SPECIALS.**
- The Manx Man (Seven Parts—Drama).
- For the Freedom of the World (Seven Parts—Drama).
- Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).

**CAPITOL COMEDIES.**
- Sept. 29—Bill's Sweetie (Two Parts).
- Oct. 6—Bill Goes Out (Two Parts).
- Nov. 17—Pink Pajamas.
- Dec. 1—Proposing Hill.
- Dec. 8—Poor Innocent.
- Jan. 12—You Know What I Mean.

**Paramount Pictures Corp.**

**PARAMOUNT-SENNITT COMEDIES.**
- Oct. 6—Beware of Boarders.

**PARAMOUNT-ABBUCKLE COMEDIES.**
- Sept. 13—The Cook.
- Nov. 17—The Sheriff.

**FAMOUS PLAYERS-LASKY CORP.**

<table>
<thead>
<tr>
<th>Paramount Features.</th>
</tr>
</thead>
</table>

- Oct. 13—When Do We Eat? (Euld Bennett—Five Parts—Comedy—Drama).
- Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
- Nov. 10—The Makers of a Judge (Billie Burke).
- Nov. 17—Women's Weapons (Ethel Clayton).
- Nov. 11—A Daughter of the Old South (Pauline Frederick).
- Nov. 17—Miranda Smiles (Vivian Martin).
- Nov. 24—Fiss and Feathers (Euld Bennett).

**Artcraft Pictures.**
- Sept. 29—Johanna Helsinki (Mary Pickford—Five Parts—Drama).
- Nov. 15—My Cousin (Enrico Caruso).
- Nov. 24—Under the Greenwood Tree (Elise Ferguson).

**PARAMOUNT-ARTCHRAFT SPECIAL.**
- Nov. 24—Sporting Life (Maurice Tournier Production).

**PARAMOUNT-FLAGG COMEDIES.**
- Oct. 15—Tell That to the Marines.
SITUATIONS WANTED.

MANAGER—Highly efficient for high class display house. At present employed, desires if seeking connections where accomplishments and ability can be demonstrated, unique design of artistic stage settings, lobby displays, etc. can furnish best of reference. Only high class proposition will be considered. Address Efficient Manager, care Moving Picture World, New York City.

CAMERAMAN—Seven years with large producing company, making dramatic, trick comedies, etc., desires position with first class producing company. Best of references furnished. Cameraman E, care Moving Picture World, New York City.


HELP WANTED.

WANTED—Cameraman, one that can do laboratory work preferred. State salary, age and references; steady position. P. M., care Moving Picture World, New York City.

CAMERAS, ETC., FOR SALE.

TWO BIG BARGAINS—New Universal camera and tripod, also Ernemann practically new with tripod, Chas. R. Syving, 1540 E. 56th Place, Chicago, Ill.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

MECHANICAL REPAIRING, experimental, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 228 Second Avenue, N. Y. City.

DAVID STERN COMPANY—Tested and Guaranteed Motion Picture Apparatus. 400 ft. Williams M. P. camera in equal to new condition, fitted with 50 MM. F:3.5 Bausch & Lomb Zeiss Tesser lens, complete, with carrying case, 2 extra magazines and a specially adapted T' Geiss Dagor lens in long focusing tube for Telephoto work. Over $400.00 worth of goods; our price, complete, $260.00. Light weight tripods with both panoramic and tilting head, our special price $17.50. Advertising by Motion Pictures, postpaid, $1.00. How to Make and Operate Moving Pictures, postpaid, $1.25. Talbot's Practical Cinematography, postpaid, $1.25. Order all three books for special price of $2.50. Act promptly. Get in touch with us today. Telegraphic orders shipped same day as received. DAVID STERN COMPANY, 1027-1029 R. MADISON ST., CHICAGO, I. L.

SEND at once for the latest and greatest BASS Bargain List No. 11. By far the world's greatest list of reliable motion picture cameras and accessories. Every item a money saver. All BASS tested and guaranteed. Used but good. Your copy is free on request. BASS CAMERA COMPANY, 257 Lexington Avenue, New York City.

FOR SALE—One studio Pathé Camera like new with three magazines and tripod, Carl Zeiss two-inch lens. Price $500. Western Film Co., Providence, R. I.

FILMS, ETC., FOR SALE.

FOR SALE—Movien War Pictures—four original reels of the battle fought at Ojigu, Mexico, by Poncha Villa. M. P.,care Moving Picture World, New York City.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE Wurlitzer orchestration style K. used only 8 months, perfect condition. Sacrifice price, $5,000. Address D. E. McArthur, Box 382, Knoxville, Tenn.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes. Lenses, calcium lights, tents, chairs, and all theatres supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

EQUIPMENT FOR SALE.

FILM PRINTER, practically new, motor driven; sell cheap. P. E. Slocum, 404 Wheelock Building, Peoria, III.

FOR Sale—Powers No. 5 motion picture projector, $75.00. American Standard Projector, $25.00; in good condition. Curtis Company, 257 Lexington Avenue, New York City.

MISCELLANEOUS.

LABORATORY RESULTS are always perfect if supervised by Schoenbaum, whether in your own or other people's plant. If you wish your mind relieved of laboratory worries write Schoenbaum, Interhaven Avenue, North Plainfield, N. J.
List of Current Film Release Dates

SUCCESS SERIES (REISSUES).
Oct. 6—Man From Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 9—Boobs (Victor Moore).
Nov. 17—The Cheat (Pamela Ward and Seaside 
Happiness).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-BURTON HOLMES.
Nov. 10—FUJ Does It Bit.
Nov. 17—Fire Walkers of Bequa.
Nov. 24—The Belgian Sisters of Luzon.

PARAMOUNT-BRYA PICTOGRAPH.
Nov. 10—A Modern Miracle Worker; Our New-
est Possessions; How Movies Move.
Nov. 17—Tortola, the Fisherman's Paradise; 
A Machine That Thinks; An Oriental Wrestling Match; Cartoon; 
The Dreaming Pool.
Nov. 24—Industries of Our New Possessions; 
The Second Line of Defense; Cartoon; 
"Goodrich Dirt. When Wishes Come True."

WORLD PICTURES CORPORATION.
Oct. 7—The Appearance of Evil (June Elvidge— 
Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Black- 
well and Evelyn Greeter—Five Parts—Drama).
Nov. 11—America's Answer.
Nov. 17—The Dust Stew (Barbara Castleton and 
Johnny Hines).
Nov. 22—The Groundsman (Montague Love).

WORLD COMEDY RELEASES.
O. Susie Behave (Pay Tischer).

Feature Releases

AFFILIATED DISTRIBUTORS CORPORATION.
1476 Broadway, 
Lafayette, We Come! (Her była—(Perret 
Productions).

BLUE BIRD.
Sept. 23—A Society Sensation (Carmel Myers— 
Five Parts—Drama)—8296.
Sept. 30—The Velvet Hand (Prittie Brunette— 
Five Parts—Drama)—3026.
Oct. 7—The Lure of Luxury (Burl Clifford— 
Five Parts—Drama)—0236.
Together (Violet Mercenter—Five Parts—Drama)—0233.
Nov. 23—Hugon the Mighty (Monroe Salisbury— 
Five Parts—Drama).

CHRISTIE FILM COMPANY.
Sept. 16—Married By Proxy.
Oct. 25—The Man Who Has Everything.
Nov. 30—On My Honor How Could You.
Oct. 7—Why Do You Believe?
Oct. 11—Three Hours Late.
Oct. 28—The Love Swindle.

EDUCATIONAL FILMS CORPORATION.
Aug. 26—A Mexican Venus (Wright).
Sept. 2—Cigars for Kings and Millionaires 
(Harold Horton).

FIRST NATIONAL EXHIBITORS' 
CIRCUIT.
Perkins's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in 
Germany."
Tarzan and the Apes (Elmo Lincoln and Emil 
Lakey).
Temperate Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pic-
tures.

FROSTMAN AMUSEMENT CO.
Times Building, N. Y.

FORD EDUCATIONAL WEEKLY.
Nationally Distributed by the Frier Distribut-
ion Corporation, 51 East 42d 
Street, New York City.
No. 119—The Milky Way.
No. 120—Tapping the Scales for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRY GARDON.
Acadian Building, New York.
The Husband of Blanche Sweet.
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.
Sept. 30—Title Not Announced (Louise Glaum— 
Five Parts—Drama—Parlata).
Oct. 7—What Parts—Drama (Anita King—Five 
Parts—Drama—Plaza).
Oct. 14—Heed of Rachel (Boosie Barriscale— 
Five Parts—Drama—Parlata).

HOPP HADLEY.
130 West 46th Street, New York.
The Vow.

JEWEL PRODUCTIONS, INC.
The Gazer of Berlin (Century Production— 
two Parts—GI51).
The Sinking of the Lusitania (One Reel Film 
by Cosmo Photograph—30140).
For Husband Only (Six Parts—Drama)—03159.
Crashing Through Berlin (Seven Parts—Pa-
triotic—Topical)—0318.
The Yellow Dog (Six Parts—Drama).

MARTIN JOHNSON FILM CO., INC.
516 Candler Bldg., New York.
Among the Loyal Isles of the South Pacific 
(Educational).

LEONACE PERRET PRODUCTIONS.
1402 Broadway, New York.
Stars of Glory.

GEORGE KLEINE.
Rialto Defaux Productions.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSO-
CIation.
1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burden of Proof (Marion Davies— 
Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five 
Parts—Drama).
Sept.—The Forbidden City (Norma Talma— 
Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. C.
Marriage (Catherine Calvert—Keeney Produce-
tions),

FACING DEATH ON THE BUNISCLAP (Burlington— 
Travel)."
Unknown Switzerland (Burlington—Travel).
The Pilatus Railway (Burlington—Travel).
Allied War Heroes Arrive in Switzerland 
(Burlington—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).

My Husband's Friend (Five Parts—Drama).
Her Aviator, Hue Within Our Gates.
The Perfect Model (Andrey Munson).
Susted Prince (Margery Law).
A Woman's Land (Florence Reed—Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 South State St., Chicago, II.
The Wistfuls (Drama).

BERNARD H. BERSTEIN.
923 Longacre Building, New York.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECROFT.
507 Fifth Ave., N. Y. City.
Reclaimed.

COSMOPOLITAN FILM COMPANY, INC.
220 West 46th Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lost of the Azalee.

A Grain of Dust.

THE FILM MARKET, INC.
401 Times Building, New York.
Suspicion (Six Reels—Drama).
What Becomes of the Children.
Glash Film Novelties (Spin reel patriotic and 
classic, released monthly).
The Star Spangled Banner (500 feet) (Gotham 
Film).
Pacific Film (300 foot) (Gotham Film).
Home, Sweet Home, and The Girl I Left Behind 
Me (Gotham Film).

FOUR SQUARE PICTURES.
720 Seventh Avenue, New York.
The Great White Trail.

One Hour.

The Cast Off.

Men.

A Woman's Experience (Bacon-Backer Produc-
tion—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.

GAUMONT GRAB—Released every Friday.
"The Hand of Vengeance."

Episode No. 8—"The League of Silence"—(Two 
Parts—Drama).
Episode No. 6—"The Mysterious Manor (Two 
Parts—Drama).

Episode No. 7—The Secret of the Night (Two 
Parts—Drama).

Episode No. 8—"The Kidnapped Statesman" 
(Three Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two 
Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).

The Warrior (Seven Parts—Drama—McClure 
Picture).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.

SEPTEMBER LIFE (Maurice Tourneur Produc-
tion).

Woman (Maurice Tourneur Producets).

The Silent Mystery (Francis Ford serial in 
fifteen episodes).

(THE FOLLOWING ARE NORMA TALMAGE PRODU-
CTIONS)

The Social Secretary.

Fifteen Fingers.

(THE FOLLOWING ARE WM. S. MARTIN PRODUCTIONS)

The Desert Man.

Wolff Lowey.

(THE FOLLOWING ARE DAD S FABERBANKS PRODU-
CTIONS)

The Matrimaniac.

The Americano.
Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE
Patent Attorney
Loan and Trust Building
Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention
Established 25 Years

PERFECTED PROJECTION

"Movies" are made possible at any time, anywhere, with a DeVry Portable Motion Picture Projector. The DeVry is always and instantly ready for an evening's entertainment or instruction: attached to any ordinary light socket, it practically runs itself.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, at home and "over there."

Write for Catalogue 0-2

The DeVry Corporation
10955 North Wells St.
Chicago, U. S. A.

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 idea drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by

MOVING PICTURE WORLD
516 Fifth Avenue. New York City

Schiller Building, Chicago, Illinois

Wright & Callender Building, Los Angeles, Cal.

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 $4.50 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 To-day—Now!
List of Current Film Release Dates


ONE FOR ALL and
ALL FOR ONE
UNITED WAR WORK CAMPAIGN
ENDS NOV. 18
GIVE
ALL IN ONE HAT
WILLIAM FOX, Chairman GEO. M. COHN, Associate Chairman ALLIED THEATRICAL AND MOTION -PICTURE TEAM FREDERICK H. ELLIOTT, Chairman MOTION PICTURE INDUSTRY DIVISION
BOOST ! !

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. 37.—JULY TO SEPTEMBER, 1918

WE HAVE AT YOUR DISPOSAL
Bound Volumes for the years 1912, 1913, 1914, 1915, 1916 and 1917. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $40.00

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 Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS
Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results
Write today for descriptive folders.
Read the unbiased opinions of operators.
Place an order now with your Supply House.
"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

Bausch and Lomb
Projection Lenses
have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American Makers of Projection Apparatus (Bolopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High Grade Optical Products.

"WE NEVER DISAPPOINT"
CROMLOW FILM LABORATORIES INCORPORATED
220 WEST 42nd STREET
NEW YORK
TELEPHONE BRYANT 5576
ALLAN A. LOWNES
GEN. MGR.

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 odious to 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.

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 Convening
Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY
NEW YORK
281 LEXINGTON AVE.
Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words “Eastman” and “Kodak” in the film margin.

EASTMAN KODAK CO., ROCHESTER, N.Y.
Specializing on quality instead of quantity is our unvarying policy adopted years ago.

And yet, our enormous capacity, and splendid organization, permit us to handle millions of feet—perfect developing and printing—with great dispatch.

While others talk “cheap” we prefer to emphasize “quality” and render reel service.

All prints screen-inspected and known to be as good as the negative permits, before shipped.

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—Come and see them.
Projectionist Ray says

"If things don't seem to break right for you—
if you're drawing deuces instead of aces—if there's
no 'tin' in the tin box and, worst of all, your patrons
are likely to make you shut up your shop 'cause
they've shut down on it, why just buck up and take
stock.

"You'll probably find that you are shy a POWER'S
CAMERAGRAPH. The sooner you get one, the
sooner you'll be projecting pictures RIGHT and
having the town folks crowding through that door
of yours.

"What's that? Why do I say POWER'S CAMERAG-GRAP
H? I've worked 'em for years and I never saw
one fail on this ACID TEST.

"IT PUTS THE PICTURE
ON THE SCREEN"

Nicholas Power Company
INcorporated
Pioneers of Projection
90 Gold Street, New York, N.Y.
Published every Wednesday. Subscription Price: United States and its Possessions and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries, $4.00 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Your new serial, "The Iron Test," which I am now running in my theatre, appears to be the best yet. And it will have to go some, too, to beat "The Fighting Trail," Vengeance and the Woman," "The Woman in the Web" and "A Fight For Millions."

The public has learned to expect something big when Vitagraph serials are announced, and as a result my audiences from the first episode of "The Iron Test" have been large and enthusiastic.

Mgr. Arcade Theatre, Astoria, L.I.

It's Smashing Success Wherever Shown Proves That It Will Rival the Enormous Popularity of its Forerunners

"The Fighting Trail"
"Vengeance and the Woman"
"The Woman in the Web"
"A Fight For Millions"

15 Episodes of Melodramatic THRILL

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by Paul Hurst

VITAGRAPHER Albert E. Smith President
Seven Great Patronage Builders

George K. Spoor went to great expense and unusual care to produce seven of the most artistic as well as most humorous comedy-dramas on the screen. Every one is an ultra feature starring the popular comedian, Taylor Holmes. You can’t afford to miss one of these. Have a Taylor Holmes night once each week and watch your patronage grow by leaps and bounds. These are not war pictures.

George Kleine System Distributors
Representatives at all General Film Exchanges
This Double Page Announcement, the most important announcement ever made in the entire history of animated news reels, conveys the biggest message of consolidation ever printed. It heralds the consolidation of the popular UNIVERSAL ANIMATED WEEKLY—UNIVERSAL CURRENT EVENTS—MUTUAL SCREEN TELEGRAM and HEARST INTERNATIONAL NEWS, making by far the most gigantic combination of news gathering forces and animated news reels the World of motion pictures has ever known. The forces of the former HEARST-SELG NEWS—plus the former HEARST PHOTOGRAPHIC forces of the HEARST PATHE NEWS news reels backed by the huge forces of the

UNIVERSAL ANIMATED WEEKLY
UNIVERSAL CURRENT EVENTS
MUTUAL SCREEN TELEGRAM

—are now consolidated into one institution, eclipsing anything ever conceived or attempted in this line. By this consolidation, the INTERNATIONAL FILM SERVICE, INC., places before Exhibitors of the World the mightiest animated picture and news gathering facilities possible to procure. All of the great organizations of these former separate news reels are now combined into one tremendous force, bringing to Exhibitors all the world’s news in pictures from every nook and corner of the globe, more than quadrupling the value, interest and power of these former individual news reel organizations.

Book thru your nearest Universal Exchange or communicate with the Universal Film Mnf’g. Co., Largest Film Mnf’g. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.
The International Film Service, Inc. guarantees to so far surpass anything and everything in the news reel field, as to make comparisons ridiculous. It's news films will include all of the big features of the UNIVERSAL ANIMATED WEEKLY—UNIVERSAL CURRENT EVENTS—MUTUAL SCREEN TELEGRAM and the photographic features of the HEARST PATHE news, with huge additional features, that under no other circumstances could be procured, except by this consolidation. In addition to all the latest photographic news from every part of the world, there will be such great Box Office special attractions as animated cartoons by WINSOR McCAY, HAL COFFMAN, HY MAYER, T. A. DORGAN (TAD)—HARRY MURPHY, TOM POWERS and the GREAT OPPER, with such nationally advertised animated cartoon features as SILK HAT HARRY, SHENANIGAN KIDS and HAPPY HOOLIGAN by the

FAMOUS HEARST CARTOONISTS WINSOR McCAY--HAL COFFMAN--HARRY MURPHY HY MAYER--TOM POWERS and OPPER

The Entire Colossal News Gathering forces of the INTERNATIONAL FILM SERVICE—the great combination of HEARST NEWSPAPERS throughout the country, backed by the unlimited advertising and publicity of the HEARST NEWSPAPERS, HEARST MAGAZINES and other forces guarantees one hundred per cent. box office power THREE TIMES A WEEK, as follows: HEARST NEWS on Tuesday, SCREEN TELEGRAM every Thursday and UNIVERSAL CURRENT EVENTS every Sunday—THREE A WEEK—each release with a drawing power equal to the costliest feature productions. WIRE INSTANTLY to your nearest Universal Exchange for contract booking or reservation. All these news reels to be distributed by the Universal Film Exchanges, Inc.

Book thru your nearest Universal Exchange or communicate with the Universal Film Mn'fg. Co., Largest Film Mn'fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.
"Red Clothes"

"NBER'S
ONUCTION
LUXE"

nature, with
heart app-
bridal
blossoms.

JEWEL
Productions, Inc

November 30, 1918
THE MOVING PICTURE WORLD
November certainly was typically record-breaking thrilling Parisian after and released. Parts of this, in its battle ablaze with a vibrant, colorful, spectacular production that is in full color. the children, the fights between gangs of water rats and the regeneration of the hero. You will recall the success of this picture when it was first released—and book it with the assurance of turn-away business.

The Great Nine

William Farnum in "FIGHTING BLOOD"

This picture has played a greater number of days in all parts of the world than any other that William Fox has released. It is a thrilling lumber camp and mining town story of a battling clergyman—the man who came back after unjust imprisonment. It has swift, tense action and a popular theme and is typically Farnum. It has done a record-breaking business and will repeat.

Theda Bara in "THE SERPENT"

It is Miss Bara’s opinion that this is her greatest picture. Hundreds of exhibitors are of the same opinion. The big battle scenes—the bear hunt—the surprising climax—all contribute to its wonderful popularity. The production was directed by Raoul A. Walsh, and among those in the cast is George Walsh, one of the greatest favorites in film land today.

Raoul A. Walsh’s First William Fox Picture "THE REGENERATION"

A great, vibrant, colorful, spectacular production that is ablaze with thrill, action and romance. You will recall the big scenes of the steamboat fire, the rescue of the children, the fights between gangs of water rats and the regeneration of the hero. You will recall the success of this picture when it was first released—and book it with the assurance of turn-away business.

The Great Nine

William Farnum in "THE BROKEN LAW"

Love, romance and conquest are the themes of this colossal picture of the free and easy life of the highway. It is a thoroughly typical William Farnum subject and has a truly great cast, ranking in all respects among the most successful and satisfactory pictures that William Fox has released. It will be one of the biggest revenue producers of THE GREAT NINE.

Theda Bara in "UNDER TWO FLAGS"

The picturized version of Ouida’s most famous novel. The most popular production in which Theda Bara has appeared in a role not of a vampire. It is a rapid-fire picture with a 100 per cent. record for box-office hits. Undoubtedly the best photographic version ever made of a big stage success. On past performances alone it should be played to win in a walk.

"INFIDELITY"

Based on George Ohnet’s Novel "Dr. Rameau"

A great melodrama, throbbing with sobs and tears, rippling with comedy and tense with human interest—a wonderful all-star cast, including Frederick Perry, Dorothy Bernard, Jean Sothern and Kittens—admittedly the best production of its sort ever released by William Fox or any other producer.

Valeska Suratt in "THE SOUL OF BROADWAY"

The GREAT NINE would not be complete without this remarkable picture with its wonderful aeroplane scenes and fashion parade at Atlantic City, and its exposure of the night life of Broadway. It was one of the box-office sensations of three years ago and will be as great a sensation today, because it is the type of thrilling picture in which public interest never wanes.

Theda Bara in "THE DARLING OF PARIS"

This, perhaps, is the most gorgeous, costly and spectacular production of THE GREAT NINE series. It is based on "The Hunchback of Notre Dame," the world-famous novel by Victor Hugo, is Parisian in atmosphere and notable for the thrilling action and scenes of breathless suspense that spell profits.

William Farnum in HOODMAN BLIND

Like "Infidelity," this production has been revised. It is founded on the famous stage success of the same name, "Hoodman Blind," by William Barratt. It is one of the most powerful, thrilling and dramatic photoplays ever produced. It certainly shows William Farnum at his best, and will be one of the foremost box-office successes of THE GREAT NINE.

The Great Nine

Book the

F O X

FILM CORPORATION

Released as a group on...
Nine

fits Absolutely Certain—Book Now
Reasons to Book Now

They are the biggest box-office successes that William Fox has produced in the last five years—and he has many record successes.

They are the pictures on which William Fox's reputation as a producer was founded.

They are known to exhibitors and the public everywhere as the biggest and the best stories shown on the screen—the pick of the great stock of 250 Fox negatives.

They will attract millions of persons who did not patronize picture houses when these pictures were first released.

They present in minor roles more of the famous stars of today than now are seen in a year's average pictures.

They can be rented reasonably—in them you don't have to pay the top rental based on new stars with inflated reputations.

7 They are re-edited and retitled, shortened to 4,500 feet, crowded with action in every foot, and newly printed—are 1919 editions of big successes.

8 They have swept the world by storm—hold all records for big box-office receipts—are proved, unquestioned box-office successes.

9 They are released as a group on an independent basis—first come, first served!
Fox Films

Begin Today to Increase Profits!

There will be a tomorrow and it is being made today.

That’s the Fox Idea—that today has achieved its purpose only when it has become a successful yesterday.

And this Fox Idea is backed by a lot of successful yesterdays,—in five years it has become the dominating Idea in the moving picture business,—because it has been made YOUR Idea—at your service.

William Fox is planning for your tomorrows with far-seeing judgment and exact knowledge of what the public wants,—of what the public, by liberal paying, has proved it wants.

But the Fox Idea does not stop at giving the public the productions it wants—it goes further in its service to you—much further.

For the Fox Idea includes also a system of Fox offices covering the wide world,—a vast distributing system that reaches out eagerly to serve you through personal representatives of William Fox, who always are at your instant call.

Thus William Fox INSURES service to you. Through these service offices, and the wealth of resources these personal representatives possess, you are promptly provided the pictures your public wants and given unstinted assistance in developing their box office possibilities.

Attractive lithographs that are the work of America’s ablest designers and painters,—elaborate press books that present profitable advertising and publicity campaigns,—an infinite variety of cuts and mats that carry your picture’s appeal wherever they are printed,—artistic lobby displays that attract swarms of willing dollars;—it is service such as this—and more—service to you and, through you, to the public—that constitutes the Fox Idea.

Profit today from Fox pictures and Fox service.

Book These Fox Pictures Increase Your Profits

Every one of these productions is released on an independent basis. They are big, timely subjects on which you will make a box office clean up:

The Prussian Cur
The Land of the Free
Queen of the Sea
Why I Would Not Marry
18 to 45

And never more timely than now are these other nation-famous record breakers:

Cleopatra
Les Miserables
A Daughter of the Gods

FOX FILM CORPORATION
Direct Service Branches Located Throughout the World
A.H. Woods presents

FANNIE WARD

in THE NARROW PATH

Produced by Astra        Directed by George Fitzmaurice
Scenario by Ouida Benjere and Jack Cunningham. Adapted from the well known play.

A photoplay of surpassing merit with masterly production - one to advertise and clean up with.

PATHÉ DISTRIBUTORS
Extra Selected
FRANK KEENAN
PHOTOPLAY

"A Filmed Masterpiece" says the New York Evening World;
"A Powerful Characterization...It Sure Carries a Kick," says Wd;

FRANK KEENAN
in an adaptation of the play made famous by Sir Henry Irving

THE BELLS

Written by Leopold Lewis from the play by Erckman-Chatrian
Produced by Anderson-Brunton Co.
Directed by Ernest Warde

PATHÉ
DISTRIBUTORS

Shown at New York's Rialto Theatre
GREAT DURING WAR, IT WILL STILL BE GREAT IN PEACE TIMES

The thousands of exhibitors who are showing

OFFICIAL WAR REVIEW

are assured that it will continue to be released, for some time to come. The supply of available and excellent material, always large, has considerably increased during the past few months until it has today reached the point where there is sufficient on hand and coming to amply provide for the issues of many weeks. Furthermore the quality of the negatives received from the French, British, Italian and American Governments has steadily improved until today it is better than ever.

The Armistice and the prospects of early Peace have made the Official War Review an even better box office attraction; great in War it will be as great in Peace.

Presented by

COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION of FILMS
Chas. S. Hart, Director

Distributed by

PATHE
His Name Registers Cash!

Exhibitors agree that a first class comedy is essential to the success of a program. A custard pie and a pretty girl or two in a bathing suit do not make a comedy.

HAROLD LLOYD

comedies are uniformly excellent, well thought out, well acted and well directed. Audiences now ask for them. Lloyd's name registers cash!

"Lloyd comedies are the best one reelers on the market. Everyone is great."

Pastime Theatre
Itasca, Tex.

Produced by Rolin

PATHÉ DISTRIBUTORS
William Russell in

"All the World to Nothing"
An American "Flying A" Picture

From the widely read novel of the same name by Wyndham Martyn. Directed by Henry King.

One of the most powerful subjects in which William Russell has ever appeared. Magnificent supporting cast. Exhibitors seeking to recoup the losses incurred by the nation-wide closing of theatres will find this attraction just the sort necessary to win back their patronage and add new picture-goers to their clientele.

Now Playing
William Russell in "Hobbs in a Hurry"

William Russell Productions
Distributed by PATHE
What is the Meaning of the New Releasing Arrangement of Hodkinson Service?

Hodkinson Service means the best possible service from Producer to Exchange and Exchange to Exhibitor.

Pathe Exchange, Inc., with its thirty distribution points in the United States and its selling force augmented by Hodkinson Representatives to 180 men, is the best equipped organization in the country for the intelligent and efficient handling of films.

In addition to Pathe's well-trained force, a Hodkinson Representative will be placed in each Exchange. This representative has been chosen for his position because he understands and appreciates the troubles of the Exhibitor. His duty is to minimize your troubles. His slogan is—"A fair deal to the exhibitor."

This new releasing arrangement is in accordance with the Hodkinson policy of never missing an opportunity to strengthen the efficiency of the organization.

On and after November 25th Hodkinson Service will be released through Pathe Exchange, Inc.

HODKINSON SERVICE through PATHE EXCHANGES with Hodkinson Representatives to give you personal attention means cooperation such as you have never before known.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City
WITH UNITS
IN EVERY TERRITORY
FOR THE
PHYSICAL DISTRIBUTION OF
THE PRODUCTIONS
OF ALL
PRODUCERS OR GROUPS
OF PRODUCERS

desiring to offer their pictures
direct to exhibitors, using their
own salesmen and keeping their
productions under their own
personal supervision at all times.

EXCHANGES IN FULL OPERATION
DEC. 1st, 1918

FILM CLEARING HOUSE, Inc.
ASHBEL P. FITCH, President
126-130 West 46th Street, New York
Photographed at the risk of life

"Ten times the grip of an average photoplay"

Chief Naqapate

the biggest
handsomest and
cruellest looking savage we have ever seen

Martin Johnson

Really the most interesting movies of our month weren't dramatic at all—but Martin Johnson's fascinating tour of the Cannibal isles of the South Pacific. Aside from being an intelligently photographed study of the various races of the remote Pacific isles, where meatless days aren't observed, the pictures have the lure of a Joseph Conrad tale. Here romance and adventure stood beside the camera-man. Johnson and his wife cruised alone among the islands, once almost meeting their death and finally getting away with a remarkable series of films. Mrs. Johnson, by the way, can go 'round to the movie studios any day and get a regular position. She is the dramatic suspense of the series, which we guarantee to have ten times the grip of an average photoplay.
Martin Johnson's CANNIBALS of The South Seas a feature attraction

OFFICE OF THE MANAGING DIRECTOR

Mr. Martin Johnson,
249 W. 40th St.,
New York City.

My dear Mr. Johnson:

It has just come to my attention that you are about to release your Cannibal Island pictures of the South Sea as a whole feature instead of serially.

I want to assure you that I think this is a very wise move, first because it is really a feature in itself and will be welcomed by any intelligent exhibitor as a break in the terrible rut and routine of the so-called dramatic or comedy feature and besides will be a good tonic for any first class theatre, and if properly exhibited will bring a big financial return and furthermore will do a great deal for the exhibitors' institution. The possibilities that lend itself for both publicity and general interest have not been surpassed by any offering in the past year.

Wishing you every good luck. I am

Very sincerely yours,

[Signature]
Managing Director.

Distribution rights throughout the world controlled by

ROBERTSON-COLE COMPANY
1600 Broadway New York City
When Distress Calls the Red Cross Answers "HERE!"

NOW the Red Cross calls! The annual Christmas Roll Call of members will echo throughout the land the week of December 16th to 23rd.

Membership in the Red Cross now is more than duty—it is an honored privilege, and an evidence of loyalty. When that Roll is called, your conscience, your sense of right and justice, your love of country and your devotion to the highest ideals of unselfish service all suggest that you answer "HERE!"

All you need is a heart and a dollar—these entitle you to membership for one year.

When you wear your button, signifying that you are a member, you will not be asked to join again this year—it means that you have answered the Roll Call.

Join—be a Christmas member—but just join once.

Our soldiers and sailors look to the Red Cross for comforts. They have never been disappointed.

The Red Cross looks to you for the moral support of your membership. Answer "HERE!" when the Roll is called.
The WONDER WOMAN
The Star
of a thousand moods

She startled the world in "Revelation" and in this production alone reached the pinnacle of box office success and established a new standard for the screen.

She did more in one production for the future of pictures, more for the continuance of enthusiastic patronage of picture theatres more for the exhibitors than any three of the biggest stars in the last ten years.

She went beyond her own triumphs in "Toys of Fate" proving herself entirely different, totally distinctive and wonderful beyond any comparison as the supreme actress of the picture world.

She rises higher in her newest and to date, her best production, "Eye for Eye"—of which more is said on succeeding pages.

She is The Great
NAZIMOVA
RICHARD A. ROWLAND and MAXWELL KARGER present

The Great

NAZIMOVA

in the triumph of her career

EYE for EYE

From Henry Kistemaeckers' drama L'Occident

METRO PICTURES CORPORATION

Exclusive Distributors
SEVEN ACTS that portray every human emotion and thrill to the point of bewilderment—

Adapted by June Mathis and Albert Capellani. Directed by Albert Capellani.

METRO PICTURES CORPORATION

Exclusive Distributors.
The stage has its Bernhardt,
Grand Opera has its Carus,
The Screen has NAZIMOVA

NAZIMOVA PRODUCTIONS
The Great Victory

The production of all productions for timeliness is

Wilson or the Kaiser

The Fall of the Hohenzollerns

Screen Classics Inc. holds the record for productions that strike at the right moment. This is the newest and greatest
Wilson or

When Woodrow Wilson was born his father's first thought was for the noble mother and he gave thanks when he was assured she would recover — His was the human, the American point of view.

The Great

The Fall of the
When Kaiser Wilhelm was born soldiers and statesmen asked only one question: "Is it a son and heir"? This is the marked difference in the national ideals of the two countries.

Victory-Hohenzollerns.
Another big clean-up for Exhibitors because of its extreme timeliness.

Screen Classics Inc.
presents

Wilson or the Kaiser

By Maxwell Karger
Director General

A drama that will touch a responsive chord in every American heart now that peace is settled.

The scenario is by A.S. LeVino and it was directed by Charles Miller and its wondercast includes Henry Kolker, Creighton Hale, E.J. Connelly, Joseph Kilgour, Earl Schenck and Florence Short.

METRO
PICTURES CORPORATION EXCLUSIVE DISTRIBUTORS
He can use a gun

But when his ardor is aroused by the appeal of the little woman who is being persecuted by an escaped convict—bare fists are the weapons with which he conquers and rescues.

“BILL” DESMOND at his best, in one of the strongest dramas he has ever had, guarantees box-office value and entertainment that you can’t afford to neglect. Your audiences relish his physical energy and force—his intense personality.

A Triangle Play at a Fair Price for Mutual Profits

Directed by Thomas N. Heffron

Triangle Distributing Corporation

1157 BROADWAY NEW YORK
A Punch Drama To Touch 90 Million Human Hearts

Released simultaneously with its publication in the January issue of Cosmopolitan Magazine.

Dedicated to the millions of mothers whose husbands and sons offered their lives to their country in the cause of humanity.

Action, pathos, strength, tenderness and comedy—all are dominating elements in

REX BEACH'S

Powerful Drama of Human Emotions

Too Fat To Fight

with FRANK McINTYRE

Directed by Hobart Henley

Produced by GOLDWYN

Here is a production that will live and delight millions for years in the picture theatres of the world. A story of before the great War and the present moment. The Editors of Cosmopolitan declare this to be "the greatest story Rex Beach ever wrote" and they advertise it across the nation to back up their opinion. Released everywhere on December 15 and with pre-releases in a dozen important cities.

GOLDWYN DISTRIBUTING CORPORATION

Samuel Goldfish, President
16 East 42nd Street New York City
The Most Remarkable Co-operation A Picture Ever Had.

In every city, town and village of the United States there are one or more organizations of the best known and most influential people ready to link up with the exhibitor at the very moment he shows "Too Fat To Fight."

Every City Chairman of the United War Work Campaign in America, every individual secretary of

The Y. M. C. A.
The Jewish Welfare Board
The National Catholic War Council
The War Camp Community Service
The Y. W. C. A.
The American Library Association

has been linked up by direct Goldwyn effort and solicitation with the presentation of this most powerful of Rex Beach pictures in every community.

Proof of the national interest of these organizations in this powerful heart drama is found in the more than 1,000 telegraphic applications for bookings of this production during the recent $170,000,000 campaign throughout the nation.

One of the very few stories ever screened that was assured of capacity audiences from the day the production was first announced.

This is another one of the six remarkable stories in the Rex Beach Star Series produced under the direction of Goldwyn for the current season.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldfish, President
16 East 42nd Street New York City
And Now A Cave-Man

You never know in advance what "Smiling Bill" Parsons is going to be or what he is going to do in Capitol Comedies. In "Proposing Bill" he is again the comedian of amazing surprises, this time an ardent cave-man. That 2,700 theatres play

"SMILING BILL" PARSONS
in CAPITOL COMEDIES

26 a Year Every Second Monday

under contract and enthusiastically recommend that their fellow exhibitors book him for their own houses is assured proof of his tremendous popularity with the American people. Booked exclusively through the Goldwyn offices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, President
16 East 42nd Street New York City
**Romantic Melodrama Is Always Popular**

The love story of a handsome young American and a beautiful Chinese princess. A story of mysterious Oriental plots and secret society intrigues. A story of international ambitions that are foiled by a daring girl for the man she loves.

**Betzwood Film Company's Spectacular Production**

**For the Freedom of the East**

*with Lady Tsen Mei*

Directed by IRA M. LOWRY

was "built for the box-office" and has started out to duplicate that other sensational Lowry success, "For the Freedom of the World."

Goldwyn's twenty offices report a tremendous exhibitor and public interest in this exceptionally novel and thrilling production. The value of it for popular appeal is emphasized by a 70 day blanket booking in the Marcus Loew circuit of theatres.

**GOLDWYN DISTRIBUTING CORPORATION**

Samuel Goldfish, President
16 East 42nd Street  New York City
H9OW  ADO  50NL  5  LX

BY WASHINGTON DC  NOV 12  1918

A WARNER

220 WEST 42 ST  606 CANDLER BLDG NEW YORK

THE KASERS FINISH GOING OVER VERY BIG AT FIRST RUN HOUSE WIZARD
THEATRE BALTIMORE MR DEPFXN MANAGER OF THE WIZARD CALLED ME ON
PHONE AND INFORMED THE CROWDS HAD DESTROYED THE FRONT OF THE THEATRE
CLAMORING TO GET IN THANKING YOU FOR YOUR KIND COOPERATION

SIDNEY B LUST

PRESIDENT SUPER FILM ATTRACTION INC

1918 NOV 13 AM 3 39

<table>
<thead>
<tr>
<th>CLASS OF SERVICE</th>
<th>SYMBOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telegram</td>
<td>Blue</td>
</tr>
<tr>
<td>Day Letter</td>
<td>Blue</td>
</tr>
<tr>
<td>Night Message</td>
<td>White</td>
</tr>
<tr>
<td>Night Letter</td>
<td>White</td>
</tr>
</tbody>
</table>

If none of these three symbols appears after the check (number of words), this is a telegram. Otherwise, its character is indicated by the symbol appearing after the check.
And no wonder—We anticipated the Kaiser's finish

The film shows the great German collapse as vividly as if we had had cameramen in Europe getting it.

Authentic, Genuine Pictures of the Kaiser and Crown Prince—Stupendous Authentic Scenes of our Victorious Army routing the Huns—All Woven Into a Romance of the Most Thrilling Nature with the Principles of "My Four Years in Germany."

Big Line of Sensational Posters and all kinds of advertising accessories.

**GET IN TOUCH WITH THE NEAREST OF THESE EXCHANGES**

New York and Northern New Jersey—Emanee Film Co., Inc., 145 W. 45th St., New York

Michigan—Standard Film Service Co., Film Exchange Bldg., Detroit

Iowa, Kansas, Nebraska—A. H. Blank Enterprises, Rialto Theatre, Omaha, Neb.

So. California and Arizona—T. L. Tally, 833 So. Broadway, Los Angeles, Cal.

Illinois—Central Film Co., 110 So. State St., Chicago, Ill.

Western Penn., West Va.—Quality Film Co., 414 Ferry St., Pittsburgh, Pa.

Texas, Oklahoma, Arkansas—Metro Film Corp., Dallas, Tex.

Georgia, Fla., Ala., So. Caro., N. Caro. and Va.—First Nat'1 Ex. Circuit, 301 E. Broad Street, Richmond, Va.

Kentucky and Tennessee—Big Feature Rights Corp., Rex Theatre, Louisville, Ky.

Indiana—H. Lieber Co., 24 W. Washington St., Indianapolis.

Eastern Penn. and So. N. J.—Peerless Feature Film Ex., 1329 Vine St., Phila., Pa.

Maryland, Del. and Dist of Col—Sydney B. Lust, Washington, D. C.

Ohio—Quality Film Corp., 414 Ferry St., Pittsburgh, Pa.

Minn., N. & S. Dak., Wis.—First National Exchanges, Minneapolis and Milwaukee.

**90 Days to Clean Up!**

Produced by S. L. Warner; Distributed by A. Warner, 220 W. 42d St., New York.

Hiller and Wilk, Foreign Sales Agents, Longacre Bldg., New York
A BROADSIDE ANNOUNCEMENT  
TO STATE RIGHTS AND  
FOREIGN BUYERS

"BEYOND THE LAW"
EMMETT DALTON'S  
POWERFUL STORY IN SIX REELS  
OF MOTION PICTURES  
A Big Super Feature  
Production

THE story which ran five months in  
the Wide World Magazine, and  
which will soon be serialized and  
issued in book form, so tremendous has  
been its success with the public.

Unlike other pictures, it offers the live  
showman a rare opportunity to give the  
people something different, by featuring

EMMETT DALTON  
ONE OF THE CHARACTERS  
OF THE ORIGINAL STORY

ADVERTISING MATTER
2 KINDS ONE SHEET  
2 " THREE "  
1 KIND SIX "  
1 " TWENTY-FOUR "  
A SELECTION OF 24 PHOTOS

Now Ready for Release  
FOR FURTHER PARTICULARS,  
COMMUNICATE WITH US AT ONCE

SOUTHERN FEATURE FILM CORPORATION  
SUITE 801-806  
1476 BROADWAY, N. Y. C.
First—

"VIRTUOUS WIVES"

From the Novel by Owen Johnson
Directed by George Loane Tucker

Second—

"IN OLD KENTUCKY"

The American dramatic classic
beloved by two generations

These impress the standard of

ANITA STEWART PRODUCTIONS
Designed for the Better Theatres

THE FIRST ONLY MAY BE CONTRACTED FOR AT PRESENT

A FIRST NATIONAL ATTRACTION
Neither a War, Spy, Sex nor Sermonizing Picture

A wholesome, happy, clean and virile presentation of life with all its humor and pathos as it is known and understood by the average American. A picture of the deepest heart interest which puts across its lesson of love and fearlessness as life's great beneficial influences with a surge of satisfying comfort because its characters and their problems are handled with that combination of romantic sentiment, common-sense directness and realism which is of intense appeal to men, women and children everywhere.

The Turn in the Road

is to the screen what James Whitcomb Riley and Eugene Field are to poetry and what such plays as Peaceful Valley, the Poor Relation, the Man from Home, The Fortune Hunter, Peg O' My Heart and the County Chairman were to the stage.

Brentwood Film Corporation

4811 Fountain Ave. Los Angeles, Cal.
BELGIUM—The Kingdom of Grief

A Historic Pageant—NOT a War Film

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

Founded 1824

Director: CHARLES D. ATKINS

Department of Education

Office: Academy of Music

Classic Films Distributing Co.,
The Algonquin Hotel,
New York City.

Gentlemen:

The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.

In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our Members that two additional presentations of the Picture will be given.

Yours very truly,

CHARLES D. ATKINS, Director.

November 5, 1918.

The pictorial paper furnished with "Belgium, the Kingdom of Grief" is from Original Drawings by noted French and Belgian Artists and has never been equaled by any Motion Picture publicity. Twenty four, eight and six sheets, two threes and three one sheets, lithographs, designed by a noted Belgian artist and printed in National colors. The National Song, La Brabanncon, for souvenir. Also story in attractive book form entitled Belgium, the Kingdom of Grief.

DISTRIBUTORS
CLASSIC FILM DISTRIBUTING CO.
NEW YORK

HEADQUARTERS
M. L. FULTON
59 West 44th St., New York
ON the fingers of one hand you can count all the motion pictures produced by that splendid screen genius, D. W. Griffith, in the last five years. Here's the list—check them for yourself.

"The Birth of a Nation"—One!
"Intolerance"—Two!
"Hearts of the World"—Three!
"The Great Love"—Four!
And NOW—Five!

"THE GREATEST THING IN LIFE"

LILLIAN GISH and Robert Harron are in this wondrous tale of the American snob who came out of the death and muck of France's trenches with life's most precious gift.

Personally directed by D. W. Griffith
Story by Capt. Victor Marier
Photographed by G. W. Bitzer

D. W. Griffith's Great Story of Victory
does more than take you over the fields of France. It takes you into the hearts of men and women. It will touch your people's hearts—and their purses lie next to their hearts.
LEONCE PERRET
announces his Film Production of
VICTORY
STARS OF GLORY
WITH
E. K. LINCOLN
AND
DOLORES CASSINELLI

PERRET PRODUCTIONS, Inc.
220 WEST 42d STREET
NEW YORK
Mr. S. L. Rothapfel’s enthusiastic approval of Maurice Tourneur’s newest production “Woman” will be re-echoed by every progressive exhibitor who books this picture.

The Rivoli
“TRIUMPH OF THE MOTION PICTURE”
Broadway at 49th Street

Operated in conjunction with
THE RIALTO
Times Square

Personally Directed by S. L. ROTHAPFEL

To Our Patrons

It is not often that I permit myself to become enthusiastic to the extent of endorsing a film production, but the beauty and novelty of Mr. Maurice Tourneur’s latest spectacle, entitled “Woman,” compels me to proclaim it one of the most remarkable motion pictures I have ever seen.

It gives me pleasure to announce that this masterpiece will be shown at the Rivoli for the week beginning Sunday, October 27th.

The production will be given a musical and scenic setting worthy of its superlative merit.

Owing to the length and magnitude of the work, no additional pictorial feature other than the current release of the Creel Committee’s official allied war review will be shown on the program.

I earnestly urge every devotee of the motion picture to witness this latest example of Mr. Tourneur’s art.

Faithfully,

Managing Director.

For information regarding distribution apply to

MAURICE TOURNEUR PRODUCTIONS
STUDIOS—FORT LEE, N. J.
SELLING AGENTS, HILLER & WILK, INC.
LONGACRE BLDG., 42nd & BROADWAY, NEW YORK CITY
By Request of

A Million Fans
FRANCIS FORD'S Greatest Serial

"THE SILENT MYSTERY"

Featuring

FRANCIS FORD
MAE GASTON and
ROSEMARY THEBY

Made to order for your patrons by the Master br.: 1 Maker of the World.
The First Episode will pack your house and start a steady stream of Big Money for Fifteen Weeks.

The Talk of the Serial World
Ford at his Superlative Best

As a producer of Money-Making Serials Francis Ford has no living equal. He knows what the fans want. Millions are waiting for "The Silent Mystery."
This Greatest of all Mystery Serials is crammed with action, novelties and suspense. The swiftest serial—the most amazing mystery—the snappiest, liveliest, punchiest multiple-reel feature ever offered you.

You are going to get the long end of this huge money maker

Mr. Exhibitor

A NEW AND BETTER DISTRIBUTION PLAN is soon to be announced that will mean extraordinary profits for exhibitors. Keep in touch and be ready for the starting gun of the Serial Opportunity of a lifetime.

Mystery—Charm—Adventure—Punch
Novelty—Love—Romance—Pep—Speed
Great Stars—Huge Cast—Lavish Production

All to get the money for you

For full particulars regarding this greatest of all serials, write

HILLER & WILK, Inc.
912 Longacre Bldg.
42d and Broadway New York
C'EST POUR RIRE?

In a recent issue of an esteemed contemporary appears the statement that the leading exhibitors of Buenos Ayres are in the habit of passing a borrowed copy of their publication down the line until all had read it.

We happened to look up Buenos Ayres on our own subscription records and discovered that within that city were 30 picture men who could not wait for a borrowed copy of the WORLD, but had subscribed in order to get individual copies fresh from the mails.

We will gladly show this list of subscribers to any genuinely interested party. We don't print the names for obvious reasons. The Argentinian market, and every foreign market to be exact, is still a deep and dark secret to most American moving picture publications.

Even on the railroad trains of Argentina the MOVING PICTURE WORLD can be found.

It has subscribers in

<table>
<thead>
<tr>
<th>Uruguay</th>
<th>Chile</th>
<th>Peru</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bolivia</td>
<td>Cuba</td>
<td>Mexico</td>
</tr>
<tr>
<td>Porto Rico</td>
<td>Panama</td>
<td>Spain</td>
</tr>
<tr>
<td>Portugal</td>
<td>Philippine Islands</td>
<td>India</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Japan</td>
</tr>
<tr>
<td></td>
<td></td>
<td>China</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Strait Settlements</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Australia</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Russia</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Norway</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sweden</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Denmark</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holland</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Switzerland</td>
</tr>
<tr>
<td></td>
<td></td>
<td>France</td>
</tr>
<tr>
<td></td>
<td></td>
<td>French Possessions</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Italy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Great Britain</td>
</tr>
<tr>
<td></td>
<td></td>
<td>South Africa</td>
</tr>
</tbody>
</table>

This is the situation all over the world.

While other publications are good enough to borrow, the MOVING PICTURE WORLD is good enough to buy.

C'EST POUR RIRE!!
INDEX TO CONTENTS AND ADVERTISERS

TO CONTENTS

Advertising Aids for Busy Managers .......................... 980
Advertising for Exhibitors ...................................... 951
"All the World to Nothing" (Pathé) ............................ 988
Among the Independent Producers ............................ 973
Association Would Amend By-Laws ............................ 930
Attractions at New York Theatres .............................. 914
Blalock, Capt. William E. Killed ................................ 928
Brunet Makes Statement ......................................... 912
Chicago News Letter .............................................. 947
Closing Couldn’t Stop Texas Smile ............................. 923
Confirms Convention’s Conclusions ............................ 945
Critical Reviews and Comments ................................ 986
Croy Writes Motion Picture History ............................ 940
Dress Lobby to Represent Hades ................................ 983
"Duel and Duncan" (Triangle) .................................. 988
Exhibitor Holds Film, Exchange Brings Suit .................. 935
Exhibition, The Details of Successful ........................ 955
"Eye for Eye" (Nashmore Productions) ......................... 987
Exhibitors Should Have Big Reserve ........................... 953
Facts and Comments .............................................. 946
Peters and Screen ................................................. 948
Fox Organized the War Drive, How ......................... 923
Government Will Continue to Release Its War Review .... 929

CARBONS & CARBON ACCESSORIES
National Carbon Co .................................................. 965
Speer Carbon Co ..................................................... 1001

ELECTRICAL & MECH. EQUIPMENT
Amusement Supply Co .............................................. 965
Hertner Electric Co .................................................. 962
Porter, B. F .......................................................... 1001
Swash, Lewis M ..................................................... 992
Typhoon Fan Co ..................................................... 961
Universal Motor Co .................................................. 962

MPF’S. OF INDUSTRIAL PICTURES
Dubem M. P. Co ..................................................... 962
Empire City Film Laboratories ................................. 1001
Erbograph Co ........................................................ 969
Evans Film Mfg Co .................................................. 1001
Esthacker Film Mfg Co ............................................ 1000
Standard M. P. Co ................................................... 965

MPF’S. OF MOVING PICTURES
American Film Co, Inc ............................................. 961
American Red Crown .............................................. 966
Anita Stewart, Colored Insert ................................... 915
Brookswood Film Corp ........................................... 915
Classy Film Distrib. Co ............................................ 910
Essanay Film Mfg Co ............................................... 901
Famous Players-Lasky Corp ..................................... 917
Film Clearing House, Inc ........................................ 903
Fox Film Corp ...................................................... 980-98
Goldwyn Pictures Corp ......................................... 968-11
Haworth Pictures Corp .......................................... 968
Hiller & Wilk ................................................................ 920
W. W. Hodkinson Corp ........................................... 902
Intermediate Film Co, Inc ........................................ 993
James Keane ........................................................ 997, 996, 993
Jewel Productions, Inc ............................................ 894-95
Maurice Tourneur ................................................... 919
Metro Pictures Corp, Colored Insert ......................... 919
Pathé Exchange, Inc, Colored Insert ........................ 990, 990
Palmer Photoplay Corp .......................................... 993
Perrot Productions, Inc ............................................ 918
Robertson-Cole Co ................................................. 904-05
Southern Feature Film Co ....................................... 914
Triangle Distrib. Corp .............................................. 907
Universal Film Mfg Co ............................................. 922-23
Vitaagraph Company .............................................. 890
A. Warner ........................................................... 912-13

MISCELLANEOUS
‘Automatic T. S. & C. R. Co. ...................................... 963
Bioscope, The ....................................................... 993
Cinema, The ........................................................ 993
Classified Advertisements ........................................ 965
Eastman Kodak Co .................................................. 964
La Cinematografia Italiana ....................................... 962
Moore, Wm. N ....................................................... 997
M. P. World Circulation Coupon .............................. 918
M. P. Directory Co .................................................. 918

TO ADVERTISERS

Photoplaywright, The ............................................ 954
Pickford Fans, “Glad” Tidings for .............................. 929
Picture House, To Build .......................................... 942
Picture Soldiers Third Requisite ............................... 927
Producers’ and Distributors’ News ............................ 967
Projection Department ............................................ 901
Protective Masks for Priores ................................. 925
Rambles ‘Round Filmland ......................................... 996
Robertson-Cole Paced Custom Officers ........................ 965
Rubbernecking in Filmland ...................................... 941
"Silent Mystery, The" (Francis Ford) .......................... 986
Soldiers Depend Upon Film for Recreation ................ 939
Spoor-Thompson Processing Machine ....................... 967
"Spreading Evil, The" (James Keane) ........................ 986
Starts Fund for Soldiers’ Monument ........................ 944
Trade News Brévities .............................................. 929
Two Million Dollar Picture House ............................. 942
U. B. O, to Program All Red Cross Films ................... 939
"Under Four Flags” at Rivoli and Rialto ...................... 928
"Under Four Flags” (Official-World) ........................ 986
War Pictures Stir Blood of Indians ............................ 986
Weiss Talks Sense to Exhibitors ............................... 931
White, Pearl, Climbs Ladder ..................................... 930
"Why I Would Not Marry” (Fox) ............................... 986
Winnipeg Exchange Managers Fight Proposed Fire Measure .......................... 946

M. P. W. House Ad ................................................ 921
M. P. W. Publications ............................................. 901
National Ticket Co .................................................. 901
Our Boys in France Tobacco Fund ............................ 901
Robinson, T. L. & Co .............................................. 963
Salin Limited ....................................................... 967
A. P. Williams ...................................................... 993

MOVING PICTURE CAMERAS
Bass Camera Co ...................................................... 991
Burke & James, Inc ............................................... 961

MUSIC AND MUSICAL INSTRUMENTS
American Photoplayer Co ........................................ 961
Armageddon, Ltd ................................................... 961
Chalmers Publishing Co .......................................... 961
Charles Grenier ..................................................... 963
Huntington & Dilworth ........................................... 961
Professional School of Picture Playing ....................... 961
George M. Rubinstein ............................................ 962
Seeburg Organ Co .................................................. 961

PROJECTION MCH. MFRS.
Nicholas Power Co ................................................ 1001
Precision Machine Co ............................................. 1002

PROJECTOR SCREEN MFRS.
Gold King Screen Co ............................................. 962
Minusa Cine Screen Co ........................................... 1001

The Advertisers Who Use the Columns of The Moving Picture World
Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser
It Also Adds Force to Our Advertisers’ Messages

THE MOVING PICTURE WORLD
November 30, 1918
HOW FOX ORGANIZED THE WAR DRIVE

What Head of Theatrical Team Created in a Fortnight in the Way of Human and Other Machinery to Extract the Dollars from New Yorkers’ Pockets

Just two weeks prior to November 11, the date set for the opening of the drive for the United War Work Campaign, John D. Rockerfeller, Jr., paid a signal tribute to the “infant” of amusement enterprises—the motion picture industry—by requesting William Fox to accept the post of chairman of the Allied Theatrical and Motion Picture Team. This, however, is not the first time that Mr. Fox has distinguished himself in connection with welfare work for our boys in the service, as his magnificent work in connection with the Red Cross, Knights of Columbus and Jewish Welfare drives is already well known.

With characteristic energy, Mr. Fox immediately sidetracked his private business and started to work wholeheartedly on the task of seeing that only the quota assigned to his team would be raised, but that it would be oversubscribed. George M. Cohen was appointed associate chairman, and headquarters consisting of about 15,000 square feet occupying one entire floor at 110 West Forty-second street secured.

An organization, which is a marvel of efficiency, was marshaled out and ready for business at the appointed time. About twenty-five different committees were appointed, consisting of men prominent in amusement circles, to handle the varied details of the work under the supervision of A. S. Kempner, who was appointed campaign director—such as auditor, treasurer, supply, war relics exhibit, victory ball, club activities, special features, exhibitors, co-operation, tickets, sports, benefits, outdoor advertising, publicity, speakers and reception committee.

Women’s Committee an Important One.

The largest, as well as one of the most interesting and important, committees, is the woman’s collection bureau. The duty of this organization, of which Miss May Upshaw, a woman of great executive ability, is the chairman, is the handling of the collections in 334 theaters and 185 of the principal restaurants in Greater New York. Enlisted in this work are over 6,000 women, who have been divided into squads consisting of ten to forty girls for each theatre. In addition, with each squad there is a bank clerk who assists in tallying the collections and arranging for their deposit in a designated bank.

Miss Upshaw has also selected a group of “Victory Girls,” who, clad in Grecian robes and with palms of victory, visit the principal hotels and theatres, as well as being present at the special affairs of the Allied Theatrical and Motion Picture Team, to assist in collections. This is practically every day during the drive, and includes a monster benefit at the Hippodrome, at which a notable aggregation of motion picture stars, vaudeville headliners and stage favorites appeared, and which netted $15,000; a concert at the Metropolitan Opera House in which Maggie Teyte, John McCormick and Jacques Thibaut appeared, and which raised $27,000, and in addition there was a football game at the Polo Grounds between Princeton and Camp Upton, a grand Victory Ball at the Hotel Astor, a boxing carnival at Madison Square Garden, with bouts between many of the most prominent, having in the ring a combined Friars’ Frolic and Lambs’ Gambol at the Metropolitan, which was notable for the large number of well-known actors of the speaking stage who participated. There were also during the entire period two great exhibitions of war relics at the First Field Artillery Armory in New York and Twenty-third Regiment Armory in Brooklyn.

Prominent Men Aid Mr. Fox.

In handling these special events, Mr. Fox was ably assisted by many well-known men who did splendid work, including Charles J. Harvey, of the special committee; Sam Harris and J. J. McCarthy, benefit committee; W. J. Moore and J. M. Welsh, outdoor advertising; Thaddeus Mitchell, publicity; Benjamm Kaye, treasurer; E. F. Albee, Hippodrome benefit.

To show what a tremendous organization was necessary for handling the various activities of this team, in addition to those previously mentioned, ten of the prominent officials of the Fox Film Corporation gave practically their entire time to this work. Altogether, nearly three hundred persons were busy at the headquarters, many working night and day in shifts, and, with the exception of some of the stenographers and clerks employed in clerical capacities, the work was performed entirely by volunteers. An idea of the scope of this organization may be gathered from the fact that it was necessary to install two telephone switchboards, with twenty-eight trunk lines and fifty extensions. The supply department sent out seventy-five thousand pledge cards, together with enormous quantities of reports, instructions and other literature to the theatres, and the office equipment of headquarters alone, not counting the district offices of the Women’s Collection Com-
mittee—forty in all—consisted of seventy-five flat-top desks and chairs, fifty typewriter desks and typewriters, together with several adding machines and comptometers.

All Reports Were in Triplicate.

An example of the thoroughness with which the entire work was handled is shown in the auditing department. In taking up the theatre collections after each performance reports were made in triplicate for each house. The captain of the team sent one to the auditor direct; the bank clerk assisting the captain sent the cash-collection to a designated bank, together with the duplicate report, and the bank the next morning reported the collection to the auditor, which was checked against the original report. Individual records were kept for each theatre, and by noon the previous day’s collection was tabulated and the total given to Mr. Fox, who reported it at the luncheon of the United War Work Committee at the Chamber of Commerce.

As an additional evidence of Mr. Fox’s effectiveness in war welfare work, at a dinner of the National Vaudeville Managers’ Association, after E. F. Albee had requested a subscription for a clubhouse for actors and secured $250,000, Mr. Fox made a short speech, and within five minutes succeeded in raising an additional $25,000 for the present war work drive.

After viewing this splendid organization an observer cannot help feel that the Allied Theatrical and Motion Picture Team under William Fox’s leadership will not only reach its allotted quota, but that it will be greatly oversubscribed.

The Ball a Large Event.

One of the biggest events of the week’s war drive was the ball arranged by William Fox and his associate chairman, George M. Cohan, as the principal source of contributions from the theatrical section of the national movement. The Astor gold ballroom was packed from 11 o’clock Saturday evening until well into Sunday morning.

The stage contributed the entire entertainment, and from that branch of the profession came most of the crowd in attendance. Moving picture folk were there, and in plenty, contributing to the charm and colorful effect of the revel. The entertainment was furnished by a host of stage celebrities, Flo Ziegfeld, Jr., sending over from the New Amster-
dam Roof two big “girl numbers” to fill the ballroom floor with action and pleasure. An attempt to mention those who were present, beside being out of all possibility, would present a roster of practically every theatrical person in the city last Saturday night. The dancing was frequently interrupted by “boosters” for the war fund, and the total result of the ticket sales at $11 “per,” plus donations and sales of flowers and favors, must have swelled the total for Team No. 28, headed by William Fox, by many thousands of dollars.

C. C. Pettijohn Host at Pleasant Noon Luncheon

T Rector’s Saturday noon, November 16. C. C. Pettijohn sounded the real note of the industry’s awakening when he re-established the very pleasant custom that had previously prevailed of giving luncheons to representatives of the trade press. When the lay-off came luncheons were submerged, and action and pleasantry was the first of what may be an indefinite series of “feed” complimentary to the newspaper folk.

The first meeting of Mutual with the Affiliated, as set forth in last week’s World, formed the occasion for Mr. Pettijohn to sound the dinner call. H. A. Bruk, who is still the still unnamed organization, and W. J. Clark, president thereof, expected to reach New York in time to join Mr. Pettijohn and the others at luncheon, but they were delayed, reaching town Monday, with the prospect of a busy and important week before them at Mutual’s former quarters, 1600 Broadway. W. A. V. Mack, who is to be general sales manager for the new organization, was on hand, and John Manheimer also was present. William A. Brady pulled up a chair and joined the party to the gratification of all concerned. Mr. Pettijohn gave a sincere and comprehensive talk, forecasting some of the plans he, himself, and his associates have resolved to work out, but voluntary censorship might better be called in that the authoritative announcements may come from Mr. Pettijohn when he is ready to submit them for publication.

Allan Rock, publicity promoter for the new organization, was also in the offing, “making” the tables in his stead to be welcomed by the members of the party in cordial acclaim. The Pettijohn luncheon was in every manner a success.

New York Exhibitors Hold Executive Meeting

T HE New York Local of the Motion Picture Exhibitors’ League held an executive meeting at its offices, 727 Seventh avenue, on Friday afternoon, November 14. The all-important topic of discussion was the raising of funds for the operation of the League’s treasury, which is very much in need of finances to meet current expenses.

It was decided to hold a beefsteak dinner at Castle Cave on December 11 or 16, where final plans would be submitted for the holding of an entertainment and ball in combination with the exhibitors of Brooklyn and some other branch of the industry, by which a large reserve fund can be secured to finance the organization.

A committee of arrangements was appointed, consisting of Charles Steiner, Sol Coleman, William Hilkenmier, Charles Harris, E. Hartstall and Morris Needles, with power to act. The ball will probably be held at the Hotel Astor sometime in February. Lee A. Ochs will sit up chair and join the committee, to act in an advisory capacity, and promised to lend his assistance in any way he possibly can to make the affair a success.

The unexpected presence of Sam Trigger at the meeting was a happy surprise. He remained but a short time, and did not enter into any of the discussions.

The election in December for officers for the coming year was the next subject of debate. A committee was selected by the chair to prepare a slate for nominations. Strong pressure is being brought to bear upon Lee Ochs to accept the nomination for president, with Charles Steiner as vice president; William Hilkenmier, secretary, and Morris Needles, treasurer.

The question of the League’s exact status was again broached, and again they were informed by Mr. Ochs that all exhibitors’ organizations were independent bodies without any national affiliation, and that of the A. M. P. I. until they became members and were officially notified of their admission.

Mitchell Lewis Now a Select Star.

Select announces the acquisition of Mitchell Lewis as a series star. Mr. Lewis, who has become popularly known to photoplay fans for his wonderful characterization of Poleon in “The Barrier” and for other creations, has already begun work upon the production of a series of pictures for Select, the first of which, “Code of the Yukon,” has been filmed and is in process of preparation for distribution by Select and Exchange.

Mitchell Lewis productions will be made in series and marketed in the same manner as the series productions of the other Select stars. The series for the first season will include six features.

Interest attaches to the news that Mr. Lewis has been taken into the Select fold, by reason of the fact that Select Pictures has up to this time exploited only the work of women stars. Naturally Mitchell Lewis’ Select Series Pictures will offer him roles in which he can be seen to greatest advantage.
PROTECTIVE MASKS FOR 'FRISCO
Californians Must Look at Pictures From Behind Shields.
While Influenza Elsewhere Is Gradually Coming Under Control—Sunday Closing Agitated in Some Localities

THE gloom cast over the nation by the plague of Spanish influenza is being penetrated by rays of hope and brightness by which the outlook for the future. The epidemic is, generally speaking, within control may be accepted as applying to the greater section of the country.

Several strains of the germ which comes to us from our correspondents. For the first time gauze masks are mentioned—San Francisco opened November 16 with these protectors exacted as necessary in addition.

In some places, Richmond, Va., in particular, churches and theatres are closed open in Boston. As a side issue, the demand for Sunday closing of picture theatres is agitated. Showmen in other sections will have a “Sunday closing” fight upon their hands because of the opening the epidemic made for such discussion.

St. Paul, Minneapolis, and the whole of Minnesota under strick ban. In St. Paul most drastic regulations have been adopted, the “closed shop” extending to saloons, shooting galleries, and fountains.

Kansas City and vicinity are open under restrictions; Greensboro, N. C., having once opened, is again closed. And so it goes all over the country. Thus entirely with the demand that is being pointed to a release from the plague. We present herewith the reports from our correspondents:

Richmond Theatres Open;
Churches Remain Closed

THE ban has finally been lifted in Richmond. Although the State and municipal health boards had staged all manner and kind of dramatic climaxes and had kept the public on their toes. Nothing happened during November 2, decisive action was promised—and was not forthcoming. Saturday night another meeting was staged and patrons stayed up late to learn whether they would have to prepare a sermon for delivery Sunday morning. Again the vote was a tie and there was no way in which a definite decision could be reached. Meanwhile theatre managers prepared advertising for Sunday’s newspapers with the line in parenthesis (Health Authorities Permitting). Another meeting was held Monday morning at ten o’clock at which it was decided to lift the ban effective immediately. The meeting has been much characterized as the action of the health authorities.

Then came the ministers. They were much wrought up over the fact that permits had been unadvisedly denied, and then the ban was lifted on theatres the following morning, and in lengthy communications decried the fact that secular places of amusement and theatres had got the better of the deal, and charging the authorities with “rank discrimination against the churches and an utter disregard for the spiritual forces in the life of our people.”

Meanwhile “Hearts of the World” at the Auditorium, “America’s Answer” at the Strand, and other big attractions at the “legitimate” theatres are playing to capacity business and the battle goes merrily on.

Ask Boston’s Mayor to Close Theatres Sunday

MAYOR A. J. PETERS, of Boston, has under consideration the proposal of eight property owners living in the Dorchester District against Sunday night moving picture concerts. The party appeared at a public hearing given Thursday by Mayor Codman Square Theatre management to conduct Sunday night concerts. Objection was based mainly on the ground that the concerts attract young people away from regular church meetings and that such concerts result in financial gain to other interests than those of a charitable nature. Most of the party were members of the Second (Congregational) Church.

The Rev. Martin D. Kneeland, secretary of the Young Men’s Day League, loudly opposed the proposed Sunday concerts. Mrs. Charles W. Sprague protested as “a mother, leader of a girls Bible class and one who has tried to use the motion picture theatres ought to be able to restrict their performances to six days a week and even then have a surplus fund for the Red Cross and other charities. She deplored the fact that “Boston is becoming cosmopolitan.” Mrs. Alfred E. Isaacs created a stir when she charged that Mayor Peters was bound up to all kinds of promises as the result of his election and that everything had been fixed for the Congregational Church.

William J. Patroon, attorney for the theatre, lauded the photoplay as an educational institution. Mr. Patroon read letters from a number of residents of Dorchester indorsing the Sunday entertainments. Captain J. J. Walkins, of the Mattapan police, testified that the theatre had always been well managed and the quality of the performances high. Mayor Peters then took the matter under advisement.

Oklahoma Released from Influenza Quarantine

THE state of Oklahoma with some four hundred theatres was released from quarantine, by order of the governor Sunday morning, November 10, and business among motion picture exhibitors and film men in Southwestern territory is soon expected to return normal. Practically every theatre in Texas and Arkansas has been open and doing a flourishing business since November 1.

A few of the larger Texas cities which were slow to establish a quarantine rule were late in opening. The last large cities to open their picture shows were San Antonio and El Paso, where conditions in regard to influenza were for a while particularly bad. Dallas film row is in a rush and flurry of business coming out of the necessity of a complete rebooking.

In all parts of the three states exhibitors are more optimistic than ever believe that they will recoup their loss sustained during the closed period before the winter season is ended.

San Francisco Opened November 16.

Latest reports from San Francisco indicate that the Health Board authorized the opening of the Strand, Auditorium, and others December 16, with the exception of a few in the residential district. The ordinance with reference to wearing masks, however, still remains in force and all are held responsible for its enforcement during performances. Net receipts for the first four days were donated to the United War Work. Further advice indicates that a majority of the theatres throughout the state of California will reopen during this week.

Indianapolis Ministers to Agitate Sunday Closing

WHEN the health authorities of Indianapolis agreed to the ban a short time ago and the motion picture theatres opened their doors again after an enforced closing of three weeks’ duration last Sunday, the local church leaders thought their troubles were ended for some time to come. But now come the ministers of the city with an announcement that they are soon to begin a concerted effort to try to close up all commercialized amusements on Sundays.

Members of the Indianapolis Ministerial Association, composed of practically all the ministers in the city, at a meeting during the week of November 4, arranged the meeting of Mr. E. church, who voted to begin immediately a determined drive to close the motion picture houses and other forms of amusements on the Sabbath. A committee of the association was appointed to begin an investigation of the subject at once.

It was first decided at the meeting that all of the ministers of the city will be requested to deliver sermons against Sunday amusements on a specified Sunday, the date to be named later. A motion to set aside the first Sunday in December for that purpose was withdrawn after several ministers suggested awaiting the report of the investigating committee before laying further plans.

Mayor a Friend of the Exhibitors.

Mayor Charles W. Jewett is to be visited by members of the committee and urged to enforce laws governing Sunday activities. Mayor Jewett is known as a staunch friend of the local exhibitors and is generally known to be an advocate of Sunday amusements, so it is believed that the ministers will not have much luck in endeavoring to prevail on the mayor to put the old “blue laws” into effect.

The fact that the laws as they now
stand do not provide for the cessation of amusement enterprises solely have caused the local exhibitors and theatre managers to view the proposed efforts of the mayor to reinstate his closing order as a modicum of optimism. The laws cover street car service, taxicabs and certain kinds of stores that now keep open. That makes the situation a mighty big one to deal with and comprises the strongest argument in opposition to Sunday closing. It is the general belief of the exhibitors that the announcement by the ministers was made in order to begin preparations for combating any kind of legislation that may come into being, when it convenes in January, in regard to the legalizing of Sunday opening in Indiana. The matter was brought up at the last session of the legislature without through if it had not been for an error discovered in the bill during the closing session.

St. Paul Health Authorities Issue Sweeping Closing Ban

The St. Paul city health department on Sunday, November 4, imposed an order closing all places of amusement, schools, churches, soda fountains and saloons on account of the influenza epidemic. Retail stores and other business places not actually dealing in necessities are left within the closing order and only the prescription counters in drug stores will be operated. The closing order is to remain in force until the city has been carried out to the letter, and has resulted in shutting off the influx of theatre patrons from Minneapolis who had been going to St. Paul for their amusement. This move was made necessary, it is explained, by the unexpected increase of the disease in St. Paul, where there is now more than 12,000 cases. Nearly 50 per cent of the 27,000 school children of the city were absent from school on account of illness prior to the order, physicians said.

Minneapolis May Modify Closing Order.

In the meantime a steady decrease of the disease in Minneapolis continues and exhibitors are preparing to resume business. The threat of the influenza closing ban in Minneapolis will be ordered by the city health department November 16, provided there is a decrease of 50 per cent, in the daily number of deaths from influenza and pneumonia as compared with the situation at the present writing.

The move to the earliest possible lifting of the local closing orders rigid adherence to the present health restrictions is urged by Dr. H. M. Guilford, city health commissioner. The present situation is clearing up rapidly and the malady will soon be eradicated if crowding in public places does not occur within the next few days, Dr. Guilford said.

Urge Opening to Relieve Employees.

The decision to rescind the closing regulations was announced by the health department, after a conference with Minneapolis theatre and moving picture house proprietors and exchange managers.

C. H. Ruben, chief spokesman for the theatre men, urged that the theatres be opened for business to relieve the condition of 1,000 men employed in the Minneapolis theatres who have been out of work since the influenza ban went into effect. Robert B. Scott, manager of the Metropolitan opera house, said theatre employees had been kept waiting for four days without work and they might be taken back to work.

Dr. Guilford said the epidemic of influenza would be considered on the wane when the number of deaths did not exceed seven. At present, he said, from twelve to fourteen deaths are reported daily.

Kansas City District Opens With Limit on Admission

The Kansas City territory started the week of November 10 fairly free from restrictions and preparations were made to open — but still subject to restrictions as to the number of patrons that might be received. In many localities the authorities maintained inspection of theatres to see that no more than half the capacity of the houses was utilized.

In Kansas City the end of the severest form of restrictions is near as the declared emergency was brought about through the inability of officials to find a happy medium between complete shutting down of business and effectually closing the real sources of contagion. The original ban was against theatres and public gatherings and against overcrowding of street cars, and limited the hours for stores, 9 to 4, applied to only the large stores until November 6, when the restriction as to hours was extended to all stores in the downtown district. The following day, because of hosts of complaints from downtown merchants, this restriction was extended to suburban stores. The downtown places of business—notably saloons—and many outlying merchants did not strictly observe this order, so on November 8, the mayor issued a proclamation removing the larger part of the restrictions. Exception was made of theatres and public gatherings, from which the restrictions were to be mostly removed Saturday at midnight, so that Sunday services could be held, and theatres open on that day. On churches and theatres, however, the order was extended, that only half the seats should be occupied—every alternate one.

Worked for Just Regulation.

The moving picture men of Kansas City had kept right hand the job throughout the furore of the restrictions—trying to secure an equitable adjustment of the burden. The chief feature of the burden was that the theatres were the easiest to regulate and therefore were the most stringently regulated. Representatives of the industry tried zealously to make their points known to the officials in order to cover other sources of spread of the disease, or else to remove the restrictions altogether. The alertness of the industry is sufficiently indicated, when it is said that no meeting was held to discuss restrictions, at which moving picture men were not present, and heard.

A public meeting was called at the city hall on Wednesday, November 6, where the largest representation of moving picture men was present. Frank Newman, temporary health commissioner, and Joe Donegan, proprietor of the Century Theatre, a burlesque house, was permanent chairman. This meeting was emphasized to the board of health that the restrictions were ineffectual and failed to control some of the most important sources of contagion; and the meeting was largely responsible for the imposition of more stringent regulations. As it is now, picture men realized the lack of cooperation in their own ranks, but did not seem able to bring about the desired harmonious action.

Wants Co-ordination of Effort.

"We see what co-operation is, and maybe now we can proceed to get it," was the comment of several men of the industry. Lee D. Balsly, manager of the Metro, was present at all meetings that any other one man of the business; and he is now seeking to bring about co-ordination of effort, using the experiences of the past month as illustrations of his point. He points out that when several exhibitors appeal to various officials, on the ground of business being lost because of restrictions, and the apparent discrimination against the industry, the officials cannot avoid the impression that the exhibitors are appealing for his own personal interest.

Some Counties Still Closed in Indiana.

The ban against theatres and public gatherings because of the influenza epidemic in Indiana still remain tight on a few counties in different parts of the State. Dr. R. F. Kramer predicted that conditions will soon be so improved that it will be lifted everywhere in Indiana by the latter part of the week. For the present, there are 154 cases and so have some of the cities in Dearborn, Gibson, Noble and Randolph counties.

Dayton Lifts Ban on Children.

When the Dayton theatres were given permission to reopen recently by the health board, it was with the understanding that children under sixteen were not to be allowed admission until further notice, as the influenza was more serious among the children than older people. This ban served to decrease attendance to quite an extent, some of the neighborhood houses being barely able to operate at all in the face of the situation. Downtown managers fixed the loss at one-fourth, this being a conservative figure. The ban on children was officially lifted Monday, November 12.

No Date Set for Cincinnati Opening.

After having been closed continuously, on account of the influenza epidemic, since October 5, a total period of nearly six weeks, Cincinnati moving picture and other business proprietors were given the arrangements to reopen for business sometime during the week of November 16, although the precise date has not been disclosed. The publicity that these houses have reached its finish, however, and the opening of the schools has been set for November 13, it is virtually certain that the theatres have been opened by the end of the week.

The closed period has been utilized by the managers of the hundred odd houses to close around Cincinnati for a thorough cleaning out, in order to remove any possibility of further infection, and they are now in better shape in this respect than ever before. State health officials have reached a difficult to estimate, but it has been tremendous. Employers, exhibitors and film exchanges have all suffered together. An application by the exhibitors...
November 30, 1918

THE MOVING PICTURE WORLD

for permission to open the week of No-
Vember 3 was turned down by the Board of
Health, which thought the time was not
sufficient having down the bars on
the restrictions.

Cleveland Ban Lifted.
Cleveland picture houses opened Mon-
day, November 11, the day the armistice
was signed. The ban in the state was
lifted in the city of Cleveland. The picture
houses that open this week will be reop
erated, with the exception of the
influenza ban, the Miles. Theatre a vaudeville
house, changed to pictures.

November 17 Meets Portland Opening.
The closing ban was lifted from Port-
land, Ore., theatres Sunday, November 17.
At meeting of the theatre managers,
the mayor and health officers held Sat-
day, November 9, it was so decided.
Many of the smaller cities have already
opened, and the opening of the Portland
houses will likely be the signal for the
lifting of the ban in the state.

All the houses used the time to reno-
Vate and make improvements and a new
atmosphere prevails. All the theatres
held shape shows, the change of programme
was no delay. Though some of the employ
es have sought other employment during
this time, it is anticipated all will re-
turn in due course.

Ban Lifting in Northwest.
The influenza ban is beginning to lift
generally in this territory and moving picture houses in many cities of
the northern peninsula of Michigan, North Dakota, North Dakota, Wisconsin and Iowa opened during the
past week. Exchanges in Minneapolis
report better business during the past few
days than at any time since the
epidemic became general. Ralph Par-
ker, manager of the Sunbeam Theatre,
Duluth, who was a visitor in Minne-
apolis the past week, says business is
at a complete standstill in that city,
but that moving picture men are expect
ing that business will be resumed there
within a few weeks.

Hamilton, Ohio, Opens.
The board of health of Hamilton, Ohio,
somewhat in advance of similar bodies in other Ohio cities, raised the
ban on public gatherings effective No-
Vember 10. The ban was ordered in November 4 that the epidemic of influenza had
about run its course. Churches and
schools were first permitted to open,
moving picture houses being next on the
list.

Greensboro, N. C., Closes Again.
After remaining open for ten days
following the epidemic of influenza,
hegemonic Greensboro, N. C., once
again descended upon the theatres of
the city on November 14 and ordered
immediate closing. At the same time an
order was issued closing the churches, public schools and other places of
assembly indefinitely, a sudden re
appearance of the scourge in aggrega-
tion of numbers bringing about the
action.

So far as known, this is the first city
to be closed again after opening.
Greensboro was invaded by the
influenza epidemic with such force that
it was at its crest, and remained
closed only a little more than two weeks
the first time. However, it is doubtful whether the city has licked the
beast, for it is feared that efforts to
keep them to open until the last vestige
of influenza has disappeared from the
city. The five theatres in Greensboro are un-
der the same management, Pryor
Brothers having recently bought the R.
D. Craver interests here. Mr. Pryor
controls theatres in other cities in North
Carolina and Virginia, all of which are
now open.

Charlotte, N. C., Opened November 7.
Picture theatres in Charlotte, N. C.,
allowed to open here on November 7,
action of the health authorities being
abandoned of a short session the
afternoon before, and coming as a sur
prise to the theatre men who had re
signed themselves to waiting until at
least the middle of the month. The
epidemic was checked as suddenly as it
began, and there is hardly a case in
Charlotte now, although there is the
fact that the streets and all public places are
constantly visited by soldiers from
Greenboro. Charlotte probably es-
caped with a light epidemic of
influenza, the second epidemic in the
South of its size, a matter on which the thea-
tre men are congratulating themselves.

PICTURES ARE SOLDIERS' THIRD REQUISITE

Only Food and Sleep Outrank in Import-
ance—Screen Girl in Gingham Makes the Hit

I
T HAS BEEN the experience of those
of us in the field that our troops
overseas want three things. These
three, in the order of their importance,
are: Food, sleep, and movies.
Food comes first. A soldier's mind
is never far from his stomach. Then comes sleep, and after that the
movies. Motion pictures are the big
thing in wars in keeping the men in the field contented. They do not
mind putting their bayonets where it
bells if they know that William S.
Hart is going to be there at 8.

We are often called upon to close
hundreds of shows for our troops in
France alone, with similar work in
England and Italy. We are effecting this by means of several hundred
revenue sources. These films are distributed by the Com-
munity Motion Picture Bureau, operat-
ing through the Y. M. C. A., which is
the largest consumer of film in the
world.

William A. Brady, Carl Laemmle, T.
S. Tall and some of the rest of them
would get a good laugh if they could
see the primitive conditions we have
for showing our films to the men. It
would bring back the old days. We
climb our ladders to a loft in a small
canopy, put in our storage battery, tie on our
curtain and hit it off in the direction of
the line. I suppose we are the only
showmen in the world to perform to a
packed house every time we put on a
show.

Every Seat Always Taken.
We call the performance a failure if every
seat is not taken and the rafters
filled. Every night a thousand men in
France see the pictures from the roof,
and if any show on Broadway got half
the house a single film ever here does, it
would double the price before morn-
ing. The men hang on with one hand
and whistle through their fingers with
the other.

Sometimes it isn't inside; it's out in
the open! Our wagon arrives, a screen
is stretched between two trees, the
staging is finished, and heaven is among
them. And when the villain blows smoke through his nose and
does the girl wrong, it is all the
more intense because the boy is out
of sight, from drawing on him. And then at the
end when the hero takes the girl into
his arms and strolls off down the leafy
lawn with his arm around the
throat, and half an hour later you can
see them sitting under one of the
lights looking at a picture in a locket,
and if one of the cinema men comes up
they will sidle up to him and say:
"Here, 'Y,' is a picture I brought along
with me. She lives in Maryville. I
just wish you could meet her once. You
know that cooking dress the girl had
in that picture! We, mine wears one like it sometimes—only my
girl don't have to make up to be good look-
ing. She's just naturally that way."

William S. Hart is the favorite, with
Douglas Fairbanks a close second.
Among the women Mary Pickford is first.
The night a Pickford film is on the
aters play to capacity.

Vampires Unite to Make Screen.
Vampires are not the fashion in France.
The boys want a picture that
reminds them of the girl they left at the
railway station. Riding, athletics and
shooting is what they want among the
men, and sweet wholesomeness among
the women. It is a good sign.

This is the third year, it is true. They
get all of that they want in the trenches.
When a civil war pictures go on they
begin to think about the letters they
have not written. This is the third year
of the war. They have a good laugh and go out and get in a crap
game. A war play may stand them up at
the Rivoli, but here it sends them out
behind the mess tent to roll the
bones. A producer planning on putting out a play that will thrill the boys over
here may get better comfortable just a
girl in gingham. The last thing they
want is an army recruited from an em-
ployment agency and drilled behind the
crew. Every day they get up, throw
his arms and dies in front of the
camera the boys gasp with laughter and
shout for more. They would almost as
soon see an American-made war play
as they would Charlie Chaplin.

Each week the grip of the movies
grows on the boys. We who are con
nected with the cinema work in France
sometimes wonder what the legitimate
productions after the war is over will do
with the patronage.

Give us movies and more movies. We
can not get enough. They have helped
to win the war.

HOMER CROY.

Ray Bagley Dies Suddenly.
Raymond Bagley, of Wid's Daily staff,
died suddenly November 13 from heart
failure brought on by overwork.

The body was taken to Detroit, Minn.,
on the 15th. Ray was twenty-eight years
of age, and was born in Minnesota. He
had been associated with the moving
picture industry for several years, and
came to Wid's from the Triangle's West-
ern publicity department.

During the time he worked for his last employer he
made an excellent impression on the
film men and the picture reviewers with
whom he came in contact.
CAPTAIN WILLIAM E. BLAISDELL KILLED

Elder Son of George Blaisdell of the World Falls After Breaking Into Hindenburg Line

The many friends of George Blaisdell in the moving picture industry will be shocked to learn that his eldest son, Captain William E. Blaisdell, of the 106th Infantry, was killed on September 29 while leading his men against the Hindenburg line between Cambrai and St. Quentin. A letter from William Pease, Machine Gun Company, 106th Infantry, to his sister, Laura Pease, who is employed in the office as Roland E. Blaisdell, the only brother of the captain, tells the manner of Captain Blaisdell's death:

"You mentioned Major Blaisdell in your letter. Yes, he was in charge of the battalion to which our platoon was attached, and every man was proud to fight under such a splendid fellow."

"He led us over the top and started the taking of an important line that some people thought impregnable. We took the line and went a comfortable bit the other side, but our good major was wounded. While being carried back he thought his men needed him, so he ordered the stretcher bearers to let him down to the bottom and he, himself, returned for the men."

Leaves Stretcher and Returns to Front.

"He got up and forced his way back after the men. Unluckily a stray shot hit him for the second time, this time fatally. Every man mourns the loss of this good man, but there is one consolation—he got it in one of the hardest fought battles of the war and he got it with a smile on his face."

"This letter should never be forgotten when New York and Brooklyn hear the details of it."

Captain Blaisdell was a Brooklyn man and a member of the Fourteenth New York Infantry when he was mustered into the United States service a year ago last July. The Brooklyn Daily Eagle of November 3 published this heading: "Brooklyn Troops First to Pierce Hindenburg Line—106th Infantry Won Undying Fame, at Terrific Price, at Bellicourt."

An extract from the article follows:

"It was at Bellicourt, fronting on the Sambre Canal, the key to the whole German position, that the 106th pierced the Hindenburg line. It made its way through a maze of wire, it stormed strongly held trenches with an utter disregard of fierce machine gun fire, and it pressed into service cooks, orderlies, clerks, teamsters—anybody who could hold rifle and bayonet—in order that the attack might go on. Brooklyn was represented there, at the Hindenburg line, by a unit that would not be denied—by a unit whose valor must tug at the very heart of every Brooklynite!"

William E. Blaisdell was born at Gloucester, Mass., 31 years ago, and had lived in Brooklyn since his fifth year. When William E. Blaisdell joined the state guard and rose to the rank of first lieutenant in the Fourteenth Infantry before he was twenty-three. He resigned at the time of his marriage, but rejoined his regiment in July 1915, when the Mexican situation was acute. The following winter he was placed in command of Company L, and on June 27 was commissioned captain. After being mustered into the United States service he was named to command and to organize Company M of the 106th Infantry, at Spartanburg, being the senior captain of the battalion. At the beginning of the year he was transferred to the supply company to equip the 3700 men for overseas service.

The dead officer possessed a powerful physique and remarkable endurance and had an extraordinary capacity for hard work. He loved things military and was a strict disciplinarian. He also had the knack of winning the affection as well as the respect of his men. They seemed to sense his fearlessness, and the letter of Machine Gunner Pease indicates they had correctly estimated him.

He leaves a wife and two sons, and was known and esteemed in film circles, having joined the Screen Club shortly after its organization. Both of his grandfathers were in the Civil War. In civil life he had been for nine years with Hayden, Stone & Co., bankers.

Captain Blaisdell had been formally nominated for major, had taken his physical examination for that rank six weeks before his death, and shortly after September 1 he had been placed in command of the Third Battalion. He was serving in that capacity when he fell.

The writer had the honor of shaking his hand and conversing with him for a moment, before the United States entered the war. Quiet efficiency was his most impressive characteristic. No matter how slight the acquaintance, every person who ever came in contact with William E. Blaisdell knew that he would "carry on" to the end.

Government Will Continue to Release Its War Review

CHARLES S. HART, director of the U. S. Division of Films, Committee on Public Information, makes the authoritative announcement that, despite the close of the war, the Official War Review releases will be continued indefinitely, and that all other Government pictures now issued or being assembled will be released according with public demand. "It is only fair to exhibitors and the motion picture interests generally," says Director Hart, "that they should know just what to expect in regard to the war pictures that have been announced by the Division of Films. The progress of events in Europe—the evacuation of the various invaded territories, the reconstruction of devastated France and Belgium, the ferment in Germany, the meeting of the peace commission—these are all matters of tremendous historical and news interest, and they will be fully covered by the Official War Review in order that the American people may keep in pictorial touch with the improvement and disasters that mark the remaking of the map of Europe. The necessity for its continuance is obvious."

"Under Four Flags" will probably be the last big feature war picture to be issued by the Division of Films, but several two-reel pictures are now being assembled—notably those included in the U. S. Series. The work will be announced as announced. The present activities of the Division of Films carries its work up to June 1.

"Under Four Flags" Shown at Both Rivoli and Rialto

The latest of the big films made by the United States Government was promoted to run at the Rivoli and Rialto Sunday, November 17, for a week's run at each house, marking an event in local film annals. Never before has the same feature been "hot," but much more should be kept in view in their opportunities to behold Uncle Sam's Victory Army pictures authentically in the very act of winning the war.

"Under Four Flags" appears as a record accomplishment—the nation's picture story to its own people recording the great deeds of the brave Yanks. S. Rothapfel, who edited the picture for the Division of Films and supervised the musical accompaniment, Kenneth C. Beaton wrote the titles. Mr. Rothapfel has been praised for his work in assembling the film. Elsewhere in this issue there is a critical review.

Despite the rain which began to fall just before the show, the Sunday crowds at both the Rivoli and Rialto were of remarkable size, weather considered. The downpour continued unceasingly after the show, nevertheless, and the Rialto has arranged special days for the whole week, and the third U. S. Official War Feature will doubtless be witnessed by thousands at the two Broadway theatres.
“GLAD” TIDINGS FOR PICKFORD FANS

Mary, Mary, Quite Contented, Has Gone Back to Los Angeles with a First National Contract in Her Grip and Rights to Two Record-Breaking Stage Successes

By Edward Weitzel

THE best bound Meet.
place the may still needs place develop make-
eterton is vival pictured a playing fished whether young name screen and what on qualified
eual were were qualified

Wishing to obtain Mary Pickford’s views on one or two phases of her new contract, and learning that she had left for Los Angeles immediately after signing the document, the writer sought the office of the First National Exhibitors’ Circuit and suggested the personality. An official of the company, qualified to speak for the highest-salaried woman in the world, consented to the proposition. Most of the subjects touched upon during the interview had been gone over with Miss Pickford and her mother. The official’s individual views of the new order of things were also well worth recording. No time was wasted in starting the string of interrogations.

So, Mr. Proxy, your latest independent star, has paid $80,000 for the screen rights of two famous stage successes. That’s hanging up a new record right at the start, isn’t it?

“Yea. But Miss Pickford figures correctly that they are cheap at the price. Both stories have had at least two hundred thousand dollars’ worth of advertising charmed to them, and on the stage and the titles are a household word like Tarzan of the Apes and other celebrated stories that the public was eager to see pictured on the screen. ‘Daddy Long Legs’ and ‘Pollyanna’ have a following that will act as so many advance agents for them in their new form. It was this fact that came second in influencing their purchase.”

“What was the principal consideration?

“The perfect adaptability of the heroines of both plays to Miss Pickford’s line of work. Recognizing that the general run of her screen admirers would rather smile than weep and that the ‘glad’ play has won a place for itself that can never be taken away, she is content to give her public what it wants. And, I may add, what it needs—the healthful relaxation of innocent mirth and youthful sentiment.”

Specializing on the Screen.

“Mary Pickford believes, then, in specialization for the screen star?”

“Yes, indeed! The history of the amusement world shows clearly that humanity never tires of seeing its favorite actors in the parts best suited to their personality. Our audience is very desirable, of course, but it is not the most important quality. By taking time to make each picture as nearly perfect as possible the Pickford screen star will maintain a standard worthy the position and personal ability of the star.”

“Do you, Mr. Proxy, believe that fiction is to remain the leading activity of the screen?”

“Everything points to that conclusion. Although the scope of the moving picture is much wider than the spoken drama, the screen theatre is essentially a palace for the entertainment. The news reel, the scenic, the propaganda picture and the historical novel all have their place in making up the theatre programs; but fiction of the tried and true sort—stories of a make-believe world that are none the less convincing because the endings always come out right—is bound to predominate. It is this fact that narrows the range of stage successes every year and keeps such skilled producers as Winchell Smith continually presenting the same old story in a new dress. Three Wise Fools is the latest addition to the Smith brotherhood of plays, and all the New York critics had to admit the charm of the old theme when decked out with fresh trimmings. Smith is a specialist who does one class of play better than any one else. The screen will tend more and more to develop actor-producers who, like Mary Pickford and Charlie Chaplin, will work along these lines.”

Washington City Managers to Meet.

A meeting of the Washington City Exchange Managers’ Association is scheduled to be held at the Fox Film Corporation exchange on Ninth street at 12 o’clock noon, November 24. At this meeting a tentative draft of the constitution and by-laws which will thereafter govern the work of the organization will be gone over and other important business will be discussed.

Valentine Grant a War Worker.

Valentine Grant, whose latest appearance was with Walker Whiteside in “The Belgian,” produced by the Sidney Olcott Players, has been busy with war work for the past several months on the West Coast. The engraving shows Miss Grant with the members of the British Mission at Camp Lewis, Washington. In the party, reading from left to right, are Captain Cross, Lieutenant MacWatters, Captain Forbes and Captain Ross. Everybody will recognize Miss Grant in the center.
ASSOCIATION WOULD AMEND BY-LAWS
Proposes at Quarterly Session to Give Equal Representation to Exhibitor League Officials

THE regular quarterly meeting of the board of directors of the National Motion Picture Industry was held in the association rooms Thursday, November 14. The meeting was called to order by President Wylie, at 11:15 o'clock. Among those present were P. A. Powers, Arthur Friend, Paul Brunet, Ricard Gradwell, J. E. Brulatour, W. L. Shearer, P. J. Scheller, Alfred Black, H. C. Hespe, Ernest Horstmann, Julian Solomon, W. W. Irwin, J. F. Coufal, Paul Gulick and J. L. Hoff.

The most important action taken was the agreement to amend the by-laws of the association so that the recently amalgamated exhibitors organizations could receive a 50 per cent. representation in the board of directors and all of the standing and special committees of the association.

As the by-laws can only be amended by a meeting of the members of the entire association on receipt of a twenty-one days' notice it was moved that Peter J. Schafer be empowered to submit the proposed amendments and which on approval would be submitted to a general meeting of the association to be held on or about December 10.

The first business transacted was the election of the following companies to membership in the association: Triangle Film Corporation, Picture Play magazine, Actors Study, Inc., Ono, John Olsen & Company, Robertson-Cole Company and to reelect to membership the Triangle Distributing Company.

To Attend Reconstructed Convention.

It was decided to send a committee of five representing the association to the reconstructed convention of the Chamber of Commerce of the United States which is to be held on December 4, 5 and 6. Mr. Brady appointed the following committee composed of a representative of each division of membership: Adolph Zukor, Peter J. Scheller, Ricardo Gradwell, Jules Brulatour and James L. Hoff. All of these accepted the appointment and agreed to attend the convention.

plans for the organization of the exhibitors' branch until the by-laws of the association shall have been amended providing for this 50 per cent. representation.

To Call Meeting for December 10.

As only the members of the entire association can amend the by-laws on a twenty-one days' notice it was decided that a meeting of the members of the association be called for on or about December 10. The motion covering the above action made by Arthur Friend was as follows: 'That it is the opinion of the board of directors of the National Association of the Motion Picture Industry that to equitably provide for the inclusion in the National Association of the exhibitors of the United States, that the president of the National Association be requested to obtain from Peter J. Schafer, representing the exhibitors' branch, the names of all exhibitors with a view to drafting such amendments to the articles of organization of the association and its by-laws in order to effect an equitable arrangement along these lines.'

Mr. Schafer then read a report of the action of the Ohio exhibitors and the resolutions which they had adopted for the inauguration of a Sunday opening campaign in Ohio during the coming session of the legislature. On the motion of Mr. Sherrill the report was referred to the Sunday opening committee of the association.


Alfred Black, of Maine, then requested that the association go on record as being opposed to the action of the American Society of Composers, Authors and Publishers in discriminating against the motion picture theatres of the country in favor of the legitimate theatre. Mr. Black described the history of the action of the society in this respect, and was empowered to draw up a resolution denouncing the action of the society. Following is the resolution:

WHEREAS, The American Society of Composers, Authors and Publishers has published a resolution that it proposes to stringently enforce its arbitrary practice of demanding a yearly license fee from motion picture theatres; and

WHEREAS, said society has entered into an agreement with the Vaudeville Managers Protective Association whereby no tax is charged in the vaudeville theatres owned and controlled by the members of said association, be it therefore

RESOLVED, That the National Association of the Motion Picture Industry go on record in opposition to the action of said American Society of Composers, Authors and Publishers in attempting to enforce a license tax upon the motion picture theatres of the United States, and be it further

RESOLVED, That the association discrimination against the motion picture theatres in favor of the vaudeville theatres, from which discrimination no license fee is collected, is neither fair nor just, and, in fact, is against the spirit and letter of the agreements between said societies; and be it further

RESOLVED, That the National Association of the Motion Picture Industry believes that with the vast interest involved it should not only demand the enforcement of the license tax, but should further endeavor to prevent the imposition of such license tax, and that a committee of three be appointed to investigate the situation as it exists and recommend such action as may seem advisable in the interests of the legitimate theatres of the United States against the imposition of any license tax; and be it further

RESOLVED, That a copy of this reso-

entify-five foot extension ladder, part of the equipment of the New York Fire Department. Miss White who is known wherever films are screened for her absolute lack of fear and her willingness to perform any feat ever doped out by a scenario writer or director, interrupted the making of her next serial 'The Lightning Raider,' in order to come to New York and do this stunt in the interests of the Combined Lanterns and Friars' drive for the United States War Loan Campaign. Each day of the week the two organizations held a parade on Fifth Avenue and two blocks of the famous thoroughfare were roped off by the police, and the best talent of the two clubs gave an entertainment while other members armed with tins dispensed for change. Miss White climbed the ladder for the Lanterns Club and over $1,000 was gathered in on the day she did the stunt.

World Pictures Installs Heating Plant

During the temporary lay-off at the World studio at Fort Lee a large heating plant has been installed. This indicates that the World will be active in the making of productions at its Fort Lee plant during the coming winter. In the past few weeks the studio department has been able to turn out a sufficient number of continuities that will keep them sufficiently in advance of the needs of the stars, so that a director will be able to give his script several weeks' study before actual operation of filming his story, all of which will result, it is expected, in a betterment of product. It will also give the working staff more time in getting scenery props and other accessories ready for the director's call.
Galveston, Texas, October 24.

In spite of the pressure of war economy, higher prices for help, pictures and overhead, and the piling on of nearly the last straw, influenza, the exhibitors of Southern Texas are still smiling and right on the job. This is achieved by the way in which these men took the recent epidemic which caused them to close for over two weeks. Not an exhibitor grumbled; not one seemed to kick and snort because the health boards saw it necessary to put the lid on public gatherings. On the other hand they tried to co-operate, and instead of three-sheeting their houses they bent their best efforts in selling Liberty Bonds and aiding the city and health authorities.

Just prior to the spread of the disease business was quite satisfactory. Galveston, where I spent more time, was teeming with activity, both military and social. Business was not up to the standard, but it was good enough to cause advertising, competition and the usual propaganda of pictures. Galveston is primarily a seacoast city, and when the submarine war started it dropped to below zero, hence business followed commerce, and likewise the theatres found patronage on the wane. Then the military activity came and stimulated business. No one can complain, in the face of war, and they all do their best and keep smiling.

Hulsey Head of a Big Business.

The largest firm in this vicinity is the Texas Amusement Company, of which Earl H. Hulsey is president and general manager, and S. T. McDonald secretary and treasurer. This firm owns the Queen theatres in Galveston, Houston and Dallas, three of the finest theatres in this section; also the Zoe in

**By Clarke Irvine**

Former World Los Angeles Correspondent

Now on U. S. S. Cheyenne

Houston, the Kyle in Beaumont, the Hippodrome in Waco, the Old Mill, Hippodrome and Grand in Dallas. They also control the Grand in Galveston, a combination house, now running big vaudeville. The Dallas Exchange is also run by Mr. Hulsey.

Until recently Jean Finley, an aggressive young advertising man, had charge of the Queen publicity work in Galveston; but he was promoted to the managership of the Hippodrome in Dallas, then the military service grabbed him, as he turned twenty-one, in time to get into the new draft.

At present Mr. McDonald is running the Galveston end of the Texas interests, and is kept quite busy. He is a pleasant man, an able manager, and a fine fellow. You never can judge the business barometer by his face, for he has one of those smiles that knows no retreat. His grin barrage goes over incessantly. He believes in advertising in the papers, maintaining constant publicity, and advertising the picture rather than the star. He is a member of the First National, and runs in addition the big features put out by the larger producers. Business changes here with the seasons; in summer it is light on account of the beach, which is a counter attraction; and winter brings the folks downtown away from the cool beach winds. The Queen is a modern, well-equipped house, with heating and cooling plant, large pipe organ, excellent fittings, and uses Power's 6-l projection on a Gold Fibre screen. It seats about 1,200.

The next house in importance here is the Dixie Number One, a 650 seating capacity theatre, modern and well equipped, and run by one man who has risen from the ranks, A. M. Martini, who came over twenty-nine years ago from Italy. He landed in this city with $4.80, and today his investment is over $80,000. He laughs when he speaks of his rise, telling how he had no friends, no kin, no job—nothing. He worked, entered the grocery business, then the show game, and now the name of his theatre is a household word.

Making a Dollar Bring Full Value.

Mr. Martini's policy is to give the most possible for the money, treating his patrons as a storekeeper would; and "keeping the American dollar worth one dollar," which is a rather wise idea. He aims to suit the more popular purse, as his prices indicate; yet the show is high class and worth every bit of the money. Mr. Martini is a regular man and a regular exhibitor. His friends believe in him, and his standing with competitors shows that his policy to the world is that of the good old golden rule. I enjoyed thoroughly my interview with this man. In addition the Dixie Number Two, a smaller and near-by house is run by him. Lately he has taken over the Crystal Number One—here they seem to name the houses the same and then number them. His object in having three houses is to suit the purse of all, and he is doing it regularly.

Mr. Martini is a true patriot of America; yet a staunch Italian. He has two sons in the service. His Dixie No. 1 is the only house to display the picture of President Wilson in place of a one-sheet in a handsome brass stand. He regrets that he has not a dozen sons
to send across to enter Berlin and spread liberty there.

The Palace, Strand, and Lincoln houses are run by the Bell Enterprises, of which G. W. Bell, Jr., is manager, assisted. There operate other houses nearby and are engaged also in the exchange business.

Business Good in Dallas and Houston.

I made a trip to Houston and one to Dallas, and in both places business was good. Of course it is not up to stand-

ard by any means, but it is getting by. Everywhere the theatre is greatly aiding the sale of liberty bonds, the purposes of the government, and everything that is patriotic should be said if anything happened to the picture indus-
yury to close, stop, or even modify business as it is. The film industry is hereafter and the Congress must not be hampered in the least. The recent closing of the theatres has shown beyond a doubt that the pulse of busi-
ness is regulated by the theatres.

CALLS AGAIN DOES PEDIGO OF OKLAHO

Hardly Know Old Highland Now, Says Exhibitor

in Telling How He Has Fussled Up His Show House

Guthrie, Oklahoma, Nov. 7.

OU would hardly know the old place now. Will wonders never cease? Can one believe his own eyes? Miracles are performed at this day and age, and it has always been so. Our Show House, the Highland Theatre, has for several years been in failing health. Its constitution had become weakened by the hand of mother time.

The last of June, the gales, cloudbursts, and the frisky cyclones, with a firm determination to stick to the finish.

It has long needed the tender care of the plaster man and the skilled hand of the noble painter to bring back the bloom of its childhood. These things are now and for certain taken over by the two terminal walls that are being scraped and given the once over; its system being renovated; its back and front being patched up, and when we last noticed the sally, the workmen were going over the top.

We charged and captured every living microbe, caught them red handed, alone and unassisted. We gained the victory, and boosted them bag and baggage out into the cold and cruel world. At this writing we are not ashamed to look back on the fight we have won and say, in the face, and dare him to return.

Microbes, be-ware—you enter at your peril. No kidding. It would be suicide. A hundred thousand dollar a year man, his wife and his life in his own hands that would dare come here. We have thoroughly fumigated and stinkmigated the massive structure from within and without, and we now claim it is fit for human beings.

Patrons Now May Sleep in Sweet Repose.

It has always been our high aim in life and our great desire to have a place of sublime comfort, a show where you could sleep in sweet repose, and forget your troubles while you snore gently on your backs, and then be transported to having cold, dry, wet water trickle down your spinal column, playing Johnstown flood up and down your vertebra while you were reading the village newspaper. The rail-
road or run off with the farm. So we discontinued this part of our pro-
gram.

We knew you detested falling through the holes in the floor, where you would silently erase several square inches of nice juicy cuticle from your slender shin. Of course you were embarrassed; we do not blame you, and will not even repeat what you said. They all heard you, this thing is no more. We con-
ninue the discussion on this.

Bars Are Up for the Brindle Cow.

No more will the neighbor’s brindle cow meander in through the cracks in

the wall. These things are closed to her forever. It is better so.

No more will the village stock find a haven out of sight in its sacred walls. Nay, nay! This cannot was.

I dare say we could fill our Show House full of great characters that would not blow it out. Yea, verily. It would retain corn in the ear. Did you hear this?

We had hurried over this, and had sighted signs of different size. We were almost persuaded to turn our show shop into a lively stable. One reason for the letting of the Barn Stormers in here, and the change would have been easy. Foolish boy! We knew not what we wanted.

Even Pedigo Couldn’t Duplicate House.

Alas, the old place is on the road to recovery. One can’t place it. This place will be a work of art, and I trust a joy forever. This building could not be duplicated by the hand of man. I am not saying that I could make one like it myself. It is the collection of a lifetime. Boards from everywhere; some of them from boxes of groceries which I have never paid. But we are strong-headed and determined to put her in proper shape, even though it costs us sixteen dollars. We have men and women working like mad, looking over the place. We have been working like mad, looking over the place. We have

Pictorializing the Allied Spirit.

The Division of Films of the Committee on Public Information has adopted as the pictorial background for its publicity for "Under Four Flags," the third Official War Picture, which had its first Government showing at the Rivoli and Rialto Theatres, in New York City, Sunday evening, November 17, the stirring military group which has adorned the uptown front of the "Flatiron" building at Twenty-third street and Broadway for several months. It is called "The Allies" and the four heroic figures repre-

sent the fighting men of America, France, Great Britain and Italy. The idea of the group was conceived by Edward Wise, president of the United Cigar Stores Co. It was designed by Nelson Greene, private in the Ninth Coast Artillery. The sculptor is Philip Martiny. The group has at-

tracted a great deal of attention and embodies the spirit of "Under Four Flags" in a surprising degree.

Indianapolis Preparates for Next Loan.

Indianapolis has discovered a way to anticipate and stir up interest in the fifth Liberty Loan drive, which is scheduled to take place in January, and at the same time it has secured larger audiences for "Under Four Flags," the third Official War Picture, issued by the Divi-
sion of Films of the Committee on Public Information.

"Under Four Flags" will be shown at the Circle Theatre, Indianapolis, during the week of November 24. The Marion County branch of the local war loan drives, has circulated its 6,-
000 lieutenants, urging them not only to see this new Government war picture, but to call to the public in their districts to attend the presentation at the Circle. The showing of the picture will be utilized to call to the public for the next loan drive and to urge the public to prepare for it.
WEISS TALKS SENSE TO EXHIBITORS

First National Manager in Chicago Outlines His Views on the Best Way to Advertise Motion Pictures and Says Many Things Well Worth Reading

By HARRY WEISS
Manager First National Exhibitors' Circuit Exchange, Chicago

Early to bed
And early to rise;
Work like hell
And advertise.

The exhibitor's creed, if ever there was one, is embodied in this slang saying. A close study of the conditions attending the activities of any successful exhibitor will result in one outstanding, unmistakable result; that he is a convert to, a student of and a practitioner in advertising.

No matter from what angle you view commercial success measured in dollars and cents, no matter what product you have to think of, no matter what the word "success" calls to your mind, you will find that back of every known, recognized individual, brand, business or product stands the butt mark on which rests its prosperity: Advertising.

Why do people ask the grocer for Uneeda Biscuits in packages of eighteen costing eight cents when, for the same amount of money they could buy twice the number of crackers in bulk? It is because Uneeda Biscuits are advertised. These same crackers, in bulk, are not.

There is a popular association in the public mind—the result of advertising—between the ads and the street cars, on the billboards, in newspapers and in magazines, and the package crackers on display in grocery stores. The relation is obvious, and advertising makes it so.

Advertising as an investment is one thing, and advertising as it is practiced by some exhibitors is another and different story. To be successful, returning a profit to the exhibitor, advertising must be continuous; it must have just as much common sense and appeal in its text and physical appearance as the exhibitor would have in his conversation and personal appearance if he journeyed to Los Angeles for the express purpose of meeting Charlie Chaplin or Mary Pickford.

He wouldn't make the trip in overall or a suit three years old. Nor would he have any mental doubts about whether he should say "I ain't" or "I am not." Yet he will contract for space in newspapers, and then throw a heterogeneous mass of copy together to fill it, and little white spots showing in the first proof they are promptly filled with type. Isn't he buying the space? Why shouldn't it be filled?

Always Something New in Pictures.

Advertising can be applied to motion pictures more easily than to any other thing of which I know. The motion picture business is a changing product. There is always a new picture to talk about in advertising. It offers new angles, different from those that have gone before. It has its own individual characteristics, a product, once made and copyrighted, becomes established and remains unchanged for years. There are advertising men confront a real task in thinking up new arguments for it, in extending its fields of usefulness, in getting sufficient variation and change into their copy appeal to avoid monotony of repetition.

Consequently, no exhibitor can complain of a lack of material for advertising purposes.

The first principle of successful theatre advertising is to select or originate a slogan or a trade mark which can remain standard. Show me a prosperous theatre and I will show you a manager or an owner behind it who has done that very thing. They impress this trade mark or slogan upon the public in all of their advertising. It is like the theme in a story. Descriptions, dialogue, divergence from the main track always center back or refer to the theme on which it is written.

After there has been an amount of advertising sufficient to make the trade mark or slogan known, the next thing for an exhibitor to do is to advertise what he has to offer the public. It is in this second phase of theatre publicity that the slogan or trade mark begins its usefulness. If it has been impressed upon the public as an emblem of quality, the mark of merit, or the stamp of confidence, it imparts immediately to whatever production with which it is associated a thought or purpose for which it exists.

A Theatre Nothing but a Store.

A theatre is nothing more nor less than a retail store. Its picture offerings are like the merchandise in a dry goods store, meat in butcher's shop, or foods in a grocery. But there is one particular distinction between a theatre screening films and other kinds of retail stores. The latter handle nationally advertised brands of merchandise—things that are brought to public attention week after week the year round. The majority of motion pictures do not have the benefit of either national advertising or national publicity. It is therefore up to the live exhibitor to do his part in the progress of the average picture from the manufacturer to the public.

Local conditions must govern to a great extent just what advertising is necessary. The capacity of his theatre, the quality of the particular production and local conditions must combine to govern the amount he spends, and the kind of advertising on which he spends it.

Light Up and Let Heralds Work.

It is better not to advertise at all than to use carelessly gotten up copy, poorly placed for public consumption. If you want to get real patrons in who attend your theatre, then advertise exclusively in your theatre. Slides are always effective, if not too many are used. Heralds passed out to patrons when they enter will invariably be read during an intermission, even if they are not taken home. And it has always appeared to me as a good investment for exhibitors to arrange their shows so that there is a three or five-minute intermission, with full lights, so the heralds can get in their work on forthcoming productions. If intermissions are not possible, a neatly lettered sign, preferably illuminated, placed where the theatre owner, or his man, can see it, will have the desired effect. But it has been my experience that heralds put out properly, with personal supervision, are one of the best methods that has ever been devised for sure results.

Manufacturers spend fortunes on press and publicity men, and the results open up big possibilities for exhibitors who want to install small publicity and press departments of their own. Scarcely any production is sent out today without a full complement of press sheet, publicity matter, specimen ads and other adjuncts for exploitation. It provides a nucleus for material for a neat little house magazine or weekly program; it gives the basis for a newspaper campaign, and it opens up the possibi"
local conditions, and hand it to the newspaper editor.

The lobby is one of the most important of the physical advertising assets a theatre has. Properly treated, it can be turned upon to give big results. The main thing to remember is that variety is the spice of life in advertising as well as in playing else. Too much advertising is done along one line the attraction advertised lose their value and individuality. For instance, if an exhibitor advertises one attraction over and over again, in the same ad, or at the same time in the lobby, neither one will profit by it. There is a division of interest and a dilution in the ad which does not leave him impressed with any one particular thing. The average exhibitor will realize a better result by playing up other ad, and using a smaller amount of space on other pictures booked for the same week.

Don't Advertise Heavily for One Day.

It is money thrown away to feature a production heavily in theatre advertising if it is to be shown for only one day. Anything that is worth advertising well must have merit, and any production that has merit will surely pay receipts for two days or more. Meritorious features advertise themselves. Patrons talk about them, and word-of-mouth publicity is the most valuable and productive of all advertising. In many instances where features like "My Four Years in Germany" have been played for two days or more, business was invariably greater on the second and succeeding days than it was on the first day. The reason was that the people who saw good performances went home and talked about it.

Advertising, in its last analysis, is sameness of a high order. To sell any product, whether it is pictures or soap, one must advertise. For an exhibitor to sell a patron an admission ticket he must first reach that patron through advertising, whether in the lobby, slides, window displays, and posters. To reach the public the exhibitor must advertise something that appeals to them.

Why is it that hens' eggs are bought universally to the exclusion of duck eggs? Because the hen lays an egg she is heard all over the lot, and she cackles so loudly that she arouses the enthusiasm of every other hen, with the result that her own little advertisement becomes a chorus. After a duck lays an egg she waddles silently away, without a sound to announce the fact. And still scientists claim that duck eggs are possessed of a great deal more nourishment than hens' eggs.

Vitagraph Engages George Chester.

George Chester, a well-known author of the "Get-Rich-Quick Wallingford" stories, has been engaged by Albert E. Smith, president of the Vitagraph company, to assist in the production of the Vitagraph studio in Brooklyn. Mr. Chester assumed his duties last week and is now actively concerned in giving "out-liners" and sories of an unusual and remarkable type, which have made the Chester writings so popular with readers during the last few years.

Mr. Chester will not treat them as new goslings when he takes his place as literary counselor for Vitagraph, because he has been a frequent visitor there since the production of his novel, "The Enemy," and "The Message of the Mouse." The latter was an original story written by Mr. Chester and his wife and was produced by Vitagraph with Mr. Chester in the leading role. Ever since the production of his first story on the screen, Mr. Chester had been a keen student of motion picture construction and production and henceforth he will divide his time between fiction writing and motion picture work.

Lehr Institutes Reforms in Management of Studio.

In full charge of the Goldwyn studios in Los Angeles, is a man who, some time ago, had never been behind the scenes in a motion picture manufacturing plant. He is Abraham Lehr, vice-president in charge of production for Goldwyn Distribution Corporation, which has just moved its studio and producing staffs from Fort Lee to the coast.

J. A. Quinn, owner of the Rialto Theatre in Los Angeles, is making preparations to put what he calls his house-cleaning plan into practical application by forming producers and exhibitors into a league, which will seek to eliminate bad acting, bad stories, bad direction, inflated stories, and regulate rentals and films from sources.

Mr. Quinn says that the exhibitors, being vitally interested in the success of each picture, should have competent representatives as members of the shape of committees collaborating in advertising in an advisory and supervising capacity at the studios during the production of all films. These representatives should be in a position to pass judgments, cast, direction, attend preview as the picture progresses, watch the cutting and editing, and at the end be able to guarantee a picture that the producer can rent to the exhibitors at a figure that will give him a conservative profit and which the exhibitor can show at his regular scale.

Quinn says that the time is ripe for such a campaign and that he has the assurance of cooperation from exhibitors and producers, and feels sure that the plan can be put into successful operation to the satisfying and ultimate good of the industry.

The Theatre Owners' Association of Los Angeles and Southern California indorsed the campaign at a meeting held on November 4, by the passage of the following resolution:

"Whereas, the exhibitors of this association have in the past felt the burden of overproduction and excessive waste in the motion picture industry, and whereas J. A. Quinn, a recognized authority on production and exploitation, with a wide and varied experience as a producer and exhibitor, is determined to launch us a movement for the regulation of production and elimination of waste, and whereas, said movement has been found to possess the support of all exhibitors throughout the country; "Therefore, be it resolved, that this association indorses the Quinn house-cleaning movement and full support of his plan for the betterment of the conditions now existing."

Los Angeles News Notes.

"Buck" Massie, who has been covering the West Coast in the interests of the Fox production "Salome," has returned to Los Angeles to stay until the Flie epidemic is over.

** * *

At the Kinema Theatre mice have been discovered in the interests of the Fox production "Salome," has returned to Los Angeles to stay until the Flie epidemic is over.

* * *

The California Theatre management has made arrangements to give first run showings of all the future William S. Hart productions.
THE DETAILS OF SUCCESSFUL EXHIBITION
With Bernard Depkin, Jr., of Baltimore, the Hero of Dwight S. Perrin's Interesting Contribution

NAME: Bernard Depkin, Jr.; address, Parkway Theatre Company, Theatre, McHenry Theatre, Wizard Theatre, Strand Theatre; City, Baltimore, Md.; Occupation, Motion Pictures; height, eight hand inches; weight, 175 pounds; manager of Baltimore's chain of leading motion picture theatres; Age, about 29; Hobby, hard work.

When some enterprising person compiled a book on "Who's Who" among motion picture exhibitors, the above description is going to fit snugly over the photograph of young Depkin, which is hand written by his "everybody's friend." Dwight S. Perrin, of Goldwyn, takes up the story from here:

The writer had occasion to visit Baltimore this week, and Depkin is an old acquaintance. He is in a position to know the Baltimore story better than almost anyone in the city, and is one of the big exhibitors of the year.

Mr. Depkin is a typical Baltimorean in every respect. He has been in the motion picture business for a number of years and is a success. He is a man of energy and hard work, and his success is due to his ability to handle the business properly.

Mr. Depkin is a man who is always ready to help others. He is a generous giver, and is always willing to lend a hand to anyone who needs it. He is a man of integrity and honesty, and is respected by all who know him.

The Baltimore story is one of success and growth. The city has a large number of motion picture theatres, and the business is doing well. The exhibitors are working hard to keep their theatres going, and are doing a good job.

In conclusion, Mr. Depkin is a man who is worthy of the highest praise. He is a success in every way, and is a credit to the motion picture business in Baltimore.
PARAMOUNT TO RELEASE DREW FILMS
Famous Couple Will Resume Making of Delightful Domestic Comedies—To Issue a Two-Reeler a Month

The Famous Players-Lasky Corporation will distribute the Mr. and Mrs. Sidney Drew Comedies to be released once a month commencing with March. This is known as Paramount-Drew Comedies. The contract between the distributors and the V. B. K. Film Corporation, producers, was arranged through W. E. Shallenberger.

Through mutual friends, Amedee J. Van Deuren, actively connected with the Van Beuren Bill Posting Company and in control of various motion picture theatres and places of amusement in the United States, was brought in touch with Mr. and Mrs. Drew, with the result that a contract was executed, the V. B. K. Film Corporation was formed and the production of two-reel ultra-comedies was commenced.

Thus with the signing of the contract for distribution through the Famous Players-Lasky Corporation, it is also announced that three attractions are already finished for release. They are "Once a Mason," written by Albert Wynson Terhune, an adaptation from a story published in the Green Book; "The Amateur Liar," by the same author and published in story form in the same magazine, and "Romance and Rings," by Emma Anderson Whitman.

These productions, as is the case with all the pictures in which the Drews have appeared, have been directed solely by Mrs. Drew and edited by her. The interiors were screened at the Biograph studios, the exterior locations having never before been used in photoplay productions.

In connection with the future producing plans of the two popular screen stars, Mrs. Sidney Drew said: "Comparisons are oftentimes odious, but I want our host of friends to know that we are doing bigger things than my fondest ambitions ever hoped to realize. The pictures to be released through the Famous Players-Lasky Corporation will be of the utmost possible quality and will be released to the public without delay. The color pictures to be released in the near future will be of the utmost possible quality. The pictures will be of the utmost possible quality, and are arranged to be produced by the Famous Players-Lasky Corporation.

Sidney Drew. Mrs. Sidney Drew.

Drew's comedies includes the foreign as well as the United States' production. The two-reelers will be booked on our star series plan, and our agreement, which calls for a minimum distribution of one hundred prints in the United States, gives an idea of what a great circulation these films will have. A big adver-

tising and exploitation campaign, prepared along novel lines, is already under way, based on the widely established popularity of these splendid artists. The two-reelers will be issued one a month, starting in January."

Tefft Johnson Outlines Defects in Picturemaking

TEFFT JOHNSON, the director who lately finished the production of "The Love of Paris," which June Elvidge is the star, for World Pictures, having had experience as a distributor covering a number of years, is in a position to speak authoritatively on the subject of making pictures. Mr. Johnson says:

The most material defect in the present method of making pictures is to my mind the haste in putting out the film, the story as outlined to the so-called director in the continuity. On the legitimate stage the director is given the manuscript several weeks before the company is called for rehearsal, and this gives him plenty of time to study the play, both as regards the nature of the distribution to the audience and the manner in which it must be conveyed by the actors, through interpretation under the guidance of the director.

With picture production it is different. In ninety cases out of one hundred the director is given his script a day or two before he begins his work, and it is impossible to get only the barest notion of the general idea of the story and then to go to work with a company that is selected overnight. On the legitimate stage the company rehearsal scenes over and over again until they are thoroughly familiar with lines, business, and general connection of their roles with every other part of the play.

Screen work as practiced compels the director to group his people as quickly as possible, and they shoot each scene without much more than a few minutes' instruction to the actor of just what is expected of him. This makes the actor an automaton and the director nothing more or less than a human signpost. One method is the result of deliberate concentration, while the other in a way represents the efforts of an orator who is not given his subject until he mounts the rostrum.

No appreciable improvement in the making of pictures can ever be attained until the producers so shape their affairs as to secure scenarios and continuities weeks in advance of production, and thus give the director ample time to study and digest his script. The scenic accessories of pictures will also be improved if the working staff is given plenty of time to get their end of the picture in shape before actual shooting begins.

Eddie Polo in New York.

Eddie Polo, known as "the Hercules of the screen," arrived in New York this week and had a triumphal visit among the exhibitors. The circus stunt man, who has just completed a thrilling serial entitled "The Lure of the Desert" for the Universal, was called to Gotham from the Coast by requests of the War Work campaign officials and exhibitors to put his prowess back of the recent drive. He stopped off on the way in Chicago and other cities, and aided the campaign with special performances.
News of Los Angeles and Vicinity

By A. H. GIEBLER

CHARLIE MARRIED

Because R. S. "Cupid" Sparks, our business editor, of the city of Los Angeles, says it is so, we feel that it is safe to say that Charles Chaplin is married.

Before the wedding, according to Sparks, Chaplin's secretary, Thomas Harrington, appeared at the marriage license bureau to see what the prospects were for keeping quiet the matter of procuring a marriage license for one Charles Spencer Chaplin and Mildred Harris. Later Chaplin himself conferred with a deputy clerk and obtained his promise to keep the news of the wedding from the public as long as possible because neither Chaplin nor Miss Harris desired any publicity.

Sparks arranged for the wedding to take place at 7 o'clock in the evening of October 23, in the living room of his home at 266 South Normandie Avenue; and the license was issued just a few minutes before the ceremony was performed by the Rev. James I. Myers. Harrington and Sparks were witnesses to the marriage, and the newly wedded pair left immediately for the home of the bride's mother for the wedding supper, at which only the immediate members of the family were present. Chaplin gave his age at 29, and Miss Harris as 1.

Both appeared at their respective studios the next day as if nothing had happened, and they have been working ever since. Since their marriage has leaked out, it is thought that they will go away for a short honeymoon.

The Chaplins have taken a house in Laughlin Park, a very beautiful residence district of Los Angeles.

Theatrical Man from Australia.

George Smith, a leading exhibitor and theatrical man of Melbourne, Australia, who came to the United States several weeks ago in company with "Snowy" Baker, Australian athletic promoter, is now in Los Angeles after a lengthy stay in New York, where he has booked new vaudeville acts for his circuit. Mr. Smith is interested in an even dozen playhouses in Melbourne and its surrounding district.

"Australia is ripe for live wire picture people," says Mr. Smith. "The people over there are movie-mad, and just as soon as matters can be arranged, Mr. Baker and I plan to launch a producing unit. The country is rich in romance, and the atmospheric conditions are much the same as in California." Mr. Smith sails from San Francisco for Australia on December 3.

Parsons Engages Walthall.

William Parsons, who has just returned from New York, announces that he has signed up Henry B. Walthall to star in a number of productions to be filmed at the National Studios in Hollywood. These features will be released through the Robertson-Cole Company.

The National studio is being enlarged, in the meantime, for the accommodation of the three companies that will exploit the Senate, where, the Parsons Company, Billie Rhodes and Henry Walthall.

According to Mr. Parsons, the Billie Rhodes pictures were enthusiastically received by a large number of editors and critics to whom they were shown in New York.

Metro Plant Started.

Work has been started on the new Metro studio that is being built at Romanis and Cahuenga Avenue in Hollywood. The new plant will occupy an entire block, with a frontage of 280 feet and depth of 605 feet, and will represent an outlay of $180,000. The buildings alone will cost approximately $150,000.

As Metro is to transfer all studio activities to the west coast within a few months, space and equipment for eight or ten companies must be provided in the new plant.

The three large stages, two of which will be open and one enclosed will be ultra modern in design and equipment. The enclosed stages will cover 70 by 100 feet of ground, and the inclosed stage 70 by 195 feet.

At present May Allison is the only Metro star in the west, since Bert Lytell has joined the army, but Mme. Nazimova is expected soon, and other stars, including Ethel Barrymore, Emily Stevens, Lou Tellegen, Nola Dana and Emmy Wehlen, are looked for by the first of the year.

Haworth Wants Film Stars.

The Haworth Pictures Corporation, which was organized to produce and exploit the Sesquale Hayakawa productions, is now looking about for two feminine stars to add to its roster. The success of the two Hayakawa pictures already released under the Haworth plan, decided the company to increase the organization to the extent of two more stars for the time being.

Pannie Yard, whose contract with Pathé expires in a short time, may affiliate herself with the Haworth Corporation if suitable arrangement can be made.

Gish Sisters Contract Flu.

Lillian Gish, star of D. W. Griffiths productions, was stricken with Spanish influenza while working in special scenes at the Sunset Studio on Sunday, November 3. The actress had been working all day, when suddenly she complained of a severe headache, and was taken home. A physician was sent for. On Tuesday, Dorothy Gish came down with the same malady, and by night the sisters were encased in pneumonia jackets as a precaution against threatened pneumonia.

Marjorie Daw, another popular film ingenue, contracted the disease at the same time. Miss Olga Baclanova, who has been ill for some time, was also threatened with pneumonia. However, all three of the girls were well on the way to recovery within a few days.

Eltinge Comes Male Impersonator.

Julian Eltinge, who is getting ready to begin on a film production entitled "The Fascinating Widower," declares that his entire wardrobe in this picture will feature masculine wigs, poutre de riz and high heeled pumps, will all go into the discard for that one production, at least as far as he is concerned. He will appear as a man all through the play, for once! June Mathis has written the scenario for the coming production, and Robert Thornby is said to have been selected as director. Sylvia Ashton and Charles Butler have been engaged for important roles.

A New Griffith Star.

Sarol Dempster, a popular Ruth St. Denis dancer in the West, has been given one of the leading roles in the forthcoming pictures that are to be filmed by D. W. Griffith for the Artcraft program. Miss Dempster has never been seen on the screen, but the fact that Mr. Griffith has cast her in an important part in his picture speaks well for a promising future for her. Other well known players in the Griffith cast are Clare Seymour, who has graduated out of comedies into drama; Richard Bar thermalness, Robert Carson, Kate Bruce, George Fawcett and Syn de Conde.

Camp Kearney Entertained by Film Playhouse.

In spite of the flu and the closing orders of the Health Department, the 20,000 soldiers at Camp Kearney did not have to forgo all theatrical entertainment during the quarantine. In response to an appeal made to the Motion Picture War Service Association, that organization agreed to provide a nightly show, lasting an hour and a half, the players leaving Los Angeles in the late afternoon in motor cars provided by the association, until the ban is lifted.

A stage was built at the camp on the exact limit of the quarantine reservation so that the players remained out of quarantine, while the audience was within the limits. The soldiers wore masks, but the players remained unmasked.

The first entertainment was given by a company from the Lasky studio in charge of Jeanie MacPherson. Each studio agreed to give a show for the soldiers.

High Society Doings.

Kitty Gordon no sooner arrived in Los Angeles than she became the rage in society circles, and has been indulging with invitations to all sorts of social events. Last week, however, Miss Gordon took it upon herself to give a party, in honor of Mrs. T. M. O'Brien, a friend from the East. Most of the film nota-
bles were invited, including Julian Eltinge, Charlie Chaplin, Fannie Ward, Mae Murray, Bessie Barriscale and many others, besides a number of society figures of Los Angeles. A few evenings later Fannie Ward entertained almost the same persons who graced Miss Gordon's affair. Dancing and a film entertainment of the evening at both parties.

Film Folk to Aid War Work.

The motion picture people of Los Angeles have pledged themselves to raise $50,000 toward the support of the campaign. The Motion Picture War Service Association will handle all subscriptions from the film industry to the theatres and exchanges for the purpose. On account of the quarantine by the Health Department the money will necessarily have to be raised by personal subscription instead of through entertainments, which have been so profitable in the past.

Arbuckle Rents Space at Sennett's.

When Fatty Arbuckle gets over the spell of tonsillitis from which he has been suffering for some time and the flu ban is lifted he will begin the production of some of his pictures for Famous comedies at the Sennett studios, where he has arranged for space and the use of the studio equipment.

Double Trouble for Mix.

Tom Mix considers that he saved a large variable time by leaving the flu during the time he was in the hospital convalescing from the operation of having a fifteen-year-old bullet taken from his spine. He had been in the hospital the same time that his doctor and several nurses got it and made one big spell of it, and by the time he was well of one trouble the other had developed in both.

Sister of Robert Harron Dies.

Anna Harron, sister of Robert Harron, the Griffith film star, died of the influenza at the home of her parents, Mr. and Mrs. John Harron, in Hollywood, on November 8. Miss Harron had been ill four days when the end came. She was nineteen years old, and had entered the film field when she was given a minor part in "Hearts of the World."

Comedian Dies in Camp.

Private Chester Ryckman, 21 years old, a former comedian with L-Ko comedies, died of pneumonia on Nov. 8, four days after he had contracted influenza. Ryckman had been sent to Camp Rosecrans only two weeks before his death. His body was sent to Los Angeles for burial, his parents coming from their home in Portland, Ore., to attend the funeral. Ryckman was the third L-Ko comedian to die of influenza.

Photoplaywright Succumbs to Influenza.

W. Blaine Pearson, author of a number of photoplays and one time director at Universal City, died of influenza on Nov. 8. He had been in Los Angeles, but returned to his home in Sacramento, but became interested in the film industry and came to Los Angeles to make it his profession. One of the last productions with which he was connected was the film version of "Twenty Thousand Leagues Under the Sea," which he edited. His wife, father, brother and two brothers survive him.

Clune a Member of United Theatres.

W. H. Clune, proprietor of both Clune's Auditorium and Clune's Broadway Theatre, has joined the organization of the United Picture Theatres of America, which controls the productions of Dustin Farnum, Kitty Gordon, Florence Lawrence and others. The pictures featuring these stars will be shown at one of the Clune houses, though whether at the Auditorium or at the Broadway, has not been decided.

James W. Anderson, manager of the Broadway, has been supervising the general housecleaning and renovation that has been going on in the theatre during the health closing period. He will offer Dorothy Gish in "Batting Jane" as the Broadway's first attraction, when the theatres are permitted to reopen.

California Organ Installed.

No less than seven experts are working to install the big organ that will form part of the orchestra in the new Calibrator, and the booking office has been designated with the task of the job. Fred Miller, one of the officials of the California, is in correspondence with a number of notable organ manufacturers, with the object of securing one to manipulate the complicated instrument.

Theatre Owners Protest.

A meeting of some fifty prominent film exhibitors was held at Quinn's Kiltaloo Nov. 8 to discuss the influenza situation. Theatrical men and picture producers were present, and all agreed that the influenza epidemic has been borne entirely by the theatres and the churches and that unjust discrimination had been shown. A protest at the Theatrical Owners Institute was that all exhibitors were glad to co-operate with other businesses in an effort to stop the spread of the disease, but that when the restricted rulings that now prevail. A committee was appointed to confer with the health officers the morning after the meeting, to the Health Department, calling for a general closing or a general opening of all business houses, was signed not only by the members of the Institute, but by representatives of the large studios in the Los Angeles district. D. W. Griffith, the Lasky organization and Metro are actively co-operating with the theatre owners.

Goldwyn Advance Guard Arrives.

Several of the Goldwyn officials have already arrived from the East to take up their winter quarters at the former Triangle plant at Culver City. Among these are Mason M. Linton, producing manager; Hugo Ballin, art director; Reginald Barker and Clarence Badger, directors of Goldwyn's production office.

Studio Shorts.

DIEGO POLO left Universal City for his first feature film. His final screen test in "The Lure of the Circus" were finished. Polo will appear in several New York productions with California stars (California being made by automobile, making personal appearances in many of the cities through which he is coming). Polo will play in playing in Roy Stewart's new western picture.

Franklyn Farnum has lost his case in the automobile collision suit, which was tried recently in the court, and was to pay $575 damages to the other fellow.

The National studio has gone way over the top in its donations to the United War Fund by 9 o'clock in the morning of the first day of the drive.

Mary Pickford is boosting Canada's Sixth War Loan this week. She has been a propaganda film to be used during the campaign.

Casson Ferguson will support J. Warren Kerrigan in "The Drifters," a coming Jesse D. Hampton production.

Richard Walton Tully, author of "Keep Her Smiling," will try "Sidney Drew" stage success, has arrived in Los Angeles with his wife and baby daughter to try the play.

J. G. Hawks has returned from a visit to friends in the North, and has settled down at the Goldwyn studios in Culver City, as the head of the scenario department.

Olive Thomas has gone to New York to join her smaller husband, Mary Pickford, and as she is said to have received an offer to star in "The Follies," and that she will star "The Follies," and that she will return in about five months before California sees her again.

Robert McKim, in trying to escape just retribution for a daring piece of villainy, was deserted by a 17-year-old girl, jumped out of a second-story window—and is now laid up with rather severe injuries to his back.

Bill Duncan, who has just come back from New York with a chore, all else, is two weeks, is sore because no one knew he was gone. Bum press agent, Bill.

Charlie Rane has thrown himself into his "Flu" vacation.

D. W. Griffith staged a scene at the headquarters of Draft Board 17 one day that shows the members of the Board ordering the "father" of a "slacker" from the place.

Irene Hunt, former Triangle star who has been written off, is suffering from an attack of the Flu.

Monte M. Katterjohn has been visiting his brother, Booneville, Ind., for the past few weeks.

Ruth Roland has filed a suit for divorce from her husband, Lionel Kent, from whom she has been separated about six months.

Besides Lilian and Dorothy Gish, and Elmer Clifton, Dorothy's director, who have been seriously ill of the "Flu," another man from the mechanical forces of the Griffith studio have had more or less severe attacks of the disease.

At a private showing of the Chaplin comedy, "Shoulder Arms," given by T. L. Tully at his Broadway Theatre, Helen Keller was allowed to "see" the picture through the finger ministrations of her friend and teacher, Mrs. Anne Sullivan Mcloughlin.

Kenneth McCaigey, publicist manager of the Lasky studio, and Elisabeth McCaige, his wife, head of the research department, are away on a vacation.

Jack Gilbert has been granted permission probably, because of his draft board to play in a picture for Thomas H. Ince before he leaves for an army training camp.

Dorothy Gish, the national star, is now in the East buying her wardrobe for the coming production, "In Search of Arden," in which she is making a picture.

George Ovey is a new comedy star now working in Lehrman Sunshine comedies. Vera Steadman plays opposite him.

Virginia Snell, the young biographer writer, has had a very serious spell of Spanish flu for the past ten days, with two or three days in attendance, but he is recovering now.

Norma Talmadge finished her picture, "Hearts of the Desert," for which she received the week of November 9, and left for New York, accompanied by her husband, Joseph Schenck, on the famous "White Star". Charles Christie left for New York on Nov. 7 to attend important business conference there.

Henry King, who is having his first real vacation in seven years, is at Yosemite.

November 30, 1918
and writes that several inches of snow has fallen there.

Madeline Travers, having completed "The Danger Zone," is now having her turn at "resting" for four weeks as per schedule of Fox's Hollywood players.

Dustin Farnum, her leading man, Irene Rich, and a number of cowpunchers, are for the moment taking a Western under the direction of Ernest C. Warde.

Gibbon Gowland, character actor in local filmland, has just learned that he is part heir to an estate in England.

Al is also "resting"—with a camera, not a gun. Al is known as a "kodak fiend," and already has quite a collection of negatives from Bear Valley making scenes for a Western under the direction of Ernest C. Warde.

Bob McGowan and Milton Sinberg are two new writers who have been added to the Paramount staff.

Edward Jose is expected at the Lasky plant early in December to make a big production for Paramount. Marcia Manon is now back in the mailroom in preliminary scenes for the feature.

Howard Hickman has just recovered from an illness.

Thomas H. Ince has just purchased a new seagoing yacht, which will serve, aside from recreation for the film producer, as a number of sets for an elaborate moving picture now in course of production.

Yorkea wants another photoplay that will rank with "The Infernal Net," which was written for her by Sarah Bernhardt.

Nell Shipman attended a farewell party given in honor of director E. Van Loan at the Amandale Golf Club on the eve of his departure for Philadelphia to take up his duties as an assistant editor of the Saturday Evening Post.

Bill Hart returned to Los Angeles after a month's absence in New York, where he sold Liberty Bonds and incidentally made scenes for a coming picture in his spare time. Miss Mary Ellen Hart, sister of the film producer, accompanied him.

Eugene B. Lewis, associate scenario editor of Universal City, was married last week to Miss Grace L. Brown, formerly of Danville, Ill.

Mrs. Ted Browning, wife of the film director, has gone to Portland on a visit.

Sergeant Anderson Dies from Wounds.

Official confirmation has been received at the headquarters of the famous Players-Lasky Corporation, Eighty-fourth Company, Sixth Regiment, United States Marines, from wounds received in action. Prior to his enlistment Sergeant Anderson was employed in the Philadelphia and Pittsburgh offices of the Famous Players-Lasky Corporation. Immediately after this news he severed his connection with the company and enlisted. The death of Sergeant Anderson places the first gold star on the honor roll of the Famous Players-Lasky Corporation.

Impeccable Was the Word.

An error in the article "The Greatness of Woman," printed in the issue of November 23, changed the meaning intended and robbed the production of its due. The incorrect sentence should have read, "The Heloise-Abelard and the Cyrene-Fisherian episodes are well-nigh impeccable."

Soldiers Depend Upon Films for Recreation

GEORGE BALSDON, who resigned as manager of Vitagraph's New York branch to become active in Y. M. C. A. work in the war zone, has written an interesting letter to the Moving Picture World, from which we quote in part:

I am very busy on a man's sized job here, but the work is so interesting and the soldier boys appreciate our efforts so much that it is a pleasure to work fourteen to sixteen hours a day. The Y. M. C. A. does wonderful work here for the boys. They provide the link between home and the front. No matter where the boys move to, there they will find the Y. M. C. A. with canteen supplies, books, periodicals and some sort of recreation for them in their hours off duty.

I have just been to a place where a lot of heavy fighting is going on. After a spell in the trenches, our boys are marched to rest camps just back of the lines. The Y. M. C. A. at this point is in part of an old monastery. The place is all shot to pieces, but we took a trailer with a Delco gasoline engine mounted on it to generate electric current (which is stored in accumulators) and rigged up some electric lights for them to read by and write letters home. Also set up a Power's portable projection machine and gave them pictures.

"It would do your heart good to see how pleased the boys were, after their long grind in the trenches, to find real comfort and recreation right up at the front lines. We also sent a small suitcase machine with battery right up to the trenches and gave a show in dug-outs to about a dozen boys at a time. It's a risky business, but the boys are entitled to it and they run bigger risks. My term with the Y. M. C. A. was up on September 5, but I cannot drop the work here. It is so vitally important to keep the boys in good spirits and give them recreation. There is nothing that can fill the bill or that the boys so much desire (except mail from home) as the motion picture. It visualizes home and things American. I was the trade to know what an important item pictures are to our soldiers, and no one knows better or had more experience than the boys' old friend, the Y. M. C. A."

"I've been from one end of the fighting front to the other and have lived with the boys under every condition, good or bad. I am sending a photograph of my outfit and 'home.'"

U. B. O. to Program All Red Cross War Films

A deal is announced by which the United Booking Offices, the dominant source of vaudeville attractions, will program the American Red Cross war work films in hundreds of theatres. This arrangement is dated to begin generally at once. It means that the Red Cross films will receive immediate and distinctive exhibition in all the big cities through the foremost vaudeville theatre circuits and the most prominent independently owned vaudeville houses.

It is due to the active interest of John Murdock, manager of the U. B. O., in Red Cross aims, that this arrangement was possible. Mr. Murdock and E. F. Albee, of the U. B. O., have joined in the co-operation with the American Red Cross Bureau of Pictures, after a similar action a few weeks ago when the U. B. O. accepted the initial release of Red Cross film, "The Historic Fourth of July in Paris."

W. E. Waddell, director of the Bureau of Pictures of American Red Cross, reports that there are over 20,000 American Red Cross members, and the purpose of the war work film distribution through motion picture and vaudeville houses is to secure the most direct, effective and prompt contact with this membership.

Charles Burr Marries.

Charles C. Burr, assistant general manager of the Famous Players-Lasky Corporation's distribution department, on November 14, deserted the bachelors' union without giving notice to his friends. Mr. Burr is one of the popular men in the industry and has become a factor in the distribution affairs of Paramount and Artcraft pictures. The bride was Miss Clemence Amy of Westfield, N. J., where the wedding took place in St. Mary's Church. The marriage of honor was Mrs. Herbert MacDonell and the best man Jack Eaton, president of Town and Country Films, Inc., producers of the James Montgomery Flagg comedies.

George Balson and His "Y" Outhfit.
CROY WRITES MOVIE PICTURE HISTORY
Well Known Writer Tells of Moving Pictures
in a New Book and Gets His Facts Straight

EVENTUALLY it was reasonably certain that someone would write a history of the motion picture that would be authentic in its facts and not a mass of glaring misstatement. For years the motion picture industry has tried to suppress information about various phases of studio life, but it has remained for Homer Croy to clarify the history of pictures and present the facts in a straightforward manner.

This has been done through the medium of "How Motion Pictures Are Made," which has just been published by the author in the past few years. The book passes lightly over the early days of the Wheel of Life and Zoetrope type, and after assigning them their proper place, the camera turns directly to the origination of motion pictures by means of the experiments of Dr. Coleman Sellers of Philadelphia. He does not, however, mention that the Sellers or plate, which was of the peephole type, was apparently enlarged into a projection apparatus, as is shown from an old Philadelphia photograph.

From Sellers he passes on to Muybridge, Marey, Edison, Armat, Paul and Lumierre in their proper order, giving to each his credit for the work he has done toward the development of pictures in motion. It is the first work to deal accurately and exhaustively with these facts, and as such should become standard.

Mr. Croy's work is not impeccable but in his history he is in exact accord with the facts as they have been developed in the past few years. He gets back of Muybridge for pictures motion, where Talbot apparently had never heard of that investigator.

It is in his military history that Mr. Croy fails slightly in that he does not present his facts in chronological order. He speaks, for example, of the good old days in the service camps, using camp as a mask, but puts this before the formation of the Patents Company, whereas most of this trouble accompanied the growth of the independent companies. The same way he fails to give other happenings their proper place in point of time, evidently having failed fully to digest the facts he gleaned. It is to be regretted that he does not include the late William T. Rock in the formation of the Vitagraph company, and he fails in his military history to the real pronounces 114 Nassau street the birthplace of this company. Vitagraph's first address was 140 Nassau street, and it was on the roof of this building that its success was discovered. The street was named to 114-116 Nassau street was not made until the studio was removed to Flatbush. Just in passing the first Vitagraph plate used in their films was a successful one. The Edison Black Maria, but was merely a board platform.

Coming to the actual making of pictures, there are a few points on the ground. He covers this more clearly than his predecessors and gives information more up to date, including chapters on moving pictures of weeklies, though, unfortunately, he does not go into the history of the latter. He does not apparently know that in

England and France the news weekly and later methods of news were brought to America and that for years the racing classics have been shown on the screen of London theatres the same night they ran. In Germany L. and Ernster, with the Epsom course, or at Liverpool, developing and printing being accomplished in a special car on the way to the race.

On the other hand there are chapters on advertising and talking pictures and full and interesting chapters on cartoons and photography in the section on talking pictures he decides upon the light ray as the best source of speech for the picture, bringing this feature into a book for the first time.

Mr. Croy's work is not the final word in motion picture literature, but it is the first of its kind. It is the most authentic, and a few changes and rearrangement in the second edition will give a book that will be the first to give the facts correctly and without any romance upon any subject. A hitherto produced and shows care and labor in its fabrication. It is lavishly illustrated, and the illustrations are germane to the text and not merely put in to fill up. Each illustration has a direct bearing upon some portion of the text. As a recital of early history is a bit chronic and leaves a feeling of criticism. It is only in dealing with the period between that Mr. Croy fails to speak with full authority, and here he fails in that he does not follow chronological order.

WINNIPEG EXCHANGE MANAGERS FIGHT PROPOSED FIRE MEASURE

THE film exchanges of Winnipeg, Manitoba, were given some encouragement, in connection with their fight against the proposed civic by-laws, which state that all exchanges must be housed in one-story buildings of fireproof construction and also provides for various appliances for the purpose of extinguishing moving picture films, when Mayor Davidson announced that he does not expect the measure to be passed by the city council. When the series of winter and light committee. It will probably be late in November before the proposed law will reach the city council, and in the meantime the local exchange managers are using every method to block the passage of the measure. They have already notified the city and all local theatres that they will close up the Winnipeg branches if the law becomes effective.

LAW WOULD DRIVE EXCHANGES FROM CITY.

A strong delegation of the local exhibitors waited upon the Winnipeg of Control in November 8 with a request that the by-law be not approved, as it would force the exchanges from Winnipeg and would put smaller theatres out of business. The delegation also asked what the city intended to do toward granting theatre employees financial relief because of the closure of the theatres. Winnipeg theatres were closed on October 12, and there was a likelihood that they would continue closed until the end of November. The controllers declared that they were waiting for statistics which the local exchange and theatres had prepared as to the number of people affected by the closed theatres and their financial position, etc.

TRADE BOARD INTERCEDES.

The Board of Trade of Winnipeg has also interceded in the matter of local exchanges, and a circular letter has been sent out to all members of the board regarding the objectionable features of the proposed by-laws, stating that such a law would force the exchanges from Winnipeg, and that such a move would throw 800 persons out of employment. The annual payroll of the Winnipeg exchanges is $500,000, it was stated, and the local exchanges expend $37,500 annually for office supplies, $25,000 for repairs and additions to offices and buildings, $40,000, for electricity, $50,000 for advertising, and $37,000 a year for expressages. It is also mentioned that a local film exchange manager has provided the information that Winnipeg exchanges and picture theatres pay taxes to the city, province and county amounting to $85,000 annually at the present time. The Board of Trade has interest itself in the matter because it believes the subject vital to the public interests of the community.

MRS. TURNBULL'S BOOK.

Harper and Brothers have published "The Close-Up," a novel of motion picture life by Margaret Turnbull, of the Famous Players-Lasky scenario department. The book is obviously an effort to make use of a technical term in order to gain interest, but the story is commendably free from any effort to fabulously exploit the studies. The color is full and accurate, but it is merely the background to a well-planned story, not overdrawn, of the making of a star. Through clever plotting the interest is well sustained and keeps the reader in suspense until the last chapter. You know the man in the picture, and you should believe by no means that the story will end as you anticipate. The volume is interesting not only as a glimpse into pictureland, but as a red-blooded romance.

CANADIAN GENERAL FILM MAN PRaised.

At a meeting of the Area Committee of the Y. M. C. A. military service department in Toronto, a special vote of thanks was passed for the hearty cooperation of Manager T. S. Cooper, of the General Film Company, in the entertainment of soldiers at various camps and hospitals. Booker T. E. Bedard, of the Toronto exchange, was also mentioned in the resolution.

Stephen W. B. Cowles was present at the meeting and was congratulated by Mr. Cooper on his efforts in connection with the film work. Mr. Cowles was present at the meeting and was congratulated by Mr. Cooper on his efforts in connection with the film work.
Everybody Feeling Better, the Flu Is on the Wane, and Horrurous Stage of Epidemic Is Reached

By Giebler

But Dave has a good time with it just the same. Outside of this jokemaking tendency, the colony is about the same, and as normal as ever it is.

I heard that Smiling Billy Parsons and Isadore Bernstein had got back from New York and went out to look them over.

We had heard several reports that Mr. Bernstein had died while in New York. I asked him about this, and he declared there was not a word of truth in the reports.

Billy Parsons smiled his usual smile and told me a lot of good news about our own Henry Walthall, who we all feared had lost to the legitimate, coming back to the screen to work at the National Studios, and about the big new stages they were going to build for him and Billie Rhodes to act on.

Sees Wilfred Lucas on a Bust.

After this I went down on the lot and saw Wilfred Lucas on a bust. It was a good bust, too, because Technical Director M. J. Doner, who knows all about busts, was making it.

The bust was to be used in a play called "Gay," that Mr. Lucas was making with himself and Cleo Madison as the stars. Lucas as "Terry," a bad gambler with a good heart, is supposed to die in the play, and the bust is to ornament a monument erected to his memory by his friends.

Lucas told me to stick around a while and I would see a good fight scene, and I stuck. Frank Brownlee was the heavy of the piece, and I thought maybe he and Lucas were going to do the fighting, and as they are pretty well matched as to heft it would have made some fight.

But instead of that, Brownlee and Cleo Madison went to the mat together, and still it was some fight. Of course Brownlee got the best of it, because it was written down that way in the scenario, but that little "Gal" surely did put up some scrap.

Lucas bolstered "Cut" at just the proper time to save Brownlee a good sized bunch of moss from the part of his head where he hasn't so very much hair to spare.

Mary Has Her Little Joke.

Speaking of jokes, Mary Talbot is the official joksmith of the Lucas company. Here's a sample of her work. Everybody remembers the H dropping cockney who said, "It's not the 'oof's, but the 'ammer, 'ammer, 'ammer on the 'ard 'ighway."

Well, Mary would recite that, only she would wind up with "'ard pavement" instead of "'ard 'ighway." Then, of course, some one would "call" her, and say: "That's not right, it's the 'ammer, 'ammer, 'ammer on the 'ard 'ighway."

And then Mary would smile sweetly and say, "But this didn't happen in Iowa, it happened in St. Paul, which is in Minnesota."

Some of those who fell for it said it was pretty bad, but a lot of us fell, including Vera White, Harry Rattenbury, B. Johns, who is an Englishman himself and told me how to pronounce "Tra-talgar Square" just like a regular Britisher; Harry Fowler, the cameraman, and M. S. Goldaine, who was helping Lucas direct the picture.

Has Been a Villainous Week.

This was certainly a villainous week. After I left Brownlee and his heavy work I went over to the Hampton studio, where they are making a play called "The End of the Game," with five villains in the cast.

J. D. Hampton lined them up all in a row. "Look 'em over," he said.

I did, and a worse looking lot of plot-

Villians, Left to Right, Joe France, Jack Richardson, George Fields, Bert Apling, Milton Ross.
TO BUILD $2,000,000 PICTURE HOUSE

Stanley Company's Philadelphia Theatre Will Be One of the Most Beautiful in the Country

WITH the modification by the United States Government of the rules laid down for building operations during the war, architects, contractors and builders are getting plans into shape for millions of dollars' worth of new work in Philadelphia, and one of the biggest contracts to be awarded as soon as conditions permit will be that for the new Stanley Theatre, which will be erected at the southwest corner of Nineteenth and Market streets.

This announcement was made recently by Jules E. Mastbaum, president of the Stanley Theatre, and he further stated that had it not been for the war the erection of the new theatre would have been begun two years ago and completed by this time. When the Government made its call for labor and materials of all kinds the St ley company felt that it was its patriotic duty to postpone the building until the war was over, Mr. Mastbaum stated. Now that the conditions are changing, plans for the new house, already prepared, are being gone over to the most minute detail, and as soon as matters are settled in the labor and material fields the contracts will be awarded and the erection of the new Stanley begun.

The new theatre, according to the plans which were prepared under the personal supervision of Mr. Mastbaum, will be one of the most elaborate motion picture houses in the country. It must cost $2,000,000 and will be modern in every respect, occupied with all the latest scientific appliances for sanitation and also for the comfort and convenience of patrons. The plans call for no stairways in any part of the building, approach to the balconies and the main floor being by ascending and descending inclines. There will be a seating capacity of 4,000 and an innovation will be a roof garden for patrons during the summer.

The new Stanley will follow the policy of the present popular house at Sixteenth and Market streets—that of being the headquarters in the East for first run of all photoplays. As at present, music will be an important adjunct to the picture—in fact, an ad-junct in itself. In the present Stanley there is an orchestra of twenty-five high class musicians. In the new theatre of the same class augmented to fifty in addition to the organists, and besides these it is the intention of Mr. Mastbaum to have from time to time vocal soloists and possibly choruses.

Brunet Makes Statement Regarding Pathe Weekly

THE Pathe News was never known as the 'Hearst International News.' It has always been identified with the name of Pathe since its inception over forty years ago, and it always will be." This is the keynote of a statement by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in reply to a recent announcement regarding the expansion of the Hearst and Pathe concerns.

"To clear up any misconception that may have been created by this statement," said Mr. Brunet, "it must be explained that I will be able to give a brief resume of the history of the Pathe News, which for the last forty-three years has been united with the International news film, the combination being known as the 'Hearst-Pathe News.'

"The first news film to be devised, assembled and released was the Pathe Journal in France some twelve years ago. The innovation proved to be so successful that the Pathe organization in this country about ten years ago started a similar news film, released weekly in one reel, called the Pathe News. Four years ago, in the spring of 1914, to be more permanent, it was changed in form and length to the daily short reel of 200 to 300 feet, and the name became the Pathe News. As the Pathe News it continued until January 1, 1916, when by reason of a contract entered into with International Film Service, Inc., the name of Hearst was added, and it was called the 'Hearst-Pathe News.' But though the Hearst name was added the Pathe News remained the sole property of Pathe, controlled, published, edited and distributed by Pathe. For reasons deemed good and sufficient by us, the contract, originally drawn for the period of two years and which will expire on December 24, has not been renewed.

Fox Closes Offices on Victory Day

In celebration of the end of the war, William Fox gave notice that the home office of the Fox Film Corporation, at 130 West 46th street, New York, be closed at noon, so that the employes could go out and celebrate. The stenographers of the various departments were hired a huge truck for the afternoon and joined in the festivities, the truck proclaiming the girls' exuberance with such songs as "Buckskin Cur Is in the Pound," "They've Knocked Old Bill to Holland Gone," "Closed for the Day—Me and Gott—Without Gott."
The collection has classed desert, the newly difficult case, one which appeared in a part which showed any of the work done in the month during his circus career. His character, the King of the Air, in "The Lure of the Circus," is, therefore, really his first attempt to perform any of his circus feats before the camera. His long experience in circus work, together with his prominence as leading aerial wonder of the Barnum and Bailey shows, leads one to expect a collection of feats of daring, of the break-neck type, never before seen in moving pictures.

Mr. Polo is an American of Italian descent. His father was a prospect for gold away back in the early days, and was always accompanied by his wife on his travels. This accounts for the fact that the subject of this sketch was born out in a desert, in the family wagons. When Polo was four years of age his parents joined a small wagon circus, his father being the circus performer before he came to this country. Eddie contributed his share to the family earnings by doing his little part. Mr. Polo has never touched a drop of strong drink in his life, and has always led an outdoor life. These facts account for his strength, agility and daring for a man of his years.

Manager Nehls, of American, Returns from Santa Barbara

R. NEHLS, general manager of the American Film Company, returned to the home office last week after a month's absence, during which the organization's studios at Santa Barbara were visited. On his ar-

EDDIE POLO PAYS CHICAGO BRIEF VISIT
Universal Serial Star Interviewed—Will Make Motor Tour for Personal Appearances

EDDIE POLO, director and star of serials for Universal at the present time, arrived in the city Tuesday, November 12, from Los Angeles and stopped over several days before proceeding to New York. During his stay he appeared at a number of theatres, by arrangement, where he delivered addresses on his work in serials and especially on "The Lure of the Circus," which he recently completed and which will be released November 23.

This serial has eighteen episodes, of two reels each. Mr. Polo takes the part of the "King of the Air" throughout, and Eileen Sedgwick plays opposite him in the role of leading equestrienne of the circus.

As "King of the Air" Mr. Polo gives a real circus performance, which abounds in hazardous feats and thrills. Each episode has at least two or three thrills, and while talking to me Mr. Polo found it difficult to state which of these death-defying feats was the most dangerous, as nearly all of them can be placed in that class.

During the run of the first two episodes Mr. Polo also engages in numerous real, tough, fistic encounters, with an opponent worthy of his steel in each case, in addition to his circus stunts. One of these opponents is Duke Lee, a strapping six footer, who has a prize-ring record and is classed as one of the greatest fighters of this type in the game. In several of the episodes Mr. Polo is seen in a regular ring battle, and in each case his opponent is a man of reputation in the squared arena.

Miss Sedgwick, the woman star, is the subject of many exciting adventures and hairbreadth escapes during the story of "The Lure of the Circus," and in all these Mr. Polo arrives in the nick of time, in his character as "King of the Air," to rescue her.

Not a Tame Spot Anywhere.
"There is not a tame spot in any one of the episodes," said Mr. Polo, with much emphasis. "I broke two fingers in one episode, tore a ligament in my right knee in another, in addition to receiving sundry cuts and bruises all over my body, on various occasions."

During his stay in New York Mr. Polo will arrange to drive back to Los Angeles in his own automobile. He will stop at all important centers on the way, at the request of numerous exhibitors. He will appear at their theatres and give interesting talks at each concerning his part in "The Lure of the Circus." The trip will last about three months, beginning about November 21.

Mr. Polo left the Barnum and Bailey circus four years ago, having made up his mind to try his luck in moving pictures. Since that time he has been wholly engaged in moving picture work, but has never appeared in a part which showed any of the work done by him during his circus career. His character, the King of the Air, in "The Lure of the Circus," is, therefore, really his first attempt to perform any of his circus feats before the camera. His long experience in circus work, together with his prominence as leading aerial wonder of the Barnum and Bailey shows, leads one to expect a collection of feats of daring, of the break-neck type, never before seen in moving pictures.

Mr. Polo is an American of Italian descent. His father was a prospect for gold away back in the early days, and was always accompanied by his wife on his travels. This accounts for the fact that the subject of this sketch was born out in a desert, in the family wagons. When Polo was four years of age his parents joined a small wagon circus, his father being the circus performer before he came to this country. Eddie contributed his share to the family earnings by doing his little part. Mr. Polo has never touched a drop of strong drink in his life, and has always led an outdoor life. These facts account for his strength, agility and daring for a man of his years.

Manager Nehls, of American, Returns from Santa Barbara

R. NEHLS, general manager of the American Film Company, returned to the home office last week after a month's absence, during which the organization's studios at Santa Barbara were visited. On his ar-

Great Impetus Given Sales of American Productions

THE president of the American Film Company, Samuel S. Hutchinson, announces that great impetus has been given to the sales of his organization by a new arrangement recently made with Pathe Exchange, Inc. By this change more than 150 additional salesmen have been added to American's selling forces.

After conferring with Vice-President and General Manager Brunet, of the Pathe organization, a clause was added to that corporation's contract with the American Film Company to the effect that all Pathe selling representatives will also push the sales of "Flying A" productions. By this means the American product will be handled by nearly 200 active sales representatives.

Each of these salesmen, American and Pathe alike, will be equipped with the complete sales paraphernalia of the American, such as campaign books for exhibits (issue feature), the general pamphlet which treats of American stars, productions, etc., and a newly issued volume entitled, "One Hundred Years Flying A: The Book of the 'Flying A' Productions."

"Shoulder Arms" Captures Chicago.
"Shoulder Arms," Chaplin's latest comedy, has taken Chicago by storm, paralleling in its effects, in a way, the
first reliable news received announcing the signing of the armistice "over there." Kitty Kelly, in the Herald-Examiner, wrote about it in part:

"Shoulder Arms' is very, very funny. Mr. Chaplin, with his sad seriousness, makes a delicious doughboy and gets into situations amazing even for him. Laughter, applause and loud applause when he bags the person who is seeking safety in Hawaii.

"It's a bravely jolly little picture, excellently done, and a concentration of brilliances, in a comedy way, like the light-shooting facets of a diamond."

Ralph O. Proctor Moves to Coast.

Ralph O. Proctor, formerly Pathe's district manager for the middle western states, with headquarters in Chicago, was recently appointed to a similar position for the Pacific Coast, with headquarters at Los Angeles. He was obliged to leave for the Coast not long ago on account of poor health, but the Los Angeles climate has completely restored him. Mr. Proctor is well known among exhibitors in the trade all over the middle west, and it is safe to say that every one of them will be glad to hear of his success in the new field. He has no doubt that he will repeat on the Coast the pronounced success achieved in this neck of the woods. Mr. Proctor accompanied him to Los Angeles during his illness.

Lightless Nights Lifted in Chicago.

Lightless nights for picture theatres in the city on Sundays and Tuesdays, were called off since last writing, the order taking effect Monday, November 11.

Federal Director Durham, of Illinois, issued the order November 9. He explained that a surplus of screenings, which is the sort of coal most used in generating lightless conditions, was the order possible, stating besides that indications are such as to exclude the possibility of there being a shortage of this kind during the rest of the winter. The order prevails throughout the entire state.

Mr. Durham said that four nights a week has been eight and two a week in Ohio and Michigan will continue lightless.

Chicago exhibitors should be, therefore, very thankful that the "lightless" ban, as well as the "lightless" has been lifted about the same time.

General and Kleine Officials Confer.

A conference was held Tuesday afternoon, November 12, in George Kleine's executive offices between M. A. Smith, general manager of the George Kleine system; Douglas H. Berg, personal traveling representative for George Kleine, and W. F. Rogers, sales manager of the General Film Company, from the home office, New York; Walter S. Reid, western section manager, and H. L. O. Rear, central western division manager of the G. F. Co. from Cincinnati.

The subject of discussion was the general conditions and future plans for the George Kleine chain, in connection with the distribution of its product through the G. F. Company.

Death of M. S. Ludick, Chicago.

M. S. Ludick, owner of the Melrose Park Theatre, and formerly owner of the Crystal Theatre at Milwaukee and Grand avenue, died Thursday morning, November 14, in his home at 2650 North Wright. The cause of death was anemia. Mr. Ludick had been ill for eight weeks, and leaves a wife and a daughter to mourn his loss.

The funeral service was held Saturday morning, at St. Sylvester Church, on Shakespeare avenue, and the interment was at St. Adelbert cemetery.

Mr. Ludick was an upright man and a good citizen. He was held in high esteem by a large following of exhibitors. He was a member for two years of the executive committee of Chicago and Illinois. He built the Melrose about three years ago and conducted it so skillfully since that no opposition has ever been attempted in that locality, which is considered a very fine one.

A committee of Chicago exhibitors, members of the League, attended the funeral and forwarded a set of resolutions deploring his death and extending sympathy to Mrs. Ludick and her daughter.

Health Conditions in Chicago Normal.

Health conditions in Chicago were declared normal Tuesday morning, November 12, for the first time since the influenza epidemic started. The death rate for the 24 hours ending the time mentioned was 101, from all causes.

On Wednesday, November 13, however, the number of new cases of influenza was 148 and the deaths 21; also the number of new cases of pneumonia was 79 and the deaths 69. City Health authorities attributed these conditions to the big Victory celebration on Monday, November 11, when many thousands walked the streets and with their hats off. He issued a warning to all who exhausted their strength on that day to take a good rest so as to restore vitality and consequent resistance to the "flu.

Dr. Drake Returns to Springfield.

State Health Director Drake closed his headquarters in the Hotel Sherman about the middle of the week, and returned to Springfield. This shows that in the northern section of Illinois the quarantine of lightless conditions was declared Friday, November 15, and the question of reclosing the schools was considered.

From what can be learned of conditions in the southern part of the state they are improving, but quarantine may be maintained in many communities for a week or longer.

Norbert Lusk Goes to Coast.

Norbert Lusk, for more than a year a member of Goldwyn's publicity staff, was sent to the coast to take charge of publicity at the company's Los Angeles studios. His duties there will include the preparation and placing of newspaper material in Los Angeles and the handling of special feature matter for the motion picture magazines. Headquarters of the Goldwyn publicity department will continue to be maintained at the company's home office, 10 East Forty-second street, New York City.

November 17 Attractions at New York Theatres

STRAND—Billie Burke in a Paramount production. "The Man I Believe Wife" was the screen star at the Strand Theatre the week of November 17. Most of the scenes are laid in the Adirondacks, and set the outdoor views are very fine. The picture was adapted from a story by Edward Childs Carpenter. David Powell heads the supporting company. The Topical Review, Allied War Review, a travel picture and an educational completed the film part of the program. The entire fifth act of "Coward's" "The Young Idea," Michot as Marguerite, Ralph Erole as Faust, and Yon Collognon as Mephisto.

RIALTO and RIVOLI—"Under Four Flags." The dramatization of the Picture, issued by the Division of Films of the Committee on Public Information, which was assembled under the supervision of S. J. Rothapfel, was the exclusive screen feature at both the Rialto and the Rivoli. The musical setting was an important and elaborately carried out portion of the play. The Rialto Male Quartette at the Rialto and Greek Evans at the Rialto were the vocal attractions.

BROADWAY—Mildred Harris in "Borrowed Clothes" and Charlie Chaplin in "Shoulder Arms."

World Pictures Holds Open Places.

World Pictures has sent a letter to each of its employees now in service in the army, navy or marines to the effect that their former places with the company are being held open for them until they are mustered out of the service and ready to resume work in civilian life.

The World hopes that each of its former employees will return to its service when the nation's fighting forces are demobilized, and it is for the purpose of accomplishing this in an unmistakable manner to such employees that the general letter regarding this matter has been written.

From the beginning of the war to the present time the employment of the World in various capacities, either at the studio, at the home office or in the branch offices, are now in the army, navy or marines. While a few of the number have been wounded, not one has been killed, so far as the World is aware.

Rex Beach Suggests Goldwyn Title.

Because of the discovery that the title recently had been used for a motion picture, "Goldwyn," the name of Mae Marsh's next release, now completed, from "Southern Pride" to "The Racing Strain." The new title incidentally was suggested by Rex Beach, who was in the Goldwyn staff conference when the subject was under discussion.

"The Racing Strain" is a romantic story of the Kentucky and the race-tracks. It was written by Tex Charwater especially for Mae Marsh, and is said to give a scope to her unusual gifts not hitherto afforded. Many of the scenes were photographed in the South, others at New York's famous Saratoga track at the height of the recent racing season.
CONFIRMS CROMELIN'S CONCLUSIONS

**American Motion Pictures Are Familiarizing Foreign Countries With American Habits and Customs**

The spirit of "I-Told-You-So" seems to pervade the Inter-Ocean Building this week. The publicity, which the statement by President Paul H. Cromelin printed in the Moving Picture World last August, which Collier's single copy, in a special issue devoted to the international value of the motion pictures, sees fit to verify as it stands. Mr. Cromelin's August statement in this connection was made at the request of Chairman Hurley of the Shipping Board before the National Security League of Chicago. Commenting on this speech, Mr. Cromelin said in the world:

"Chairman Hurley declares that this merchant marine must not be allowed to go to rot in peace time. He told assembled business men that they must plant American wares so successfully in the foreign market that all the men would say, 'You know what I mean.' This is the reason that the American film is acting as a public agent for this super idea. It is showing in all neutral lands, familiarizing them with American supremacy thus and the orders for American goods will flow in. And what channels other than our films could get such a result? A paid advertising campaign that would attain anything like it would cost our manufacturers a billion dollars."

This point is taken in its entirety by Collier in its article dated October 19 and entitled, "Internationalizing the American Idea," even the Hurley statement being used in connection therewith. The extract follows:

"After the war is won, as we all know, America's overseas trade must be an overwhelming success. It is not only an opportunity but a necessity. As stated in this page not long ago, Chairman Hurley of the Shipping Board says we will have 20 million tons of shipping to be employed.

"Well, consider what the American motion picture is doing in other countries. It is familiarizing South America and Africa, China and Europe with American habits and customs. It is educating them up to the American standard of living. It is showing them American clothes and furniture, automobiles and homes. And it is subtly but surely creating a desire for these American-made articles. It is paving the way for the trade which must be developed when our factories and shops are no longer busy with war work. The modern version of 'Trade follows the flag' may very well be expressed as 'Trade follows the film.'"

The Inter-Ocean Film Corporation is sending copies of these remarkably similar World and Collier's statements to a list of prominent Government officials as part of a plea that increased shipping facilities should be accorded exports.

Director Hart Sails for England.

Charles S. Hart, director of the Division of Films, Committee on Public Information, sailed for England Tuesday, November 19. He will be absent several weeks, and during his sojourn abroad will visit France, Italy, Holland, Switzerland and Sweden.

Director Hart's trip is made for the purpose of looking over the film situation in England and on the Continent and studying the possibilities of the motion picture in working out President Wilson's idea of bringing the nations more closely together. It is believed that the films which did so much to arouse interest in the European struggle throughout the United States would be equally effective in creating a sympathetic interest between the various countries of Europe and the United States.

**Outdoor Pictures for Ottawa at 3 A.M. on Victory Day**

Undoubtedly one of the most unusual moving picture shows ever held in Canada was the outdoor performance held on Connaught Square, Ottawa, immediately after word was flashed to the Canadian Capital that an armistice between the Allies and Germans had been closed. Several pictures and slides were screened at this early hour.

Another incident of the early hours of the big peace celebration in Ottawa was the grabbing of balloons, flags and still photographs in the lobby of the Strand Theatre, which were being used to advertise the reopening attraction of the same house. The impromptu war feature, "To Hell With the Kaiser," and, naturally, this material proved to be highly desirable for the impromptu advertising. The advance advertising apparently made such an impression upon Ottawa patriotism that the dash of swatches of the picture, "To Hell With the Kaiser," was adopted for many benners and streamers.

**Kashin Institutes Novel Light Effect at Broadway**

M. Kashin, manager of the Broadmoor, has another strikingly original achievement last week. It was that of presenting the spectacle of lighting effects that merged the screen with its surroundings.

The lighting was handled in such a way that the coloring of the scenes in the picture seemed to be cast by reflection out of the screen upon the pit and the surrounding theatre sides. The result was an illusion that virtually brought the screen scene into actuality before the eyes of spectators.

Mr. Kashin conceived the idea months ago of devising light radiance that would act realistic in this fashion. Since he has been experimenting with his electrician on the subject. Finally they hit upon mechanical arrangements that produced the desired effect. The project was put into action for a remarkable scenic picture of the Yosemite Valley which was included on the program. The film shows scenes of zigzag, cascading trails, of tumbling waterfalls and surging rivers. The sun played beautiful rays of colored light through the mists that rose from the falls. The reflection served to illuminate the mountains and the leaves through the leafy foliage and the surface of the streams. As the scenes changed, the lights and colors changed and colored radiance seemed to extend beyond the limits of the screen, by reason of the mechanical devices that the theatre manager had employed. The illusion is declared to have been flawless.

**No Delay on "America's Answer."**

Dennis J. Sullivan, manager of Domestic Distribution for the Division of Films, Committee on Public Information, is enthusiastic over the reception of "America's Answer," the official war picture, by exhibitors throughout the country.

"No withstanding the delay in releasing 'America's Answer,' caused by the influenza," says Mr. Sullivan, "the work of booking is steadily progressing, and indications point to an unprecedented show in America of the film." One of the most gratifying features of the campaign is the way in which local exhibitors have been getting together. The campaign is being ignored, and in scores of towns moving picture houses are arranging day and date exhibitions, in order to insure a simultaneous showing."
ONE of the first announcements following the
modification by the Government of the restric-
tions on building operations is of the awarding
of contracts for the construction of a two-million-
dollar motion picture house in Philadelphia. The
Stanley Company demonstrates its confidence in the
business situation as it affects the motion picture
industry. That confidence is bound to have beneficial
effect on other theatre men who are contemplating
expansion of their holdings. And Jules Mastbaum
has the reputation of being a shrewd business man.

W HILE the action of Mary Pickford in determin-
ing to make pictures upon her own account is not
new to this business the fact that one so promi-
ient among the picture favorites has taken such action
calls attention to a growing tendency among so-called
screen stars. Chaplin was probably the first to take this
step. Others have followed. Just where the movement
will end is a question that is bothering quite a few pro-
ducing companies that have large distributing forces un-
der their direction. Under the new plan stars are privi-
leged to make as few or as many pictures as they wish
so long as the product is up to the mark in quality. To
get a top price for their productions they have only to
make them of the highest value. They have no schedule
to work to, and they have full control of their actions;
their good pictures will find a ready market, their poor
ones—if they make any—will be shelved and not put on
the market to plague them. We believe that distributing
companies will find this plan to be an advantage.

TAKING the stand that the practice of reissuing old
pictures in the guise of new ones is calculated to
deceive and defraud exhibitors and the public, the
Federal Trade Commission has summoned at least one
firm which, it is charged, has practiced such methods, to
appear before it in Washington on December 23. A de-
cided stand was taken against the practice of reissuing
old subjects under new titles by The Moving Picture
World some time ago. Our contention then was that a
deception was being practiced on the public. It is grati-
fying to know that the Federal Trade Commission holds
a similar view, and that it will endeavor to put a stop to
the deception.

EXPORT conditions should improve from now on.
While there is still a great necessity for ships to
move supplies for our men in Europe, the cessa-
tion of war restrictions and the releasing of neutral ship-
ing will provide bottom for the needs of general com-
erce so that the embargo that has existed against mo-
tion picture film in particular should presently be raised.
There is great danger of serious trade loss if it is not
raised at the earliest possible moment. Already New
York exporters are receiving cancellations of orders from
all parts of Latin America. This means that they will
take their trade to London, where it was before the war,
if we do not wake up. All such things as Navy and Army
censorship, necessary in war times, should be abolished
at once. To wait for the formal declaration of peace
would be fatal to trade. Efforts are being made by the
motion picture exporters of this country to induce Gov-
ernment authorities to take some action that will mitigate
the present situation. One thing is certain, if trade with
our South American neighbors is not facilitated we shall
lose what little advantage we gained by reason of the war.
OPEN YOUR EYES WIDE
By Louis Reeves Harrison.

WHAT are we going to get out of this war, pestilence and famine in the way of social benefit and national betterment? In what particular way is the motion picture industry, its science, its artistry, its essentiality to be enlarged and improved? These are questions to engage our attention at all times, but especially now, when they are emphasized by tremendous changes taking place in ourselves and in our methods of living.

For the sake of better times let us shake off stupidity! It is staggering to realize how thick-headed we really are!

"It is an old and melancholy subject," says the Saturday Evening Post of October 26 in its leading editorial, referring to our density in the matter of modern education. "It is an old and melancholy subject—this scholasticism of most of our public school instruction, its obstinate detachment from life." The editor goes on to illustrate how children sit half stupefied while listening to colorless accounts of past history, expressing regret "that education must begin with the old stuff," whereas, when the subject matter is vital, "children sit breathless, there a boy with parted lips, his eyes rapt and shining, here a girl whose slim throat is contracted with emotion."

One would think he was talking of the effect of moving pictures.

He was referring to the receptivity of youthful minds.

It is keenest to grasp what is going on now.

So is the mind of the grown-up at the moving picture show.

The stories we are showing reveal an obstinate detachment from life.

Grown-ups sit half stupefied through most of the old stuff we are showing on the screen, just as children do through a dull lecture or a reissue of old stuff in a pulpil sermon. The vigor and life of this splendid young art of expression depends upon the vigor and vitality of what is expressed THROUGH it. It is a language. There must be ideas quite as well as means of communicating them forcibly and clearly to millions of others.

We are profoundly interested in changes taking place.

Our minds are occupied with what has occurred since 1914.

We are paying the penalty of being unprepared for events.

Why not prepare for conditions which must follow the war?

We are getting rid of erroneous conceptions of a few years ago; new forces are carrying us away from our old bad habits; we are giving up our pernicious practices as individuals and as social groups; we are being made over new. All this is taking place at a tremendous cost of noble lives and hard-earned fortunes, a dramatic series of incidents, covering a limited period of our history, that of four years, but so broad in its scope that a man must have wide-angled vision to comprehend its full meaning.

In the panorama being unrolled before our eyes are the events, themes and situations of drama for the next hundred years.

There are no proprietary rights in all this dramatic material.

A man may have the brain of genius, but he is a dolt if he does not use it.

So we are numb-skulls not to use the genius and material of our day.

The important thing is to make that genius distributive.

We have the greatest known medium of distribution. Open your eyes wide and look at this question from all points of view.

If we are not an intelligent people let us become so.

If we are, why not, in the name of common sense, address that intelligence?

Give the millions of people who love moving pictures the best that can be communicated through that or any other known medium. The degree of happiness they enjoy depends upon differences in condition, the more intelligent enjoying proportionately more, but we need not hold ourselves responsible to the shockheads and mental weaklings in an audience, as we have most religiously done in the past, but let all who can see light know through the pictured story and drama how to make the best of this new life as we find it, and even what effect it is to have on our future happiness and progress. The means near at hand, the end clearly in view, the easier we will succeed with large results—open your eyes wide—to achieve great results quickly the means must be within easy reach. Use the materials near at hand for the great drama of today and tomorrow.

PEACE AND RECONSTRUCTION
By Robert C. McElravy.

As these lines are being written the great siren whistles, built to warn New York City of possible air raids, are proclaiming the dawn of peace. Germany has signed the armistice terms. One by one her allies dropped away and now she herself has capitulated. The great war is over and merely to have lived through it, to speak mildly, is to have encompassed more than comes in the ordinary lifetime of man.

In these four years of unparalleled strife the moving picture has wonderfully developed. It has brought the war to one's very door, and generations to come will thank the screen for the record of these world events.

There is scarcely a phase of the struggle that has not been caught in some form by the screen. Brave men have carried the camera into the trenches and across No Man's Land to give civilization this priceless legacy. Their names should be blazoned high in the roll of honor, for their risk has been like that of soldiers in battle and they have served a great cause.

But it is not entirely as a purveyor of pictured events that the work of the screen is to be valued. Its work along the lines of special propaganda has been equally great. It has carried messages of hope and cheer into Russia, where the revolution has left its trail of darkness. It has inspired the fighting men of all Allied nations by its revelations of the work of preparation going on behind the lines. It has buoyed up the faith of small non-combatant countries, some of them clinging bravely to the hope of justice under the very heel of Germany and her allies.

People have come to look to the screen for an intimate delineation of all the news events of the world, and in this regard has come to be a tremendous educational force.

Now that the actual fighting is at an end, the work
of the screen takes on a new importance. When peace is assured the world will enter upon a reconstruction period such as has never been seen in the annals of history. Prior to this there will be weeks, perhaps months, of peace preparations and deliberations, but the terms of the armistice may be taken almost as an absolute guarantee that there can be no further fighting.

American audiences are going to be greatly interested in this rehabilitation of the Old World. Our part in the great drama has been such that it gives us special rights; we are both participants and spectators. Many of our soldiers will remain on foreign soil for months and perhaps years. Our food and money will flow into the stricken countries for the immense relief work to be undertaken. Already the devastated regions of France are being rebuilt and those of Belgium will speedily follow.

It might well be said that the field of the moving picture has been immensely broadened by the war, but it would perhaps be nearer the truth to say that the conflict has broadened the outlook of our people. What home is there in America that will ever forget Chanos Thierry, or the second Sedan? What man or woman who went overseas during our part in the war but will have come away with a wider viewpoint?

There are interesting and important years ahead for the moving picture.

FETTERS AND SCREEN

By Edward Weitzel.

SOMEONE is continually attempting to put the motion picture in the straitjacket of his own limited information. It is time wasted. The motion picture escapes from all sorts of mental fetters with ease. What Houdini accomplishes through skill the art of the screen achieves by reason of its inherent and rapidly developing strength. It refuses to be restrained by any make of theoretical handcuffs. Every form of shackles is shaken off with a calm indifference that must be very irritating to the inventors. The gentry have only themselves to blame. They persist in not recognizing the variety of types that the screen owns in common with the printed or spoken mode of expression.

Screen Fiction in the Lead.

The term moving picture is generic and embraces every form of dynamic reproduction thrown on the screen. At the present time fiction comprises the greater portion of the product of the silent stage. The proper classification of this branch of the screen art has never been attempted. The news reel, the scenic and the educational have been recognized, but every form of story telling by the camera is classed under the head of photoplay. This is an error that becomes more apparent with every advance made in the creation of screen fiction.

With a clearer understanding of the difference between the screen novel and the photoplay and the proper division of the latter form of the moving picture into as many grades and degrees of intellectual standards as mark the fiction of the spoken stage will be born a wider freedom for the screen author, actor and director and a deeper respect for the efforts of all three.

Banishing the Half-Truths.

When the real truth is understood the half-truths will disappear from the daily press and the publications devoted exclusively to exploiting the moving picture. As a result of this most conspicuous forward stride such4-672; 412crowed opinions will rarely appear on the same page of a Sunday newspaper as those expressed by Haywood Broun and William Nigli in a recent issue of the New York Tribune.

Haywood Broun—"When the short film has come into favor, as it should and may, we will be rid of scenes in which the heroine feeds pigeons and does other perfectly meaningless things just to give the audience a run for its money."

William Nigli—"A good play could run for ten acts and not become monotonous. The majority of plays should run only ten minutes."

The first statement is the snap judgment of a man who has made only a superficial study of the screen; the second statement shows its author to be quite as poorly informed in regard to the stage. As to the Haywood Broun contention:

The five reel moving picture will become the standard drama form of the screen when a school of motion picture playwrights have been developed and the pigeon feeding scenes and other decorative but action-destroying interruptions are left to the screen novelists.

Motion picture director Nigli’s "wild and whirling" words about a play running for ten acts and not becoming monotonous is as misleading as his assertion that many so-called great stage artists fail before the camera because they cannot act well enough for the screen. Unbiased evidence will prove the fallacy of both statements. No normal brain could stand the strain of—much less enjoy—sitting in a theatre from 8 o’clock at night until 2 the next morning and watch a play in which the suspense was sustained at the proper pitch for six hours.

The assertion about stage artists not being able to act well enough for the screen is another half-truth that should have been fully explained or left unsaid. If the dictum that “the majority of plays should run only ten minutes” be true of the stage it is equally applicable to the screen. Neither allegation is correct.

Phrase making is a graceful accomplishment, but it is bound by the same law against bearing false witness that governs a court of justice. Mutual respect should be the attitude of the screen and the stage. Both are built on firm foundations of honorable achievement and both are too vigorous, too near the heart of humanity, to be bound down by mental fetters of any description.

Picked Up On Broadway

Ray Physioc, whom we met on Broadway last week, told us he had qualified for the Signal service of the Army, had secured his passport for overseas service and was about to sail when peace was declared, and he is detained in New York. He had even stored his furniture and sent his wife out west to remain with her folks while he was away.

Allan Hale, who has been playing in the road company of "Friendly Enemies" for the past four months in Chicago, is now in New York City at liberty. The company was withdrawn on account of the epidemic. He will now direct his attention to moving pictures so he can be near home and his wife, who is undergoing a test for her sight, which has recently impaired.

Tom Brett has been injured in the release of his much-talked comedies on account of the epidemic and general shutdown. He says he will release about December 1.

We asked Sam Triger if he was a candidate for the presidency of the New York League, "I am president of the Pawnsbrokers’ Association of America, and that’s presidency enough for me,” he said.

Louis Levin in Canada.

Louis Levin, assistant to General Manager W. R. Sheehan, of the Fox Film Corporation, is on a trip through Canada in the interest of William Fox. Mr. Levin will spend some time in Montreal and Toronto.
A BRIEF discussion of the moving picture situation, particularly as it concerns the child, took place at the Tuesday afternoon session of the Twenty-fourth Annual Convention of the New York State Federation of Women’s Clubs, held at the Hotel Astor, New York City, Nov. 11 t 14. The discussion followed the reading of a report by Mrs. Charles M. Dickinson, recording secretary, of a survey of motion picture houses throughout the State, made by a committee formed for the purpose, which is perhaps the most important of all. Evidence were not lacking that the women of the State are realizing the responsibility which rests largely on them of aiding the survival of the child, in picture production by directing their efforts toward the financial assurance which alone makes it possible for the exhibitor to run his theater on programs of desirable pictures. It was made clear to the large audience in the Grand Ballroom of the Astor, that Mrs. Dickinson was deeply concerned over the state of the motion picture. She drew attention to the unlimited uselessness of the motion picture, to the aid it has given in presenting to our minds the lives of our troops abroad, and closed with the declaration that it is the greatest factor we have for the spread of propaganda and patriotism.

A resolution to fight the poster evil was introduced by Anna Maxwell Jones, and carried. It was stated during this discussion that frequently it had been discovered that the picture was alright when the poster advertising it was all wrong. The educational matinee was voted a success in some sections and not in others. In some instances it was noted that the pictures were not sufficiently chosen; and it was suggested that differences in children made more difficult the task of choosing programs which would interest all.

While this discussion failed to take a concrete form, the friendly exchange of ideas which took place on a subject of great importance to the bearing fruit sooner or later. The following is the report which was accepted unanimously by the convention:

In February, 1917, your board, meeting in New York City, called a special committee to be known as the Committee on “Motion-Picture Survey.” On their recommendation the Committee was deeply interested in this, and suggested the name of your third vice-president to head the committee. The other members of the committees are as follows; Miss Anna Maxwell Jones, Mrs. John J. Sobel, Miss Ada J. Butcher, and Mrs. Asa Wykoon. At our convention last year in Albany the following resolution was presented to the convention:

Resolved, That the New York State Federation of Women’s Clubs, and all against the ridiculous and demoralizing pictures which are being shown in many moving picture houses in the country, and also, that we as a federation use our influence with manufacturers and producers to make the motion picture a greater agency for good by depicting the better and brighter sides of human nature and life.”

This resolution reached every producer and importer of picture plays before going to country; this is known, because of the letters it has received from all over the country. Having obtained the sentiment of the women of the State Federation, your committee decided to make a careful survey of conditions in New York State. Consequently, a letter enclosing a description of better motion picture club presidents in every village and city in the State.

The second week in March was designated, so that all pictures could be shown to the biennial in Hot Springs, which was done. Every day during this week a committee in each place would carry on the show of all pictures made in circuits at one time.

The question out, 190 were returned. Five villages report no moving picture today, one village report one entirely satisfactory house; 12 reports show irreverence depicted; 19 reports show gambling made attractive; 51 reports disregard of the marriage vow; of these report scenes; only three saw habit-forming drug used made attractive; 22 report instructive ideas on criminal prostitution; 30 reports of the week’s survey would be good; 23 report the pictures to be seen by adults only, remaining 50 say that the total effect would be degrading.

The report concerning local conditions in the theatres are very satisfactory, only four observed objectionable pictures. First week of the survey the theatres were not filled except for matinees and children. A campaign of education should be carried on to teach the parents to say nothing before children are old enough to see it. The report shows that not one performance during the entire week was sufficiently clean all the way through for a child to see. In case where a picture was so objectionable or more short reels until been seen. The general opinion obtains, however, that conditions are improving, and that women’s clubs with their Motion Picture Committees help largely to keep the managers up to some sort of a standard.

The question of better movies is claiming the thoughtful consideration of the members, so that Committees on Motion Pictures are being formed to study the matter, and have received helpful personal letters from members interested in this branch of our federation work and I shall take the liberty of quoting from a letter written by the “Ladies’ Village Improvement Society” of Sag Harbor, N. Y. 

"We have been in accord with the movement taken by the federation, and carried a motion that I write you to that effect. There is not a single person in that Society who does not believe that has pleased us like this action against the pernicious influence so many of the moving pictures must have on the minds of the young people, or older ones also for that matter. We are so thankful there has started so grand a movement, therefore never give it up until the end is accomplished."

Submitted,
MRS. CHARLES M. DICKINSON,
Chairman for Committee on “Motion-Picture Survey,” IBN.

WIDE DISTRIBUTION FOR FORD;
Griever Latest Is “Eagles”

FOR the benefit of our readers who some time ago learned that the Ford Educational Weekly had been entrusted to the Griever Distributing Corporation, we wish to state that this firm has installed itself in the ninth floor of the Malls Building, 5 South Wabash avenue, Chicago, Ill. They have also established exchanges in all cities and are therefore able to serve all territories with this excellent Educational Weekly, the latest issue of which gives a very complete account of the manufacture of the Ford Eagle.

One of the most striking things in connection with the manufacture of the “Eagles” is the simple and practical system upon which it is based. Throughout the entire length of a steel and glass structure there are more than 1,700 feet in length, situated at River Rouge, on a railroad equipped with a series of flat cars. On each car the keel of a vessel is laid, and every car, after manufacturing is completed, shifts to look down on the long line of ships being “made over,” to see as one is finished the entire line moved along to fill in the gap, and on the end car now vacated by the shifting forward of the line a
new keel is immediately begun. We are the destroyers, looking at a fleet of the Ford made chasers of the enemy submarine, that we are looking at one of the long arms of American efficiency that helped dethrone the Hun.

Shamrock's Animal and Travel Subjects.

Following the announcement of the educational program tendered upon by the Shamrock Photoplay Corporation of San Antonio, Tex., in last week's issue, there has been sent to us a list of films on nature, animal, and travel subjects which they now have ready for circulation. The natural history subjects have been recognized by the public schools of San Antonio and will be used by them as well as by other educational institutions and colleges of the city. The films are as follows: Doves, various kinds; Eagles, American and Mexican; Owls, various kinds; Hawks, Texas; Sheep, mountain; Elk; Buffalo; Coyotes; Wolves, black, grey, and red; Hogs, Javeline, mule foot; Bears, black gizzly; Lions, African; Cats; Coons; Monkeys; Tapirs; Sea Lions; Sacred Cow; Camels, Llama; Sheep, Persian; Fluesants, golden, ring neck; Mongo-

lans, silver; Ducks, wood, mallard, mandrake; Pea Fowl; Wild Turkeys; Pigeons, fan tail, white wing; Parakeets; Rabbits, various kinds; Doves, ring neck, Texas, Mexican; Laughing Jack-ass; Water Rail; Jac-a-Lack; Quails, Bob, White, hybrid, California; Cattle, scaled Mexican blue, mountain blue; Catfish and Eels; Dog, Mexican hairless; Armadillo; Gila Monster; Ostriches, black and white; The Alamo; San Francisco Cathedral: Missions of San Jose, San Francisco Espada, Concepcion, San Juan Capas-trano, and Chapel of Miracles; Japanese sunken gardens.

"The Far Flung Battle Line" (Pathé).
The son of the famous Italian general, Garibaldi, is shown in this number, talk-
ing with British Tommys on the Italian front. The Tommys are seen making their afternoon tea and helping the Italian girls draw water from a well. Numerous German airplanes, wrecked behind the Allied lines, are also shown. The subject is very interesting through-

out.

"Along the Crimson Gash" (Pathé).
This number is filled with a varied lot of scenes from the Western front. Close-
ups of trenches and dugouts on the Alpine front come first. Views of the French Poilu traveling to and from the front are shown, captured prisoners; how the doughboys are fed; target prac-
tice from dummy whippet tanks; the cavalry in action and other topics are also touched on. Numbers increase in interest, as they give so many inte-

mate details of army life that could not otherwise be comprehended.

"Scenes in the Malay Archipelago" (Post).
The island of Sumatra furnishes the larger part of the interesting material from which this picture is made up. Among the scenes showing the cus-
toms of the natives and various types, those covering the rubber industry of Sumatra will be found perhaps most interesting. Many of the scenes were taken in the jungles of Sumatra with the natives who live in the great forests. The rubber trees, worked by the natives, are shown.
Steve and Cleo.

STEVE Farrar has been flirting with Cleopatra and wrote that it was the biggest clean-up he ever played. He got from 25 to 59 cents for it, too, because the picture played through that section of the state as a reissue with a dollar top. Steve didn't bother with the press book. He had his own campaign all lined up, for he writes:

There is nothing new about this stuff, as I stole every line of it from McCormick. I am sending it to you to show that the same stuff that gets the money in big towns can be adapted to the small ones. And that if an exhibitor will only watch his department he can pick out the stuff that's good and then use it when he gets the picture. I filed this stuff away long ago and waited until the picture came to me in regular service, used the "ads" and cleaned up.

Steve was several months behind McCormick with the feature, but he didn't

And Steve got pretty good work out of his printer, too. The first cut shows a four severes, using the McCormick copy. He took three eighteens for the text of the long display used by McCormick, and took tens and elevens, in the box, for the tonights. And it is worth nothing that the methods of the big town theatre worked just as well in a smaller place. Steve took three tens where McCormick could afford to take half pages, but he worked on the same lines with the same copy and got the same results. He packed his house, McCormick could do no more. Steve apparently had but the two cuts shown, but he worked them well. He also used the small spaces, telling how much it cost long ago to see "Cleopatra" as compared with the present. He used these in three-inch panels.

From Faribault.

The Grand, Faribault, Minn., sends in a lot of papers to show their Peggy activities. And they are decidedly active, though they are the only motion picture advertisers. They have the right idea. Just because they are in possession of the town they do not suppose they can get all of the business with a two inch announcement. Their average advertisement is a two tens, of which half is given to the current and half to the com-

to the eye. It would be easy to gain two pics, without spoiling the white space in the rest of the display, by setting the top line smaller and cutting down the bank of ten point to an eight point Roman, instead of full face. The trouble is that the printer doesn't stop to think and the manager probably saw it when

The Most Unusual Story Ever Screened

BAREE
SON OF
KAZAN

From the Famous Novel of the Same Title

By James Oliver Curwood

This famous narrative of a humanized howling wolf, the story of Barelle, the wolf dog faithful to death, is in the screen version as a biographic drama, a thrilling true drama of the howling wildness.

TONIGHT and SATURDAY

-GRAND-

ALSO: "McKee and Misapplied," Comedy, and "The Making of a Man-Wolf's Mate."

A Two Sizes for a "Today and Tomorrow," Used in Place of the Two Tens Above.

It was too late. For special attractions much larger spaces are bought, but the tendency to take the usual space and then add a special display. We show the advertising for "The Whip." This forms the lower half of a two sights and the whole of a three nines. The regular space is invariably found at the bottom of the third page, on the right hand margin. The specials run where they can, in this instance on the editorial page. Both of the "Whip" displays are supplied cuts, and they print up well; indeed we have yet to see poor results from these

A Pair of Two Tens Run in a Town Where There Is No Opposition.

ing attraction. One shown is for Thursday and the other for Saturday. Where a film stays two days they use a double five to seven inch space for the "today and tomorrow." The sample shown is not the best of series, but forms a good study in composition. The day is all right, and it attracts attention, but the lines are brought too close together in the title, and that makes it difficult to read. This is a 72-point letter set solid, and the only spacing is that left over the space, which is not used in the case of capitals. Another pic between the lines would have made the title much more legible and inviting
cuts for "The Whip," and the text is as good as the cut. If all stuff were as well laid, there would be less need for this department. The paper—there is but one—is generous in the matter of reading space. Often a scene cut will be run, and there is not an issue that does not carry from half a column to a column and a half of special text for the house; an unusual showing in a four-page sheet. But some of the cuts supplied for this use are almost impossible. This for Mary Pickford is atrocious. It is plainly to

Mary Pickford and Conway Tearle
In a Scene From "Stella Maria"

Mary Pickford in "Stella Maria"
An ACRYLIC Photo

The work of Mary Pickford as Stella Maria is over-shadowed by that of the character of Unity Blake, a lovely girl, urbane and winsome, who smarted for her moments in the picture, and whose emotional work is a revelation. The superior work of Unity Blake is apparent in scenes where Unity and Stella Maria appear together in the screen. Pickford frankly admits that Unity Blake more than shows the homelier scenes, but where this comes from the part of Unity Blake. This may seem a nit-aszero confusion for a idle to notice, but the fact is Mary Pickford has lost herself. The good thing is made possible by better photography, and Miss Pickford is now telling to herself, and walking off the scene with her valet.

A poor scene cut supplied for a big attraction.

be seen that Miss Pickford has a mouth, and her eyes may dimly be discerned, but her nose must be taken on trust. Tearle gets a nose because he is in profile, but you have to look twice to see whether it is his mouth or a scratch on the cut. Of course, poor press work adds to the effect, but scene cuts should be made proof against poor press work, for it is not to be expected that every town can turn out marvels of printing. The cuts should be carefully etched. Printers are finding that they can make more money in the cities with so many gone in the draft, and the country town publisher is fortunate in being able to bring out a paper at all.

The New World Sell.
H. B. Burwell, of the Palace, Los Angeles, seems to look on pictures as something to be advertised. In a recent 24-

Two Strip Advertisements from New Bern, N. C.

plays are column width, that for the Masonic is 3 1/4 inches and the other 2 3/4. They claim over eleven as a five-deck Masonic and a five-deck space, a clear gain of half an inch across. In point of detail we think that the advertisements have been painstakingly set by a compositor who is unfamiliar with showmanship. Most of all, however, he has been handicapped by the layout of the space. The better plan would have been to take advantage of seven feet. This would have been only an additional inch, and would have permitted a better proportioning. A three-inch space so wide is too thin. There is no depth. You must talk clear across the page or break into panels, as has been done in the lower display. In the top space, for example, the line is not worth the eighth point in which it is set, but it looks a bit short even in that. On the other hand, three announcements are run in the lower space. If there is a Paramount feature and a Bennett comedy run together and is still further complicated by the signature in the middle which should have been better as a two fours with the 24 point. Paramount Feature — Arbuckle-Sennett Comedy

See them both for 10¢

The latter line could then have gone in a 16 or 18 point, raising the display of the program line while still working with it. It cannot be done as it lies. Throwing the signature off to one side is not a good scheme, but it must be followed here to get the display. It is at least better than that for the Athens Theater, Shrewsbury, who make a complete break between two of the leading features. On the left you read of a war picture and a Billy West and are told you can see "all three" pictures at one price. It is confusing when you read the other wing of the space and connect it with the left to get the three little bits. With the signature in the middle, it looks like three advertisements at first glance. It would have been worse, perhaps, because of the theatrical composition to get any better. The text is not as well written as it might be. There seems to be a tendency toward large sounding phrases rather than real selling talk. That "3 big pictures in all for a dime!" that appears after the first of the third lines of the Masonic panel. These sound well, but they do not sell seats save in a town where the fare is very poor. The seven fives is a good size, if taken for one house only, but a four fives is apt to work better, and a three sixes will be still better and less costly. It will generally give a better balanced display.

Try This Folder.
The Danforth Theatre, Jersey City, uses a folder that is well worth copying if you want to make a permanent out of a transient folder. It is a card folder, neatly printed on the face with "Pie before the Show" and there is no other text on the outside. If you open it, as most persons will, you read:

You are giving you a little schedule of how we time our shows.

If you cannot get to the theatre in time to see the beginning of the feature at the first show, our little time table will tell you the best time to come.

Matinee Evening Matinee Saturday

News
Picture
2.30 4.15 7.00 8.45 10.30 1.30 3.15
Education
Comedy
2.45 4.30 7.15 9.00 1.45 3.30
serial
Feature
3.15 7.45 9.15 2.15 4.00
Advertisement
At the matinee the short subjects are repeated after the feature picture has finished making a complete show after 3:15 P. M.
At the second evening show the first subject is repeated after the feature, making a complete show after 9 P. M.

The house signature appears in display at the bottom of the second page. It might be well to explain that because of the varying lengths of the features it is not always possible to run to schedule, but that the feature will invariably start at the time given, and that the smaller reels will run approximately at the times stated.

Paste Them.
Don't buy brain tonics, start a scrap book.

Keep Going.
You can fill your house tomorrow on today's advertising, but how about the day after? Keep on going.

Booming Johanna.
S. Barret McCormick has done some of his best work in "Johanna." He has not taken as large spaces as he used for some other productions, but he reasons that the star and play should sell themselves if advertised, and he gets

"Colonel Mary," No Wonder the Whole World Loves You!

"Johanna Enlists" a True Story

Mary Pickford's "Johanna" and the One Expression

"Johanna" Undergoes a Double Change表演可使用女演员

"Johanna" as a Shakespearean heroine performs the role of a Western heroine

Mary Pickford
1918

Six and One-Half Inches Across Three Columns in Which the Cut Does a Large Part of the Selling.
along nicely with the smaller allowance.

The first cut shown is only six and one-half inches across three columns, yet it will sell as well as four times that space, for there is an attractor cut, and the text is briskly worded. Through all the copy the star is referred to as "Colonel." Pictures are given to her honorary commission as godmother of the regiment which posed for the military scenes in the picture. It is a better selling point than the story itself, and is taken up and played through all of the advertising. The other spaces are twelve

A Pair of Three Thirteenths and a Four Twelves for "Johanna Enlists," from the Circle, Indianapolis.

and thirteens, the centre space being set into white spaces. On the left hand is shown the full cut of which a part is used for the smaller display. The centre space is given picture. The first option of the regiment. None of the spaces alludes to the use of the story by the Saturday Evening Post. Possibly Mr. McCorinck thinks that it is hurtful, but we personally think that to recall the story to the many readers of the Post would help rather than hurt business. Many who were concerned by the story will wish to see it realized on the screen. It is, at any rate, a guarantee that it is a story and not like some studio made stuff.

Dayton Doings.

Here are three displays from the Dayton Theatre, Dayton. The first, for Joan of Plattsburg, has a rather non-committal frame. It means nothing in particular, but if you will look just above the lower edge you'll find a nice suggestion for summer advertising. The 'coolest spot'

A Two Twelves and a Three Tens from the Dayton, Dayton, Ohio.

of the house. The three tens for the Naullahka overplays the Naught girl. The suggestion of an Indian landscape in the black mass is much better for colors. The Kipling story (of which he was only part author, by the way) was published long ago and has been forgotten. A suggestion of the dancing will suggest a show along the lines of a burlesque "turkey."

A Birthday.

Celebrating its fourth anniversary, Harold B. Franklin raised the prices at Shea's Hippodrome, Buffalo, and he did not apologize for this, either, but explained:

The management has fixed the above prices not that they reflect the full value of the entertainment given, but that the represent the least price for which it is possible to continue the high quality demanded by Hip-podrome patrons.

That's the way to go about it. Don't apologize for a raise. Tell that the price

Louisville Advertising.

Here is the Sunday advertising for the Louisville papers. In the original form the Alamo rises above the Majestic, but has been taken over to the other side to make a better layout. The largest space is for the Strand and Keith's, each 4½ inches across two columns. From there it drops to three-quarters inches for the three houses in the right-hand lower corner. The Strand took a three tens for the McCallies gets about the same display, but the Sunday spaces are sized the same for all the sheets. The Keith house dominates the displays through the use of 36 space. It does not mean much, not half as much as their three tens, in which the book suggestion is better conveyed

A Three Sevens in Which the Book Origin of a Play is Cleverly Thrown Up.

through the illustrative matter. The Sunday showing, with its hard-to-read hand lettering, does not do much for the selling talk is not as good. And the design does not work as well. It is far too late in the day for a man with a pair of guns in his hand to get business.

Has Gone the Route.

Sam B. Elliott, of the Owl, Philadelphia, had a fifth anniversary the other day and took pictures of his house program to tell the people what he thought of the show. He recapitulates his experiences since the house opened, tells of the excitement that the first two-tellers caused, and comes right down to date with a brief but interesting history of the advance. It makes good reading and it has a real value in making people realize how great an improvement has been made in the pictures in the past few years. Most patrons have forgotten the days when a two-teller had to be put out in two parts on different days because the exchanges were not organized to handle more than one reel a day from any releasing organization on the program. He wrote better than he knew. Tell your own patrons some time.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By Epes Winthrop Sargent

Conductor of Advertisements for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, the laws of design, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters of the most away, how to make your house an advertisement, how to get wallet business, special schemes for hot weather and rainy days. All needed because it has helped others. It will help you. Read it, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attempts will be made to answer the queries of persons who write without an address. Photoplay scripts or parts of manuscripts cannot be copyrighted.

Looking Ahead.

Although it may be some years before the ideal condition is created, it is only a question of time when a photoplay will be as common as the story read in the daily papers or printed in mechanical movement. These plays will be state-righted at first, but gradually it is to be presumed that the old line program companies with the new sense will depart in the same way that we are releasing with fair regularity, perhaps, but releasing only such plays as are really worth while.

A play may be a dream of Utopia, but it is bound to come in the long run. The director whose value is judged by the speed with which he can complete a production or the “jazz” he can put into the action cannot last forever, though the probabilities are that he will never become extinct. He must give place to the man who is an artist at all points, whose aim is to make the play production is something akin to a religion.

This does not mean that he must be a time waster, nor yet be contemptuous of expense, for time and money will always be factors to be considered in a business of this sort. He must not make something merely for the sake of holding his job, nor will he seek to impress the author upon the author. He will rather seek to work with the author in a realization of the latter’s ideas. He will try to give to each production the flavor of the author rather than the impress of his own. Such a man will not attempt to make the play written by a man or woman he has never seen. He will want to get the ideas of the author, and, if possible, have the writer at hand while the story is being made for consultation as to changes. This does not mean that he will follow the script and nothing more, for he will not be that sort of a director. Rather, he will seek to amplify the author’s thought through the creation of business and situations that shall carry forward the author’s ideas with added definitiveness. The photoplay is not likely to practically play where the author’s lines and general business may be followed.

Photoplay at its best will be a combination of author and director in which the two shall share the credit for the other’s ideas. The photoplay is not likely to practically play where the author’s lines and general business may be followed.

The director will realize in it a action. The result will be joint work rather than the mechanical production of the author’s work from the minute written script of stage directions. Then and not until we shall we have plays that will really be worth while; that will be good for runs and re-bookings, not for a career of months, but for years; just about the same as the most successful drama. Such a man will not merely attempt to make the play written by a man or woman he has never seen. He will want to get the ideas of the author, and, if possible, have the writer at hand while the story is being made for consultation as to changes. This does not mean that he will follow the script and nothing more, for he will not be that sort of a director. Rather, he will seek to amplify the author’s thought through the creation of business and situations that shall carry forward the author’s ideas with added definitiveness.

Play for natural action in your synopses. Do not try to force your characters into unnatural situations you are making a good story; you are simply creating an unconvincing plot that will lack appeal and interest. Samuel Merwin’s New Cavery Story, which has been running in the Cosmopolitan offer a unique character, and yet Henry is so human that he makes his adventures seem real. The character may be retaining for two sets of stories, and a novel can be built on him still further in his career merely because Mr. Merwin has given us a chief character such as any of us might have been at Henry’s age. If he can come up with two or three realizations of good business, he is the task of the producer. He cannot be expected to give immediate thought to the improvement of the script and then turn all credit to the author. The public must be educated to realize that the producer is the task of the producer. He cannot be expected to give immediate thought to the improvement of the script and then turn all credit to the author. The public must be educated to realize that the producer is the task of the producer. He cannot be expected to give immediate thought to the improvement of the script and then turn all credit to the author. The public must be educated to realize that the producer is the task of the producer. He cannot be expected to give immediate thought to the improvement of the script and then turn all credit to the author.

By EPES WINTHROP SARGENT

Keep Posted.

Keep posted on the conditions of your business. Today we got a request for the address of the Arctraft studios; presumably that scripts might be sent there. The inquirer should have known that Arctraft is the southern branch, holding out a higher-priced product of the Famous Players-Lasky Corp., and some other allied companies. He should have known that it does not make film itself, but deals principally in the Pickford, Hart and Fairbanks releases. He should also have known that these players head their own companies, that they work in Hollywood and that they have their own writers. So, following these facts, we have no interest in the Arctraft. The news pages of this paper are to be read just as regularly and just as earnestly as this department by all who hope to sell, and all information should be applied to the selling end. In this way, and only in this way, may the author keep posted as to his market. No one can help you to market information. You must learn for yourself just how conditions are, and you must keep this information up to date by reading all the news and the advertisements each week.

Action Plus.

The demand for psychology in plots is not to be understood as replacing action with thought. There must be psychology and action as well, as the action may need a point. But, on theotherhand, you do not understand action as mere running around. Action in photoplay is the movement of the plot more than the movement of the players, though, of course, the players must move to advance the action.

Will increase.

Don’t mind if you can’t sell your scripts right now. Manhattan Island once sold for $24, and now look what New York real estate is worth. If you have a really good idea hold on to it. There will come a second some day, and it is not probable that prices will decrease meanwhile. Of course it’s nice to get checks right now, but if you can’t have them now, don’t think you’re never going to get any. You will, if you keep on plugging.

Study Stories.

Do not confine your study of stories to the screen. Study fiction, too. When you read a story you think particularly, sit down and reason out why it seemed good to you. The general rules of charm are the same for fiction as for photoplay. They appeal to the same emotions, but perhaps in different ways. Study this, too, in your analysis. Some stories are pleasing because of the manner in which they are told. Style cannot be reproduced upon the screen. These must be set aside, but if a story, through its plot, stirs you to anger, to patriotism or any other emotion, find out how the appeal was made, and you’ll be able to use the same principle in your own plotting. Hundreds of stories depend upon their situations upon the fact that you want Henry and not George to get the girl. The stories are all different, but the principle is the same. Find out the principle and you can write a two week deal. It is the only way to learn the rules that as you should know how to spell. Study the rules.

Fillers.

It’s a long time since anyone wrote about fillers. Yet here is a chance to make postage money if you have a nimble wit. Watch newspapers like System, Popular Mechanics, and similar issues, and try to hit them with stuff. If you can hit the idea you’ll reap a lot of small checks that will keep the important pot boiling.

Keep Simple.

Don’t wear out your brain trying to think of “unusual” stories. They may not be too unusual when you find the right lines, and the time to risk the common place really interesting. That’s what counts with an editor. The best sort of story is the story you might have lived yourself if only you could give it the charm that makes other people think that they, too, might have lived it.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with 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 terrific save for every beginning writer, and the saving of the higher-priced “Straight-from-the-shoulder” information from an author with a wealth of real "dollars-and-cents."”

By Mail, Postpaid, Three Dollars

Published and For Sale by

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 fact of this depart
that lanterns or other goods will be indorsed or recommended edi
torially until the excellence of such
balances has been demonstrated to its ed

Important Notice

Owing to the mass of matter awaiting
publication, it is impossible to reply
through the department in less than two
weeks and too frequently prompt
service, those sending four cents, stamps
(less than actual cost), will receive car
boned copy of their department replies by mail,
without delay. Special replies by mail
matters which cannot be replied to in the
department

Both the first and second sets of ques
tions are now ready and printed in neat
booklet form. Either booklet may be had by remitting 25 cents, money
or stamped copy, on both for 40
cents. Cannot use Canadian stamps. Every
live, progressive operator should get a

copy of the question number. You may be sur
prised at the number you: cannot answer
without a lot of study.

From Toronto.

Marlon Long, whose letter criticising Toronto projection raised quite a storm a
to the five hundred feet of
sold three thousand feet of the
and a polite door man with a war service
and lady ushers. The Regent
would compare favorably with any
in Toronto, sustained.
But I paid
my money
screen. It was
and
per
improve
or
a
the
lady
screened
at

A Mighty Poor Excuse.

In a recently received letter a projec
tionist tells of an operator who remarked
to him: "I could do better work, but
they are not paying me enough"

In writing the foregoing I had
heart to call this brand of castiron
day projectionist. It is almost an insult
to the projectionist. He says:
"I have hundreds of good ideas,
many others good men, only they have,

difference in Generators.

John O'Sullivan, St. Louis, Missouri, sug
suggests that we ought to increase the pro
ject department to three times its pres
ent size and says:

Will you be good enough to explain
to me the exact difference between
the shunt, series and compound wound
generators? Please make the explana
on as simple as possible, as I am a

Righto, friend O'Sullivan. But I always
try to make things as simple as may be.
fully realizing that I am not, as a general
ing good thing, talking to men who
"inversely proportional to the square of
ance" is an open book.

The windings of the three types of gen
rator named are exceedingly well
in the accompanying illustration, taken

tractive brass sign announcing the fact
that the Regent employs a union
workmen, also that he is a member
of Local Union 275 (Toronto Union). Hence
he can claim the Regent pro
jection for Toronto.

Brother Richardson, your visit to
this city has certainly left its mark.

from "Conversations in Electricity," by Joseph Branch. The first is series wound. Its effect, therefore, is to carry the same volume of current generated by the machine. Such a generator will not maintain constant voltage, and it is only one where the current (ampere) is to remain practically unchanged. Change in voltage has no effect on the resistance of a wound machine, but change in amperage has in-

stant effect. The series machine is used mostly in series arcs lighting. The system is often called a "constant current" system, because a constant current is illus-

rated at "a." It is what is known as a "constant potential" type generator and has the peculiarity that under heavy over-
load it will lose its voltage entirely. The windings of its field coils are connected with its live leads, so that if the amperage passing through the field coils, which serve as a rheostat, is increased, the current flowing through the wires will be increased, and this will raise the voltage. The windings are usually made in series with the coils. This rheostat is adjustable. The compound wound generator, sketch "b," has the shunt winding, as shown in illustration 2; also a series winding carrying the entire amperage generated, but with less turns than the regular series wound machine shown at the left. It has the advantage of giving a much closer voltage regulation than that supplied by a shunt wound machine. The regular shunt coils serve to build up the voltage when running at no load, while the field coils strengthen the field as the load comes on. There are many variations of compound winding, such as over-compounding and under-compounding, each one suitable for a specific class of service. The compound winding does not provide that field strength in di-

traction to the power output, as does the regular series wound machine. Without increase of field strength as the load comes on there would be a drop in voltage.

This, it seems to me, answers your query, neighbor, and should make the matter at least as clear as it would be, at least, by the St. Louis local sleeping, or merely taking a vacation? We never hear from them.

**Rheostat Problem.**

A Los Angeles, California, projectionist, who requests suppression of name, sub-

mits the following:

Am bailed up above following simple rheostat problem, and not even the handbook proves sufficient to straighten-

out for me. Therefore I ask you to explain how to find total resistance of a 25-ampere, 110-volt rheostat hooked in series.

The thing is simple. Suppose we have one rheostat of given capacity. It will have its own resistance, and the area of cross section. The law is that length remaining the same, resistance re-

duces as area of cross section is in-

creased. Now if we add a second rheostat of equal capacity, connected in multiple, what have we, in effect, done? Think a moment. We have exactly doubled the area of cross section of the wire or grid, without altering its length, have we not? Moreover, we have done it in a way which does not in the least alter the heat radiat-

ing properties of the conductor. What then is the effect of multiple resistance? Think a moment! It is exactly half what it was before, is it not? That is the prin-

ciple involved. Now if we add a third

rheostat of equal capacity, we have again reduced the resistance, viewing the com-

bination as one rheostat, so that the area of cross-section is three times what it was, hence the resistance is but one-third that of the single rheostat.

From pages 93-94 Elementary Electricity and Magnetism I quote the following, verbatim, if offering perhaps as lucid an explanation as this matter as anything I have to date read:

"CIRCUITS IN PARALLEL.—If two wires are connected in series, so that a current divides between them, the cur-
rent flowing in each is equal to the pres-
sure on one terminal divided by their individual resistances. For instance, if the two wires have resistances of respectively, and the pressure between their terminals is 12 volts, the current flowing through the first wire is — = 3 amperes, and that through the second is — = 2 amperes. We have already seen (in matter not quoted, Ed.) that the current which flows through any resistance on account of a fixed pres-
sure is inversely proportional to the re-
sistance, and directly so to the pressure. Accordingly, the current flowing through the two wires of this example should be in the proportions of 1/6 and 1/9. This is true since 1/6 of 9 is 1/6 of 12. The total current flowing through the circ-
uit containing the two wires in parallel is just the sum of the currents, so that the pressure causing these 3 amperes to flow through the wires is 12 volts, the re-
sistance of the circuit between A and B being equal to the resistance of the two wires in parallel, must be — or 2.4 ohms. This may be conveniently calculated directly from the combination, as shown in figure 13, which is fully remembered, are reciprocal or inverse to the resistances.

The joint capacity of two or more pipes which deliver water between two tanks is equal to the capacities of all the separate pipes added together. Thus, suppose, in figure 2, X, Y and Z are three pipes con-
necting the two tanks. Evidently more water will flow through two pipes in a given time than through one alone. Still more will flow through three pipes; hence as pipes are added between the tanks the resistance to the flow of water is the total resistance that is what all the indi-

vidual resistances belong to parts of a circuit which are connected in series.

The foregoing quotation may and should be of aid to you in the event of your understand-

ing this somewhat puzzling question. I dealt with it as fully in the handbook as it is possible to allot to that subject. You will probably have matters made more clear for you if you have my "cinema" "conductivity" or "capacity" and resistance are very largely interchanged terms.

Died a Morning.

Joseph E. Bliven, New London, Conn.

Can you supply information as to device illustrated and described on page 1285, Feb. 27, 1915, issue? Wish to personally thank you for your assistance in explaining to draft offi-
cials in Washington that projectionists are engaged in essential work. Tried to get out to Point O' Woods to see you last week but don't run close enough, and I've no bubble. Got as far as Nistic one Sunday but could get no picture made next summer if I have to walk.

No need to walk. Just tell me when you want to make one and I'll blow by Banks and fetch you. The device you name never reached the manufacturing stage. It died a morning. It was a device for projecting a band of light around the picture, which same could be colored or decorated on various designs, the band being projected by means of ster eko-
tached to projector and taking light from the same as the motion picture was pro-
jected with. There were several some-
what similar devices projected by in-
ventors at about that time, but they failed to reach the commercial stage. I was not at all enthusiastic about such devices, because I take the position that anything of that kind merely serves to de-
tract from the picture itself.
**Music for the Picture**

Conducted by GEORGE W. BEYNON

"Le Roi est Mort, Vive Le Roi,"

Is a Thought for The Leader

THE King is dead! Long live the King! Kaiser War is finished at last, and the Prince of Peace, though long delayed, has come to his own. All the uncertainty and anxiety consequent upon the past unsettled conditions are out of place now and should cease. A new day must not only harass the mind; and the brightness of the future should be an incentive to greater endeavor everywhere—particularly in the realm of picture music.

The picture industry is here to stay. There can be no doubt about that. Its stability is a guarantee that the field for musicians will not only remain open but will increase in breadth and opportunity. Orchestras will be formed and more attention will be paid to the musical portion of picture programs; and the chance for fame and fortune will present itself to those who love their art—whose clearness of vision and indomitable nature prove paramount.

There is no greater educational medium along this line than the phonograph theatres that feature music. For little money, every one can hear music of some kind. It lies with the musical director whether that music shall be good, bad, or indifferent. The war has not only killed the opportunity of the leader for advancement but will retard the upward growth of an art that has suffered much from lack of proper co-operation. Too many leaders of mediocre ability have undertaken the work of fitting music to pictures. When their positions have succeeded, they have lost any notion of providing something of merit and simply carried out a musical routine—in other words, got into a musical treadmill. Give the graves of such the last rites should be solemnly spoken "for the good of the service."

Every leader has a grave responsibility and a momentous mission to perform, the shirking of which will stamp his name to his fellows and unworthy of the trust which has been imposed upon him.

His technical duties consist of fitting and playing the picture music. For these duties he receives a salary commensurate with the size of his library and the musical ability he displays. The salary provides his livelihood, and the fault rests with himself if his wages are not proportionate to his services.

His moral duty, as a man and a lover of music, is to educate the people to an appreciation of the best classics of this and bygone years. Beethoven, Bach, Berlioz, Verdi, Liszt, Handel, Tschaikowsky, Dvorak and the host of musical masters should become readily comprehensible to the audiences through the efforts of the picture player. The pre-

ciated the literary ability of his friend and requested him to write some verses which could be set to music by himself.

A few days later Mr. Sargent was taking a constitutional along the Battery in New York. As he looked out over the ships and small craft on the water, he heard the words of "A Life on the Ocean Wave." To quote Mr. Sargent directly: "Having completed my walk and the song together, I went to the office of the 'Mirror,' wrote out the words and showed them to my good friend, George Morris. After reading the piece, he said: My dear boy, this is not a song. It will never do for music, but is a very nice little lyric; so let me take it and publish it in the 'Mirror.'" Mr. Sargent and dismissed the subject from his mind.

Some time later, he chanced to meet Mr. Russell, who reminded him of the promise. Mr. Sargent confessed that he had tried to write a song and had failed. When his friend appeared a bit skeptical, he explained that Mr. Morris had passed adverse judgment. Mr. Russell was so easily convinced that he expounded: "Is Morris infallible? Hand me the piece, young man, and let us see what we can make out of your lines."

The two gentlemen went into Hewitt's music store at the corner of Forty-second Place and Broadway. Mr. Russell seated himself at the piano, read over the verses thoughtfully, hummed a bit to himself and then said: "Very well, let us look in thought. Suddenly, the inspiration came and a melody floated into his brain. He began to hum it, while his body swayed back and forth to the melody of the music. Then striking the keys, he launched out into the air. "I have it," he exclaimed, and the work was finished.

From the first, the little song, so optimistic in tone and a bit unique in its character, was very popular. It was sung everywhere and, of course, the street musicians picked it up and could be heard playing it day by day.

In England it was as popular as in this country. Song publishers were not slow in seeing the commercial value involved. They vied with each other in getting out editions of the song. Mr. Sargent says: "A year or two after its publication, I received from England copies of five or six editions that had been issued there by competing publishers."

Of course this popular favor created a market for the song and made it very valuable commercially, yet Mr. Sargent did not receive one cent from it. This statement is so true of practically all creative work of a similar nature that it seems almost superfluous to comment upon it. We have come to accept as granted the unpleasant fact that the person with the inspiration is seldom the one to reap any monetary gain thereby.
CUE SHEETS for CURRENT FILMS

"Danger, Go Slow."
Released by Universal—Six Reels.
Prepared by B. M. Berg.

THEME—Call Around Again...Moderato...Herbert
1. AT SCREENING...March Burlesque...Lanclani Allegro 30 sec.
2. T. DARING ROBBERY...Pizzicato-Bluette...Lack
2 min. 45 sec. Moderato.
3. T. WHY DON'T YOU...Hung No. 1...Langey
2 min. 30 sec. Allegro.
4. THE LITTLE VILLAGE...By Heck...Henry
1 min. 30 sec. Moderato.
5. T. AUNT EBBY...Little Boy of Mine...Witzmark
1 min. Andantino.
6. D. MUGGYS LEAVES BOX CAR...THEME
3 min. Allegro.
7. T. WITH SETTING SUN...Vineyard Idyl...McKoy
1 min. 30 sec. Andantino.
8. T. INTO THE DARKNESS...Derceuse...Jarnfelt
1 min. 45 sec. Andantino.
9. T. LEAD KINDLY LIGHT...Lead Kindly Light...Hymn
1 min. 30 sec. Moderato.
10. T. I WISH TO TALK TO YOU...Erdik
1 min. Allegretto.
11. D. AUNT ALONK...Little Boy of Mine...Witzmark
1 min. 30 sec. Andantino.
12. D. MUGGYS ENTERS—SITS AT...THEME
2 min. 30 sec. Allegretto.
13. D. WOMAN STARTS TO SING...Holy City...Adam
1 min. 15 sec. (Burlesque).
14. T. GEE THAT VOICE...THEME
1 min. 30 sec.
15. T. JIMMY...Cantabile...Glotterman
1 min. 30 sec. Andante (Cello Solo).
16. T. I AIN'T A BOY...Caprice...Relsenfeld
1 min. 30 sec. Allegretto.
17. T. AND WEDNESDAY'S EVENING...Doodola...Prey
1 min. 30 sec. Tempi di Valse.
18. D. CROOK AT COUNTER...Serenade Badine-Gabriel Marie
2 min. 30 sec. Allegretto.
19. T. JIMMY'S LOYALTY TO PAIS...Sinbad
1 min. 15 sec. Moderato.
20. T. IT WOULD HAVE BEEN...Winter...McKee
1 min. 30 sec. Tempi di Valse.
21. T. THE NEXT DAY...Romance...Karganoff
1 min. 30 sec. Andante.
22. T. AFTER LONG WINTER MONTHS...Buddha
2 min. 30 sec. Moderato.
23. D. JUDGE ENTERS...Little Serenade...Grunfeld
1 min. 30 sec. Allegretto.
24. T. THREE HUNDRED DOLLARS...THEME
2 min. 30 sec. Allegretto.
25. D. MRS. PRUDY ENTERS STORE...In the Village...Goddard
5 min. 45 sec. Allegretto Vivace.
26. T. BUD THOUGHT HE WAS A WISE...Trix
3 min. 30 sec. Moderato.
27. D. BUD LEAVES MUGGYS...Sinbad
2 min. 30 sec. Allegretto.
28. D. MUGGYS AT CURTAIN...Air de Ballet...Kerbert
1 min. 30 sec. Allegretto.
29. T. I HOPE YOU HAVE LEARNED...Romance...Tschalikovsky
1 min. 45 sec. Andante Cantabile.
30. D. MUGGYS AT TREE...THEME
1 min. 30 sec.
31. T. YOUR MOTHER...Mother...Romberg
1 min. 30 sec. Valse Lente.
32. T. ALL I WANT...THEME
2 min.

CHARACTER...Dramatic.

ATMOSPHERE...City and Pastoral.

MECHANICAL EFFECTS...Gun Shots, Railroad Effects.

"Grouch, The."

Released by World Film Corporation—Five Reels.
Prepared by B. M. Berg.

THEME—Mountain Song...Andantino...Borch
1. AT SCREENING...Albodah...Andino
1 min. 45 sec. Caprice Espagnola.
2. T. A TRADER SAILING FROM...Pirate Song...Sullivan
1 min. Allegretto.
3. T. THEY'TS AN OLD PIRATE...Dramatic Tension 1...Acher
2 min. 30 sec.
4. T. THE CHIEF OF THE OKFEE...Mountaineer's March...Borch
1 min. 30 sec.
5. T. POOR BIRD...YOU AT LEAST...May Dreams...Borch
1 min. 30 sec.
6. D. WHEN DONALD TAKES BOOK...THEME
2 min.
7. T. AN OKFEE MATING...Mountaineer's Dance...Borch
1 min. Allegro Vivace.
8. D. WHEN LIEUTENANT STRIKES WOMAN...Agitato No. 60...Minot
1 min. 30 sec.
9. T. AFTER AN ALL-NIGHT...Dramatic Tension 14...Relasiger
1 min. 30 sec.

November 30, 1918

10. T. YOU'RE ALL RIGHT NOW...THEME
2 min. 30 sec.
11. T. YOU CAN WASH IN THERE...The Spider Web...Allen
Moderato Capricio.
2 min. 30 sec.
12. T. I CAN'T GO BACK ON A...The Bee and the Flowered...Borch
1 min. 45 sec. Moderato.
13. T. THE OUTCAST FROM...THEME
1 min. 30 sec.
14. T. WHAT A PRETTY BOY...Agitato No. 37...Andino
1 min. 30 sec.
15. T. ISN'T THAT GIRL THE BOY...Perpetual Motion...Borch
45 sec. Allegro Agitato.
16. T. THAT NIGHT...Grossome Misterioso...Borch
1 min. 30 sec.
17. T. THE WOMAN WAS SURE...Agitato No. 49...Shepherd
1 min. 30 sec. Allegretto.
18. D. WHEN OKEFFES LEAVE...THEME
45 sec.
19. T. JOLN CABIN BRAND...Sleeping Rose...Borch
1 min. 45 sec. Valse Lento.
20. T. A GLORIOUS NIGHT...THEME
1 min. 30 sec. Allegretto.
21. T. YOUR OTHER LITTLE ONE...Serenade...Kautsenbach
3 min. Allegretto Moderato.
22. T. YOU ARE NURSING YOUR...Little Serenade...Horton
1 min. 30 sec. Allegretto.
23. T. SOCIETY EVER SEEKING...Wid Rosebud...Tobian
3 min. Moderato.
24. T. I LIKE THIS SOCIETY OF...Andante Appassionato-Castillo
2 min. 45 sec. Allegretto.
25. T. AT THE BRAND RECEPTION...Adieu...Karganoff
2 min. 45 sec. Allegro.
26. T. THE TRAP CLOSES...Coqueterie...Matthes
3 min. 15 sec. Valse Rubato.
27. T. THE RECONING...Heavy Dramatic...Lee
1 min. 30 sec. Allegro.
28. D. WHEN FLEURETTE COMES TO...Vivo Finale...Berce
3 min. 30 sec.
29. T. WHY AM I HERE...Dramatic Theme No. 56
3 min. Andino.
30. T. KISS ME AND FORGIVE...Agitato Appassionato...Borch
2 min. 30 sec.
31. T. SHE IS WITH HIM...Mountaineer's Dance...Borch
2 min. 30 sec.
32. T. YOU DOG THIS IS OUR...Agitato Agitato No. 8...Andino
1 min. 30 sec.
33. T. LEAVE THEM BOTH TO LIFE...THEME
1 min. 15 sec.

CHARACTER...Dramatic.

ATMOSPHERE...Piratical Settlement and wild.

MECHANICAL EFFECTS...Fire, door bell, glass crash, water effects.

"Kaiser's Finish, The."

Released by First National—Eight Reels.
Prepared by S. M. Berg.

PLOTTING THEME—The Croaky Spy...Moderato...Borch
1 min. 45 sec. Allegro.
1874, 1895.

EMILY THEME—May Dreams...Moderato...Borch
2 min. 45 sec.
ROBERT THEME—Reverie...Borch
1 min. 45 sec. Allegro.

1. AT SCREENING...The Campbell Are Coming...Berce
1 min. 45 sec.
2. T. IN THE YEAR 1874, BISMARCK...PLOTTING THEME
3 min. Allegro.
3. T. IN THE YEAR 1895, THERE...Dramatic Reclatitives...Berce
2 min. 45 sec.
4. T. WHAT ABOUT INTERNATIONAL...Borch
2 min. 45 sec.
5. T. AND IN 1914 THIS...PLOTTING THEME
2 min.
6. T. LET HATE BE YOUR WATCH...Dramatic Narrative...Berce
1 min. 15 sec.
7. T. BUT SEASONS HAVE COME...Drums only.
50 sec.
8. T. BY THE STEEL OF FRANCE...Blue Devils...Berce
15 sec.
9. T. THE ITALIANS WHO HAVE...Garibaldi Hymn...Berce
15 sec.
10. T. THE SONS OF CANADA...Maple Leaf Forever...Berce
15 sec.
11. T. THE CANNY SCOTCH FIGHTING...The Campbells Are Coming...Berce
15 sec.
12. T. THE ENGLISH—GOOD BLESS...Fighting Tommies...Bouton
15 sec.
13. T. TO THE BLUE DEVILS WHO...Trio of Blue Devils...Berce
15 sec.
14. T. AND NOW WE TAKE UP THE...EMILY THEME
2 min. 30 sec.
15. T. AND NOW WE TAKE UP THE...EMILY THEME
2 min. 30 sec.
16. T. YOU CALL YOURSELF AN...Berce
1 min. 30 sec.
17. T. YOU MUST PREPARE...ROBERT THEME
2 min. 30 sec.
18. T. THE HOHENZOLLERNS ARE...PLOTTING THEME
1 min. 45 sec.
19. T. YOU WERE TALKING ABOUT...Grave...Berce
2 min. 45 sec.

Berce
Allegro Molto.
THE MOVING PICTURE WORLD
December 30, 1918

**William Tell** a Sensation at the Strand.

The Strand featured "Little Women," presented by Wm. A. Brady, during the week of November 16, and the music for the accompany- ing dramatic scenes was composed by Miss Louisa Alcott's popular novel. The music is so well arranged that it will be a delight to hear.

Music for "The Cannibals of the South Seas." Soon to be the latest sensation at the Strand is the melodrama "The Cannibals of the South Seas," produced by Martin Johnson, and released by Robertson & Cole.

Mr. Rubinstein's "The Murders of the South Seas." George M. Rubinstein, one of the foremost composers of musical works for motion pictures, has given a new treatment to the famous "The Cannibals of the South Seas," with a score that is truly atmospheric, it will enhance the picture and enthrall the auditors. Every exhibitor should see that his leader gets the score for there is little typical Cinnibal music to be obtained, and suitable music, unquestionably, means bigger box-office receipts.

A Musician Who Comprehends His Art.

When the screen version of "Salome" was presented at the 44th Street Theatre, New York, the musical score was the work of George M. Rubinstein. It was the gentleman conducted the orchestra. It became apparent at once that a master craftsmanship was confronting; a man who had devoted much time, energy and endless research to collecting the material for the musical setting of Oscar Wilde's famous play.

Workers in this field need not be told that the setting for such a picture requires the most careful attention, not only from the standpoint of timing and rhythm, but from the atmospheric conditions of the play. The selection of the compositions to be used in a big picture not only needs a wonderful repertory, but the careful working out of the score requires the hand of genius. Most of the score is original; the remainder is compiled from some of the most famous musical works of times past and modern.

Mr. Rubinstein is now devoting much of his time to the scoring of feature pictures. He also oversaw the musical end of the Fox set in Rome, which follows the close of the Season. His work, music and musicians in some twenty large theatres.

Mr. Rubinstein is very popular among artists and has long been actively engaged in musical work. He is a master of the clarinet as well as an orchestra man of long experience. This especially fits him for his new work.

Not the least item in Mr. Rubinstein's prominence in the field of musical work, is the fact that every film he has scored has been a success. The list includes the famous productions of the present time. Among them are "Cleopatra," "Les Miserables," "Revelation," "The Spy," "The Conqueror," "Jack and the Beanstalk," and the "Wives of Men." Nothing succeeds like success, and earnest work, coupled to a gift for scoring pictures, have made Mr. Rubinstein successful.

It was at the Rialto-Rivoli Theatres that Mr. Rubinstein, as an assistant conductor, became known as a picture expert. Ever since the opening of these two houses, Mr. Rubinstein had been connected with the musical forces, both as a conductor and an arranger. The music critic of the New York Sun has written about his work last season: "A shining example of how to accompany a picture was that of the presentation at the Rivoli of the Drew Comedy was shown. I was quite astonished at the care for detail in the orchestral work. It was a fine performance when I saw this picture. Here was an excellent chance to see varying tempo carried out. It worked. The application of the action instead of being held down to quarters and halves, measures and bars. What was needed was a personality to be en- countered, and only the principle is just the same for a more serious picture." Mr. Beydon of the Pittsburgh Post said of the "Aladdin." A compliment to Mr. Rubinstein's scoring of "Salome." He said: "William Fox is presenting his biblical drama, "Salome," as the Forty-fourth Street Theatre, accompanied by an orchestra of twenty-four, under the baton of George M. Rubinstein. Mr. Rubinstein arranged the score, and we can conscientiously say that it fits with the set-pieces, and points, and sets a new standard in some.

Aside from Mr. Rubinstein's fine mental equipment, he possesses also a fine ear. His work is original, and it is realized the importance of the practical applications of music to pictures, and his score bears none of the ear-mark of the amateur. His advent into the wider musical activities, which he has recently taken up, is a distinct addition to that world which has for years taken his score as the ideal presentation of the motion picture.

Original Musical Contests Encouraged.

Musical originality is being encouraged and developed at all of the training camps. There are "Song Contests," in which the various regiments compete for prizes offered, and the composers, who are both of these "Songfests" wonderfully good original songs have been sung for the training. Few of them are parodies like the Camp Devon Hill in "I'm a Little Far-Flung Piece," and many similar ditties, but others are wholly original, both words and music.

According to Major General Leonard Woods, "from soldiers to know how to sing as it is for them to carry rifles and learn how to shoot them." Our boys are singing. A singing army is invincible.

Gaskill Sends Lyrics from the Front.

Clarence Gaskill, who has written some very popular songs in the last year or so, is just doing his bit with the rest of our boys in the trenches. He is attached to the 311th Machine Gun Battalion, but in the midst of his strange surroundings he finds time to write a song.

From "Somewhere in France" he sent the song to Witmark & Sons, writing: "I think you can see the possibilities for a sheet music and I hope your firm will make my attempt at it. The boys seems to like it and sing it a whole lot.”

The song is entitled: "When I First Met You, That's How I Want You Today." There is a simple, catchy little melody, and if it is anything like "A Yankee in a Dixie Land," it is a war song, but just a singable ballad that all the world will want to sing. It is the sort of thing we need, and Gaskill has given us a sample to try it and predict that it will develop into a tremendous success.
THE CAN
Roberts
Andino
Rosey
PLOTTING
Devils
Borch
Blu
Dramatic
American.
Roberts
None.
Minot
min.
Phone
Mother
DID.
Shepherd
Military
Rondo
min.
ROBERT
Organ
min.
L'Adieu
21.
26.
35.
33.
36.
43.
47.
44.
52.
50.
61.
T.
T.
T.
T.
T.
T.
D.
D.
D.
D.
T.
T.
T.
T.
NO
LEWIS
GET
WHEN
BEAR
WHEN
WATCH
WHEN
2
1
5
45
A
Drama
Tension
No. 64.
Borch
32.
D. CLOrck
FACE 12 O'CLOCK., Orchesra Tacet
15 sec.
33.
T. THE FOLLOWING DAY... EMILY THEME
2 min.
34.
T. BEAR UP MY BOY.... PLOTTING THEME
2 min.
35.
T. ANOTHER PROMINENT.... Dramatic Tension. Levy
3 min.
36.
T. THAT NIGHT.... PLOTTING THEME
3 min.
37.
D. CLOrck FADES 12 O'CLOCK..... Agitato No. 49....Shepherd
1 min.
38.
D. WHEN SCENE FADES TO.... Dramatic Andante No. 24.
Borch
2 min.
39.
T. ROBERT, I CAN FORGIVE.... My Country 'ts of Thee
1 min. 15 sec.
40.
T. REMEMBER BORIS, I HAVE.... EMILY THEME
1 min. 45 sec.
41.
T. DEAR, YOU'RE NOT.... ROBERT THEME
2 min. 30 sec.
42.
T. WE CALL YOUR ATTENTION.... PLOTTING THEME
45 sec.
43.
T. WHILE HE LAUGHED..... Over There.....Cohan
1 min. 30 sec.
44.
T. HERE THEY ARE DRIVERS.... When You Come Back Home.....Cohan
1 min. 15 sec.
45.
D. AS SCENE FADES TO KAISER.... PLOTTING THEME
1 min. 15 sec.
46.
T. I HAVE A PERSONAL.... ROBERT THEME
2 min. 45 sec.
47.
T. AMERICA'S INTENTIONS.... Dramatic Tension No. 67.
Shepherd
1 min. 45 sec.
48.
D. WHEN CROWN PRINCE.... Dramatic Agitato No. 58.Minot
45 min. 15 sec.
49.
T. KILLING WOMAN, AND.... Dramatic Tension No. 30.
2 min.
50.
T. THE FIRST STEP TO..... Patrol Orientale.....Kiefert
1 min. 45 sec.
51.
D. WATCH FOR ARABIAN.... Danske Bachhalle..Saint-Saens
30 min.
52.
D. AT END OF DANCE.... Vision of Salome Waltz, Joyce
1 min. 45 sec.
53.
T. THERE MUST BE MORE.... Allegro from 'Shadows of Night'
2 min. 35 sec.
54.
T. THE YANKS ARE COMING.... Over There.....Cohan
1 min.
30 sec.
55.
D. WHEN SCENE FADES TO KAISER.... PLOTTING THEME
1 min.
56.
T. IF HE ONLY KNEW THE..... Blue Devils March
45 sec.
57.
T. TURK FRENCH RESERVES..... Blue Devils March Trio
45 sec.
58.
D. WHEN ROBERT SENDS SIGNAL, Bugle Call Assembly Seque to Military Hurry.....S P. Levy
1 min.
50.
T. WATCH THIS ACE DO THE..... Aces High.....Roberts
1 min.
51.
T. WHILE YOU COVER BEFORE, Furioso No. 11.....Kiefert
2 min. 15 sec.
52.
T. THE EXPLOSIVE YOU..... Agitato No. 6.....Kiefert
2 min. 15 sec.
53.
T. PART OF THE FIRST..... Yankee Doodle
30 sec.
54.
T. ALLIES TILL DEATH..... Organ Solo
55.
T. REVERENTLY WE REMEMBER,Star Spangled Banner
45 sec.
CHARACTER
Dramatic.
ATMOSPHERE
Warlike.
MECHANICAL EFFECTS
Shot, explosion, water and fire effects, marching soldiers, glass crack, battle effects, aeroplane effects.
SPECIAL EFFECTS
Organ solo for wedding march.
DIRECT CUES
"Over There" for 'The Yanks Are Coming.'
REMARKS
In order to musically interpret this picture, three themes will be necessary.

"Thirty a Week."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME—Golden Youth.... Valse Lente.....Rosey
1. AT SCREENING: Perpetual Motion.....Borch
2 min. 45 sec.
2. T. DON'T SNAP YOUR..... Continue pp.
45 sec.
3. T. TOXN'S MOTHER, THE..... Mother Machree
2 min.
4. T. MOLLIE MALONE, WHO..... THEME
2 min.
5. T. MR. AND MRS. J. ANDREWS..... Illusion.....Bustanoby
3 min. 45 sec.
6. T. BABS WAS SLOW ON HER..... Valse Moderne.....Rosey
1 min. 45 sec.
7. T. STICK TO YOUR OWN..... THEME
3 min. 45 sec.
8. T. WHEN THE SUN CHASED.... May Dreams.....Borch
2 min. 15 sec.
9. T. YOU'D BETTER CALL UP THE..Dramatic Recitative.....Levy
2 min.
10. D. AUTOMOBILE ON ROAD..... Turbulence.....Borch
2 min. 50 sec.
11. T. DID YOU MEAN WHAT YOU..... THEME
30 sec.
12. T. MR. AND MRS. DANIEL MURRAY..... Silver Threads Amongst the.... Gold
1 min. 30 sec.
13. T. WOULD YOU LIKE TO HEAR.... Mother Machree
45 sec.
14. D. EXTERIOR SCENE NEAR.... Love Song.....Nevia
3 min. 30 sec.
15. E. EVERY CITY EDITOR..... Ballad.....Castille
3 min.
16. T. AND THE MURRAYS WERE..... THEME
2 min.
17. T. I AM GLAD TO SEE YOU.... L'Adieu.....Karganoff
2 min. 45 sec.
30 sec.
19. T. MOLLIE NOW THE WIFE..... Melody.....Kretschmer
1 min. 30 sec.
20. T. IN SEARCH OF A JOB..... Continue to action
1 min. 15 sec.
45 sec.
22. T. BAD NEWS FROM MOLLIE..... Sorrow Theme.....Roberts
3 min. 45 sec.
23. T. BEFORE THE RACE..... Aces High.....Roberts
1 min. 45 sec.
24. T. THE START..... Galop No. 7.....Minot
1 min. 15 sec.
25. T. I AM GOING TO FIRE..... Continue pp.
1 min. 30 sec.
26. T. THE ONLY KIND OF WORK..... Appassionato.....Borch
3 min. 15 sec.
27. T. DAN. I NEED A NEW..... Dramatic Tension..... Levy
2 min. 15 sec.
28. D. FREDDIE SETTING IN..... Dramatic Agitato.....Hough
45 sec.
29. D. WEDDING RING ON TABLE..... Serenade.....Widor
1 min. 30 sec.
1 min.
31. T. TIS BETTER TO HAVE LOVED.... Dramatic Narrative.....Pement
2 min. 15 sec.
32. T. SO ALL THIS AFFAIR..... Dramatic Tension No. 67.
Shepherd
2 min. 30 sec.
33. T. I KNOW WHAT YOU'RE..... THEME
1 min.
34. T. SHOW MR. MURRAY..... Continue ff.
1 min. 45 sec.
CHARACTER
Comedy drama.
ATMOSHERE
American.
MECHANICAL EFFECTS
Phone bell.
SPECIAL EFFECTS
Photograph for "Mother Machree."
DIRECT CUES
None.
REMARKS
None.

Rialto Theatre Loses Belgian Cellist.

Gaston Dubois, the Belgian Cellist, whose remarkable virtuosity has evoked praise from many of the prominent music critics, has severed his connection with the Rialto orchestra to accept a position in the first chair of the Philharmonic orchestra. Mr. Dubois has won many friends among the orchestra men and it is with a sense of deep regret that the musical director, Hugo Riesenfeld, releases him.
WE FURNISH
Musical Service
High-Grade Printing
Legible Copying
Fine Autographing

Musical Scores
Pasted and Printed
MUSICAL NUMBERS ARRANGED
for Band or Orchestra
CALL, WRITE OR PHONE
CHARLES GREINERT
306 West 48th Street  New York

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL
of PICTURE PLAYING
Strand Theatre  Los Angeles

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel  Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street  New York City

The Great War Song
The Battle Hymn of Democracy
The Song of Human Freedom Triumphant
Band, 25c; six for $1.00
ARMAGEDDON, Ltd.
141 BROADWAY  NEW YORK

SEND IN YOUR SUBSCRIPTION NOW
FOR
THE MOVING PICTURE WORLD
presenting
MUSIC FOR THE PICTURES
A Real Music Service to the Leader
CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK

STANDARD THEATRE ORGANS
Unified Theatre Organs
J.P.SEEBURG PIANO CO. REPUBLIC BLDG. CHICAGO
The Dulcimer Changed to the Tympanon.

All of the few collections of early musical instruments include the dulcimer. In the collections of the Conservatoire in Paris, there is a beautifully decorated instrument of the time of King Louis XIV, which is described as a "dulcimer or tympanon" ornamented with roses; carved in wood; the case of which is gilded and set with pavilions.

Nevertheless, in that brilliant period of France, the dulcimer had already fallen into disfavor. It had been popular in the boudoir and in the salon, but as music as an art, and a science, was rapidly developing, dulcimers intended for concerto could be provided by the dulcimer. Newer forms of instruments had come into vogue, such as the harpsichord and the clavichord. In the century, the dulcimer, which poets and painters had immortalized, became the companion of the gondola and was to be heard chiefly in the village taverns.

But for the connoisseurs, it still retained its charms. Paul Anthony Hebenstreit, a well-known musician of Leipzig, was responsible for its restoration to fashionable favor late in the same century. It was he who first invented the wooden hammer, covered with leather, which which the dulcimer (very shortly thereafter rechristened and called the tympanon) was rehabilitated. It became very popular at the court of Louis XIV.

Hebenstreit created a Court sensation by his playing of the tympanon, and it was not long before manufacturers sought to increase the hammer and increase into the mechanism of the piano. It was the great French Monarch who renamed this instrument. He had a Royal Tympanon made, which upon the occasion of the marriage of the musician to a beautiful Maid of Honor, was presented to Hebenstreit. His famous descendant, Sacha Votchenko, brought this instrument from its repos in Russia and introduced it to the Europe of America.

Harry Bataille, the distinguished French dramatist and critic, has compared the tympanon to a casket in which were enclosed popular melodies, old songs and dances, of antique charms—delicious and sombre. "I" Tolstoi, who heard it a few months before his death, likened its tone picturesquely to "the far-away echo of the voices of the bards of old."

Seasonable Song Composed by Caro Roma.

Anticipating the sure approach of peace, Mr. James J. Sullivan have offered a song which they have had in preparation for some time. It bears the title, "Ring Out, Sweet Bell of Peace," and is one of the most satisfying and beautiful songs of its type. The lyrics are by Wm. H. Gardner, and the melody by Caro Roma, and are jointly responsible for that remarkable Southern song success, "Can't You Hear Me Callin', Caroline!" The new peace song meets every requirement—it is imbued with the spirit of thankfulness, and simple and easy to sing. Also the music is melodious, an ideal to a degree. "Ring Out, Sweet Bell of Peace!" is a song that will live long after the dawn of Peace has put an end to it is particularly good for use at Christmas.

Caril D. Eliron, Musician and Patriot.

As an example of true patriotism, it is interesting to learn that Carl D. Eliron, who is instructor in music and conductor of musical scores for moving pictures, is now over seas with the 157th Ambulance Train, in San Francisco, 40th Division, A. E. F., which recruited at Camp Kearney, California.

Mr. Eliron had the honor of being the musical scorer for "The Eyes of the World," "Ramona," and the present Griffith success "Hearts of the World." Several smaller productions bear his signature, as well, but the three mentioned above, all of which are remembered for their musical attainments, deserve special mention.

With the approach of Peace, it is earnestly hoped that in a few months we will find him arranging scores for future motion picture productions. In this field he has made ten thousand dollars a year, but was willing and anxious to forego it for democracy's sake. Born in Rome by birth, but an American by adoption, he lost no time in getting "Over there" to do his bit.

Influence of Music Upon the Soldiers.

Blazed by tradition, many-people are included to think of music as a luxury to be foregone in wartimes. In the first official book of life in American Training Centers, the authors point out that music—especially singing—plays a large part in the Government's program for preparing men to fight.

The book is called "Keeping Our Fighters Fit—For War and After." It was written by Edward Frank Allen with the cooperation of Raymond B. Fodseck, Chairman of the War and Navy Commissions on Training Camp Activities. Although authoritative, it sparkles with human-interest anecdotes, and is very readable and entertaining.

In the chapter entitled, "The Fighters"

Mr. Producer

Insure You Picture a proper presentation by using A Musical Score

George M. Rubinstein originator of The Sensational Successes

"Cleopatra"
"Les Misérables"
"Revelations"
"The Spy"
"Salome"

For your musical needs consult George M. Rubinstein 126 West 46th Street, New York

Who sings," the author says: "Patriotism is no hollow, empty thing. It wins battles. And the music, be it instrumental or vocal, that awakens or feeds it, is scarcely less potent than the explosions."

"Singing has long been recognized as an aid to efficiency, but it remained for the Commissioner of Training Camp Activities to develop it in the army and navy with that end in view."

In speaking of the value of music in arousing the fighting spirit, Mr. Allen points out that although "authorities do not lay much upon it in military textbooks, they talk a good deal about morale and spirit de corps on both of which singing has had great influence."

"O Jerry, give us Joan of Arc," shouted one of the blue-jackets. So they sang "Joan of Arc" with a strong, patriotic thrill in the lines. "Give us four French victory," and when they reached "We'll hang your fatal tree," and in the refrain of "Glory, Glory, Hallelujah," the very rafters vibrated in sympathy.

The boys were having lots of fun, of course, but the spirit that the music was bringing out of their souls is the force that sent them into the fray united in purpose and dauntless in will.

It is true that music is of matter of less importance to the Commission than the fact that they sing.

Singing is nothing classical; sometimes they are inclined toward the rough-house; and yet one day, in a training camp a group of thousands of men—almost a whole division—were heard singing:

"Nine eyes have seen the glory of your company."

"He is tramping out the vintage Where the grapes of wrath are stored."

No misgivings need be felt as to the wholesome nature of these singing fighters.

Conservatory of Music for Bandmasters.

This school of band music for men in war service was established at the New England Conservatory of Music. This school, the first of its kind in the United States, is designated for entrance in the service who have been recommended for intensive training. It classes continued until the closing of the Conservatory on September 15. During the regular training of the institution, it is intended to conduct classes for young men aiming to qualify for this branch of the musical service.

At the beginning of the past summer, the New England Conservatory offered to the representatives of the first naval district and the Department of the East the facilities of the school for such further training for band leaders as they might desire. The offer was favorably received, for it is well understood that the demand for instruction in band work which may be presented in a regularly organized music school, and it is not possible for band leaders and their men to obtain in their more or less separate units. As the nearest Navy Force for training of naval bands is at Newport, Rhode Island, and as there is no school under army administration, it was decided to be especially desirable that opportunities of this kind should be provided in Boston.

The details of this institution for army musicians are, at this writing, under consideration of the authorities of the Northeastern Department. The training of the navy men was begun in July with about fifty musicians from the naval stations and the radio and aviation schools at Cambridge.

The instruction in all the usual band instruments is given by members of the New England Conservatory faculty who are available for such instruction and by several eminent professional musicians from outside the school.

The general direction of the training is in the hands of Samisalo Gallo, of Boston, who is widely recognized as an authority on band scoring. Mr. Gallo received much of his musical education in the New England Conservatory orchestra and in the concert classes conducted by George W. Chadwick, director of the Conservatory, who has taken great interest in the general development of popular and military band music.

The co-operation of America's oldest and best-entrenched bands in this form of war work was arranged by General Manager Ralph L. Flander in accordance with a resolution of the General Assembly of the National Committee on Army and Navy Camp Music and chairman of its special committee. Mr. Flander is now acting as an advisor on military music for the War Department Commission on Training Camp Activities.

Index to Cue Sheets—November 30, 1918.


DANGER, GO SLOW Universal $88
GROUGH, THE World Film Co. $88
Kaiser's Finish, THE First National $30
Thirty a Week Golden $60
EXHIBITORS SHOULD HAVE BIG RESERVE

Should Equal at Least 20 Per Cent. of Total Sum Invested in Theatre, Says Robert Lieber

BANKING and financing are essential and extremely necessary factors in the continued success of any exhibitor, large or small, and a reserve or cushion of at least 20 per cent of the total sum invested in the theatre and its occupied property is the exhibitor's greatest insurance against the normal risks of the business, in the estimation of Robert Lieber, owner and operator of the nationally famous Circle Theatres of Indiana, Illinois.

If the Circle Theatre closed its doors tomorrow for an enforced shutdown of one week, declared Mr. Lieber, "we could reopen the house at the end of the twelve months with colors flying and our finances in splendid shape for the carrying on of the business, even in the face of financing or financial circumstances of any character. We are adequately protected against even that remote possibility—simply as a matter of fact and business judgment—it is reasonable to presume that we could weather any probable storm of lesser intensity.

Mr. Lieber is president of the First National Exhibitors' Circuit, Inc., and head of the H. Lieber Company, owners of the First National's Indiana state franchise. In the Circle Theatre he has developed what is recognized by the industry and the exhibiting branch particularly as one of the model houses of the country. While his management, by Barrett McCormick, has devoted himself to the artistic phases of motion picture presentation, Mr. Lieber has devoted himself to the practical commercial side of exhibiting, with the result that the Circle Theatre presents a novel and unique analogy as a profitable business proposition.

Must Prepare for Reverses.

"It is the easiest thing in the world for an exhibitor to pay dividends to his stockholders, but sometimes this results in having a profit," said Mr. Lieber, "and it is the hardest thing in the world for an exhibitor to levy an assessment on his stockholders when the theatre is weathering a turbulent period and needs more money than is being taken in at the box-office. Any exhibitor, no matter how sound and impregnable his business may appear to be, is liable to experience reverses.

The exhibitor has the summer months to prepare for the coming program for the year. He knows that there will be weeks without profit and that it would be economy for him to close the theatre for a benefit, if this makes such a course unwise. To maintain his standards of quality in entertainment he must make no curtailment in rentals. The fixed overhead charges for the theatre remain the same. Perhaps there is a sudden and unexpected loss due to a disease epidemic, similar to the recent influenza, which makes a score and more of possible happenings which may occur with a serious effect on any theatre's bank account.

Why Banks Distrust Picture Business.

"The exhibitor owes it to himself and to his stockholders, if there are any, to provide ample financial protection against any emergency. Otherwise his investment in the theatre is in constant jeopardy. I believe that one of the reasons why many bankers look with distrust and doubt upon the retail branches of the motion picture business is because many exhibitors have bank balances which do not give proper protection to their investments.

Exhibiting is a business without fixed, liquid assets. It consists of retailing merchandise with a momentary value and it is founded chiefly on good will. A clothier or a jeweler can go to a bank and borrow money on stock on hand. Their merchandise is negotiable, because it has a fixed market value. But an exhibitor has only his theatre. And its value depends entirely upon the ability of one or more men to manage it successfully.

The banker has judged the exhibitor by the only means at his command—cash or negotiable securities on hand. He measures the exhibitor's business ability not by the volume of the daily deposits, but by the net surplus, which is the amount on hand at the end of each month. If, in the estimation of the banker, that balance is kept big enough to guarantee the exhibitor an adequate margin of safety, he is impressed with the fact that the exhibitor is a good business man and is conducting his affairs along sound commercial lines. As a consequence the exhibitor is received with open arms when he requires assistance.

Go to Your Banker for Advice.

"When an exhibitor is in doubt about an investment on which he can realize quickly if occasion demands, his banker is the best source of advice. I have heard exhibitors say that they prefer to divide their account between two or three banks instead of confining it to one institution. Of course in some communities there may be reasons why this method is preferable, but in the average city or town I believe that an exhibitor can obtain greater moral co-operation if his account is deposited exclusively in one bank.

"The confidence and good will of a bank is an exhibitor's greatest asset in times of stress. A bank considers personal integrity, efficiency and reliability above all other factors in performing its function of making loans. Character is the first requisite to a good financial security."

Ontario Exhibitors' Body Attends a Busy Meeting

The Motion Picture Exhibitors' Protective Association of Ontario held its best attended meeting of the whole year on Tuesday, November 5, when sixty-five local and out-of-town members gathered for the regular November session. Even more dropped in for a few minutes during the meeting, but did not remain because of the crowded condition of the club quarters. It was the opinion of the meeting that a special hall would have to be hired for the general meeting in December. To provide a number of the outside exhibitors a chance to attend in the securing of several new memberships, and announcement was made that the membership roll now contained well over two hundred names.

F. Grant of Hafilton, asked if anything had been done by the association to secure compensation for the exhibitors because of the recent order. President J. C. Brady, who occupied the chair, announced that a committee had been appointed by the executive to investigate this matter.

Toronto Health Officer Present.

A visitor at the meeting was Henry A. Rowland of the Toronto department of public health, who discussed with the exhibitors the advisability of prohibiting the admission of children under seventeen years of age from the theatres until the schools would be reopened. Mr. Rowland was asked a number of questions and he explained particular points to the satisfaction of the meeting. The closing up of the Rialto and Goie Theatres, Toronto, and seconded by R. S. Tickner of the Revue Theatre, Toronto, that Mr. Rowland was sincerely thanked for his attendance at the meeting, which was unexpected.

Secretary Thomas Scott made a formal report of his trip to Hamilton, Galt, Brantford and Paris during the previous month. He had been able to secure nine new members for the association.

W. M. Elliott, the new manager of the Empire Theatre, Hamilton, welcomed and Mr. Elliott addressed the meeting briefly.

Several members complained that they were being overcharged for posters. Some times they were compelled to pay for posters which they did not receive at all. These reports were placed in the hands of the grievance committee.

J. G. Tutson of Napanee, declared he felt pleased to see the good turnout and businesslike methods of the association. He said that the local exhibitors would join the organization if they would only attend a meeting. Manager MacFarland of the Regent Theatre, Hamilton, expressed himself in similar manner.
METRO BUILDING WEST COAST STUDIO

Will Accommodate Ten Companies, Be Up to the Minute and Occupy Plot of 169,140 Square Feet

METRO Pictures Corporation, which this winter has continued its policy of expansion more vigorously than ever on the West Coast, has started work on its new studios in Hollywood, to be situated at Romaine and Cahuenga avenue. The new plant is designed to occupy an entire square block with a front footage of 280 feet and a depth of 300 feet, and the operation involves a large expenditure. The studios will accommodate from ten to twelve companies at the same time with that many individual stars.

The undertaking is essentially a Metro one. Everything, from the architect's plans to the building of the new plant, originates within the Metro organization. Richard A. Rowland, president of Metro Pictures Corporation, made a trip west several weeks ago to look over the ground for available sites, deciding on the Romaine street-Cahuenga avenue tract from among several offered. Clifford P. Butler, studio manager, another of the party, who purchased direct from Cornelius Cole, California ex-Senator, from whom Cole avenue, which bounds the new site on the west, was named. The financial consideration was $30,000.

Manager Butler will direct the entire building operation. Ralph C. Godfrey, Metro technical director, will personally supervise the construction work as superintendent of building. Butler and Godfrey will cooperate in placing individual contracts for all work done. In fact, the entire plant will be built by contract, separate agreements being made with masons, carpenters, electricians and other artisans.

Plant Embodies Latest Ideas

Plans for the new studio buildings were drawn by Carlos Nuese, an architect whose career started with the big architectural firm of McKim, Meade and White, of New York, and who has designed the principal theater on the coast as well as many buildings in Los Angeles. Nuese designed the lobby of the Kinema Theatre and also the annex to the Trinity Hotel, at Grand and Ninth. He has been with Metro for several months as head of the art department.

The new Metro plant is to embody the very latest ideas in studio construction. The administration buildings, which will house the executive offices of the motion picture company, are to be of the Colonial style of architecture. They will front on Romaine street, facing north. The main entrance will be through an imposing portal, set off with massive columns and surrounded by a State House cupola.

At the eastern extremity of the administration buildings will be separate offices for the president, general manager, Mr. Karger, and his associate, George D. Baker; for the studio manager, the scenario staff and the publicity department, with assistants and stenographers.

Horace Williams, casting director, will have a large office at the western end of the administration building, with a separate entrance. His private office will be supplemented by a large reception room for motion picture players calling for registration, tests and engagements.

To Have Three Large Stages

There will be three large stages—two open and one inclosed. These will be ultra modern in design and equipment. The open stages will be 70 by 100 feet, and the inclosed stage, for "night effects," will have an area of 70 by 195 feet. To supply the lighting for the studios "Juce" will be generated by huge dynamos, of direct and alternating current, erected in a separate generator house.

The plans call for four projection rooms. These rooms will be equipped with the latest model machines, and will enable four directors at once to look over their day-to-day results. There will also be a large concrete vault, with a safe combination door, for storing finished film.

Present plans call for the construction of at least fifty light and airy dressing rooms, ranging from the elaborate apartments occupied by the stars to the less pretentious rooms used by the extra people.

Another important feature of the new studios will be a complete carpenter shop and mill, electrically equipped; and for the technical department and scenic artist, there will be ample accommodation, with huge paint frames.

The cutting room will have a north-eastern exposure, to insure coolness and an abundance of light at all times.

Grounds to Be Beautified.

Elaborate landscape gardening will likewise feature the new plant. The administration buildings will be set well back from the street, on terraced greensward. Grass plots will abound within the studio and a large space of "natural stuff" will be provided, with a view to erecting thereon elaborate exterior settings that could not be duplicated elsewhere.

The administration buildings, of concrete and frame construction, will be finished in green, with white trimmings. Architectural of the new will be a large ornamental iron gate, through which will pass the various vehicles bringing supplies to the studios. It is planned to have the Metro equipment include a restaurant, operated after the cafeteria fashion, so that executives, stars, players and other employees will not be obliged to leave the grounds for meals.

Studio Manager Butler estimates that it will take about ninety days to complete the building operations. But before the expiration of this time Metro stars will be on route from the east to take up the greatly increased work that the full executive force will bring on the grounds. Metro predicts it will have a plant which in the magnitude and scope of its activities will be unsurpassed on the West Coast.

Northwest Exhibitors Praise Black.

The Motion Picture Exhibitors' Corporation of the Northwest has passed the following resolutions in appreciation of the work of Alfre S. Black, of the Maine branch of the National Association.

Whereas, In appreciation of the efficient and capable manner in which Alfre S. Black, of the Maine branch of the National Association, has labored for our Interest in Washington and elsewhere, in the past, be it

Resolved, That we, the Motion Picture Exhibitors of the Northwest, in meeting assembled, wish to place ourselves on record by a vote of thanks to Mr. Black; and be it further

Resolved, That in appreciation of the fact that he is the only representative that has aided the exhibition in lighting the path of the distributors to place the burden of the proposed film rental tax on the exhibitor, we lend our moral and financial support to the National Association. When there may make it in the interest of the exhibitor.

MOTION PICTURE EXHIBITORS' CORPORATION OF THE NORTHWEST,
W. H. Deeth, President.
Clyde H. Hitecheck, Secretary.

Al. Lichtman on Tour.

Al. Lichtman, general manager of the Famous Players-Lasky Corporation, in charge of the distribution, is now making a tour of the exchanges throughout the country, consulting managers in connection with afterwar conditions and preparing for the new rush of business which is beginning to make itself felt. Mr. Lichtman was confined in Kansas City for a time with influenza, but is now fully recovered and has resumed his trip.
I CALLED on George K. Spoor, president of the manay Film Manufacturing Company, last week, and naturally the conversation soon centered on the new Spoor-Thompson processing machine, which has had considerable interest for me for some time past. I had the privilege of seeing this wonderful machine in action some time ago, and at the time the magic strides made by the great modern printing press of today from the old flat hand press of many years ago. I then asked myself if this new, ponderous, complicated machine was about to accomplish a similar revolution in the processing of the film in the same way as the printing press. I was quite sure that the printing press was not going to revolutionize the motion picture business, but that the results of revolution brought by the printing press would be made use of to the final process which makes it ready for projection on the screen. I am of the opinion that it will, and also that the rules which the old methods have been made to is just as they have been made on the printing press of former days, in order to meet the demands which greater time, tendency, and volume work and superior workmanship call for in the present day.

Machine Is Very Intricate.

The Spoor-Thompson processing machine appears to be even more intricate than the great modern cylinder press. It is made up of parts, of which are employed to control the expansion and contraction of the film subjected to the processing. If the subject is long or short, the parts of the machine are not only longer or shorter than it was before treatment, and by one thousandth part of an inch, in any section of it, the distance between the perforations is either lengthened or shortened, and, in consequence, the life of the film is afterward shortened by the same amount. The difficulties encountered to prevent this will be readily seen when it is remembered that during the process the subject at times passes through thousands of feet of film, being dried, washed, and polished, and that 4,000 feet of film is constantly in the machine. Trouble is prevented by having a temperature controller in the west section of the processing machine and another in the dry section at all times, the temperature in the dry section of course being the higher.

Claim Treatment Lengthens Film Life.

Messrs. Spoor and Thompson hold that the life of a film is positively lengthened by their processing treatment, as in the dry section of the machine the film is continually passing over hundreds of rollers of small, varying diameters, the surfaces of which are absorbent and of soft composition. While in the dry end of the machine at no time is it subjected to heat, and at the conclusion of the process, the surface of the film can escape contact with these rollers. This constant kneading tends to prevent brittleness of the film. It is also an additional advantage that it is kept away under the old or present method, when the films are wound on large drums or frames during the drying process.

Here it may also be said in favor of the Spoor-Thompson processing machine that all the chemicals used in developing of film may be recovered and re-used—quite a saving. But still longer life is guaranteed the positive film by means of another inhibitor. The old processing method used two inhibitors, but the Spoor-Thompson machine uses only one. Only two splices are made in each 1,000 feet of positive which passes through the machine, no matter how much film is processed, and the machine is now being submitted. This not only reduces to a minimum the chances of trouble while the positive is in the processing machine, but it lengthens the life of the machine where the film is being screened.

Reduces Number of Splices.

Contrast the old system with the new in respect of splices. By the old method there were (and are) nearly as many splices in the positive roll as there are scenes. Besides, as previously hinted, the rules or hitches which might occur in the processing machine from the parting of the splices are greatly reduced and, more particularly, the life of the film after it is screened out by the processing machine, is largely increased.

Mr. Spoor informed me that the processing machine finishes 1,000 feet of film in 20 minutes, or about 5,000 feet of film per hour; whereas by the present, or old method, it takes from one and three-quarters to eight hours. The new machine produces and polishes 1,000 feet of positive film. Moreover, the cost of labor by the old method, for the same length of time, is three times that of the new one. Here is one of the saving spots of the new processing method.

Mr. Spoor holds that the photographic quality of the positive, or the new processing method practically insures the highest results yet obtainable from any negative. This is due to the unvarying, controllable and scientific methods employed.

For example: The developing quality, by the old method, is at the mercy of the operator. He must get at least half a dozen operators on every 1,000 feet of film. No matter how many timing devices there may be in use or developing films, the operator in many cases is liable to—and in many cases does—trust his eye more than the timing device. Uniformity of photographic quality, the best that the negative shows, is unquestionably guaranteed by the Spoor-Thompson processing method, in the selection of the best qualities of film, by the automatic machine in each scene of every negative treated.

The method is an elaborate one, as it gives the opportunity to match scenes for printing quality, from a printing test of 64 different densities of photography, as shown in each negative scene.

Take the Best in Each Thousand Feet.

To illustrate: A printing test from a negative containing pictures of varying photographic density, each of these pictures is numbered, the numbers running from 1 to 64. Of these pictures, the best photographic results, among the 64 pictures taken of this scene, is selected as the quality desired for that entire scene.

Every other scene in the thousand feet long film is printed from the combined selections gives the best photographic results for the entire 1,000 feet of film.

The old (or present) method the selective quality of the photography is left to the judgment of the naked eye, and the range of the selection of photographic values is limited to 10 or, at most, 12 points of printing time.

The superiority of the Spoor-Thompson processing method, in this respect alone, cannot fail to appeal to every thinking mind.

Mr. Spoor is highly gratified with the great interest which has been aroused by his new processing method by the leading producers in the moving picture industry. He stated that his New York office at 110 West Forty-ninth street, in the World Tower building, has had so much business that, Charles F. Starke in charge, is kept busy answering the numerous inquiries from the trade. Quite a number of producers has already sent their representatives to Chicago to inspect the new processing machines, which have already been installed at the Essanay plant for some time. Eighteen of the eight Spoor-Thompson machines are now being overhauled and will be ready for service in the immediate future.

"All preparations are being made to start work and continue with great activity," said Mr. Spoor.

Robertson-Cole Praises Work of Customs Officers

T HE export division of the New York Custom House deserves a vote of thanks from all the exporters of America," declares one of the officials of the department of motion pictures of the Robertson-Cole Company.

"It has been a privilege for us to work with the officers of customs and to enjoy their cordial cooperation. Our participation in the war the New York Custom House has gone about its business thoughtfully and understandingly. We have always found very helpful the officer in charge, Collector Lamb. He is entitled to a great deal of the credit for the admirable handling of the film exporting problem. In the days when the wartime rules made the conduct of business irksome Mr. Lamb always did his utmost to facilitate matters and aid the exporter."

"He has met the exporter fairly and squarely. Never once has he deviated from the rules, and he has protected the film as much as possible. The Robertson-Cole Company has appreciated Mr. Lamb’s handling of the situation."
February 12, 1918

THE MOVING PICTURE WORLD

5c
The Wife He Bought

November 30, 1917

Bargain Day and No Rush.

Dear Sir and Rambler:

Sign in front of picture show on the corner of 110th street and Fifth avenue: Caramel Meyers

—Observer.

W. B. A.

Now That Peace Is So Near Here's the Low Down on Fred.

SOMETHING else you probably don't but should know:

When the Pastor (Ger.) charged with the sad duty of christening the infant Fritz reached the crucial point in his monologue he took a long breath, closed his eyes and said:

"Ich tu dich Friedlich von Helen Tiddem." for truth, accuracy and the publishing in full and as written of all Goldwyn publicity matter.

—THE Perf."

Exposing Another Skin Game.

"A prune," says Bennie Zeldman, "is the only person of any importance." A few days ago the Kaiser's favorite was seen in Geneva. She is the same one that Mr. Lehman has been courting. He is a man of some importance.

—W. S. B.

Hath by All A Pleasant Time.

As they crept around Longacre Square in dense formation, afternoon and evening and all day, the imposter went from balcony to balcony and sold the latest issue of the Victory Crowd was insistent and exasperating. The girl right behind would refuse to pay and thus ran against the back of the man in front. For twelve solid hours \( w \) Schmid's refrain was: "Out of my kidneys into my heart."

And even a French sailor kissed him!

—W. S. B.

Preparing for Longer Lay-Offs.

"I can save the moving picture industry millions of dollars a year," George K. Spoor.

—W. S. B.

With Original Sponsors.

Pearl White showed rare good judgment and a fine figure when she selected Fifth Avenue in front of the office of Rambles, November 14, as the time and place to climb a Fire Department ladder in aid of the United War Work Fund.

Thus do we assure her fame. Others had insured her life.

—W. S. B.

Our Influence on the Industry.

"Just Rambling Along (Stan Laurel)" —Kolbar.

"A Ramble in Aphasia" (O. Henry Story —2 Parts—Drama) General Film.

"Rambles With a Naturalist" (Flies! Nature Series) Universal.

—W. S. B.

Drum-Beats of Publicity.

Joe Drum has lately been at work from where he was to the publicity department of Vitagraph.

Mrs. Drum is helping him spare space.

—W. S. B.

"Fumes of Frightfulness" is the title of a serial episode forthcoming.

Say it yourself.

That's it.

We must get out of this some way. So, for this week, here goes:

Nothing.

—THE RAMBLER.

Rambles Round Filmtown

With WALTER K. HILL.

What Would You Do with That Which Used to Be the Kaiser? When two or more forefathers, these days, the popular sport is making suitable disposition of the coat, very recently brushed out of the whiskers of its last occupant, are being written; letters to the editor from Vox Populi and all the other self-gullers are getting into print. Hence we take this opportunity to dispose of him in our own way.

We shall confine him in a poorly ventilated projection room, tie him in a rickety chair and have the Society of Projectionists in relays turn loose some of the film that has done much in wrecking the Berlin to Baghdad Railroad System. While he lived we would have the show proceed continuously, supplying only enough food to Count Bill and the remaining little Hunzollers to sustain life for as long a time as possible. Over and over again, under our pleasant little idea of punishment, he would see millions of feet of film variously entitled:

Kultur.

Draft 258.

The Belgian.

Me Und Gott.

The Hun Within.

Lest We Forget.

The Prussian (on Berlin via America.

The Cezer of Berlin.

Why America Will Win.

The Sins of the Kaiser.

To Hell with the Kaiser.

Mr. Kaiser's Magnificent Marry-Go-Round.

The Kaiser, Beast of Berlin.

The Woman the Germans Shot.

Carrying Through to Victory.

And the Kaiser's Finish.

P. S. And this isn't half of 'em.

—W. S. B.

Having deftly blended the first celebration of peace into the real article, Jack was so busy finding the barber for a close shave and several hot towels. Cheerfully the barber began:

"Will that be Lopold IV, Prince of Lippe, has abdicated."

"Because," said Jack, "he talked too much.

—W. S. B.

And the Barber Kept on Shaving.

Someone who wants to catch us napping (after five weeks' sleep) asks:

When does an Industry become an OutIndustry?

When it is the Fifth, of course.

—W. S. B.

European dignitaries are changing their titles faster than film magnates rename photoplays.

—W. S. B.

Unprotected Film Titles.

"No Kaiser to Guide Them."

"The Incomers on the Rhine."

"The Six Little Whirlers."

"Top Gocs the Cheesecake."

"Bingen on the Wbine."

—W. S. B.

"Fe, Fi, Fo, Fum!"—Especially Fl.

SAY WALT: I wish you'd ask Pete Grid-}

iety why he's spooping us editors and why he's spooping the newspapers everything.

Last week he sent us a story saying Doug, Fairbanks had given Bennie Zeld-}

man, an old friend of blood, and the Chicago newspapers got the story that he gave two

pints.

Now either them drops was awful big or Pete's holdin' out on us.

—J. R. M.

Two "Does" Consult the Ticker. D. OLIVER and Dr. Willat were about to take one of the revolving doors at the Astor on the run. Dr. Willat stopped an instant to examine the news the ticker-tape had to say:

"If people who delve into books," remarked Dr. Oliver, "are known as book-worms, how would you classify those who study the ticker-tape?"

It was the day of the second celebration, and six sailors were making so much noise in their effort to kiss the same girl that the answer was lost. It might have been:

"You can search me."

—W. S. B.

Giving Film Magnates the Busy Signal.

Madame Petrova is confined to her home with a severe case of influenza. Her physician has declared that she must have perfect quietness during her illness, and it is hoped that her solicitous friends will refrain from telephoning or otherwise burdening her household until her recovery is announced.—Publicity.

—W. S. B.

We should imagine that Wallace Beery, an actor in Los Angeles nitro-cellulose drama, had a self-contained celebration of peace.

—W. S. B.

"Nothing Case of Love at First Sight."

W. J. Hessett Warlaven, under date of November 4:

"I ran into Los Angeles last week for a vacation, while the "fue" was raging on the Western front, and once fell in love with the place that I decided to stay. Mr. Lehman was kind enough to offer me the publicity work, a lot and so here I am."

—W. S. B.

Not having seen the scenic "Sumatra," we have no personal opinion to express, but would, rather, pause to inquire:

If one of the toes among the critics should hand the scenic "Sumatra" an expression of dissatisfaction, would he become a Stage Wpper?

—W. S. B.

Betty Bylete owns a parrot (according to her L.A.) who gave the following as an example of the right to use words in possession of a motion picture director.

—W. S. B.

Madge Had a Whale of a Time.

Madge Kennedy, about to leave New York for Los Angeles, found herself with a free morning after all her packing had been done and all her friends had been bid good-by.

What did she do in that hour?

Did she visit the National Academy of Design, where she used to be a student before choosing the stage as a career? Or the Museum of Art, which most people neglect?

Wrong. Neither.

She went down to the Battery and the fishes in the aquarium made eyes at her.—Publicity.

As a result of her outing she sat on a perch and walked on a plank; escaped a sucker and fell into the arms of an octopus; eloped by boat but was caught, became jealous of minnow, listened to a bass, took a pike at a scrod and watched a cat and dog fight.

—W. S. B.

S. L. Rothafel has prepared for wintry blasts. He appeared at the Rivoli recently with a line of the most exciting and refreshing signs, one of which was a red figure with a red red stripe across its sleek black body.—Publicity.

How Have YOU Prepared?

—W. S. B.
Producers' and Distributors' News

Screen Classics "The Great Victory" Is Up to Date

THE newest Screen Classics, Inc., superfeature, "The Great Victory, Wilson or the Kaiser?" The Fall of the Hohenzollern, already photographed have been verified by current events. Metro officials and directors seem to have an almost uncanny foreknowledge of the trend affairs would take, and the new production deluxely simply repeats the proverbial "Metro luck," as powerfully demonstrated in "To Hell and Back", "The Hunchback", "Hedda Gabler", "Drafth 258," "My Own United States", "Her Boy" and "Lest We Forget," Richard A. Bernard, Metro's president, however, denies any supernatural method of obtaining information.

The plot of "The Great Victory" is the first great production to show in tangible form the actual events of the conclusion of the world war. History has collaborated with Maxwell Karger, the author, in providing the material for this splendid representation of the most important period in world affairs. Weaving a romance into the thread of important happenings of the earlier period, Maxwell Karger has completed his story in such a way as to give motion picture patrons the thrill and excitement of its climax and close.

Recent Happenings Portrayed.

The capture of Sedan, the Versailles conference, the recall of the German envoys by Marshal Foch and his associates of the Allied command, the delivery of the terms of the armistice and the final acceptance of it, the abdication of the Kaiser and King, will, before Congress to read them the whole text of the armistice terms, have all been included in the picture. Many who have read the text and who have actually seen the film, will say that the picture has been faithfully reproduced. Moreover, there will be brought to the audience a number of remarkable incidents connected with the epoch-making events which have not heretofore become generally known.

The Versailles Supreme War Council conference at the Trianon Palace and the arrival of Erzberger and his party, and their reception from Foch of the terms settled upon by the consensus of Allied opinion have all been graphically represented. Care has been taken to have the players visualize faithfully the important personalities portrayed. Director Charles Miller and his assistant, Edward Lawrence, have, wherever possible, engaged actors who actually resemble these notable, sometimes finding the man required outside the ranks of actors, as in the instance of Eugene Smoluch, the Frenchman, who plays the Secretary of the French foreign department, who is an absolute "double" of President Poincare of France.

Many Notables Represented.

In importance of personnel, the picture, Marshal Foch is represented by Herman Gerald, Lloyd George by J. C. Dunn, General Pershing by John Carrington, King George by William Gaffney, E. M. House by William Adimur, Admiral Sims by William and Admiral Wemyss by Aubrey Lowe, King Albert of Belgium by Raymond Hayes, the same player demonstrating his skill at makeup by playing also King Ferdinand of Bulgaria, M. Matsu, by T. Namamoto, Turkey's representative by Harry Pettibone, King Victor of Sweden, and his representative by Antonio Vitalli, Robert Lansing by Charles Arling and Joseph Tumulty by Richard Walton.

President Wilson is shown in some inspiring and historic scenes. Fred C. Truesdell resembles the nation's chief representative so closely that scarcely a dual there is, and beautiful results are scored by strangers who either fancy him to be the president or remark upon the resemblance.

Contrasting scenes in No Man's Land before and after the announcement of the armistice are included. The现状 shot delivered by the American soldiers and their opponents in the historic conflict is indicated, and the subsequent halt, followed by the bargaining of the Germans to exchange their In. Crosses for cigarettes. However, romance in "Life's great photodrama is by no means forgotten, and the events lead up to a most attractive scene.

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollern" closes on a note of exaltation, bringing home the great benefits won in the battle of "Emancipation." Des, drama, and romance is played between Creighton Hale, as Conrad, and Helen Ferguson, as Amy.

Mary Miles Minter Does "Active" Screen Close-Up

A IMPROVEMENT on the "close-up" will be "The American Ace," an epic telling of "Wives and Other Wives," the American Film Company's new production, starring Mary Miles Minter. It is an "active" close-up instead of the stiff, almost motionless pose assumed heretofore when the lens was close to the object or person.

Few of the producers have risked the dangers of flying maneuvers in a "close-up," because of the fact that not many faces can be active and yet remain attractive under the tremendous magnification on the screen.

But in Mary Miles Minter's face the film world possesses a feature that has neither wrinkle nor blemish. It may be argued that this is because of her youth. Still, there are many motion picture stars who make very fine close-ups of the "stationary" kind, who dare not even move their lips during the taking of the film which will, when projected, make the tiniest facial line assume the proportions of a rivet on a map. In "The American Ace" or multiple chins the screen will show them up like concertinas.

In "Wives and Other Wives" there are a number of these new style close-ups. They demonstrate the perfection of her face's natural and unorthodox physiognomical lateral comparisons of Miss Minter's face reveal that she is one of the only instances in which the right and left sides of the face are virtually identical. Profound screen analysts declare that in "Wives and Other Wives" there is more eloquence in even her smallest and most finely graduated facial change than in many other stars. It should be of interest to the part of other stars to register emotion.

Thus it is the "life within"—the very ideas and thoughts behind the emotions—that soars out from the very heart of the hundreds of screen productions that are upon the great mirror of life—the film.

Dual Role for Williams in "The American Ace"

ERLE WILLIAMS, Vitagraph Blue Ribbon star, has turned his hand to literary work and soon will be seen in a new, original, and closely co-written co-outhor. The play, which was written by Mr. Williams in collaboration with where the first scenes of the new picture an American aviator as the central figure, and has been given the title of "The American Ace." Mr. Williams is now at work on the production at the Vitagraph studio in Hollywood under direction of James Young. Mr. Williams recently came East to make a five-reeel feature, but it was decided that he should step into "The American Ace" first, and he returned to the Pacific Coast.

"The American Ace," Mr. Williams has been one of the most popular stars in the business for many seasons past and has appeared in the first time, so far as known, that he has ever appeared as the writer of a photoplay. It is not his first writing, however, for in his youth he wrote numerously short stories. Finding stardom has published an autobiography in book form.

"The American Ace," despite its title, is not a war play. It is described as a secret service play, replete with mystery, in which a young aviator brother, obtains the secrets of a ring of plotters by flying into the German lines, and the secret of the plane's power. Mr. Williams is called upon to play a dual role in the picture, and he will actually fly an airplane, he having learned the operation of a flying machine during the early days of America's participation in the war.

Mr. Williams took up the study of flying at that time with the hope of becoming an army flyer, but this hope never was realized.

Hale Hamilton Goes West.

Hale Hamilton will be the first Metro star to begin work on a new feature production, following the industry's recent activities of the star has gone to Metro's west coast studio in Hollywood, Cal. Hale will be photographed. "The Fourfusisher," a comedy-drama by Isola Forrester and John Payne, is this star's "picture vehicle on the california location," Harry L. Franklin will direct Mr. Hamilton.

Vitagraph Companies Busy.

With production about evenly divided between East and West, the Vitagraph Studios has eleven major companies at work on productions for its regular program, in addition to several companies working on short reel subjects.
Chaplin and His Bride
Appear on Same Screen

ONE wedding sometimes stirs up a lot of rumpus. Take the case of Mildred Harris—that was—and Charlie Chaplin. The Jewel star and the comedy star got married last month, and, according to Jewel Productions, there is a heavy run on "Borrowed Clothes," which is the latest release featuring the little star who has become Mrs. Chaplin. Every picture fan, from all accounts, is anxious to see the comedian’s bride even though most of them have seen her previously in many big productions.

Piquancy is lent to the situation by the fact that the bride of the millionaire comedian appears this time in a film whose title suggests a remarkable idea, and which is known to show her as a bride. The story of "Borrowed Clothes," which has been pretty well told in advance advertising, in fact depends mainly on the theme of marriage and orange blossoms.

Miss Harris makes a delightful figure at the great moment dressed in the garb of the bride, with a crown of blossoms on her head. The spectator therefore has a realistic vision of how she must have appeared on that epochal occasion when she faced the clergyman October 23.

Jewel Productions makes the interesting report that many of the exhibitors who have booked the film are advertising its heroine almost exclusively for the occasion as Mrs. Charlie Chaplin, and are relegating, for the time being, the bride’s screen and maiden name.

At the Broadway Theatre in New York the attraction drew a capacity crowd. The drawing power was augmented by the fact that Charlie Chaplin, himself, was also on the program in the film, "Shoulder Arms," which has been held over for another week from a previous long run at that theatre.

M. Kashin, manager of the theatre, issued announcements to the effect that Mr. and Mrs. Charlie Chaplin were to be seen at his theatre. The idea proved irresistible.

Riviera Books Entire Hayakawa Series.

"The Temple of Dusk," the Haworth Mutual production starring Susue Hayakawa in a Japanese drama, taxed the capacity of the Riviera, Chicago’s theatre, beautiful, for four days, November 7-10. Balaban & Katz, who operate seven theatres in Chicago, have made the Riviera the mecca of the North Side fan. An orchestra of thirty-five artists had rehearsed the picture under the direction of Leopold Kohis, general director of music for the Balaban & Katz theatres, and the effect was a convincing demonstration of the power of music in emphasising film action.

The drawing power of the Japanese actor has resulted in the booking of the entire series of Hayakawa productions for the Riviera. Balaban & Katz report that "The Temple of Dusk" made a profound impression on its patrons, and the box-office receipts were limited only by the capacity of the house.

W. A. V. Mack,
Of Buffalo, N. Y., Who Has Been Appointed New York Manager of Mutual Film Corporation.

"Miss Ambition" is a Modern Drama.

Vitagraph will inaugurate the Corinne Griffith series of nine Blue Ribbon features on November 25 with "Miss Ambition," a modern drama based on an original story by Rex Taylor. Miss Griffith is the fifth of Vitagraph’s stars selected to appear on the program since the announcement some time ago of the company’s new booking plan, whereby exhibitors are supplied with stars and release dates a year in advance.

Heciee Love, the sixth of the Vitagraph feature stars, is scheduled to make her first appearance on the Blue Ribbon program on December 2, in "The Dawn of Understanding," this completing the first cycle of star series releases under the new policy.

In "Miss Ambition," Miss Griffith was directed by Henry Houry. She is supported by an efficient cast, including Betty Blythc, Walter McGrail, Denton Vanc and Templar Saxe.

Keeley Sets November 25 for Release of "Marriage"

EXHIBITORS will be interested to learn that the release date of the third of the Frank A. Keeley productions, "Marriage," has been set for November 25. This picture played at the Broadway Theatre for one week to large audiences, and Manager Kashin declared it to be a fine picture, as it depicts vividly high life in society and tells a clever story.

"Marriage" deals with a social evil which is constantly cropping out in real life, namely that all men and women of high social order who, through their lack of funds, to keep up appearances stoop to cheat at cards. This subject is treated in a strong manner.

James Kirkwood directed this picture, and it is regarded as the best work he has yet done by those who have seen it. The way the subject has been handled has been a source of favorable comment by both the public and the press. The William L. Sherry Service will distribute "Marriage," as it has the two other Keeley productions, "A Romance of the Underworld" and "Out of the Night." The last two releases, according to reports, prove that they have met with favor.

In this picture Miss Calvert is enabled to wear some beautiful gowns and also to display her emotional abilities.

"Shoulder Arms" Breaking Records.

Twenty thousand dollars in contracts for return bookings on "Shoulder Arms" is the record obtained without any selling effort by the First National Exhibitors’ Circuit Exchange of New York on the second Chaplin comedy.

Other First National exchanges throughout the country report a phenomenal number of applications from exhibitors for return dates. In many instances, according to the managers, exhibitors have voluntarily offered to double and treble their rental prices on the comedy to continue its original run without interruption.

Exhibitors in small towns are said to be amazed at the manner in which "Shoulder Arms" is breaking house records for the duration of runs. Theatres that previously played attractions for two days as a maximum, because of limited population, are using the second Chaplin comedy distributed by First National for three and four days to capacity business.

New Loew Theatre Uses Power’s.

Much comment has been made on the opening of the handsome Loew Palace Theatre in Washington. This is one of the most pretentious theatres in America. Its wonderful projection is accomplished by two Power’s 6-B Cameragraphs.
Universal Holding Daily
Conferences on Publicity

Promptly at noon there is a ceremony every day in the office of R. H. Cochrane, vice-president of the Universal. The occasion is a combined celebration and ritual for births and deaths of the industry. This morning the conference of Mr. Cochrane with the six men in charge of various departments of advertising and publicity centered about the idea of their gathering is to bring new thoughts into being or kill old ones that have served to their limit or have failed. Following the first session a large painted sign in a frame appeared on the wall of his office, purporting to all that at noon every day the room would be reserved for executive session.

This practice is precisely similar to that followed by the editors of the world's largest newspapers.

The Universal conference is called to map out all details of the advertising and publicity campaigns pending. These take part are Joe Brandt, Nat Rothstein, Paul Gulick, Hal Hodes, E. S. Moffett, I. D. Cochrane and L. E. Whitehead.

As a result of the first meeting, some unexpected plans developed for the campaign will be waged for current and pending special attractions.

A definite schedule for these productions from December 16 to March 19 was announced at this time.

Following is the schedule as announced:

"Sins of the Wild West," starring Leah Dean, December 16;
"Danger—Go Slow," with Mae Murray as star, December 17;
"Heaven's Hell," featuring Harry Carey, January 13;
"Destiny," featuring Dorothy Phillips, January 27;
"Dearie," featuring Mabel MacLaren, February 10;
"The Scarlet Strain," featuring Mae Murray, February 24, and

Pathé Colors Scenes in "Infatuation."
The colored scenes in the Pathé special offer, "Infatuation," starring Gabby Deslys, mark a high point in the achievement of chromatic cinema display. The scene is a performance on the stage of the spacious Casino de Paris showing the "human flag," now reproduced at the New York Hippodrome. A company of girls mount a gigantic frame, and the arrangement of their costumes furnishes the colors of, first, the French tricolor, and then Old Glory. The rest of the brilliant performance is shown with its glittering bullets, evolutions and groupings.

For faithful color production there were no considerable problems to be met, but the lighting experts and specialists from the company's color department, Vincenzo, figured them out to perfection, with the co-operation of Director Louis Mercanton.

Expensive Furs in Holubar Picture.
In Allen J. Holubar's recent play opera, "The Girl Who Dared," from the story by James Oliver Curwood, there was used what is believed to be the most expensive lot of furs ever seen in any single film production.

One of the fur costumes worn by Dorothy Phillips the star, is valued at $5,000. It is the property of Fred LeRoy Granville, cameraman of the Holubar Company, and was obtained by him during the year he spent in Siberia with the Stephenson expedition while on his trip around the world. It is made of white un-born Siberian seal and is trimmed with white fox and Russian sable.

"Leap of Despair" Comes November 24. 
This feature, the latest release of the seventh episode of the patriotic Pathé serial, "Wolves of Kultur," starring Leah Basset, Ruth Churton and Louise Hutchinson, and released the week of November 24.

Evelyn Greeley Presented With Genuine Dog of War

If you see Evelyn Greeley, the world picture star, accompanied by a non-descript sort of a dog, walking about New York, you will have an opportunity of seeing in this "mutt" one of the unsung heroes of the war. Miss Greeley was presented with Glad, for that is his name, by one of the survivors of the fight at Fismes when 28 of the original company is all that was left of the immortal 396 of Company C of the Regiment U. S. Infantry, that went into the fight that day against the "cockchafers," the crack Russian regiment, and beat them to a frazzle.

In the letter Miss Greeley received with the dog she was told that he had been given his name because from the day he came to them and had been trained to carry messages from the trenches back to the regiment's headquarters, they had called him Glad, and damned glad they were when he was the only living creature that could and did go through the hail of bullets and shells to carry word to bring up ammunition which was badly needed.

In fact, at the time the boys had only enough provender for their machine guns to last a matter of minutes.

The boys want you to keep Glad. It is the only way we can show our love for you and the regard we hold you in after all the fine things you have done for us. Glad means a lot to us and so do you, and that is why we want you to have him.

As proud as Miss Greeley is of her two brothers, who went across at the time when the ink was still wet on the declaration of war, so is her admiration of the valor of C Company.

Glad seems to be perfectly satisfied with his present lot and makes only one demand—he insists on sleeping "on guard" at Miss Greeley's bedroom door.

Heffron Finishes First Western.
Thomas N. Heffron, who has directed such productions as "The Painted Lily," "Madame Sphinx," and "Tony America," has just finished his first western picture, "Deuce Duncan," presenting William Desmond as the star. This picture will be released by Triangle on December 24. It was written with scenario by George Hickey of Triangle's literary staff.

"Deuce Duncan" presents Desmond as a wild and reckless cowpuncher who fears nothing fearful. But he yields to the appeal of a little woman who is being per-secuted by an escaped convict. Her gentle personality and soothing influence awaken his ardor and this wild bad man of the west is regenerated, as he turns his strength to good account, when in a man to man conflict he rescues the girl he loves from the villainy of her supposed brother. Then Ann is only too glad to permit Deuce to take her into his arms.

Lucilla Maxin is Ann and Ed Brady, George Field and Joe Singleton are members of the supporting cast. B. H. Wales handled the camera.

Lopez Completes New Moss Feature.
John S. Lopez has just completed at the Keeney studios on East 48th street a six-reel feature for H. S. Moss, which is still untitled, but is said to be based on a unique and daring theme. In the cast is a new leading ingenue, Beth Lyons, who was discovered by Director Lopez while working as an extra in "The Sins of the Children." The time set for the release of this latest Moss picture was the middle of November.
William Fox Announces Reissue of “The Great Nine”

I
X announcing a new series of releases to be known as “The Great Nine,” described as a million dollar group of pictures, William Fox said: “President Wilson and all the Government officials have had nothing but words of praise for the work of the motion picture industry has played in the conduct of war activities. “Now that the war is won, the conservation of man power and materials is a task which we must all undertake to the utmost. The necessity for economy continues. For that reason the Fox Film Corporation at this time has decided to release nine of the greatest pictures it has ever made.

“In two years motion picture audiences in this country have increased 100 per cent, so that to-day pictures which were released two years ago are entirely new to 30 per cent of the theatregoers. A large proportion of the other 56 per cent will want again to see pictures which are tried and proved successes. So that in addition to producing by the Conservation of materials and man power, through the reissue of these successes, we are sure to bring unusually large profit to the exhibitor.”

It is on the basis of proved values that the “Great Nine” have been selected. There is not one that could be duplicated today, under war condition, for much more than its original cost. There is not one that was not originally made for and sold as a big special feature.

Special attention has been given to the timing and testing of the new prints. The revising has been done personally by William Fox and his film editor, Hetty Grey. Faster and better has been limited to 4,500 feet and care has been taken to eliminate everything interfering with fast, snappy, sustained action. Many great stars of to-day will be found in the casts as portrayals of minor roles.

The first of these will be December 29 and there will be subsequent releases at intervals of one week. The opening feature will be the first picture made of the California studies of William Fox. It is William Farnum in “Fighting Blood.”

Theda Bara will appear in her super-providing, “The Serpent,” which was made under the direction of Raoul A. Walsh. Raoul A. Walsh’s first picture for Fox, “Regeneration,” will be the third production released.


Elaborate publicity and advertising material and entirely new lithographs and lobby displays have been provided for “The Big Nine.” The entire elaborate campaign in behalf of the productions is in the hands of James E. McGrade, assistant to the general manager of the Fox Film Corporation.

“The Kingdom of Grief” Is Story of Belgium’s Tragedy

The rebuilding of Belgium will be a labor of love when the American people come to realize what the world owes to that heroic little country when with but two army corps against eleven German army corps she held the Hun’s bay and gave the armies of England and France an opportunity to mobilize and become effective. No one factor is destined to play a greater part in the coming campaigns to raise funds for this noble work than the wonderful and authentic photo-history just being released, entitled “Belgium, the Kingdom of Grief.” The entire picture from start to finish is full of action, from the early days of the revolution in 1830 up to the day when King Albert returned triumphant and splendidly into the city of Ghent with his queen. Every phase of the war has been expertly portrayed.

The scenes were taken under Government supervision in Belgium. Belgium’s hero’s struggles for freedom from tyranny is the theme of this picture.

Universal Sets New Record

Harry Levey, manager of the industrial department of Universal and director of the motion picture “Keep the Home Fires Burning,” announces that this reconstruction picture actually used over one hundred cameras. This is unprecedented and sets a new record in picture making.

Scenes were taken in over a hundred different cities and places both here and abroad. It is a spectacle which has been in the making for months with a view of releasing upon the declaration of peace, it is prophetic in showing on the screen the vision of the future. Everyone’s thoughts are now turned to the very things that this picture depicts, and its timeliness is expected to create much favorable comment.

Review 22 Tells Why the Hun Ran

The coming peace in the great world struggle gives especial significance to No. 22 of the “Official War Review” released by Pathe the week of November 26. It shows the blow that finally broke the Teuton’s back; how the batteries of the Allies known as the wetting Hun on the run, and Britain’s batteries are seen speeding forward to take up new positions. The camera shows a breathless, tireless, unceasing work in bringing up ammunition and guns from the transportation course afforded by the tranquil Flanders canal and the rough sledding of guns through the muddy fields to a hurry call for a barrage when the iron-mouthed chorus begins to sing in thunder, smoke and flame.

The camera shows how Italy answers the ceaseless call of the trenches and how America’s power began to bear down.

“The Kaiser’s Finish” Makes Hit in Baltimore

SIDNEY B. LUST, president of the Super-Film Attractions, Inc., of Washington, D. C., wired to A. Warner, in charge of sales for “The Kaiser’s Finish,” the special eight-part state rights feature, the following:

“The Kaiser’s Finish” going over big at first run house, Wizard Theatre, Baltimore. Mr. Depkin, manager of the Wizard, called me on phone and informed me the crowds had destroyed front of theatre claming to get in.”

Investigation revealed the fact that Mr. Depkin had booked a second house” im mediately following the reported signing of the armistice on Thursday of last week. Mr. Depkin held to his decision to play the picture on Monday. With the official statement by the War Department that the armistice had been signed early Monday morning, Baltimore crowds quickly caught the significance of the title of the Warner production, and before the Wizard opened on Monday the streets in front of it were jammed with people awaiting admission.

In the fifteen minutes of struggling before the police arrived and threatened the crowds with their clubs the well ar ranged lobby was changed to a ruin rivaling in the completeness of its destruction the work of the Huns pictured on the screen.

Theatres Contract for Kellerman Film

Reports on “A Daughter of the Gods,” the great Annette Kellerman spectacle, on which the Fox Film Corporation launched a special drive about two months ago, show that since the beginning of this campaign nearly 200 theatres all over the country have signed contracts. Many of these theatres, it is said, booked the picture for a second showing, and in not a few cases—especially during the non lease period—for a third time. In every case the picture is reported to have played to big houses, the fame of An nette Kellerman and the prestige established by this picture since its release having proved a strong combination.

Scenes from “Ali Baba and the Forty Thieves” and “Fan Fan,” Two Fox Productions.
Famous Players Studio

Resumes Production Work

Following the four weeks' period of inactivity production work was resumed last week at the Fifty-sixth street studio of the Famous Players-Lasky Corporation. The first picture to be started was "Here Comes the Bride," a Paramount production in which John Barrymore is starred. Mr. Barrymore is not expected to complete his stage career in the Tolestay play, "Redemption," at the Plymouth Theatre, and his work on the picture was consequently limited to five days of a week of intensive effort. His director is John Stuart Robertson, and F. C. Hurley did the camerawork.

Max Marcin and Roy Atwell were the authors of the play, which enjoyed a successful run at the George M. Cohan Theatre during the 1917-18 season, and Chauncey E. Whittaker adapted it for the screen.

Marguerite Clark made a hurried trip from Washington early in the week to make a scene to be used as an introduction to "The Golden Bird," which, except for the scene referred to, was completed a month ago. Miss Clark starts work this week at the Fifty-sixth street studio on an adaptation for Paramount of Alice Hope's "The Baggage Patch." Hugh Ford, who produced it on the stage a dozen years ago, will direct.

The "Fighting Tars," the first Cavalieri's most sensational Paramount picture, which was started before the shut-down agreement with Goldwyn, has now been completed, and Director Edward Jose is now engaged in cutting and assembling the film.

Elise Ferguson, whose last picture, "His Parisian Wife," was completed a month ago, will soon start on another Artcraft production under the direction of Emile Chautard.

Peace Brings New Interest to Two Jewel Productions

On the heels of world peace Jewel Productions reports that a tremendous interest has developed in the newest phase of the company's activity, which is being conducted in connection with the picture, "The Yellow Dog." Jewel also reports that "The Ray," a story which had been developed in the last few days for "Crashing Through to Berlin."

A separate reason is suggested in each case but the real basis is a return of the beliefs previously expressed by certain film men, that serious affairs relating to the war would be dead subjects so far as films were concerned the moment peace was declared.

The Anti-Yellow Dog Clubs have swung their attention with high enthusiasm to debates and demonstrations over the problem that resulted from peace. What shall we do with the Kaiser? is one of these problems. Clubs throughout the country, working in cooperation with exhibitors, are sending out special cards to home membership, and are debating on the various after-the-war questions.

"Crashing Through To Berlin" has become automatically a victory picture, in that it shows the principal events that led up to the crushing of Germany. In test showings the interest of the audience for this picture, Jewel Productions reports that within the last few days a number of theaters which previously had made no arrangements to book it took steps to procure it for immediate showing. The Palace Theatre of New York started the first of the series of showings that arranged an emergency showing. This theatre booked the picture for five days immediately. The most important piece of equipment was made that the amateurs had ever used.

Scene from "Code of the Yukon" (Select).

Goldwyn Well Represented in Big Ohio Houses

Ohio claims its share of America's aggressive exhibitors, and H. A. Bandy, manager of Goldwyn's Cleveland office, also claims generous representation in the big theatres of these showmen. Incidentally, the showmanship methods employed by these successful managers are of interest and value to every person connected with the industry.

W. T. Huber, who, with his son, L. K. Huber, operates the New Royal Theatre, Findlay, has one of the most exquisitely motion picture houses in the state. Findlay is proud of the Hubers and the New Royal, and the skilled manner in which these exhibitors direct their interests has won the confidence and patronage of their community.

Practically every person in the industry knows Edward A. Zorn, managing director of the big Temple Theatre, Toledo. Mr. Zorn is a young man with big ideas. His success has been won by giving his patrons their money's worth in full measure. He is known throughout the trade as an alert advertiser and the advertisements for the Temple Theatre often dominate the advertising columns of the Toledo newspapers.

Mr. Zorn makes his copy talk, not whisper. He injects his own vivid personality into every line of wording, and the humanness of his ads gives them an appeal and effectiveness which command extraordinary results. Mr. Zorn knows the value of star personality, and in all his exploitation the names of the famous stars are heralded in the most spectacular manner.

H. C. Horater, managing director of the beautiful Alhambra Theatre, Toledo, is another example of the modern, distinctive exhibitor. Mr. Horater is known as "Doc" among his friends and business associates, and they all agree that "Doc" is a mighty able doer when it comes to standardizing the health of his box-office profits. Mr. Horater is one of the biggest advertisers in the state, Mr. Horater emphasizes the necessity of providing the highest class of entertainment for motion picture devotees and also the importance of house service that meets the wants of the patrons and provides them with the utmost in convenience and comfort.

Another "live wire" Ohio exhibitor is O. J. Bannon, proprietor and manager of Bannon's Theatre, Elyria, Ohio. Mr. Bannon is nicknamed "On the Job" Bannon, because he is an indefatigable worker. Mr. Bannon never fails to "cash in" on the pictures he exploits.

In all Mr. Bandy has every reason to be proud of the showmen who are making famous throughout Ohio the name of Goldwyn.

President Is Still Here, Cohn Proves by Picture

One of the latest stunts of Jack Cohn, head of the Universal news pictorial department, was to take part in refuting a sensational rumor that spread the other day across the country. The rumor was that President Wilson had left suddenly and secretly on a trip across the sea to take part personally in the armistice conference. For a day or two this idea was circulated so rapidly that people believed it and gambled on it. Hundreds of bets were made that the President had gone and that news of his presence in Washington was faked in order to hide the fact of the matter. Then along came Jack Cohn with a special news picture showing the President on the day of the actual signing of the armistice standing on the White House steps and reviewing a parade.

With the old-time theory that "seeing is believing," this picture quickly put a quizzies to the mistaken report.

But the proof came too late to save Mr. Cohn himself from loss on account of the mistake. He had been one of those who believed the rumor and made a little bet on that score with George Kanz, secretary to Mr. Laemmle. Mr. Cohn, of course, was undone by his own proofs.

Baggott Shatters the Clock

King Baggot, who heads the all-star cast of the Screen Classics, Inc. production, "The Man Who Stayed at Home," has an opportunity in this production to show what a shot he is with a revolver. In one of the scenes he is called on to shatter a clock, which has been set with a time fuse to a bomb, with one shot from his gun. Director Blanche has intended to rehearse the scene several times before the actual taking, but Mr. Baggot's accuracy with his revolver would have proved too costly in clocks.
"Proposing Bill" (Goldwyn).

If there exists any doubt that "Proposing Bill" Parsons is one of the few truly great comedians on the screen, his performance in his newest Capitol Comedy, "Proposing Bill," is certain to dispel it. Lovers of wholesome comedy will find "Proposing Bill" at top-comedy speed all the way through the new vehicle.

When Bill is home from the road, where his business as salesman takes him, he is obsessed with a mania for proposing marriage to almost every girl he meets. Popping the question four times a night is not an uncommon occurrence for Bill. To the credit of the women upon whom he exercises his wills it may be said that none ever takes him seriously. But his penchant for rapid-fire proposing puts him in a sorry plight when he meets a girl he realizes he really loves. That's where the story begins.

Report Demand for "Cleopatra."

Americans, as a rule, are good spenders. And all present signs sustain the prophecy that during the coming winter they will break their own spending record. The secret is reaction from an unprecedented rigid economy—reaction from the acute suspense of war—relief from anxiety for loved ones in the military service—joy at a victory which saves the world from threatened disaster.

A reaction of this new spirit is seen in a demand by exhibitors for the Theda Bara super-production, "Cleopatra." The success of "Cleopatra" since its release on the open market in August has been sensational, and exhibitors figure that it is just the sort of big picture for the holidays.

Goldwyn Staging Farrar in Roles New to Singer

NOTHING could have been more astonishing to the millions of picture lovers than the abrupt change in the dramatic materials provided for Geraldine Farrar under the Goldwyn imprint. By deliberate intent Goldwyn and its popular star decided that she should be seen in story lines of the opposite of all drawn in her hitherto done for the screen.

With her second Goldwyn production, "The Hell Cat," the audiencing of the run and pre-release career this week in the important cities of the country, announcements are made of her third production in which Miss Farrar has the role of an Alaskan dance hall girl. This production is much like all of the others in the Farrar series is directed by Reginald Barker, and it will be a farewell to the woman in the most everything work Miss Farrar has ever done since she first, tremendously successful debut on the screen four years ago. The life of this story by Willard Jack is "Shadows." It has not been scheduled, but will be a mid-winter release.

Four of Goldwyn's Geraldine Farrar star series already have been completed.

Famous Cartoonists Will Draw for Hearst Weeklies

On the heels of the official statement from the companies concerned announcing the consolidation of the four big news pictorial services under the banner of Hearst's International News Service, glowing things are proclaimed regarding the debut of the combined weeklies. One of the chief attractions mentioned as part of the new service is the collection of high-priced cartoonists serving the reels with animated cartoons.

The list includes Windsor McKay, Hal Kemp, Harry Murphy, Tom Powers and Upper, for years the leading comic artist of the country. It is part of the International News Service's chief plan to inject as much humor and diversion into the weeklies as is humanly possible. In the meantime the news camera scouts of all the separate branches of the weeklies are reported to be working at top speed all over the face of the earth.

Some of the latest news pictures are those just filtering across the Atlantic from the capitals of the world, with pictorial news of how Europe acted when its orgy of blood-spilling came to an end. Incidentally the very latest scenes of America's readjustments to the new peace conditions are to be found in the current issues.

Marshall Neilan, his cameraman and assistants, taking a big scene in a ruined Belgian village with 720 extras for the Garson-Nellan production starring Blanche Sweet.

Nazarova in "Eye for Eye" (Nazarova Productions).
Harry Raver Announces Serial Starring "Maciste"

CONFIRMING Harry Raver's denial, some time ago, that "Maciste," the L'Annunziato star of "Cahina" and "The Warrior," had not been killed in action on the Alpine front, as had been reported, the announcement has been made that the battle-scared screen idol has completed his third production, "The Liberator," and the picture is in Mr. Raver's hands ready for the North American market. The new film is a serial 25,000 feet long.

Little has been divulged concerning "Maciste" and his plans for new productions to follow his last success, "The Liberator," as he has been doing a soldier's duty and it was considered unwise to make predictions in face of military difficulties and the dangers of the fighting front; however, in August, 1917, the first scenes of "The Liberator" were staged, leaving of absence from war duty being obtained for "Maciste" and the male members of the cast. Then came reverses at the fighting front and every man was called back to service. Work on the picture was abandoned. Then Mr. Raver started again, determined in persuading the producers to try again. Through the influence of Gabrielle D'Annunzio, the march of the planes to the studio, subject, however, to instant call.

There were three such interruptions before the production was finished, more than a year later. Casualties among members of the cast and their relatives added to the uncertainty and gloom, but Mr. Raver never gave up hope. During all this time he was sending cables. He had provided the story for the new "Maciste" production and, realizing the boy's popularity in this country, did not believe in giving up without pulling the very last wire.

The picture is not a classic. It is not a war picture. Harry Raver, commenting on the production, says: "My wife and I sat through a five-and-a-half-hour showing of 'The Liberator' at one time without being bored. Comedy dominates the picture, although romance and thrilling situations supply the necessary contrast. As a whole, 'The Liberator' is so novel and unusual I decided to submit it to the Press in its entirety, so that its value as an attraction might be intelligently understood. I realize that serials are usually introduced in this way, but as 'The Liberator' is completed and I am confident of its quality, there is no reason for withholding any episodes and keeping the trade guessing about the remainder."

According to Mr. Raver's decision "The Liberator" will be shown to the press on Thursday and Friday of this week in two sessions of two and a half hours each.

Posters Aplenty for "Kaiser's Finish."

One-half of the total quantity of posters ordered for the world-wide projection in the United States and Canada on "The Kaiser's Finish" has been requisitioned by the Emancie Press, 132 West Forty-sixth street, New York, to meet exhibitor demands in New York City, New York State and Northern New Jersey, the territories they are booking on the production.

Harry Raver Announces Serial Starring "Maciste"

Northern New Jersey, the territories they are booking on the production.

Sawyer Announces Plans of New S-L Pictures

ARTHUR H. SAWYER, who, with Herbert Lubin, has formed the new S-L pictures organization, for the making and releasing of big specials, announces that proof of this work is being started on the first Ralph Ince Film Attration, personally directed by Ralph Ince, which will be the initial offering under the new banner. Plans for elaborating the idea had been under way for several months, a definite policy having been outlined and carried to completion. According to Mr. Sawyer the only films which will be made are those which have a theme big enough to assure their success on the largest scale.

"The day of mediocire films has passed," he declares. "We plan to do pictures which will make our name known to the public and to the studio, subject, however, to instant call."

The details of this plan are to make the biggest kind of big specials, for only by the creation of unusually fine attractions can a new motion picture be kept up. S-L Pictures will cater to a public ever growing more discriminating, and will never attempt any fixed number of annual releases, or any other plan which would detract from the high quality of production which is vital today to win success.

"Ralph Ince, our director-in-chief, is so well known for his successes that further comment is unnecessary. For his opening production Mr. Ince is picturizing a stupendous story; the future must remain a secret. The star will be E. K. Lincoln, who has made a name for himself by efficient portrayals of many difficult parts, winning an ever-growing following among picture lovers. The combination of Ralph Ince and E. K. Lincoln is particularly fine, and in support there will be an all-star cast, which will be announced soon."

Sawyer Announces Plans of New S-L Pictures

Leonce Perret Says Title Must Be Born Out of Film

LEONCE PERRET says he certainly paid the penalty of choosing General Pershing's famous words, "Lafayette We Come!" for his first independent feature film, as, when it came to selecting a title to the sequel it seemed impossible to find one which was equally as telling, which "breathed, like the title "Lafayette We Come,' the soul of the film."

In the page of the newspapers the co-advisers to suggest a competition for a suitable title. This idea, adopted sometimes by other concerns, was at once rejected by the French director. The title must come out of the film, said he, "It must be born out of the picture itself." Mr. Perret then says, "We therefore can therefore give a convincing title—a title that tells the public at once what the film is all about—what the film intends to convey."

"I have been congratulated for choosing the title "Lafayette We Come!' spent many sleepless nights thinking out this picture, which has been the ambition of my life, and often looked at the stars and said, 'If I were dancing, as I was hearing of the wonderful sacrifice of our soldiers and your soldiers were making for the world, how would it seem to me as if for every life given in France a new, glorious star appeared in heaven.'"

"I thought of the American flag—Old Glory—which was winning victories, and of the days when the thoughts came the title "Lafayette We Come!" and "Stars of Glory." I knew that 'Stars of Glory' would convey not only the glorious deeds of your American soldier, the way they have carried the flag to victory; it suggests the victory of the world; it suggests the recompense that has been given to the "Service Stars." In short, 'Stars of Glory' suggests what I wanted to convey in my film—Victory, Freedom and Peace."

Gaumont Announces Territorial Sales


C. W. Brilli, of Akron, Ohio, has purchased the rights for Northern Ohio. The distribution will be made by the Sterling Film Service Co., 310 Sloan Building, Cleveland, Ohio. The independent news reels, the Gaumont News and Gaumont Graphic will be handled in Michigan by Independent News Co., Detroit, in association with the Detroit Free Press.
The Pioneer Film Corporation announces they will release "The Prodigal" May 4, according to the Screen Craft Company, under the direction of Frank Reicher. This production stars Mary Bol- linger, playing opposite Elise McMurtry, Lucy Cotton, who has made a name for herself in many recent Broadway productions. "Flaming Ramparts," by Edith Barnard Delano, which appeared in "Harper's Magazine," is also an absorbing tale of mother love, a story that will hold the interest of all those who see it and furnish evidence of a high quality. Following the releasing of "The Prodigal Wife" the Pioneer Company will place on the screen a feature story of Mollie Malone, which is now in the making, but which has not been named as yet.

When the film "Wives of Men" was running Florence Reed, which the company also released, has been booked for a week's run at all of the Poli theaters in New England. As a rule features are only shown at these houses for a three days' run. Through the recently opened Pioneer offices in Cleveland, "Wives of Men" has been booked for a week's run at the Miles Theatre in that city.

State Right Films
Prove Their Worth

STATE right pictures have been proving their worth during the recent epidemic," says Leon Schlesinger, special representative of the Maxman com-
pany. "I have just visited some of the Illinois, Wisconsin and Iowa theaters un-
affected by the closing ban, and find that although exhibitors were deprived of new pictures they were working state right pictures pretty hard, and in many in-
stances making money. Of course even in this 'open' section business was affected because many people were afraid to spend even though no ban had been or-
dered. Exhibitors were not looking to make money, therefore they were glad to meet expenses. This they were able to do according to the strength of the state right picture. And the good ones got the business. I think we can include 'The Manx-Man' among the latter. But don't let us peep too much on 'Crowds turned away story. No one will believe it. It is enough that in such a time theatres can turn to independent pictures and manage to stay in business with their old.'

Special Representatives Weiner and Pelzmann, who were recalled from the New England and Ohio territories, respectively, when the epidemic commenced to rage, have been sent back by Sales Director Ag-L. Kempner, who feels that conditions have been restored to normal.

State Rights Sales
Reported This Week

RIGHTS to William A. Brady's big feature production, "Stolen Orders," have been secured by the Southwestern Film Corporation for Texas, Oklahoma and Arkansas. They are distributed by Paragon Pictures, Inc., for New England.

H. L. Dollman, of Doll-Van Film Cor-

Paragon Pictures, Inc., Boston, have ac-
cquired from S. A. Lothrop the Feature produc-
tion, "Carmen of the Klondike" for New England.

Gaumont Company announces the sale of rights to the serial "The Hand of Vengeance," for the Chicago Tribune, to Forty-sixth street, New York, for New

Screencraft Production

YORK City, Westchester County, Long Isl-
and and Northern New Jersey, and to Ster-
ing Film Service, an Sloan Building, Clev-
eland, for Northern Ohio.

Arrow Film Company announces the sale of the following to the southeastern Film Corporation: Thirty-two single-reel black Diamond comedy reissues and "My Husband's Friend," for Georgia, Florida, Alabama, North and South Carolina; "Last of the Ages" for North and South Caro-
lina, Florida, Alabama, Mississippi and Tennessee, and "The Mad Lover" and "To-
day" for North Carolina, Georgia, Ala-
bama, Florida and Tennessee.

Western Import Company has purchased from Lone Star Film Corporation, through Arrow Film Corporation, rights to twelve Mutual Chaplin productions for Brazil.

Employ Return Soldiers
Advocate Leonce Perret

LEONCE PERRET, head of the Perret Productions, Inc., whose productions include the patriotic film "La Fay-
ette We Come," and the victory film "Stars of Glory," starring Dolores Cassinelli and E. K. Lincoln, has just made the follow-
ing statement: "With the millions of boys to be once more employed in civilian life, I think it is of the greatest importance that every business should co-operate and try to em-
ploy as many returned soldiers as possi-
ble, giving even preference to those who have been wounded. "Perret Productions, Inc., have already several discharged and wounded French soldiers engaged. We are resolved in future to only employ soldiers who have come back from the front. This is only following the example of France, where preference is always given to the wounded soldiers whenever a position is to be filled."

I hope that all leading producing firms in America will try to give as much work of their employ handi-
"I hope that all leading producing firms in America will try to give as much work of their employ handi-
"I hope that all leading producing firms in America will try to give as much work of their employ handi-
"I hope that all leading producing firms in America will try to give as much work of their employ handi-
"I hope that all leading producing firms in America will try to give as much work of their employ handi-
"I hope that all leading producing firms in America will try to give as much work of their employ handi-
"I hope that all leading producing firms in America will try to give as much work of their employ handi-Th

Unique Paper for "Beyond the Law." To help exhibitors in exploiting "Beyond the Law" the Southern Feature Film Corporation has prepared striking lobby display and posters, Two one-sheets, two three-sheets, one six-sheet and a 21-sheet designed by high class artists have been prepared. A press sheet containing ad-
vertising helps, as well as any other material, has been gotten up, so that when "Beyond the Law" comes to his the-
a
dicine and make that the will be in a position to get the most out of it.

It is said that only prominent independ-
ent producers will take advantage of, al-
though no definite announcement of the names of the distributors has been made.

W. H. Official Speaks of
Ince and Sennett Reissues

AN official of the W. H. Productions Company says that, although the old adage regarding "the survi-
vial of the fittest" applies equally well to the screen as it does to life and in this connection calls attention to the productions which they are reissuing. These were made some time ago by Mack Sennett and Thomas H. Ince, both of whom still rank high in their respective lines of film production.

About four or five years ago when Mr. Ince made his first Kay Bee Western dramas, he was acclaimed as being in ad-
>vance of his time. It is said that it was that his pictures were finished before they were begun, paradoxical as this may seem, as his method of story and production was never so completely, including suspense, climaxes, etc., before starting on a production, and not to follow the plan then in vogue with certain directors, of shooting a scene here and there and patching up the best story obtainable from these situations.

At about the same time Mack Sennett became famous as a comedy producer his name in the motion picture business name to be almost synonymous with comedy. While Mr. Ince developed such stars as Charlie Chaplin, Ray Milland, Robert Mitchel, Richard Stanton, Anna Little and Jesse Hayakawa, who appear in the reissued W. H. pictures, according to Mr. Sennett's direction of that many of the leading comedy screen actors of to-day made their appearance, including the "one and only" Charlie Chaplin, Mabel Norn-
mand, Roscoe Arbuckle, Mack.Swan, Syd Chaplin, Ford Sterling and Chester Con-

The W. H. Productions Company are now reissuing "Beyond the Law," the single reel Mack Sennett Comedies, in two series, under the brand names of Liberty and Eagle, while the Kay-Bee Western dramas, the best helping series of fifteen each, under the brand names of Liberty and Union, the Kay-Bee sub-
jects are in two series.

It is announced that the territories are being sold rapidly, and the pictures offered on either basis as to provide a minimum of cost and maximum of box office re-
cipts for the exhibitor.

Stolen Orders Goes Big in South.

William A. Brady's big production, "Stolen Orders," which is being handled in Texas, Oklahoma and Arkansas by the Southern Feature Film Corporation, has been a big money maker for ex-
hibitors in the South. According to an of-
icial of that company. Opening at Zoe Theatre in Houston, for a seven-week en-
gagement, followed by a week's engage-
ment at the Hippodrome Theatre in Dal-
las at admission of six cents, this produc-
tion scored a big success. The new L. & A. Theatre in El Paso, one of the fine houses in Texas, is using "Stolen Or-
ders" as its opening attraction. In ad-
dition this picture has been selected as the opening attraction for the Liberty Theatre, controlled by the Jefferson Amusement Company of Beaumont, open-
ing November 3, the T.A. Pine Theatre at Orange, Texas. It is said that never before has a state right production proved such a puller among exhibitors as in that territory.
First Dalton Picture Is Now Ready for Release

E MMETT Dalton, general manager of the Southern Feature Film Corporation—known as the “leader of the Law”—announces that the production will be ready for release November 26.

His latest and most ambitious project, a biographic picture from the original story which appeared in serial form in a prominent magazine, Mr. Dalton says, has been designed to offer by producers to make a motion picture version of the story, but he wanted to make the picture himself, interested outside capital, and with the assistance of Theodore Marsten produced the picture.

The story, based on the exploits of Emmet and his three brothers, who were at one time known as “bad men,” Emmet Dalton literally portrays the roles of his two brothers.

It is said that no expense has been spared in the making of the story, which has been made a minor gold and shrewdly, by a “local color” which breathes of the West.

The picture is now ready for a public viewing, the date of which will be announced soon.

Lincoln Makes Statement on Joining S-L Pictures

A s announced in our last issue, E. K. Lincoln is to be starred in a series of special productions made by S-L Pictures under the personal direction of Ralph Ince, Mr. Lincoln has expressed his gratification at being associated with this new concern under Mr. Ince and further states:

“Big films are the only thing today. I have always wanted to be associated with an independent producing organization which has the financial resources to produce a full length picture. I have long felt that few motion pictures have done in a long time. So absorbed and responsive was yesterday’s audience that the picture should draw full houses at every performance,” says the Telegram.

The Times reviewer says: “Admirers of the original ‘Little Women’ will find delight in the animated illustrations of the story.” “Audience will love the story, the American, and the world about the story. ‘Stirs heart interests’ has somehow lost the appeal.

The Telegraph’s notice states: “Whether or not one has read ‘Little Women,’ for this is a story that has been told in the world over, this presentation should be seen,” while the Herald says: “Praise of tears won by playlet ‘Little Women’ which is far and away the best part of the story, which is the perfect perfection of the screen presentation. I, therefore, recommend!”

And the Journal of Commerce remarks that “the pictures are well and vividly played, the dialogue points of light in every human interest. We are all bound to the screen presentation. I, therefore, recommend!”

Yarden, Mr. Ince’s direction at the Vitagraph Studios, I have always been an ardent admirer of his art. In the character of Mr. Lincoln, the greatest director of the day. He has a fine perception for the dramatic, a keen insight into human nature, and the most perfect sense of the fine points of detail that I have ever observed in a director.”

In his recent Lincoln’s connection with S-L Pictures, Mr. Ince says: “In E. K. Lincoln we have captured a star of the first magnitude. His first appearance in pictures was under my direction, and I have always entertained a very high opinion of his abilities and purposes. I have watched his work for a long time, with keen interest and feel that he has few if any rivals in sustained interpretation of a character of this type and in American manhood.”

New Distribution Plan for Ford Mystery Serial

FROM the office of Hiller & Wilk, Longacre Building, New York, comes a further announcement regarding the new Ford Serial, “The Silent Mystery.” Since his last multi-plot reel picture, Mr. Ford and director has been besieged with serial offers. Gathering a large and well known cast of players, Mr. Ford, in addition to assuming the direction, plays the male lead, with Mac G Aston and Rosemary Tehby opposite, with the addition of a number of thrilling stunts, that have never been attempted before. The mystery is not new, but the production develops and makes amusingly tense situations.

An Egyptian priestess seeking to recover a stolen jewel, the last survivor of a simple; an uncannily tained hand; a murder mystery that casts suspicion upon most of the people, and an end to the enigma that passes from the control of its creator, are among the novelties. Francis Ford assumes the direction of his last serial, “The Silent Mystery,” for a production of Phil Kelley, Secret Service man, globe-trotter and all-round athlete. The love adventures, there being ample scope for Mac G Aston as Betty, the heroine, while Rosemary Tehby is cast as the Egyptian princess.

Among the effective scenes is one in which the uncanny hand seizes the heroine by the hair, draws her up to an unknown fate. Electrical devices play an important part as thrill providers. An instance is the destruction of a submarine by a wireless device. Peter O’Malley, who has appeared as assistant to Francis Ford in many of the pictures, is finally hailing from the world of movies.

Bacon-Backer Production Featured at the Rialto

THE latest Bacon-Backer offering, “A Thrilling Story,” has been held in readiness for the Rialto Theatre, New York, and Manager S. L. Rothsfeld states that it is one of the best pictures he has ever booked, and desires more Bacon-Backer productions of the same calibre. This production is said to have enjoyed excellent business during the entire week, which was one of the biggest from a box office standpoint in the history of the Coney Island house.

The production is a screen version of Paul M. Potter’s successful play, “Agnes,” has been adapted to the screen by Mr. Bacon. Miss Agnes, her excellent dramatic work, is the star, appearing in the role of Agnes Roydant, in which she is well received. The director, who, in the role of the famous actor, appears in the role of George Roydant.

The story is strongly dramatic and tells how a young couple from the country gets into the social whirl in New York and barely escapes moral destruction. Agnes enters society, while George, her husband, becomes engrossed in speculation. Agnes becomes entangled in an affair with an English nobleman, who falls into the clutches of a vampire. The climax comes as Agnes, with husband’s consent, in her own room into which her admirer has forced his way and unintentionally takes a dose of poison. Agnes narrowly escapes and a large sum of money is saved. The husband and wife realize their mistakes and go back to the old peaceful life of the countryside.

The role of Agnes is said to suit Miss Bolland’s personality, and she portrays the part with a remarkable sincerity. The emotional scenes surrounding the nobleman’s tragic death being expressed with depth of feeling and finished dramatic art is remarkable; Robert Cahn as Lord Sulgrave, Corinne Uzzoli as Attilie Damuron and Brad

New Distribution Plan for Ford Mystery Serial
JONESBORO, ARK.

Nov. 6, 1918.

Moving Picture World
New York City
Gentlemen:

We enclose our check to pay for our subscription renewal for another year, as per the invoice enclosed, and ask that you see that we do not miss a single copy of the magazine, because we keep a complete file of them for reference, and we cannot afford to have a single number missing.

We would not think of running a picture show without having your magazine as a ready guide and reference to the business, because we get lots of help and information from it.

We believe we had received every number of it from its birth to the present time, and as long as we stay in the business, we expect to keep it. In fact, we don't think we would want to do without it, no matter what we do in the future.

Yours truly,

[Signature]

[Signature]

[Signature]
Trade News Brevities

STRAND THEATRE, DORCHESTER, OPENS

New Home of One of the Most Beautiful Circuit Places in Boston's Suburbs—Gordon Circuit Management

The Strand Theatre, a very large picture house in the suburbs of Boston, that has long been considered one of the best equipped theatres ever built, was opened in a blaze of glory on the evening of Monday, November 1. It is located at Upham's Corner, in the Dorchester district of Boston.

The Strand Theatre is under the management of the Gordon circuit, which has the exclusive first showings in Dorchester of Paramount, Artcraft, Poetry, and other first-class pictures. The theatre has been built on a large scale and is equipped with every modern convenience. It has a seating capacity of 3,000, and is fitted with the latest type of electric fixtures. The auditorium is spacious and comfortable, and the decorations are tasteful and tasteful, making the theatre quite attractive.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Two Lexington Theatres Raise Prices.

The Ben Ali and Strand theatres, Lexington, Ky., after working along on the ten-cent admission basis for months after most theatres went to fifteen and twenty cents, recently went to forty-five and fifty cents. This is the first step in the direction of raising prices.

Keeps Force Influenza During Epidemic.

The Big Features of the Franklin corporation, Louisville, represents one of the few organizations that has kept its force intact during the epidemic. This concern has paid all employees, men, women, and shop workers full salaries, and kept every employee on the payroll. A number of the houses kept managers and one or two men, but musicians, machine operators and general house employees have been hustling for themselves. Many of them have been working on construction of Camp Knox, at Stiltton, Ky., where day laborers are being paid thirty-five cents an hour.

Dr. W. E. Shallenberger, head of the Arrow Film Corporation, recently paid a visit to Louisville, where he called on the Big Features Rights Corporation, which has booked several Arrow productions.

Brief Items.

A. C. Farrell, manager of the Louisville office of the Universal Film Exchange, Inc., recently went to Indianapolis, where he spent the greater part of a week in the district office, where a number of hinging matters were straightened out.

The Majestic Theatre is being redecorated inside as well as out, and when the ban is lifted will be even more handsome than in the past, when it was regarded as the finest theatre in the state, and one of the best in the South.

Cincinnati Trade Letter

By Kenneth C. Crain, 397 First National Bank, Cincinnati, Ohio.

Haydin in the Closing Order.

MANAGER JOHN H. HAYLIN, of the Grand Theatre, Hanover Square, and operator of the Hotel Haydin, both in Cincinnati, was, by reason of both of these businesses being closed down temporarily by the epidemic of influenza, or, rather, by the enforced closing of the theatres and hotels of the city, prevented from attending the closing of the Haydin. He presented the views of many people on this matter very forcibly in a letter on the subject, following the discovery, toward the end of the month of closing, of 150 new cases in a suburban convent. Mr. Haylin said:

"The Grand, together with all other theatres, churches, schools, picture houses and saloons has been closed by order of the Cincinnati Board of Health for five weeks on account of the epidemic. I am under heavy expense operating the Grand, and also at the Haydin, and on account of the Grand and the hotel at the Haydin being closed I have lost considerable money. This is all right, and it should be, provided any good was accomplished in stamping out the epidemic. But yesterday the Board of Health met and received reports of 150 new cases being discovered, consequently closed, and I feel, consequently, unjustly and illegally, as if they were working for their own profit. Now to the point: These 150 people did not catch influenza at the churches, because the churches were closed. They did not get it at the schools, because the schools are closed. They did not get it in theatres or picture houses, because they were all closed. Where did they get it? It appears to me that the Board of Health has closed the wrong places. Other cities that closed the places of amusement, churches, schools, etc., have not raised the ban. I would suggest that inasmuch as the closing of the above-named places has not stopped the influenza in this city the Board of Health look further for the cause, and raise the ban on churches, schools, etc.

Many others took the same view, criticism being especially vigorous against the failure of the Board to declare and enforce quarantine measures against persons suffering from the disease, so that visitors to influenza patients were permitted to spread the disease everywhere. In other words, as one leading exhibitor pointed out, the Board took the illogical course of restricting the general public and failing to restrict victims of the epidemic and its measures were consequently almost futile.

Heidingsfeld Visits New York.

Dr. Heidingsfeld, the legal adviser of many moving picture and theatrical concerns in Cincinnati, a director of the Cincinnati Film Corporation and an owner of the Herbert Theatrical Syndicate, went to New York recently to attend meetings of these two concerns. At the last one, Heidingsfeld spent a day at the Long Island home of his friend, Harry Rainford, formerly of Cincinnati.

Buffalo Trade Letter

By Joseph A. McGuire, 216 Carolina St., Buffalo, N. Y.

Crowds Throng Theatres on Victory Day.

BUFFALO downtown moving picture theatres did a land office business Monday, November 11, on the day devoted to the celebration of the war. Monday, November 11, after official news was received here that an armistice had been signed and the war ended, this city, and the entire world celebrated a day of victory that was planned and celebrated in all parts of the country.

To mark the reopening of the Strand Theatre, Buffalo, after the lifting of the influenza ban, Manager Crabb, of that house, gave his patrons a fine program of local pictures in addition to his regular bill. The program included patriotic scenes in Buffalo's Fourth Liberty Loan campaign and the Liberty Loan pictures showed scenes at Lafayette Square, this city, where the memorial tablet with the names of Buffalo soldiers killed in the war were also pictures of the dedication of the Liberty Loan arch here, when eight wounded Yankee soldiers sent back from overseas to the army hospital at Fort Porter, Buffalo, were present.
DIGEST OF WEEK’S NEWS FROM DAYTON

Mark Gates Demonstrates His Ability as a Showman—Bert Fiia Still Suffering with Neuralgia

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

Gates Pulls a Novel Advertising Stunt.

MARK GATES, managing director of the Dayton Theatre, Dayton, took advantage of an exciting moment that came with the announcement on Thursday, November 7, that the theatre would play at the Dayton Theatre here, the film will open an engagement at Memorial Hall next week. The Dayton Theatre management decided that they could not see their way clear to change the policy of the house for the “Hearts” run, and thus the switch.

Indianapolis News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

"Smile" Films for Indiana Soldiers.

"HOME-MADE" motion picture is to be Indianapolis’ Christmas gift to its fighting sons at the front. The local branch of the War Camp Community Service has arranged to send to Indiana units "over there" a motion picture of their parents, wives and sweethearts, which will be made in the Hoosier capital on Sunday, November 10.

The present plans provide for a parade around the Soldiers’ and Sailors’ Monument, in which the marchers will pass the camera close enough to be recognized when the picture is shown to the soldiers. To eliminate the possibility of ordinary curiosity seekers forcing their way into the line of march it has been decided to ask those who wish to take part in the picture to present a recent letter or envelope to the soldier they wish to represent.

Sanders Theatre Now Resembles New York’s Rialto.

One of the most pretentious improvements made in motion picture houses in Indianapolis during the three-weeks shutdown was that in the Sanders Theatre, in Fountain Square. Fred Sanders, the owner, engaged Charles Reed, who decorated the Circle, to transform the theatre into a miniature reproduction of the famous Rialto, New York. Not only are the decorations new, but a new scenic lighting effect has been put in.

"I don’t ever say much about my theatre, but I do believe that with the new decorations it is one of the prettiest neighborhood houses in the city," said Mr. Sanders.

How the Orchestra of the Dayton Theatre, Dayton, Ohio, Celebrated the False Peace News.
HIGHLAND PARK TO HAVE SUNDAY SHOWS

People of Suburb of Detroit Voice in Favor of Picture Entertainment on the Sabbath

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

November 5 the people of Highland Park, which is virtually a part of Detroit, are going to have Sunday shows by a vote of 2,406 to 1,503. The ordinance becomes effective December 5. It will be the first time that Highland Park has ever had Sunday shows.

Metropolitan to Handle Gaumont Weeklies.

The Metropolitan Company, 23 East Elizabeth St., Detroit, has arranged for the Michigan and the Gaumont Weeklies, and has booked the entire fifty-two pictures in the Success Series. Some time ago the company withdrew all its own house pictures and booked the entire fifty-two picture. Manager Ross prevailed upon the home office to let him handle the Success Series. He was able to take hundreds of bookings, and they finally decided to acquiesce in his demands.

Garson Resigns from Broadway-Strand.

Edgar Garson has resigned as house manager of the Broadway-Strand, Detroit, and is succeeded by George Cusick. Mr. Garson, who is a brother of Harry Garson, plans in road show with a big special picture made in Detroit. Phil J. Gleichman, managing director of the theatre, who has been with the house for a number of years.

Solos a Feature of First-Run Houses.

A big feature of the first-run theatres in Detroit is the solos. The Broadway-Strand has Eddie McGrath, who has been there since the house opened. Henry Santry is at the Regent; Frank Bessinger is at the Washington, and soloists from New York City alternate regularly at the Adams and Madison theatres.

Many Theatres Raise Prices.

Price increases are becoming very popular in Detroit, especially with the smaller theatres. The Rex Theatre recently raised the prices of its other theatres on Detroit's west side; raised from 10 to 15 cents at the same time by agreement.

The Woodward Amusement Company has raised the price of its theatre No. 1, from 10 to 15 cents, with two cents additional for war tax. However these theatres are all giving better shows than formerly. So far there has been no complaint by the public.

Hyman Buys More State Right Films.

Arthur & Hyman, of the Arthur & Hyman Attractions, Owen building, Detroit, has purchased three new pictures for Michigan and Gaumont. They are ready to advertise with booklets on: "Wives of Men," "The Million Dollar Mystery," and "Her Husband's Mistress." They announce that they will send out "Wives of Men" as a road attraction, playing percentage dates with exhibitors, with advertising, press, special riding, paper and lobby display. Manager Hyman has five prints booked solid for weeks ahead.

Weeks to St. Louis Paramount Office.

George Weeks, former assistant manager of the Detroit office of Paramount, has been transferred to the St. Louis exchange, where he has been appointed manager.

G. K. Hadow, who has been doing the booking, has been appointed assistant manager to succeed Mr. Weeks and Elmer Briest. He was formerly assistant manager of the department, "advances to city salesman.

Moss Succeeds Prince at Triangle.

H. K. Moss, for two years with the Triangle Distributing Corporation and for the past seven months leading Detroit exchanges, succeeds Dave Prince as manager of the Detroit Triangle office. He arrives in the city Monday, November 11, to take full charge.

Lieut. Kleist Endorses His Theatre Chain.

There has been quite a change in the theatrical situation of Pontiac, Mich. Lieut. A. J. Kleist, operating the Howland and Eagle theatres, has taken over the Central and the New Oakland, giving him every theatre in the town. Helmer George, former owner of the Central and Oakland, plans to re-enter the show business, on a big scale. Mr. Kleist has returned to Camp Lewis, Washington, where he is stationed, and during his absence from Pontiac the theatre will be looked after by Mrs. Kleist, and George Wilbur, formerly of the Majestic Theatre, Wyan- dona, who has been appointed assistant manager as well as house manager of the Oakland.

The latter house is brand new, seating about 1,700 in an attractive style. It is Mr. Kleist's intention to play vaudeville in the Howland, and pictures in the remaining three theatres.

Leading Theatres Sign Vitagraph.

Among the important theatre chains recently to have signed for Vitagraph star series productions are: Ferry Field, Glad- win, Menominee, Rimbey, Kintner, Knepper, Max- line and Tour.

Well Known Film Men Die.

A. T. Campbell, for the past six months salesman in Michigan, and who formerly conducted the Strand Theatre in Escanaba and the Grand Theatre in Menominee, died recently at his home in Cincinnati of influenza.

Charles J. Nevison, manager of the Del-Theatre, Detroit, passed away last night. The body was sent to his home in Dundee.

Majestic Abandons Vaudeville.

Col. L. S. Ormsby, of the Majestic Theatre, Kalamazoo, has decided a change in policy at the Majestic Theatre. Kalamazoo. Vaudeville has been abandoned for 1919. It is an interesting change, and will be practiced exclusively. Ed Beaty will book it, as one of the Butterfield houses, while Mr. Brown is the house manager, succeeding Frank O'Donnell.

Detroit Short Items.

Pete Smith, formerly manager of the State Film Company, and recently with George Kleine, has been appointed Vitagram salesman in Michigan. He will cover territory formerly handled by A. T. Campbell.

A. J. Reed, of the George Kleine System, has purchased from the Film Exchange Building a floor with the General Film Company, from where all future distribution will be done. Mr. Reed is the most logical man for the selling and will be the Kleine representa- tive in this territory, as he has been in the past.

Those who have visited the Detroit office of the United Theatre Equipment Company in the past week notice big change. Manager Ernest M. Forbes has moved the offices to the front of the store, thus making it more accessible to employees and those calling on business. It's a big change for the better.
BOOST CLEANLINESS OF YOUR THEATRE

Triangle's Philadelphia Manager Says Publicity of This Kind Will Overcome Patrons' Fear of Epidemic

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

W. J. HAGERTY, manager of the Tri- angle Theatre, says that the Cooperative
Association, whose former connection with sev-
eral theatres and knowledge of publicity qualifies him to speak, gives the leading managers of the motion-picture industry the following suggestions to induce the patrons of the theatres to return with confidence after the influenza epidemic has ceased.

"The average motion picture theatre," says Mr. Hagerty, "has neglected one of the most potent and valuable methods of restoring the confidence of its patrons. The fact that you are playing a big pro-
duction with a sensation story around a desire strong enough to overcome the fear that a person has in attending a production on the public's mind, he should fear no germs that may lurk in the theatre.

"If the proper publicity were given to the fact that the air in most theatres is purer than the air in many homes, that it is changed every three minutes by a well-
nigh perfect system, that the use of disinfectants and various sanitary measures make the theatre beyond reproach as far as the personal safety is concerned, if the parallel is drawn between the fumigations that have been performed in various places like railroad trains, restaurants, theaters and even churches, if the thought is impressed that a par-
ticular theatre is desirable not only for the comfort of its patrons, but also for the safety and comfort of its patrons, very little complaint could be made as to the falling off of attendance due to the fear of influenza.

"The present crisis demands more than the usual publicity. In other words, it is necessary not only for the exhibitor to impress the quality and value of his product on the public mind but also to bring out the particular merits of his theatre above his competitor's. The fact that the theatre has an one-story building with a valuable lot, its location, the safety and comfort of its patrons, very little complaint could be made as to the falling off of attendance due to the fear of influenza.

"Shoulder Arms" Takes City by Storm

In "Shoulder Arms," now playing in Philadelphia's leading theatres, is taking this city by storm and is unusual in the way of recreation and entertainment to the majority of belted movie fans. Reports from the Colonial, Atlantic City, and Stan-
ley, Palace, Arcadia and Victoria, state that in most every instance the crowds turned out to see it and have filled another theatre of the same capacity.

To the Desires of Your Patrons

Frank W. Buhrer, manager director of the Stanley and Central Market Street theatres, has been hearing the com-
plaints of the patrons that one of the con-
ditions following the influenza epidemic have had a serious influence upon the theatre business. The audience are at present extracting themselves with extreme difficulties. A general in-
crease in ticket sales is greatly aided by restoring some sort of equa-
librium which is slowly but surely giving the desire for entertainment. They are interested in the prospects of the present and future releases, which he predicts will assure the patrons a superior up-
to-date program for their theatres. Business is bound to be restored to a marked degree if the exhibitors will only cater to the tastes of the patrons instead of trying to hunt bargains in film production. He is of the opinion that the direction of Mr. Buhrer extend from New York to Philadelphia and Atlantic City, and the fee being higher will be a careful consideration for the comforts of its patrons. Trivial improvements which the managers are frequently driven to make have been frequently made under Mr. Buhrer's orders, with the encouragement always being apparent in the box office receipts.

Kansas City News Letter

By Kansas City News Service, 115 Rail-
way Exchange, Kansas City.

Wreath Succeeds Flintom at Paramount

P. C. WREATH, recently manager for Paramount-Artcraft at M. Louis, has been appointed manager for Kansas City territory, succeeding the late A. D. Flintom. George W. Weeks, formerly of the Columbia, has been appointed assistant to Mr. Wreath at St. Louis. There is no change in the organization at Kansas City, the local manager being James Curtis, who has been manager. Mr. Wreath has been connected with Paramount since its organization. He is expected here in a few days and is therefore one of the older men in this territory in point of service. His appointment is a welcome feature to Kansas City territory exhibitors, and to exchange managers also.

Robertson's Circular Brings Results

Richard Robertson, manager of Gold-
wyn Theatre, Kansas City, has received immediate results from literature prepared and sent out during the influenza period. A large number of theatres, to be locked and sealed without envelope. On the address side were these words: "Positively, Kansas City, 100. Young men absent from their communities—economy—convention—survival—publicity. (Theatres closed, and the public timidity of crowds.)

Thereupon, the Goldwyn service was suggested as one best in the opening attractions. The card system installed during the enforced "vacation" was used effectively in arranging follow-ups for the responses.

Elser to Assist in Management of Doric

A. M. Elser, formerly with William L. Shew, was recently associated with George W. Curtis in the manage-
ment of the Doric Theatre. This theatre started just before the influenza bar was imposed — that upon the removal of the ban it has a chance to make an especially effective introduction to the public. Mr. Curtis is preparing an especially good reel for the reopening—which is delay for some months the coming of the new show and this will be a leading attraction of the theatre regularly. The first show will have the presentation of numerous features, including several par-
drages, not the least of which is the great peace celebration.

Denies Right to Dictate Prices

A Kansas City exhibitor is preparing proceedings against local exchanges which will bring to an issue the alleged

Booster to Enlarge the Grand Theatre

S. S. SAFFOEL, manager of the Grand Theatre, is preparing to celebrate his birthday, war bonds enough to release men and material for the addition to his the-
atre. The Grand is centrally located downtown and was chosen as one of the one-story-plan places. At one time it flourished under the direction of George L. Tyler, but was closed down and then acquired by the management of the Enquirer. Since Saffoel took over the house a year ago it has regained all of its old-time popularity due to the originality and genius that enabled him to acquire a string of picture houses in West-
ern New York towns and has built up a strong clientele. He believes that he can do the business by building a balcony and making other improvements.

Huey Back at His Desk

Some time ago it was stated that Erwin J. W. Huey, treasurer and managing editor of The Picture Play-Book, was taking up some options on several neighborhood-
hood houses. Since then Mr. Huey has been ill with pneumonia and has only recently returned to his office. He now admits that his rumored actions were entirely incorrect and that he has plans for getting into the game in several sections. He says, however, that he does not expect to do any great things and will continue to ride out the present emergency.

Says What He Sees to What He Sees

By S. Clark Patchin, Speacoar-Review. Spokane, Wash.

Cohn Resigns from Liberty.

S. W. B. COHN, manager of the Lib-
erty Theatre in Little Rock, Ark., has resigned and left for Little Rock, Ark., to enter the infantry officers' training corps at Camp Pike. He passed his medical examination at Fort George Wright here.

Mr. Cohn was in the theatrical business as a manager here seven years ago, then left for Alaska, and has since been appearing in newspaper and local manager at various places alternately since, except for some months while he was assistant secretary of the Spokane Theatre. He has also been publicity director of the Red Cross.

Circus Show in Davenport

R. B. Safford, manager of the L. W. Hutton interests in Spokane, will act as manager of the Liberty for the entire week he is away from the theatre since its opening.

Tidings from the Curtain Call

By H. A. Girard, city editor.

Girard to Be Music Director at Clemmer

Harry Girard, noted musician of Spokane, is to direct the music at the Clemmer Theatre as soon as the influenza emergency is over. He is also conducting the vaudeville producer and musician, who has covered vaudeville and other circuits over the entire country, and has always played a large following in Spokane when here.
determination on the subject of admission prices. It is charged that some exchanges have refused to make contracts unless they are assured of a guaranteed profit of at least fifteen cents. The exhibitor is planning proceedings which will make it necessary for each contract, for refusal to make contracts, and may also involve steps to oust the exchanges. As in the past, protest notices are now being arranged for, which will disclose the agreements and the position of the exhibitors who are refusal to sell service to this exhibitor and others. A point involved is the alleged advantage to downtown prices. Under the new restrictions that suburban houses must charge at least fifteen cents for the pictures.

**Kansas City Has a Woman Booker.**

E. A. Pattison, manager of the First National Exhibitors' Circuit, Kansas City, Mo., is one of the women who have been appointed to the positions. The stipulation, restrictions that suburban houses must charge at least fifteen cents for the pictures.

**Dorie Displays War Work Posters.**

While most of the theatre fronts in Kansas City presented merely blanks to the posters, the Doric, one of the downtown theatres, has caught the eye. At the Doric the panels usually occupied by posters advertising the show were occupied by posters of the United War Work campaign. The Wonder, run over by the Strand, has also displayed huge posters, which are closed during idle periods with a crowd, placed in this lobby in easy view of the public. In another display, a map of Kansas City was constantly observed by a crowd—and from a distance the street in front of the theatre. This is an unusual aspect, though the people were standing and not entering the theatre.

**With the Exhibitor.**

Burlington, Iowa: "Wing on the Tray" will remodel his moving picture theatre in this city in the near future. The town has decided to sell the jewel Moving Picture Theatre will be remodeled soon. Joseph Miller is the manager. Mr. Miller and Mr. Long have purchased the picture show at Muscatine and will take charge of the new house.

Baxter Springs, Kan.—John Tindale, manager of the Elite Theatre, has volunteered to try his father-in-law, Mr. McRuder, will have charge of the business.

**Benefit for Relief of Musicians.**

The City of Regina has promised the free use of the city auditorium for a benefit recital for members of the Musicians' Union who have suffered because of the closing of theatres in Regina. It has been suggested that permission could be granted for the holding of the benefit performance on the evening previous to the reopening of the theatre, the date of which has not yet been determined. The musicians asked for some financial relief, such as a reduction in rent. The city came back with the suggestion of a benefit recital in which the musicians themselves could participate.

**Geoffroy Opens the Francais Theatre.**

The St. Francois Theatre, Montreal, was reopened for a temporary engagement, the attraction being "Hearts of the World." The theatre has been in a run of the two weeks under the direction of Manager Conway, formerly in charge of the Gayety Buffet of the Strand. After the closing the house was occupied for one day when the closing order of the Board of Health was received. The new Allen Theatre in Westmount reopened with its regular policy of three changes of pictures each week. Manager A. L. Allen had "Hearts of the World" as its first attraction at special prices before the closure was applied on October 8.

**Dresses Lobby To Represent Hades.**

Manager of the Strand, Ottawa, Devises Striking Display to Boom Showing of "To Hell with the Kaiser" by W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

**Heerr Jennisen, manager of the Strand Theatre, Ottawa, Ont., has devised a special lobby display consisting of a representation of Hades, with the Kaiser in the very thickest of the heat. The display, framed in the lobby was a pedescope, and a parable, taking a look, discovered the Kaiser's portrait and a a line advising the people to see "To Hell with the Kaiser." On the cards was the printed advice "Keep Your Feet Dry, See To Hell With The Kaiser at the Strand, week of November 11, and buy Victory Bonds."

Without a word to anyone Jennings also built up a sudden rush of the lobby. The Kaiser behind the bar of a cage and the inscription of the picture's title. He held the bar of a cage and an armistice had been signed would be received. Then he intended to spring the picture, an inevitable peace parade and demonstration.

Jennings also secured the indorsement of the Ottawa and Navy Veterans for the picture and secured the free service of the band of the organization for a demonstration.

On the picture number one, opening the manager of the Strand conducted an open-air "slide show" in the wide lobby race, with a talk of the people. Slides of various sorts, advertising both coming attractions and the prints, were used. When the theatre reopened, and the doors turned out with a thrilling comic that a director demanded. Another attendant was dressed as a sailor.

In addition to all these stunts Jennings' machine was in the Ottawa Journal for the engagement.

**Allen to Make Weekly Change on Mondays.**

With the reopening of Toronto theatres after the epidemic lay-off of two weeks, Manager Allen, manager of the large downtown house, dropped the plan of making weekly changes on Saturdays in place of the usual Mondays. It was decided to change the bills on Mondays to conform with the policy of all other houses. The idea of changes on Saturdays was pursued throughout the summer and fall months—until the plaque came along. It was found that the plan had several advantages. The policy is practical only with a first-run theatre, but a day's booking was lost before the house was opened along the second-run house. It is also intimated that the plan did not help the patronage and the decorations to any great extent even though the attractions had the advantage of early and exclusive reviews in local newspapers.

**Futuristic Lobby Display at the Holman.**

A highly interesting lobby display effect was shown by Mr. Somers of the Pomeroy of the Holman Theatre, Montreal, for the four-day run of "A Society Sensation," which opened on Monday, November 11. All the special signs, cards and cut-outs were done in a black and white theme. Both in the lobby and in the theatre front a very different appearance. The chosen style consisted of slanting black and white stripes. The black and white reopening announcement cards harmonized with the general effect.

**Outdoor Shows Boosted Bond Sales.**

Through the holding of the three outdoor shows, Mr. W. A. Baille, manager of the Cum-Bac Theatre, Dovercourt Road, Toronto, for the Fifth Canadian National Victory Loan campaign, when numerous loan pictures appeared. While the theatre itself was closed, bonds to the value of $120,000 were sold, it has been announced. On Saturday night, when the third outdoor demonstration was staged by Mr. Baille, $45,000 worth of bonds were sold. Jule and J. J. Allen themselves took an active part in the demonstration and made many bond purchases themselves.

**Exhibitors Pay Employes During Ban.**

Many of the downtown theatre managers have decided to keep all their employees on full pay during the epidemic shutdown. In this connection there was a recent report of W. A. Baille, manager of the Cum-Bac Theatre, Dovercourt Road, Toronto. Mr. Baille decided to keep his employees on full pay, and the operators and the theatre, the figure was $2,000 the week. Mr. Baille was paying for the two weeks.

Other Toronto exhibitors who were reported to have paid full salaries during the lay-off included Manager Alexander, of the Park Theatre; Dr. Richardson, of the Green Theatre, and R. H. Pickner, of the Relief Theatre, December 17.

**May Now Lift Ban on Hearst’s Films.**

Now that the war is over, Canadian exchange companies are waiting with interest to see what action will be taken by the Dominion Government with regard to new pictures controlled or marketed under the name of William Randolph Hearst, whose newspapers and films have been under the ban in Canada for many months. The Production Board had acquired the Universal weeklies and had asked that a telegram was soon received in Toronto. With the end of the war it is thought possible that the International Film Service, which was admitted into the country, although they will be subject to censorship in the usual manner, the value of the Hearst ban in Canada during the past year or two has not borne the name of Hearst and they were admitted only after the Pathe organization in Canada made declaration that Hearst had nothing to do with Pathe news releases in the Dominion.

**Cuts Matinees to Save Coal.**

The management of the Rex Theatre, Ottawa, Ontario, has made the interesting announcement that, owing to the coal situation locally, it has been decided to discontinue matinees for the balance of the season except for the organization of those on Saturdays and holidays. The Rex, which is located at Somerset and Laurier streets, was newly decorated throughout during the epidemic period and has been equipped with a new gold sound system. The Rex Theatre has adopted the policy of charging prices throughout the times weekly.

**St. Denis Theatre Resumes Operations.**

With the resumption of activities in Montreal by the St. Denis Theatre late in September, has been closed since last May, got under way again under the direct management of Fred Crockett, who has purchased the theatre and vaudeville. General admission in the evenings was fixed at 25 cents and the matinee price is 15 cents.
STARTS FUND FOR SOLDIERS' MONUMENT

By J. M. Shellenbarger, 1902 Mt. Royal Terrace, Baltimore, Md.

C. S. CHEADLE, manager of the City Opera House in Havre de Grace, Md., is proving that he is a live wire when it comes to making money to build a monument in a city of this size. During the three weeks that the theatre was closed, due to the influenza, he went into the entertainment business and had a service curtain painted and installed. The art work was done by R. E. Behrens of Havre de Grace and the painting of 111 stars in the center to represent that number of boys from this section. The painting is also for advertising purposes. In order that none will be slighted Mr. Cheadle has and he has an alter ego about seven members of the company all interested in the service. The benefit night is a benefit night for this fund at his theatre, and in his newspaper advertising he asks the public to attend. Among the prices shown on the City Opera House every night is a benefit night. He has the co-operation of the men here.

Sunday Show for Soldiers Great Success.

This week, a part of the series of Sunday afternoon entertainments to be given free of charge for the men in uniform at the New Theatre, 219 West Lexington street, during the winter months, which have been arranged by Manager L. A. DeHoff, was given on Sunday afternoon, November 11, and proved a great success. The S. R. O. sign had to be hung out. The theatre, served with a program, and the price for programs are donated by the management. The United Service Club, which is conducted under the auspices of the United States, Mother's Army and Navy Committee, National Congress of Mothers, have inaugurated a feature of entertainment. Besides the moving pictures, Mr. DeHoff also had a program of music, and has arranged for singers from the boys' home started by Mr. Cheadle to build a soldiers' monument in this city. This benefit night is a benefit night for the fund at his theatre, and in his newspaper advertising he asks the public to attend. Among the prices shown on the City Opera House every night is a benefit night. He has the co-operation of the men here.

Teach Wounded Operating.

A moving picture projection machine will shortly be installed at the Port McHenry Coliseum. This is the result of the efforts of the men interested in the theatre, the Coliseum, by the management, for the purpose of teaching wounded soldiers who care to follow that line of work, how to handle the apparatus. A volunteer has been installed at the Walter Reed Hospital in Washington for the same purpose. The Coliseum will be changed into a theatre, and the medical officers will be able to use the apparatus, which was given for the benefit of the soldiers at Port McHenry on Sunday night, November 11. William Scheller has been appointed chairman of the committee of arrangements. There was a capacity house, and it was considered a sound idea to have the machine so that it can be used to teach wounded soldiers to become operators.

Benefit Show at Grand.

Through the courtesy of Harry W. Creswell, manager of the Grand Theatre, Highlandtown, this playhouse was used for the performance of the Highland Strike, which was given for the benefit of the soldiers at Port McHenry on Sunday night, November 11. William Scheller has been appointed chairman of the committee of arrangements. There was a capacity house, and it was considered a sound idea to have the machine so that it can be used to teach wounded soldiers to become operators.

Central New York Notes

By Clifford A. Carroll, The Observer.

Park Installs Double Feature Policy.

The Park Theatre, opening Monday, November 4, the first day after the influenza, will show Fantazium in Utica, using a double feature policy. This is the first time a double feature has been installed in Utica theatre. The opening bill was "My Own United States," and Robert Warwick in "The Avon," with "Honor's Cross," a comedy, and a Screen Telegram. The bill was a great success. The San Francisco "Honor's Cross," a Western, was given a strong showing.

Baldwin Foster Is Dead.

Baldwin Foster, son of William L. Foster, manager of the Avon. Theatre, Utica, and in charge of that house when it opened, died at his home in Baltimore, Md., Wednesday, October 23. Young Foster was operator at the Avon when it was under his father's management. Mr. Foster, Sr., and his son formerly conducted a motion picture theatre at Wilkes-Barre, Pa.

Eastern New York Exhibitors Hold High.

Of the eastern New York cities affected most by the influenza pandemic is Poughkeepsie and Albany as far as cinema is concerned. The Great New York city has been hit hard. Within the last five days several theaters in Poughkeepsie were allowed to reopen after closing orders were issued which was in effect for one week.

In Albany, which was also under quarantine, the vaudeville and "legitimate" houses and churches were allowed to open, but the picture houses were forced to remain closed until after election.

Fitter Now with First National

Morris Fitzer, who has had charge of the advertising force at the Camp Dix Liberty Theatre, has received his discharge and is now associated with the Buffalo office of the First National.

Simultaneous Showing of "Shoulder Arms."

For the first time in the history of the theatres in the state of New York, a picture is being shown in two different houses on the same day. November 11, 12 and 13, the Coliseum, located on South Foun-
deville house, had Charlie Chaplin in "Shoulder Arms," and on the same days in the Palace, located near the Majestic played the same picture.

Celebrates Third Anniversary.

The week of November 11 the Majestic celebrated its third anniversary under the management of N. Glaser. The film feature was "The Fallen Angels" and Charlie Chaplin in "Shoulder Arms."

Washington News Letter

By Clarence L. Lina, 622 Riggs Building, Washington, D.C.

Ginser Back Again with Select.

N. T. GLASER is back again with Select, and is handling Washington and Baltimore. He will some time ago to enter the employment of Pathe. Mr. Glaser has had many years in the business, and is in the back of it. For several years he was manager of the Leader Theatre on Ninth avenue, and then moving to Philadelphia for the Mamilbaun interests. It was upon his return to this city that he joined Select. He has a Service Car.

Crandall Has a Service Car.

A novelty in Washington is the service car just put into operation by the Crandall. The actual work of this car is gathering and delivering the films for the theatres each afternoon and returning them to the exchanges after the close of the day's business. This will do away with many delays and uncertainties. The car comes from a certain well known factory in Detroit, the owner of which was recently defeated for the office of police commissioner and the name Crandall's theatres appears on its body.

Groll Off to Officers' Training Camp.

A. G. Groll, former manager for Head's Theatre, recently received his appointment to an officers training camp, where he is now engaged in the army, in the field artillery. Mr. Groll, formerly employed at the Plaza Theatre on Ninth street, northwest, succeeds him.

New Manager at Mutual.

The Mutual offices here have a new manager following the resignation of H. H. Mason, who has resigned to take charge of the Mutual Theatre in Norfolk, N.C., where he has extensive motion picture interests. The new appointee is Edward C. Gross, who comes from the East and is a member of the industry, for he has been connected with other exchanges here for some time. In the course of the last week the aircraft offices were opened, joining Paramount when the merger came. Select claimed his services last February, and he left that company to assume his present duties.

To Install Projection Room.

A projection room is soon to be installed on the second floor of the building occupied by the Famous Players Exchange at the corner of Fourth and Autumn streets. The Famous Players is planning a miniature theatre de luxe which will have the most modern furnishings. The walls of the room will be twelve feet wide and have a depth of twenty-five feet. There will be wicker arm chairs for the comfort of the visual artists at the exchange, the floor will be carpeted and the walls and ceiling decorated as is the fashion.
WAR PICTURES STIR BLOOD OF INDIANS
Audience of Red Men in Erie Theatre, Anlers, Whop and Dance—Noise Drowns Orchestra

By Phil Fox, Times-Herald, Dallas, Texas.

The noble red man takes enthusiastically to films portraying battle scenes, declares O. Gill, of the Erie Theatre, at Anlers, Pushmataha County, Oklahoma, which is one of the centers of the Chick- ahsow and Choctaw nations.

Chinese and Indian squares every time he puts on a red-hot film showing scenes of activity against the United States. Most of the Indian families have boys in the service, and it is to the older generation of Indians that the battle pictures most appeal.

When Empey’s “Over the Top” showed at the Erie the Indian audience went wild. The blood of Choctaw braves who, forty years ago wore paint and blankets, who now wear diamonds and ride in limousines, was raised to the boiling point. Wild war whoops put the orchestra into action, and the presentation was contagious. As the American soldiers were portrayed fighting man to man in the Hun trenches the enthusiasm started, and the wierd refrain of almost forgotten Indian war chants and the stamping of the tom-toms alarmed the audience.

Not satisfied with seeing the picture once, almost the entire audience stayed for a second run, which time the performance was repeated.

White Joins Vitagraph’s Sales Force.
D. A. White, formerly of the Cosy Theatre, at Hobart, Okla., has accepted the place of salesman with the Vitagraph Company. He will have charge of sales in southern Oklahoma. Mr. White is one of the most successful motion picture men in this territory and is popular with the exhibitors.

Lubbock to Have Picture Show.
Lubbock, Tex., a thriving town in the plains country, was without a moving picture show until the last week when the new W. W. Dodge Theatre opened. Lubbock is suffering from drouth conditions. Because of bad business the show was forced to close.

Business men and merchants, realizing what a high-class picture show meant to the prosperity of the city, have subscribed $100 each, and twenty men each subscribed $100 to establish a motion picture show. It is to open soon.

Douglas Hawley Back from Trip.
Douglas Hawley, of First National, is back from East Texas, where he made a successful tour. He reports business good and the exhibitors optimistic from Dallas to the Louisiana line.

Texas Exhibitors Aid War Work Drive.
Texas motion picture exhibitors, patriotic as they are, have contributed more than $1,000 to the support of the United War Work campaign.

In every theatre is carrying slides urging liberal subscriptions, and their doors have been thrown open to the four Minute Men for speeches aiding the drive.

At most of the theatres Sunday, November 14, evening time, there was an admittance of groups of singers from various musical organizations who led the audience in songs of patriotism. The Fridays have been composed to suit the air of the Liberty Loan song.

Sol Davis Resigns from General.
Sol Davis, for the past five years assistant manager of the General Film Company, at Dallas, has resigned. He will enter another line of business. C. M. Jaegers, of the Dallas branch, has been appointed to his place by Manager James Kelly.

Manager Kelly also reports the appointment of a C. T. M. Tomlin, formerly with Mutual, as special representative.

McMahon Pulls a Good Stunt.
Advertising the “Eyes of the World,” F. H. McMahon, Forth Worth film manager picture show advertising man, pulled off a novel stunt, which packed the Hidridrome recently.

McMahon announced that he was going to film the monon pride of the nation city.

He hired an automobile, secured two policemen in uniform to accompany him, and made a reconnaissance with a cameraman in the tonneau and the cranck turning. Big streamers attached to the car drew attention to the “Eyes of the World.”

Advertizng on wagons and automobiles is unheard of today, but a few weeks ago McManoh was enabled to get his effective advertis- ing before the public.

Kelly No Longer Has a Monopoly on Smiles.
“Smiling” Jimmy Kelly has not got the monopoly of cheerfulness at the General office. He also has a genial greeting and a happy smile for all visiting exhibitors. Miss Varvel, who is one of the most competent

Metro to Distribute “Kaiser’s Finish.”
Metro has taken over the distribution of “The Kaiser’s Finish,” a Warner Brothers project. The re-screening was given newspaper men and North Texas exhibitors at Hulsey’s Old Mill during the second week in November. The film was well received by the critics.

Dallasa Brevities.
Hoyt Morrow and the Hodkinson organization have moved quarters and are now located at 3500 Wilshire Blvd., in his spacious new offices. Manager Lew Remy, of Goldwyn, announces that on the day that the Texas quarantine was raised eighty-one the- atres reopened with Goldwyn features.

Mr. Lubbock, the manager of the Lubbock, Texas, has returned from a trip to the Southwest.

The new Elliot Theatre, El Paso, Texas, opened Sunday, November 10, with a special patriotic program. The opening has a noted speaker and will be dedicated for the benefit of the quarantined. The management turned over their first day’s receipts to the United War Work Campaign.

REDECORATING MINNEAPOLIS SHUBERT
William Fox Interests Will Have Practically a New House Upon Completion of Renovation

By W. E. Muiligan, Minneapolis, Minn.

While other Minneapolis houses have been cleaned and a huge electric sign is to be installed that will reach to the top of the theatre and will be illuminated by an electric eagle. The Electric Theatre, which took over later by the William Fox interests.

Northwest News Brevities.
David L. Johnson is planning the erec- tion of a new building in Sheboygan, Wis., the second floor of which will be used as a theatre.

W. H. Evans has leased the Gauvan hall, at Minatare, Neb., where he will show moving pictures.

S. F. Waterbury has taken over the management of the Lyric Theatre at Jef- ferson, Wis.

Minneapolis Theatre, at Chilton, Wis., has been closed.

R. H. Freeman and Ben Ward are remodelling a building at Shoshburn, Wis., into a moving picture theatre.

The new moving picture theatre at Madison, Wis., W. G. Bee- croft, has opened for business. It has been named the Strand.

A. L. Siringa has decided to reopen the Gem Theatre at Overton, Neb.

Perry Fell has temporarily closed the Empire Theatre.

The Empress Theatre, at Campbell, Ind., has not yet decided to reopen. The theatre will be remodeled and a new painting is under way.

A. L. Siringa is the theatre manager, and Martha Ellen theatre, at Central City, Neb., has closed the Empress.

The New Regent is the new manager of the Lyric Theatre at North Bend, Neb.

Fred Owen owns the new Bijou Theatre at Plainview, Neb., from Mr. Dev- lin.

W. B. Kenyon is the new manager of the moving picture theatre at North Bend, Neb.

W HOLE other Minneapolis houses have been cleaned and a huge electric sign is to be installed that will reach to the top of the theatre and will be illuminated by an electric eagle. The Electric Theatre, which took over later by the William Fox interests.

Metro to Distribute “Kaiser’s Finish.”
Metro has taken over the distribution of “The Kaiser’s Finish,” a Warner Brothers project. The re-screening was given newspaper men and North Texas exhibitors at Hulsey’s Old Mill during the second week in November. The film was well received by the critics.

Dallasa Brevities.
Hoyt Morrow and the Hodkinson organization have moved quarters and are now located at 3500 Wilshire Blvd., in his spacious new offices. Manager Lew Remy, of Goldwyn, announces that on the day that the Texas quarantine was raised eighty-one theatres reopened with Goldwyn features.

Mr. Lubbock, the manager of the Lubbock, Texas, has returned from a trip to the Southwest.

The new Elliot Theatre, El Paso, Texas, opened Sunday, November 10, with a special patriotic program. The opening has a noted speaker and will be dedicated for the benefit of the quarantined. The management turned over their first day’s receipts to the United War Work Campaign.

REDECORATING MINNEAPOLIS SHUBERT
William Fox Interests Will Have Practically a New House Upon Completion of Renovation

By W. E. Muiligan, Minneapolis, Minn.

When other Minneapolis houses have been cleaned and a huge electric sign is to be installed that will reach to the top of the theatre and will be illuminated by an electric eagle. The Electric Theatre, which took over later by the William Fox interests.

Northwest News Brevities.
David L. Johnson is planning the erection of a new building in Sheboygan, Wis., the second floor of which will be used as a theatre.

W. H. Evans has leased the Gauvan hall, at Minatare, Neb., where he will show moving pictures.

S. F. Waterbury has taken over the management of the Lyric Theatre at Jefferson, Wis.

The Princess Theatre, at Chilton, Wis., has been closed.

R. H. Freeman and Ben Ward are remodelling a building at Shoshburn, Wis., into a moving picture theatre.

The new moving picture theatre at Madison, Wis., W. G. Bee- croft, has opened for business. It has been named the Strand.

Northwest News Brevities.
David L. Johnson is planning the erection of a new building in Sheboygan, Wis., the second floor of which will be used as a theatre.

W. H. Evans has leased the Gauvan hall, at Minatare, Neb., where he will show moving pictures.

S. F. Waterbury has taken over the management of the Lyric Theatre at Jefferson, Wis.

The Princess Theatre, at Chilton, Wis., has been closed.

R. H. Freeman and Ben Ward are remodelling a building at Shoshburn, Wis., into a moving picture theatre.

The new moving picture theatre at Madison, Wis., W. G. Bee- croft, has opened for business. It has been named the Strand.

The new moving picture theatre at Madison, Wis., W. G. Bee- croft, has opened for business. It has been named the Strand.

The new moving picture theatre at Madison, Wis., W. G. Bee- croft, has opened for business. It has been named the Strand.
"WHY I WOULD NOT MARRY."
William Fox Presents Lucy Fox in a Strange Presentation of Drama, Comedy and Farce.

Reviewed by Walter K. Hill.

In this new Fox presentation drama strategies for recognition while comedy protests—and finally broad farce prevails in bringing to belated ending one of the most unusual of recent film endeavors. Lucy Fox is the one participant whose name is disclosed, although a multitude of others are shown in the first part of its many scenes. Let it be recorded that Lucy—a new Fox, so far as we know—is at the outset implored by her father to marry because he had promised her mother that he would not shuffle off until their daughter had wed. Lucy absolutely refused to marry right away—although father looked healthy and proved later on in several "chase" scenes that he was fast enough to escape even the "but.

Daughter had four types of men in immediate application for her heart, hand and companionship—indicating that Lucy was either rarely beautiful or else was heartless to much pelf. We'll say that Lucy would have liked a rich, bearded, gray-haired reason for the rush. To aid her in choosing the right one Lucy bent her steps to a female swami—a crystal gazer who foretold our heroine's future. Incidentally the sorceress told Lucy that she, her sisters and the priest had all the galaxy and then matters got more swiftly under way.

Having bid her four candidates to assemble in conclave, Lucy read, in the glass ball, each prospective marital adventure and decided what she would not marry. Each incident was acted out in scenes of varying drama, farce, melodrama and comedy by the Fox company. With Lucy impersonating the "wise" in each episode. Each steed entered in the Matrimonial Mansion was too much of a horse to win, and, Lucy sent them all, man by man, into exile.

Then to her father Lucy said: "I will not become a wife, and prove that I do not need a husband."

Our instant guess at the outcome was in effect that we should in the next and final reel find Lucy in Marion, Ohio, in possession of a glass furnace—making the big, round glass balls that sorceresses gaze into and vision the future for girls who are considering the matter of marriage. While a member of the Society of Projectionists was rewinding the fifth reel we had time to figure it all out for Lucy, planning sales drives and laying out a campaign of national advertising for the glass bowling-balls that would make a ten-strike with the love-lorn millions. The Matrimonial News will be sorry to learn that subsequent events in the Fox projection room beat their advertising department out of fifty-two pages, at full rates, during the year to ensue and start immediately.

Glass spheres of heroic size working with the dramatic, melodramatic, farcical, comic and intensive propensities displayed by the Fox-Fox would sell to the matrimony inclined like iron crosses to American tourists once the real Yankee invasion of Mitteleurope once begins—Lucy was in line for a fortune.

"THE SILENT MYSTERY."
Francis Ford serial discloses steady stream of melodramatic thrills in First Episode.

Reviewed by Edward Weltszel.

The new Francis Ford serial lives up to its title. "The Silent Mystery" is packed with melodramatic thrills and creeping atmosphere throughout. The pace is continually reaching out of space and seizing a victim in its grip. It drags the heroine by the hair to head toward a deserted houze, and she is saved just in time by the hero-detective. India and the theft of a sacred jewel figure in the opening episode. This jewel is taken by the mother of the heroine and brought to the United States, and an Indian princess is sent to recover the treasure. The brother of the heroine is mixed up with a gang of German sympathizers who have stolen a U-boat and intend to prey on American merchant ships now that the war is finished. The man who went out as an opening for all sorts of exciting experiences. There are live, scrap, and adventures in lonely huts, on the border, in the home of the heroine and among the dirty denizens of a great city. Following the serial will get a popular success.

Frances Ford directed the story, which is in fifteen episodes. He also plays the hero detective, and is supported by Mae Gaston as the heroine and Rosemary Theby as the princess. Everyone in the cast follows the pace set by the director, and the result is strict attention to putting the episodes over. "The Silent Mystery" is released by Hiller & Wilk.

"MILADY O' THE BEANSTALK."
Splendid Pathe-Diando Subject in Five Reels, Featuring Baby Marie Osborne.

Reviewed by Robert C. McClary.

There is no doubt of this five-reel Diando production, featuring Baby Marie Osborne, pleasing the many friends of that interesting child. The story in this instance, written by Elizabeth Burbridge and directed by William Bertram, contains many ingredients particularly adapted to a film of strong juvenile interest. There is, first and foremost, a very human little plot in which a former lover is the child's divorced mother still loves and wishes to marry her. Then there is an interpolation of the fairy story "Jack and the Beanstalk," cleverly executed in a few brief scenes, and later events of interest.

Baby Marie is very attractive all through the number. Her portrayal of Jack the Giant Killer, in illustration of her own dream, is a good bit of work for a young performer. Nanbe, the colored boy, appears also, and does some amusing stunts as the janitor's son. Jack Connolly plays the title role, and Ellen Cassily plays the mother part.

At the beginning of the story the mother and child are in a country town, but are forced to leave there because of the unkindly regard of the neighbors for a divorced woman. In the city Mrs. Tompkins has difficulty finding work, and her plight is a sad one when her former lover, Giant Jim, discovers her. After his final battle in the prize ring at the close of the story, in order to procure money for re- storing Baby Marie to health after an accident.

"HIS BONDED WIFE."
Emmy Wehlen Is Pleasing in Romantic Story Produced by Metro and Directed by Charles J. Hrahin.

Reviewed by Edward Weltszel.

Wealthy young ladies have married penniless young chaps in real life, but no flash and blood poor-bred hero ever had things made so easy for him as has the fictitious juvenile lead of "His Bonded Wife," a Metro production written by Lois and Arthur Zeliner and adapted to the screen by June Mathis. Emmy Wehlen plays Doris Morse, the girl with the money and the creed that she is cast for Philip Hazard, the man Doris marries.

The story will entertain the spectator who is fond of sentiment and likes to believe that wealthy and highly romantic young ladies are to be found who fall in love with their rescuers when dragged from the surf at Atlantic City and pass themselves off as poor working girls in order to be loved for their youth and beauty alone. It will be recalled that O. Henry created a genuine anger in every day in the hope that he would meet with just such an adventure. No fairy tale ever treated the problem with such a heart- hearted zeal or less regard for things as they are than does "His Bonded Wife."

One of the peculiarities of the picture is the absolute blow: The father of the heiress helps his daughter to marry the poor chap by pretending to disown him when the proud young gentleman informs the lady and
her parent that since she is not a working girl and poor he must give her up. The discovery that his wife's father has given her $500 doesn't alter anything. Any way she must be given credit for setting forth every idea of the story with acceptable delicacy. Even the portrayal of such a great deal without the benefit of dramatic quality of the plot, so that one observing the picture can't help but notice the fact of having learned a great deal without being overwhelmed by unpleasant details.

The picture, which was entirely the work of Mr. Keane, was based on certain facts with reference to the withholding of a specific, manufactured material by Germany during the war. The hero is the son of a man who discovered the specific and arranged with his father to give it to the world, arranged for its sale with a drug store magnate. The world, by the way, is blown up on the American coast.

Leif Ericson appears as Karl and Irene Wiley as the girl. Howard Davis plays the role of Hartsell, and Others in the cast are John R. C. Williams, Joseph Clancy and Carolyn Wagner.

"EYE FOR EYE"
First Special Nazimova Production for Metro

Reviewed by Margaret L. MacDonald

A DRAMA by Henry Kissenaeker entitled "J Occident" was chosen as the basis of the first of the Nazimova specials, "Eye for Eye." The production, which was directed by Albert Capellani and is in seven reels, would have gained considerably by a briefer presentation of the drama. Nazimova, who has undoubtedly captivated the best of screen actresses, has chosen to portray the beautiful Bedouin girl in a whirl, which is, of course, commonplace. But the length of seven reels of film becomes wearisome. One could have wished for a more colorful interpretation of the character.

Then again there are moments when the wonderful opening scenes of the picture, for instance, where she impersonates the carefree child of the desert with an abandon that is especially pleasing. But even in this portion of the picture there is opportunity for her to do some marvelous acting in the unbridled familiarity with which the daughter of a Mohammedan race treats her beloved husband. It is to the credit of the imprisoned French officer. In the construction of the picture there is a lack of unity in the casting which detracts from the production as a whole. The cast contains familiar names of actors who have seen the ability to do more effective work than this picture all's' them to do. They are Betty Bronson, William Davidson, Gallaher, Sally Fatte, L. E. Fernandes, John Reinhardt, Louis Steven, Charles Ed- wardutz, Alphonse Ribeau, and E. A. Battista.

The story of the play concerns the fate of the Bedouin girl who was cast off by her tribe in punishment for helping a captive French officer escape. Her brother picks up another wandering tribe and sold to a circus manager, she is finally redeemed by the officer while attending the circus in his home town as his former benefactor, and is taken by him to his home. Here, after striving against her own impulses to protect the reputation of her tribe by the officer and his soldiers, she confesses her love for him, his eight-year-old son coming into her care by an affair with another man.

The production is a little too short and poorly directed by the Metro Picture Corporation.

"DEUCE DUNCAN"
William Desmond in Breezy Triangle Melodrama Is a Live Western Hero.

Reviewed by Edward Weitzel

GEORGE HUVELY is the author of "Deuce Duncan," the first Triangle and directed by Thomas E. Heffron, with William Desmond in the title role. The Triangle production is along the lines of the recent plots that have been used for the star's pictures and shows how well the young actor possesses the physical skill to advantage. There is also a generous sprinkling of outdoor atmosphere, and the story, complete a competent cast. B. H. Wale was the cameraman.

"HITTING THE TRIAL"
Five-Reel World-Picture Presents Melodrama

Reviewed by Robert C. McElravy

IN THIS five-reel offering by World-Pictures, a story of the East Side is told. The plot is a little better than usual and the atmosphere and actuality of types than usual. The plot, however, is constructed too much in the manner of a serial, in that the same persons and scenes appear without particular reference to each other. Each of them is quite dramatic in itself, but there is not a great deal of suspense at any time.

Carlye Blackwell and Evelyn Greeley head the cast as Kid Kelly and E. Hines. The former is a member of a young band of crooks, the latter a poor girl who works in the saloon and of whom Carlye is in love. At a Bowery mission at night, Joseph Smiley is cast as Carey, the owner of the flower factory in which the girl works. The bright young beauty, Muriel Ostriche has the role of Annie, a beautiful girl whom Carey victimizes and who afterwards kills him in a fit of jealous rage. George MacQuarrie, Mabel Bunce, Walter Green and Edward Elkas have other parts.

The story is one that will interest lovers of melodrama, though the lack of suspense keeps it from taking first rank as such. The review would also have wide appeal among persons interested in slum conditions and studies of an industry which employs thousands of people in lower Manhattan.

The number was written by Roy Somer- ville, adapted by Harry O. Hoyt and dir- ected by Dell Henderson.
"ALL THE WORLD TO NOTHING"
Six-Reel Pathe-American Subject Features
William Russell in Dizzy Comedy.

A CHEERFUL feature of this six-part comedy, "All the World to Nothing," is that it gathers obvious situations to a great extent and keeps the observer guessing as to what will happen next. The bits that do happen are not entirely credible all of the time and are perhaps not intended to be, but they carry the essential rhythm of this kind of style, and some jerky places in the continuity, but on the whole the number proves one of genuine entertainment value.

William Russell has the role of Richard Chester, a wealthy young man who at the opening of the story plunges into a period of great adventure and fortune. He finds himself suddenly thrust into the class of job hunters and his efforts to make a living lead him into many difficulties.

One of his first ventures after the fatal poker game is to go in disguise to see a certain cantor. We are trying to find this man he enters the wrong apartments. He overhears the reading of a will by which a minor is left an estate, inherits a fortune, with the proviso that she shall wed immediately. Chester is discovered and is missing.

The next scene shows the home of the young woman of the yarn he meets her in true person and wins her love.

The production was by the American Film Corporation. The story was written by Wyndham Martyn, adapted by Stephen Fox and directed by Henry King. Others in the cast are Ted Westover, J. Morris Foster and Hayward Mack.

"UNDER FOUR FLAGS"
Third United States Official War Picture Portrays a Great Military Spectacle of Life and Death.

Reviewed by Louis Reeves Harrison.

A SERIES of episodes from scenes in the real-life war, taken by Signal Corps A. E. F. and the Allied Army cameramen, shown simultaneously, and in authentic color, in this atre," these pictures have the mark of realism on them for those who know the difference between a genuine article and an imitation. They were assembled and edited under the supervision of S. L. Rothaus.

The thrill of those showing the dogged English and brilliant Canadian in action are the best, but far more important is the moving and attractive to the eye, while none the less impressive from a point of view of accuracy, are those showing the thrilling movements of Italian troops on the Piave, particularly the mountain exploits.

The view of heavy artillery on barges, taken from a close-camera point of view, are the most remarkable of their kind ever shown. We are right up against the big guns in action, near enough, one would think, to shatter the strongest lens over made. There are also some impressive pictures from the air in this section.

When all is said that can be said of these episodes, those of our own troops are bound to be the winners in a popular sense. They are not so fortuitously taken, not so picturesque, not so impressive in setting perhaps, but that great big interest in the human interest is there with a punch. It is that human interest which makes plays successful, and we know and love these humans who composed divisions of American troops under American officers at the battle of St. Mihel. The review of French and American troops, General Peraul is prettier to the eye, but it is on the field that our boys showed American character not on parade, and there they have made Americans known to Europeans for the first time in the history of our nation. The subtilties are exceptionally fine, some of them gems of force and vigor. It is a great military spectacle from life, admirably arranged by a genius of presentation.

William A. Brady.

LITTLE WOMEN (William A. Brady)—part sympathetic and thoroughly consistent visualization, admirably typed, of the famous story of American home life in Civil War times by Louisa M. Alcott. Reviewed in last week's issue.

Carle E. Carleton.

A ROMANCY OF THE ART (C. E. Carleton).—A German spy story featuring Lieut. Bert Hall, himself a true type of airman, his story neither so strong or so interesting. Reviewed in last week's issue.

Fox Film Corporation.

WHY I WOULD NOT MARRY (Fox).—Lucy Fox is the principal player in a large company employed in the presentation of an unusual film. An attempt has been made to become vastly original in screen presentations, and Mr. Fox has succeeded. The feature will be voted a novelty sure enough. But as to the degree of satisfaction the feature will supply to audiences is a matter that only the actual exhibition of the film will develop.

James Keane.

THE SPREADING EVIL (James Keane).—A seven-reel subject personally indorsed by Josephus Daniels, Secretary of the Navy. This deals with the eradication of a certain blood disease with which science has long struggled. It tells a story for adult minds in an acceptable manner, and will no doubt be of interest and instruction to grown-up people everywhere. Reviewed at length elsewhere.

Metro Pictures Corporation.

HIS BONDED WIFE (Metro).—Emmy Wehlen is the star of this picture, which tells the romance of an hairless and a poor young man. Creighton Hale plays the part of the hero. The story moves along at a good pace, and is well acted. June Mathis made the scenario. The picture is reviewed on another page of this issue.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 73 (Mutual).

-Items in this issue show the peace celebration in New York, scenes on the former battle fronts, Mrs. Theodore Roosevelt, Jr., entertaining Women War Relief Workers at her home in Paris, and members of the Lafayette Escadrille.

BAD MEN AND GOOD SCENERY (Rothacker).—Scenes in the Western mountains in the vicinity of Jackson Hole. These scenes are mostly closeups, and are often lacking in the beauty which might have been brought out by carefully photographed perspectives. The subtitling is not as effective as it might have been, nor is it always characterized by that refinement of speech to which nature studies are entitled.

Pathe Exchange, Inc.

THE LEAP OF DESPAIR (Pathe).—Episode No. 7 of "The Wolves of Kultur." This begins with the rescue of Bob and Alice by the detective, Barclay. The three swim from under the secret workshop in a sewer and take up the trail of the fleeing spies. Alice is taken captive in the woods, and there are several dramatic incidents. One of the best of these is the struggle of Bob and one of the spies in the water, in which the spy is drowned.

ON CARIBBEAN-LAPPED SHORES (Post Film-Pathe).—An enjoyable scenic, illustrating more of the life in the West Indies. This picture much of the tropical verdure, the rocky coast lines, and architecture of the towns and cities. A bull fight and various other features of interest are also shown.

MILADY O' THE BEANSTALK (Diamo-Pathe).—A pleasing five-reel juvenile subject featuring Baby Marie Osborne, who was written by Elizabeth Burbridge, adapted by Clara S. Beranger and produced by William Bertram. Jack Conolly, Ellen Cassity and the colored lad, Sambo, appear. The story is one of the best of the series featuring Baby Marie. Reviewed at length elsewhere.

Universal Film Company.

KISS OR KILL (Universal Special Attraction).—A five-reel story written by Max Brand and directed by Elmer Clifton, Herbert Rawlinson, Priscilla Dean and Harry Carter have the leading roles, which much to bring out the entertaining features of the yarn. The plot concerns a young discharged soldier, enter of a job, who meets with a series of interesting adventures. He exposes two men of crime and wins the love of a girl whose fortune he has saved. Reviewed at length elsewhere.

Boys from Camp Merritt in Harry Rapf Production, " Wanted for Murder." Starring Elaine Hammerstein.
A CORRECTION.

On page 548 of issue dated October 26, advertising aids for "The Perfect Model" under "Program and Advertising Phrases" reference is made to Audrey Munson having been the star of "Hypocrites." This is in error, however. Miss Munson was starred in "Purity!"

"A PERFECT LADY!"

Goldwyn Presents Madge Kennedy in Rose Sutherland Great Stage Success, in Which She Impossesses a Burlesque Actress.

Cast.

Lucille Le Jambon (Jack Higgins), Madge Kennedy, Rev. David Grayling.

The Story: Lucille Le Jambon, whose mother's name is Higgins, is the star of the Merry Models Burlesque Company. The stern moralists of Sycamore declare that the models shall not be permitted to permeate the sanctity of the town. The show is stopped and the manager descamps. Lucille opens an ice cream parlor in the town. Once more Sycamore is roused, and it is determined to make the girl leave town. The minister is sent to her, but she proves to him that she is better than her accusers. However it is not until Lucille gets a motion picture of the Dearborn chief accuser, having a gay time with Chicago chorus girls, that she silences opposition—and marries the minister.

Program and Advertising Phrases: History Daily's Theatre setting for Photo-play Interiors.

Ragtime Music Changes Purity Leaguers Into Two-Steppers.

How a Two-Track Girl Captured a One-Track Town.

She Admits and Proves That She's a Perfect Lady.

When Performers and Reformers Fight It Out.

Advertising Angles: Play up Miss Kennedy and recall that the play, by Rennold Wolf and Channing Pollock, enjoyed a long run. Whoop up the fact that Miss Kennedy is to be seen as a burlesque star. You can probably arouse some curiosity by asking, "Just what does a perfect lady wear—when she is a burlesque actress?" They are apt to come to find out. You can handle this up with W., S., S., too, with good results.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 21-sheet display. Lobby displays, both in serp and color; also 2x35. Slide. Campaign book. Cuts. Released by Pathe.

"EYE FOR EYE"

Nazimova Productions Presents the Internationally Famous Star, Nazimova, in a Wonder-Ful Story from the Belgium of Kustnermecker.

Cast.


The Story: Hassouna, the daughter of an Arab Sheikh, becomes famous as Captain de Cadriere, a young French captive, and provides him with a knife with which he can have way to freedom. In punishment she is left behind in the desert by the tribe. She is captured by hostile Bedouins and sold into slavery, being purchased by the proprietor of a French circus, who uses her dancing as an attraction. Here she comes under the notice of Cadriere, who takes her into his home, explaining to his wife that she saved his life. The wife elopes with Lecoix and Cadriere's love for Hassouna grows. When she comes Tabei, to whom she was betrothed in the desert, who tells her that Cadriere killed her parents and demands that she exact an eye for an eye, a tooth for a tooth. Vainly she tries to kill the man she loves. In her absence she even plans to be avenged through his nephew, but in the end love proves stronger than hate—but she goes back to the desert with Tabei. Her ways are not the ways of the man she loves. She must go to her own people.

Feature Madame Nazimova as Hassouna and Charles Bryant as Captain de Cadriere.

Program and Advertising Phrases: Photoplay More Wonderful Than the Arabian Nights Up-to-Date. Depicting Eastern Passion and Western Chivalry.

The Story of a Girl Who Welcomed Life with Open Arms. As Mysterious as the Desert from Whence She Came.

Presenting Nazimova whose charms have swayed the world.

Advertising Angles: Work the name of the star for all it is worth, but make full use of the story, dwelling upon the rich oriental scenes and upon the fascinating dance in which she seeks to serve herself to kill her lover. The love story is colorful and vivid. Make your patrons realize this. Use plenty of paper and cut material, for this is all planned to make...
THE MOVING PICTURE WORLD November 30, 1918

THEMANWHO WOULDN'T TELL

Vitagraph Presents Earle Williams, supported by bow-wow-wow, in a peculiar story of a British Secret Service Man in America.

Cost

Hawtrey Burke..............Earle Williams
Elinor Warden.............Grace Darmond
Dudley Warden.............Charles Sear
Eric Warden.................Edward Cecil

Directed by James Young.

The Story: Hawtrey Burke, a young Englishman in America at a time when his money runs out on the light of day finds it hard to endure the scorn of Elinor Warden, who is also English, and who, though brought up in Belgium. Her brother, Dudley, on a furlough, is involved in a murder mystery, for which he is tried. He is shot over and the witness stands and Burke stands accused as his assailant. Then America comes into the war, the British High Commission arrives and at last Burke's lips are unsealed. He is a British Secret Service Man and Elinore realizes the love she has vainly tried to suppress is fully justified.

Feature Earle Williams as Hawtrey Burke and Grace Darmond as Elinor Warden.


Secret Service Duty Forces Hero to Pose as Slacker.

American Girl Back from Belgium serves him. He Accused as Slacker.

Appearances are Often Deceitful in Judging Slackers.

Parade U-Boat Plot, Becomes Hero and Is Accused of Cowardice.

Advertising Aids: Play up the stars for their drawing capacity, and tell that this is a typical situation. Use such lines as "Branded as a coward though he had earned the Victoria Cross," to arouse interest. Another good line would be "Could you love the man who tried to kill your brother?"


Released December 3.

"THREE A GORDON"


Cost

Harold Chester Winthrop Gordon.

Jim Gordon....................J. Warren Kerrigan
Derrie Webster.................Lois Wilson
Mr. Webster....................Gordon Sackville
Gilbert Walter..................Jay Belasco
Farmer Middun..................Walter Perry
Farmers' Wife....................Beatrice Joy
Thos. Jefferson Higgins

Directed by Edward Carter

The Story: Gordon finds three given names too many and cuts them down to three X's from which he derives his peculiar cognomen. In one afternoon be is refused by the girl he loves, disinherited and requested to resign from his club. Stung by the loss of the selling, he barely had money enough to get across the river with Archie, who feels that there is a fortune in the West. They obtain a job on a ranch and run a ranch and引 the girl, too, and the troubles of the sweethearts is over.

Feature Lewis S. Stone as John Adams and Marguerite Clayton as Mary Lawton.

Producer and Advertising Phrases: He Burned the Home to Which He Had Planned to Bring His Wife.

Thrilling Romance of Love and Intrigue in Western Wilds.

When West Meets East the Rugged Man Wins the Battle. A Passionate Love Story of the Western Wilds.

How a Statue Made a Wonderful Difference in a Girl's Life.

Advertising Aids: Identify Mr. Stone through his work in "Inside the Lines" and tell that this gives him an even greater chance. Play up the striking scenes in the art world and give a hint of the story.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28. Cuts, heralds, one six-sheet, cuts, slides, press sheets and music cues.

Released December 9.

"THE CHEAT"

Jesse I. Lasky Presents as a Reissue Fannie Ward and Susie Hayakawa in One of the Most Famous Stories of the Screen.

Cost

Edith Hardy.................Fannie Ward
Dick Hardy (her husband)........Jack Dean
Tori (one of Long Island's Smart Set)........James Neil

Directed by Cecil B. De Mille.

The Story: Custodian of a Red Cross fund, Edith Hardy, wife of a stock broker, whose passion is dress, invests the money in stocks—and loses. To conceal her peculation she borrows from a Chinese curio dealer. Tori, promising her love in return. She fails to meet this condition and

THE SPREADING EVIL

JAMES KEANE'S SEVEN PARTS

JAMES KEANE'S NOT A WAR PICTURE!
Tori tears the dress from her shoulder and brandishes it with her private mark. She shoots him, and her husband, coming upon the scene, takes the dress and runs it upon his shoulders; but as he is about to be condemned Ethel takes the stand, barring the instant execution of her story. Hardy is acquitted and Tori narrowly escapes with his life.

Feature: Fannie Ward as Edith Hardy and Sessee Hayakawa as Tori.

Program and Advertising Phrases: Two Great Photo-Stars Seen in Brilliant Revival of Past Screen Success.

Fancy Ward and Sessee Hayakawa Stars of Brilliant Photoplay
How a Society Woman Met Strange Adventure Under the Red Cross
Intrigue and Villainy Thyred by Noble Womanhood.
A Wonderplay of Romance, Intrigue and Love.

Advertising Angles: Play up the joint appearance of the two stars and recall the sensation the story made when first released. Make capital of the fact that this is the first motion picture to be dramatized for the stage, being given the title of L. O. U. in the stage version recently done in New York.


"SNOBS":
Jesse L. Lasky Presents Victor Moore in Bronson Howard's Famous Stage Success of the Same Name.

Cast:
Charles Disney ........ Victor Moore
Ethel Hamilton ......... Anita King
Laurence and Villainy by Noble Womanhood.
Ernest Joy

Directed by Oscar Apfel.
The Story: Charles Disney is driven on a milk wagon route when the news comes that he is heir to his fortune and fortune of an English dukedom. He abandons the milk wagon and goes into society such as he finds, but in the long run he finds that they are snobs and he turns again to his daily rounds and finds real love and happiness.

Feature: Victor Moore as Charles Disney and Anita King as Ethel Hamilton.

Program and Advertising Phrases: Brilliant Satire on English Nobility and the Snobs of American Society.

An Evening Broad and Fat Bank Roll
Don't Always Mean Genteility.
The Romance of Milkmans Inflected with an English Title.

Advertising Angles: It has been some time since the story has been seen in a five reel story. Recall his previous successes, using those you have played. Tell that this is a real stage success. Get up a throwaway that milk wagon drivers can deliver with the milk, hinging it on the fact that he is a milk route man when fortune found him.


"SPECIAL ROLL TICKETS"

Your own special ticket, any time, any place, any car, any date, any time, any roll guaranteed. Coupon tickets are available for the following days:

<table>
<thead>
<tr>
<th>Time</th>
<th>Tickets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Five Thousand</td>
<td>$1.50</td>
</tr>
<tr>
<td>Ten Thousand</td>
<td>3.00</td>
</tr>
<tr>
<td>Fifteen Thousand</td>
<td>5.00</td>
</tr>
<tr>
<td>Twenty Thousand</td>
<td>10.00</td>
</tr>
</tbody>
</table>

National Ticket Co., Shamekin, Pa.

Three Years Profit in One

in a book for five-cent theatre owners. Fantry Sales more than doubled as you will have to wait, but there are worth waiting for.

BURRE & JAMES, Inc.
210 E. Ontario St., Chicago
225 Fifth Ave., New York

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

Y
OU know that our fighting men are beginning to smoke, tobacco cheers them. They need it. "Send more cigarettes, dear, but don't send enough names over here." "A cigarette is the first thing a wounded man asks for."

Fifty Thousand 1.00

One Hundred Thousand 12.00

("MEN'S WEAPONS")

Jesse L. Lasky Presents Ethel Clayton in the Story of a Woman Who Won Her Husband Through the Weapons Women Know.

Cast:
Anne Elliott ......... Ethel Clayton
Nicholas Helmer ....... Karl Hackett
Esmee Hall ......... Vera Doran
Peter Gregory ......... James Neill
Nicolai, Jr. ......... Pat Moore

Directed by Robert Vignola.
The Story: The Lifted Curtains of Anne and Nick Elliot's married life is marred by Nick's infatuation for Esmee Hall, an artist who illustrates one of his books. Esmee is looking for a soul mate and decides upon Nick. Esmee is quarantined with the child he conceives from scarlet fever, and Esmee improves the clear field. Meeting her demands, Nick offers her a home. But, Anne has many years in her own right and they go to the shore to begin work on a play. Nick takes Esmee with him. Anne perhaps dig up pent, pent-impulds that will be worth a lot of publicity to you.


"A DAUGHTER OF THE OLD SOUTH"

Adolph Zukor Presents Pauline Frederick in the Story of a Proud Daughter of an Old Creole Family.

Cast:
Dorothea, a Creole, .... Pauline Frederick
Pedro, a Rich Spaniard, .... Pedro de Cordova
Vera Beresford Daughter .... Mrs. T. Randolph Forti
Grandmother .... Mrs. R. Campbell
Housekeeper .... Myra Brooks
Father .... J. P. Laffey

The Story: Dorothea Jardine, the young daughter of an ancient Creole family, is betrothed to Pedro de Alvarez, a wealthy Spaniard. She resents the idea of her sumptuous betrothal and meets her affections upon Dick Forti, a young novelist who returns her interest. But Dick meets an
old flame and turns once more to her. Dolores invites him and his fiancé to dine and tells him that she has poisoned his wine. In an ecstasy of terror Dick implores her to save him and she promises to give him an antidote on condition that he marry her. He makes the promise, when Dolores tells him that the poison was water. She merely wanted to disgracem his fiancé turns from him and Dolores at last yields to Pedro's protestations of love.

**Feature**

Pauline Frederick as Dolores and Pedro de Cordova as Pedro.

**Program and Advertising Phrases**

Pauline Frederick Star in Delightful Story of Love in the Old South.

How a False Villain Wore and Needy

How a Daughter of the Confederacy Won a Northern Victory.

How a Pretty Girl Rebelled at Her Grandmother's Choice.

**Advertising Angles**

In the north it will be necessary to explain that a Creole is not of negro blood, but one of the descend-

The Committee on Public Information, Division of Films, Presents the

Great Picture of the Way We Won the War. Released Through World Film Corporation.

The Story: The first picture of this series dwelt with the preparations at home. This second official war picture, made by United States Government photographers, deals with the provisions made abroad. It shows the huge dock improvements made to ac-

The Salvation Army for assistance during the long winter months.

**“OTHERS”**

The late General Booth's message to his Officers all over the world: “OTHERS”

There are thousands of poverty in all our big cities who de-

Our territory is ours for assistance during the long winter months.

Will You Help Us

Help “OTHERS” I am fortunate than yourself?

Send Your Gift to Commander Evangeline Booth

120 West Fourteenth Street, New York City

Or Commander Eunice, 108 N. Dearborn Street, Chicago

Duhem Motion Picture Mfg. Co.

La Cinematografia Italiana ed Estera

**PERFECTION IN PROJECTION**

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.

Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

**TransVertiRe**

Automatically supplies only such voltage as are required. No waste of current in ballast.

HERTER ELECTRIC CO.

West 114th Street, Cleveland, Ohio

4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.

Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.

OSHKOSH, WISC.

**“THE TESTING OF MILDRED VANE”**

Metro Presents May Allison in a Vivid and Un-

usual Story of a Fiendish Revenge That Failed.

Mildred Vane ———— May Allison

Albert Moreland ———— Darrell Foss

Directed by Willifird Lucas.

The Story: Before the story opens Matthew Vane has left his wife in Paris in the care of Dorothea Hernandez. He does not know that his wife has had to protect herself from Hernandez, and that in doing so his hand has been injured so that his career as a surgeon has been ruined. On her death, Hernandez determines to be revenged upon her daughter, Mildred Vane. Letters come to Vane from Paris—long letters from her wife to another man. He is not even certain that Mildred is his daughter. He appeals to Hernandez, who promises to study the girl carefully. To the end Vane is sent away, and Mil-

Frequent May Allison as Mildred Vane and Darrell Foss as Albert Moreland.

**Program and Advertising Phrases**

Strange 

Story of Intrigue and Villainy Pictur-

ed in Event That Leads to Happiness.

Directed and Made Victim of Strange 

Intrigue and Villainy.

Love Finds a Way to Baffle Conspiracy 

Against Girl's Happiness.

How Three Contemptible Creatures Were Thwarted in Dastardly Plot. 

Plotting Against Girl's Good Name Is 

Suitably Avenged.

Photoplay by Famous Dramatist Introdu-

Ces Skilled Players.

Advertising Angles: Play up the star, but you can interest many in the fact that the story is the work of the author of “In Old Kentucky" and other plays. Use the opening of the story to play curiosity, and it will sell.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four-sheet, Popular Sheet Music cue sheets. Special heralds. Special hand-

Duhem Motion Picture Mfg. Co.

La Cinematografia Italiana ed Estera

**Development, Printing and Coloring**

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

953 Market Street

San Francisco, Cal.

La Cinematografia Italiana ed Estera

PUBLISHED ON THE 15TH AND 30TH OF EACH MONTH

Foreign Subscription: 20 francs per annum

Editorial and Business Offices:

Via Cumania, 31, Turin, Italy
List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.
Toby's Palm (O. Henry Story—Two Parts—Drama).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose (Rolfville—Wolffville—Two Parts—Drama).
A Rambling in Afghanistan (O. Henry Story—Two Parts—Drama).

FORT PITZ THEATRE CO.
The Italian Battalion (Eight Parts—Patriotic).

ESSAYAN COMEDIES.
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.
Nearly aSlacker.
My Lady's Slipper. 
Some Jeeves.
How She Hated Men.
The Canebrake Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Fabulous Charlie Fong.)
Parson Popp (One Reel—Comedy).
Pang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Commissions on Public Information.)
Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
The Historic Fourth of July in Parts (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Scene (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Scritt (One Part—Patriotic).
The Helping Hand of Sicily (One Part—Patriotic).

COSMOPHOTO FILM.
I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.
Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

BANCHO SERIES.
(All Two-part Dramas.)
In the Shadow of the Rockies. Where the Sun Sets Red.

Mutual Film Corp.

STANDARD.
Oct. 1—Keep Smiling (Elinor Field—Comedy—One Part).
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.
Sept. 29—The Great Goshen (Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 15—The Baffled Devil (Gall Kane—Five Parts—Drama)—21-FK-5.

MUTUAL.
Oct. 22—Screen Telegram (Topical)—68-T-1.
Oct. 25—Screen Telegram (Topical)—69-T-1.
Oct. 30—Screen Telegram (Topical)—70-T-1.

OUTING-CHESTER PICTURES.
Oct. 6—A Tramp Melting Pot—15-6-1.

OUTDOOR-ROTHACKER PICTURES.

Pathé Exchange, Inc.

RELEASES FOR WEEK OF NOV. 17.

THE MANTELLE OF CHAITY (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Hides Alone (William Russell).

Foxy Film Corporation

BIG TIMELY PICTURES.
Nov. 24—Why I Would Not Marry.
Dec. 1—18 to 25.

FOX STANDARD PICTURES.
Nov. 17—The Woman Who Gave (Evelyn Nesbit).
Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Jan. 12—The Siren's Sons (Theda Bara).

EXCEL PICTURES.
Nov. 17—Will it Last? (Jane and Katherine Lee).
Dec. 1—Fuchama's (Virginia Pearson).
Dec. 15—Calculate the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madame Traverse).

VICTORY PICTURES.
Nov. 24—Panama and the World (Tom Mix).
Dec. 8—The Strange Woman (Glady's Brockwell and Allen).
Dec. 22—I'll Say So (George Walsh).
Jan. 5—Don't Lend the Money.

FOX-LEHRMAN SUNSHINE COMEDIES.
Nov. 17—Mongrels.

MUTT & JEFF ANIMATED CARTOONS.
Nov. 17—The Dough Boy. Without Notice.
Nov. 24—Around the World in Nine Minutes.
Dec. 1—Two Pals of the Ritz.
Dec. 8—The New Champion.
Dec. 15—3,000 Miles on a Gallopin' Gas.
Dec. 22—Hitting the High Spots.

FOX EXTRAVAGANZAS.
Nov. 17—Pan Pan.
Nov. 24—All Baba and the Forty Thieves.

Metro Pictures Corporation.

METRO PICTURES CORP.
Nov. 18—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Nov. 23—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Dec. 2—Testing of Mildred Vane (May Allison—Five Parts—Drama).
Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 10—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.
Blue Beans (Viola Dana—Seven Parts—Drama—Rolf).
To Hell With the Kaiser (Laurence Grant and Olive Toll—Seven Parts—Drama).
Pain First (Harold Lockwood—Six Parts—Drama).
Wilson or the Kaiser?
The Fall of the Hohenzollerns.

XAZIMOVA PRODUCTIONS.
Revolution (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Release Subject to Change.

TRIANGLE PRODUCTIONS.
Sept. 29—The Grey Parasol (Claire Anderson).
Oct. 6—Tony America (Francis McDonald).

TRIANGLE RELEASES CONTINUED ON FOLLOWING PAGE.
C

Classified Advertisements

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 investigation.

SITUATIONS WANTED.

FIRST CLASS ORGANIST AT LIBERTY for immediate engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Pipe organ and good salary essential. South preferred, but will go anywhere. Satisfactory work guaranteed. Address Organist, Box 412, Hagertown, Md.

FREE LANCE CAMERADIAN; 2½ years' experience, wishes position as assistant to cameraman. Q. B., 177 Essex St., N. Y. City.

EXPERT, modern, rapid theatrical sign and card writer, does anything. Wishes position with amusement enterprise. W. Robinson, 437 Linwood St., Brooklyn, N. Y.

HELP WANTED.

WANTED.—Young man to operate Power's motion picture machine. Short hours, good wages, permanent, references required. 1611 Flatiron Building, N. Y. City.

BUSINESS OPPORTUNITIES.

FOR RENT, Immediate possession given, one outdoor stage, 50 by 59 feet, with scenery loft, 6 by 70 feet, both equipped with all necessary room for offices, carpenter shop, etc. Very reasonable terms by the season or month. There is no finer climate for the production of pictures than that of Jacksonville. Inquire H. H. Simmons Realty Company, Jacksonville, Fla.

CAMERAS, ETC., FOR SALE.

ONE PATHE and one Still Camera for sale, may be seen at 101 East 1st St., or phone Madison Square 4101.
List of Current Film Release Dates

**Universal Film Mfg. Co.**

An ANIMATED WEEKLY.

**October 25th**
- No. 48 (Topical) — 03239.
- No. 49 (Topical) — 03242.
- No. 50 (Topical) — 03237.
- No. 51 (Topical) — 03232.
- No. 52 (Topical) — 03233.

**Century Comedy.**

**September 12th**
- Untamed Ladies (Alice Howell—Two Parts) — 03220.
- Nuts and Noodles (Eva Novak—Two Parts—Comedy) — 03219.
- The Pretender (William Desmond—Five Parts—Drama).
- The Harland (Helen Lynch and Dick Smith—Two Parts—Comedy).
- Pals of the Parade (Helen Gibson—Two Parts—Comedy) — 03226.

**Goldwyn Distributing Corp.**

**Star Series Productions.**

- Sept. 30th
  - Laughing Bill Hyde (Rex Beach—Five Parts—Drama).
- Oct. 7th
  - Hidden Fires (Mae Marsh—Five Parts—Drama).
- Nov. 17th
  - Thirty a Week (Tom Moore—Five Parts—Comedy Drama).
- Nov. 24th
  - A Perfect Thirty-Six (Mabel Normand—Five Parts—Comedy).
- Dec. 1st
  - The Hell Cat (Geraldine Farrar—Six Parts—Drama).
- Dec. 8th
  - A Perfect Lady (Madge Kennedy—Five Parts—Comedy Drama).
- Dec. 15th
  - Too Fat to Fight (Rex Beach Story—Six Parts—Drama).

**Goldwyn Specials.**

- The Max Man (Seven Parts—Drama).
- For the Freedom of the World (Seven Parts—Drama).
- Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
- For the Freedom of the East (Bettwood—Seven Parts—Drama).

**Capitol Comedies.**

- Sept. 22nd
  - Bill’s Sweetie (Two Parts).
- Oct. 7th
  - Camp Out (Two Parts).
- Nov. 17th
  - Pink Pals (Two Parts).
- Dec. 1st
  - Proposing Bill.
- Dec. 15th
  - You’ll Jilt Me.
- Dec. 29th
  - Poor Innocent.
- Jan. 12th
  - You Know What I Mean.

**Paramount Pictures Corp.**

**Paramount-Bennett Comedies.**

- Oct. 6th
  - Beware of Beards.
- Nov. 17th
  - Whose Little Wife Are You?
- Nov. 24th
  - Her First Mistake.

**Paramount-Abrucke Comedies.**

- Oct. 13th
  - The Cook.
- Nov. 24th
  - The Sheriff.

**Famous Players-Lasky Corp.**

**Paramount Features.**

- Oct. 13th
  - When We Eat? (Enid Bennett—Five Parts—Comedy Drama).
- Oct. 13th
  - Such a Little Pirate (Lila Lee—Five Parts—Drama).
- Nov. 17th
  - The Make Believe Wife (Billie Burke).
- Nov. 17th
  - The Gypsy Trail (Dyanis Washburn).
- Nov. 24th
  - Women’s Weapons (Ethel Clayton).
- Nov. 24th
  - A Daughter of the Old South (Pauline Frederick).
- Nov. 24th
  - Mirandy Smiles (Virian Martin).
- Nov. 24th
  - Fuss and Feathers (Enid Bennett).

**Aircraft Pictures.**

- Sept. 29th
  - Joanna Eustis (Mary Pickford—Five Parts—Drama).
- Oct. 6th
- Nov. 17th
  - My Cousin (Enrico Caruso).
- Nov. 24th
  - Under the Greenwood Trees (Ethel Clayton).

**Paramount-Aircraft Special.**

- Oct. 15th
  - Private Peace (Private Peace—Five Parts—Patriotic).
- Nov. 24th
  - Sporting Life (Maurice Tourneur Production).

**Paramount-Flagg Comedies.**

- Oct. 15th
  - Tell That to the Marines.

*Releases continued on following page.*
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.

MOTION PICTURE DIRECTORY COMPANY
50 Fifth Avenue, New York
Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Companhia Cinematographice de Portugal
HEAD OFFICE IN
LISBON, PORTUGAL
Owns the biggest stock of films in Portugal. Renting contracts with practically every theatre in Portugal, Madeira, Azores, Mozambique and Angola. Working contracts with Spain. Sole Representative in America:
SALM LIMITED
141 Broadway, New York

Moving Picture Machine Patents My Specialty
PATENTS
WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

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."
$2.00 PER COPY, POSTPAID
Published and for Sale by
MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Wright & Callender Building, Los Angeles, Cal.

JAMES KEANE'S
THE SPREADING EVIL
IN SEVEN PARTS

NOT A WAR PICTURE!
List of Current Film Release Dates

(Continued from preceding page)

SUCCESSFUL ISSUES (REISSUES).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 23—Seven Women (Pickford—Five Parts—Drama).
Nov. 17—Sauds (Violet Moore).
Nov. 21—The Cheat (Fannie Ward and Susse Hayakawa).
Nov. 24—Cartier (Mary Pickford).

PARAMOUNT-BURTON HOLMES.
Nov. 17—Fiji Does It Bit.
Nov. 21—Fire Walkers of Bequin.
Dec. 1—The Belgian Sisters of Luxun.

PARAMOUNT-BRAY PHOTOGRAPH.
Nov. 10—A Modern Miracle Worker; Our Newest Possessions: How Movies Move.
Nov. 17—Tortola, the Fisherman’s Paradise; A Machine That Thinks; An Original Wrestling Match; Cartoons, “The Greased Pole.”

World Pictures Corp.
Oct. 7—The Appearance of Evil (June Eulridge—Five Parts—Drama).
Nov. 11—America’s Answer.
Nov. 17—Just Sylvia (Barbara Castleton and Johnny Hines).
Nov. 23—The Grouch (Montague Love).
Dec. 2—Hitting the Trail (Carlyle Blackwell and Evelyn Gresley—Five Parts—Drama).
Dec. 9—The Sea Wall (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Eulridge—Five Parts—Drama).
Dec. 23—The Love Net (Madge Evans—Five Parts—Drama).
Dec. 30—The Sea Wall (Louise Huff—Five Parts—Drama).

WORLD COMEDY RELEASES.
0, Susie Behave (Pay Tinker).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.
100 Broadway, Lafayette, We Come! Pershing, 17—(Perrit Productions).

BLUEBIRD.
Oct. 7—The Lane of Luxury (Ruth Clifford—Five Parts—Drama) 00226.
Together (Violet Dyer—Five Parts—Drama) 00226.
Nov. 22—Hugon the Mighty (Monroe Salisbury—Five Parts—Drama) 00226.
Nov. 30—All Night (Carmel Myers—Five Parts—Drama) 00226.
Nov. 27—Three X Gordon (J. Warren Kerrigan—Five Parts—Drama) Comedy- Hampton.
Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).

CHRISTIE FILM COMPANY.
Oct. 25—Two Company.

EDUCATIONAL FILMS CORPORATION.
Aug. 28—A Mexican Venile (Wright).
Sept. 2—Cigars for Kings and Millionaires (Herald Horaton).

FIRST NATIONAL EXHIBITORS’ CIRCUIT.

Perishing’s Crusade.
A Dog’s Life (Charlie Chaplin).
Sheriker Arms (Charlie Chaplin).
Ambassador Gerard (My Four Years in Germany).
Tarzan of the Apes (Elmo Lincoln and End Markey).
Tempered Steel (Madame Petrova).
Itlay’s Flaming Front—Official Italian War Pictures.

FROHMAN AMUSEMENT CO.
Times Building, N. Y.

FORD EDUCATIONAL WEEKLY.
Nationallly Distributed by the Grierson Distributing Corporation, 51 East 42d Street, New York City.
No. 110—The Milky Way.
No. 126—The Red Cross for the Wounded.
No. 121—On Foot with our Army and Navy.

HARRY GARDON.
Apolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Uninvited (Blanche Sweet).

W. W. HODKINSON CORP.
Sept. 10—Heart of Italy (Bessie Barriscale—Five Parts—Drama—Paras).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).

HOPP HADLEY.
130 West 46th Street, New York.
The Vow.

JEWEL PRODUCTIONS, INC.
The Gerer of Berlin (Century Production—Two Parts—4011).
The Sinking of the Atlantic (One Red Pen Picture by Winsor McCoy—4011).
For Thousands Only (Shoim Parts—Drama) 00289.
Crashing Through to Berlin (Seven Parts—Paramedic-Tropical) 0188.
The Yellow Dog (Six Parts—Plaza).

MARTIN JOHNSON FILM CO., INC.
516 Candidle Bldg., New York.
Among the Cannibal Isles of the South Pacific (Educational).

LEONACE PERRER PRODUCTIONS.
1402 Broadway, New York.
Stars of Glory.

GEORGE KLEINE.
Rialto Deluxe Productions.
Conquered Heards (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanoy.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
1510 South 222 Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHEPHERD SERVICE.
720 South Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeney Production).
Facing Death on the Bumalap (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Plutus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1403 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.

The Million Dollar Mystery (Six Reels—Dr.)
The Finger of Justice (Drama).
My Husband’s Friend (Five Parts—Drama).
Her Aviator.
Huns within Gates.
The Perfect Model (Audrey Munson).
Susan Princess (Margery Daw).
A Woman’s Law (Florence Reed—Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.

The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 N. State St., Chicago, III.

BERNARD H. BEHRNSTEIN.
923 Longacre Building, New York City.
The Lion of the Party (Drama).

CHESTER BERCOFF.
501 Fifth Ave., N. Y. City.

COSMOSFOTO FILM COMPANY, INC.
690 West 42d Street, New York City.
(Reclassified).

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.

401 Times Building, New York.
Suspicion (Six Reels).
What Becomes of the Children.
Gathem Film Novelties (Split-reel patriotic and classic released monthly). The Line Sprangler Banner (300 feet) Gotham Film.

COHEN (500 feet) (Gotham Film). Home, Sweet Home, and The Girl I Left Behind Me (Gotham Film).

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Great White Trail.

COSMOSFOTO FILM COMPANY, INC.
690 West 42d Street, New York City.
(Reclassified).

GAUMONT CO.

Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphics—Released every Friday.

GAUMONT CORPORATION.

Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Man (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—The Kidnapped Student (Two Parts—Drama).
Episode No. 9—Baby Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl’s Aid Two Parts—Dr.

GENERAL ENTERPRISES, INC.

Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).

HILLER & WILK, INC.

Raffles the Amateur Cracksman.
Sept.—Sporting (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

Plymouth (Seven Parts—Drama—McClure Picture).

THE MOVING PICTURE WORLD
November 30, 1918

THE SOCIAL SECRETARY.

PITY PITY.
Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO., ROCHESTER, N.Y.

---

SILVERTIP

DIRECT CURRENT

MOTION PICTURE CARBONS

The Silvertip used with the Columbia upper gives a light source that fills the bill in every particular. The Silvertip is heavily plated, making it capable of carrying the heavy currents used in projection without harmful heating.

We wish to call special attention to the new copper adapter which was designed for use with our Silvertip negative carbon. This new adapter, shown in the illustration below, has several outstanding features; it is made in one piece and cannot get out of adjustment while the jaws form a positive clamp, giving a better contact on a smaller portion of the carbon.

The illustration also shows the extent to which the Silvertip can be burned with the aid of this new adapter. The ruggedness of construction together with the quality of the material from which it is made gives the adapter a life equal to that of the rest of the projection apparatus.

Write for circulars.

National Carbon Company, Inc.
Cleveland, Ohio
### List of Current Film Release Dates

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Stars</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trooper 44 (Five Parts—Drama)</td>
<td>by Neil Shipman</td>
<td>Bessie Barriscale</td>
<td>Five reels</td>
</tr>
<tr>
<td>The Tiger of the Sea (Seven Parts—Drama)</td>
<td>by Neil Shipman</td>
<td>Bessie Barriscale</td>
<td>Seven reels</td>
</tr>
<tr>
<td>Bill Singers’ Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)</td>
<td>by C. E. Thompson</td>
<td>Bessie Barriscale</td>
<td>Series of twenty-eight one-reel Eagle Key subjects</td>
</tr>
<tr>
<td>Al and Frank Jennings</td>
<td>by Edwin Franze</td>
<td>Edwin Franze</td>
<td>Two parts</td>
</tr>
<tr>
<td>The Haunted House (Mystic Comedy—Two Parts)</td>
<td>by Edwin Franze</td>
<td>Edwin Franze</td>
<td>Two parts</td>
</tr>
<tr>
<td>United Film Corporation, Crime of the Hour (Seven Parts—Drama)</td>
<td>by Edwin Franze</td>
<td>Edwin Franze</td>
<td>Seven parts</td>
</tr>
<tr>
<td>Francis Ford Producing Co, Berlin via America (Six Parts)</td>
<td>by Edwin Franze</td>
<td>Edwin Franze</td>
<td>Six parts</td>
</tr>
<tr>
<td>The Haunted House</td>
<td>by Edwin Franze</td>
<td>Edwin Franze</td>
<td>Two parts</td>
</tr>
<tr>
<td>The Haunted House</td>
<td>by Edwin Franze</td>
<td>Edwin Franze</td>
<td>Two parts</td>
</tr>
</tbody>
</table>

### 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**

NOW READY—VOL. 37.—JULY TO SEPTEMBER, 1918

**WE HAVE AT YOUR DISPOSAL**

Bound Volumes for the years 1912, 1913, 1914, 1915, 1916 and 1917. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charge additional.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

---

**The Exhibitor Who Is a Subscriber to the Moving Picture World**

Is kept constantly in step with the progress of the business in which he is THE MOST FACTOR.

$3.00 the year Domestic

$3.50 the year Canada

$4.00 the year Foreign
Don't experiment with the DEVELOPING and PRINTING of your films. The safe and sure way is to entrust this work to the house that stands for reliable efficiency backed by experience and responsibility. Note our address.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 West 40th St., New York City
Bryant 5437 Bet. Eighth and Ninth Aves.

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work

AND

Speer Hold-Ark Combinations
for D. C. Work

Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

PORTER EQUIPS THEATRE FOR GRIFFITH'S
SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

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.

ONE YEAR ........................................... $2.00
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 To-day—Now!
"LET THE SIMPLEX TWINS MAGNETIZE YOUR SCREEN"

The Screen is the Vital Spot of the House. It is what people pay their money to look at, and its attractiveness determines the number that come back for another look.

And there's no other way of making and keeping the Screen one-hundred-per-cent attractive than to employ the Simplex in the Projection Room.

The design of its Intermittent Movement, the excellence of the materials used, the lightness, large bearing surfaces and extreme accuracy of the intermittent parts, the manner of lubrication—these and other factors contribute to a permanent steadiness that leaves the wise Exhibitor no other choice.

Your Interests Are Protected by Films Wisely Selected and Simplex Projected
When buyers of "prints" are more interested in standards of quality than they are in mere price, true economy will be established.

When you buy "prints" you are not buying raw material. You are buying the screen reproduction of your valuable negative investment.

When you dicker about cost you are not really talking price, you are dickering on the way your "picture" will appear in the theatre.

It is not the fraction of a cent per foot you are "saving," but the pleasing and pulling power of your picture you are sacrificing.

Our Way Secures Quality and Satisfaction.
Projectionist Ray says

"In the reconstruction period which is close at hand the best is the thing that will win out in any line. Isn't it wise to forestall the future and be in the swim when the swimming is good?

"How about a Power's Cameragraph in that projection room of yours? You know the only route to success is by the satisfaction path; and what pleases your audience will satisfy your pocketbook.

"Power's Cameragraph has pleased the public since this business began. It sends your audience away with the satisfaction that always brings them back.

"This pioneer projector is a powerful lever for your success because always,

"IT PUTS THE PICTURE ON THE SCREEN"

Nicholas Power Company
Pioneers of Projection
90 Gold Street, New York, N.Y.
LEADERSHIP in motion pictures is now being determined by the quality and power of a company's productions and stars.

Goldwyn Pictures are today the best-made Quality Pictures in the entire market. It is impossible to think of good pictures without thinking of Goldwyn first.

"This is a Goldwyn Year!"
SMILING WITH A VENGEANCE

ROY STEWART has captivated a large following by his realistic characterizations of the fine young American Westerner. His sportsmanship, physical energy and dare-devil riding win applause wherever his pictures are displayed.

Horsemanship was never shown to greater advantage than in his portrayal of—

"The Silent Rider"

a vigorous narrative of the great ranch country picturing rangers, rustlers and round-ups: with Ethel Flemming and directed by Cliff Smith. Scheduled for early release.

Triangle Distributing Corporation

1457 Broadway

New York

SAVE AND BUY W. S. S.
To Executive Heads Of Motion Picture Producing Companies:

It costs you a certain price per foot to process your film. There is a certain variation in quality in old methods that cannot be controlled. At a price less than the price your finished product is costing you—no matter what that cost is—we guarantee:

1. A tangible money saving.
2. A superior standard of work.
3. A service unequalled.

Mr. Charles E. Stark, our Sales Manager, will give you details.

George K. Spoor

Spoor-Thompson Laboratories:

1333 Argyle Street Chicago
Sales Office and Service Bureau 110 W. Fortieth Street
New York City, Telephone Bryant 1490

Spoor Prints
Out of the 25 Theatres on Broadway New York City Have Booked

Mrs. Charlie Chaplin
(Mildred Harris) in Lois Weber's Latest Dramatic Gem "Borrowed Clothes"

Are you in on it? If not, get in while the getting is good.

Jewel Productions
Executive Offices: 1000 Broadway New York City
NOW with their Minds at ease, show your Patrons this mighty History of the War:

"CRASHING THROUGH TO BERLIN"

THE MOST GLORIOUS PAGE IN THE TRIUMPHANT HISTORY OF CIVILIZATION—GLORIOUSLY ENACTED ON THE SCREEN—
The only Production in the World that gives the complete History of the War in Moving Pictures

DO YOU REALIZE
— that with the signing of the armistice, the value in Box Office power of "CRASHING THROUGH TO BERLIN" has nearly doubled thru the desire of America's millions to see all that has transpired?

DO YOU REALIZE
— that millions who didn't care to view the events of the great war while the Allies were in a dangerous position, are now eager to see how the hun was smashed?

DO YOU REALIZE
— that this is the ONLY authentic, complete history of the great war in pictures, that starts right from the beginning and goes right thru to the end?

DO YOU REALIZE
— that you can take advantage of the mighty fact that this is the ONLY complete history of the war? And have you seen the huge campaign of advertising backing it up? Get these facts and more at your nearest Universal Exchange.

Book thru your nearest Universal Exchange or communicate with the Universal Film Mn’fg. Co., Largest Film Mn’fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York
Distinctly different is this story of a breezy New York shop-girl and the rich fellow who kept asking her to marry him and whom she would not accept because—she loved him truly! The people in the picture are so many creations from real life, they are so wholly human and understandable. Audiences will chuckle over them, and they will love Alice Brady in the role of Lola Gray as they have never loved her before—for this is a picture to warm up to!

Larded with humor from end to end—"Her Great Chance" has caught and crystallized on the screen the American trait of seeing the happy side even of life's most tragic moments.

"Do you know why I refused you the other night, Charlie?"
As a Select star Alice Brady has been seen in eight productions prior to this latest of her pictures. These offer the Exhibitor a brilliant group of attractions of high merit, splendidly produced and presenting an artist of international repute on both stage and screen. Show these pictures at short intervals, and benefit by their value as a patronage-building series.

David Powell as Charlie, Alice Brady as Lola, and Jefferson de Angeli as the genial Innkeeper, in "Her Great Chance."

"Alice Brady was always the sincere and emotionally effective actress on the screen, but better productions have made Miss Brady greater than she was a year ago."

Picture-Play Magazine.
This splendid feature is offered to the theatres of the country as a
SELECT PICTURES SPECIAL ATTRACTION
ready for immediate showings. Book through the Select Exchange in your territory.

While nurse Cavell's life hung in the balance

"I will not remove the wounded English! But I will care for the Germans, also."

At this moment, when the responsible heads of the Allied governments are weighing scrupulously the charges against Germany, the name Edith Cavell is on the tongue of every guardian of Justice and the Cavell Case is being cited as an historic example of the Hun's wanton cruelty. The interest in this picture will never die!
Edith Cavell, British Red Cross Nurse in Belgium, hears her indictment

IN

THE CAVELL CASE

THE WOMAN THE

Germans Shot

Picturized by Anthony Paul Kelly
Directed by John G. Adolfi

"The Cavell Case" is in six reels. Its action is tense, direct, compelling. The interest never flags. When presented at the Strand Theatre, New York, for the week beginning October 27th a new Sunday turn-away record for that theatre was created.

Every critic who has seen it has praised it. Not a

one has appeared that has not been a boost.
Harry Raver submits

The Battle-Scarred Adonis of the Alps

In a 24,000 Foot Laughing Drama

The Liberator

From the story by Agnes Fletcher Bain

The most unique and fascinating Serial ever contributed to Screenland

Address, in the first instance

Harry Raver Inc. 1402 B'way
New York
THE DOUGLAS FAIRBANKS OF ITALY" (N.Y. TIMES)

IS BACK!

"A PERFECT CAVE MAN"
N.Y. AMERICAN

"HE IS MAGNIFICENT"
N.Y. TRIBUNE

The Soldier-Hero,-
D'Annunzio's Discovery
whose Herculean Exploits
in "CABIRIA" and
"THE WARRIOR"
Amazed The World

"MACISTE"
-Once Believed Dead-
Comes Back in
THE LIBERATOR

To Gladden and Thrill
The Millions Who
Worship at his Shrine

FULLY PROTECTED IN ALL LAWFUL COUNTRIES
NORTH AMERICAN RIGHTS OWNED BY HARRY RÄVER INC. 1402 B'WAY NEW YORK
Billie Rhodes in "The Girl of My Dreams"

The first of a series of eight de luxe features produced by the National Film Corporation of America

"There are many great bits of comedy, not of the stereotyped order but so natural and amusing that they were a treat. There are also big "punches."

"Billie Rhodes is certainly as clever as the best of them. Her comedy was a "scream" and her pathetic scenes were delicately handled, showing a truly artistic temperament."

—Canadian Moving Picture Digest

Available December 15th at all offices of the

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION
Los Angeles had a pre-view of **BILLIE RHODES**

initial effort in a big picture - the critics of the daily newspapers were unanimous in praising the little actress —

"A new and delicious personality" *Times*

"A full-fledged film star" *Herald*

"Little doubt of her success — *Express*

**ROBERTSON — COLE COMPANY**

controlling world's rights
Martin Johnson and his plucky little wife traveled 18,000 miles alone among the remote isles of the lonely South Pacific, visiting savages who had never before looked upon a white face. They risked their lives every second of their perilous trip, made by small steamer, sailboat and native canoe, but they returned with the most remarkable authentic pictures ever filmed of the least known people on the face of the earth.

Once captured by cannibals, only to escape by a hair’s breadth, the Johnsons discovered a tribe of pigmies, watched head hunters bury their old people alive, looked with civilized eyes upon strange, primitive races for the first time. Through it all they managed to keep their motion picture camera; and the resultant film is the most amazing thing ever exhibited. "Cannibals of the South Seas" is rife with the spirit of adventure, the lure of azure seas and green savage isles, the undying romance of Conrad, Stevenson and London.

Audaciously Original
Unconventional Startling pictures of Savages, Naked Treacherous, Man-killing and frequently Man-Eating
A feature attraction
Photographed at the risk of life

"We guarantee they have ten times the grip of an average photoplay."

ROBERTSON-COLE COMPANY
controlling world's rights
available December 8th at all offices of the
EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION
Here is how the PALACE Theatre, New York, the parent house of all vaudeville, features

AMERICAN RED CROSS
Motion Pictures

If the Red Cross films of the war and its aftermath are worth headlining at the Palace, they are at least worth playing at your theatre!

These Remarkable Single-Reelers Are on All the United Booking Offices Time

Produced by

American Red Cross Bureau of Pictures
W. E. Waddell, Director

Distributed for American Red Cross by General Film Company
"They Sparkle Like Wine"

Snappy One-Reel Stories with Capable Casts and the True Atmosphere of Light-heartedness Which Appeals to Everyone.

Brilliant Subjects Such as Every Program Needs to Become an Ideal Entertainment.

With LILLIAN VERA and EDDIE BOULDEN
Directed by Jos. Richmond

A New Release of RAINBOW COMEDIES Every Other Week

Produced by
United States Motion Picture Corporation
Wilkes-Barre, Pa.

GENERAL FILM COMPANY, Distributor
November 16th We open with the

"ROMANCE of TARZAN"

tomorrow and I feel sure that the biggest crowd in the history of THE DAYTON THEATRE will attend the premier.

The people of Dayton are human, just like the people of your community who will pack your theatre and lobby to capacity to see Tarzan in this wonderful sequel production.

Mr. Gates has entered his advertising on "The Romance of Tarzan" in the exhibitor advertising contest for $1,200 in Liberty Bonds offered by First National Exhibitors’ Circuit for the best local campaigns.

And then attach specimens of your newspaper advertising and photos of your lobby display to an entry blank and mail it to the Tarzan Editor, 6 West 48th Street, New York.

You can get an entry blank, containing complete information, from your First National Exchange, the Moving Picture World, or Tarzan Editor.
With a cast that reads like a Benefit Performance

**Miss ANITA STEWART**

Mr. EDWIN ARDEN  
Mr. CONWAY TEARLE  
Mrs. DeWOLFE HOPPER  
Mr. WILLIAM BOYD  
Mr. GEORGE STEWART  

Directed by  
Mr. GEORGE LOANE TUCKER  

IN

The First  
**ANITA STEWART PRODUCTION**  

"VIRTUOUS WIVES"  

By Owen Johnson  

A FIRST NATIONAL ATTRACTION
The First on the Market
The Most Timely Picture Ever Released
The Dramatic Sensation
The Production Supreme

"AFTER THE WAR"

The BIGGEST WINNER in Years with Fortunes
For BIG STATE RIGHTS MEN who ACT as they think - Never again in our time will this generation see another such opportunity. Telegraphic reservations should be wired instantly to The Argosy Film Co. 729-7th Ave New York City
Compelling Newspaper Ad Campaign for the Mightiest State Rights Picture of Years

Dont miss the Sensational Photo Drama of the Hour "AFTER THE WAR"

Featuring the Brilliant Star GRACE CUNARD and Wonderful Cast

A picture that will rouse the world AT LAST

THE BIG PICTURE The First Mighty War Picture

The War Story Without One Battle Scene

PHOTO DRA MA OF THE HOUR

THE MIGHTY PICTURE

ARGOSY FILM CO. 729, 7TH Ave New York City
SMASHING 24 SHEET E-OTHER SIZED
POSTERS FOR

AFTER THE WAR
"ONCE A HUN ALWAYS A HUN"

The Woman
The Ambassador
The American
The German Wife
The Hun

The PRODUCTION SUPREME
With GRACE CUNARD and a brilliant all-star cast

THE BIGGEST STATE RIGHTS PRODUCTION IN YEARS

"AFTER THE WAR"

Posters - Lobby Displays - Press Matter - and Advertising Ready Prepared...
ARGOSY FILM CO., 729-7TH Ave New York City
Write-Wire-Call by Long Distance Telephone or better still take the First Train to New York and clinch this life time opportunity NOW. The Picture that is destined to Sweep the Country

"AFTER THE WAR"

WHEN we say that "Never in this generation will State Rights Men have such an opportunity to clean up", we mean exactly what we say. When will there ever be another such world war? When will we living in this time ever see such sights of frenzied joy over the ending of the war? When will our people ever experience such a thanksgiving as this year? And ALL THIS bears directly on this huge production "AFTER THE WAR" for it hits the masses at the exact psychological hour of our existence.

MILLIONS are asking the question—"What will happen after the war". Millions are clamoring to see and to know. Here then is the FIRST big production that begins to answer the questions of the world. That makes "AFTER THE WAR" the tremendous sensation it is. The signing of the armistice gives it timeliness over and above any production now on the market. This is the State Rights opportunity extraordinary. Territory apportioned in order of receipt of applications AND NO OTHER WAY. First come first served WRITE. WIRE OR LONG DISTANCE PHONE immediately.

ARGOSY FILM COMPANY
729—SEVENTH AVE., NEW YORK CITY.
WHAT SHALL WE DO WITH HIM?

WATCH FOR ANNOUNCEMENT
MCLURE'S-WORLD
FOR everybody who is glad the war is over, D. W. Griffith has produced this splendid story.

For everybody who admires Lillian Gish and Robert Herron—

For everybody who seeks a vivid drama that shows the world that in this victory we have won bigger things than wars—

For everybody who knows D. W. Griffith's work and for everybody who is eager to see his newest productions—

That is, for everybody—

D.W.GRIFFITH

Presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Contrary to the rumors that have doubtless originated with those who would profit in the event that they were true, the PATHE NEWS has NOT been sold and will NOT be discontinued.

Our justifiable pride in the Pathe News after a career of nearly ten successful years, causes us to think not of discontinuance but of development on a scale hitherto unthought of.

The thousands of exhibitors who show the News twice a week; the many who have shown it ever since the first number was released, may well be pleased that the one reel feature that the business has produced will continue, better than ever, and under the PATHE name.

PATHE EXCHANGE, Inc.
25 West 45th Street
New York
FOLLOW THE ALLIES INTO GERMANY!

With the American, French, Italian and British troops as they advance into German territory are official cameramen, directed by their various Governments. As the great Council meets at Versailles there also will be similar official cameramen. As town after town is freed of the four year enemy the official cameramen will enter with the conquering armies of Liberty.

What wonderful motion picture material, historic, fascinating, thrilling!

Your audiences will see it all in OFFICIAL WAR REVIEW issued one reel each week.

Presented by

COMMITTEE on PUBLIC INFORMATION
George Creel, Chairman
DIVISION of FILMS
Chas. S. Hart, Director

Distributed by PATHÉ
The Committee on Public Information
GEORGE CREEL, Chairman
announces through the
Division of Films
CHAS. S. HART, Director
that the

Official War Review

containing the official war pictures of the British, French, Italian and American Governments, will not be discontinued, but will be released weekly by Pathe for some time to come.

This announcement has been necessitated by the many requests for information from exhibitors who have found the Official War Review an excellent attraction, and have feared that the Armistice meant the early discontinuance of the film.

The Division of Films is glad to announce that the supply of excellent material has greatly increased during the past two or three months; that this material will continue to be received for some time, and that the negatives now coming in are of subjects far more interesting, even, than any hitherto received.

We are justly proud of the splendid record made by the Official War Review!

Committee on Public Information
GEORGE CREEL, Chairman
Division of Films
CHAS. S. HART, Director
PRODUCERS ATTENTION!

INDEPENDENT SALES CORPORATION

Arranging for a Cash Advance of Negatives and The Financing of Prints and Advertising

FURNISHING AND MANAGING SEPARATE GROUPS OF SALESmen for EACH PRODUCING COMPANY TO MARKET THEIR PICTURES EXCLUSIVELY

MAINTAINING A POWERFUL SALES FORCE IN EVERY EXCHANGE CENTER IN THE UNITED STATES AND CANADA TO BOOK

Single Productions, Groups of Productions, Star Series, Director's Series, Author's Series, Serials, News and Magazine Weeklies, etc., etc.

Securing physical distribution for producers Through FILM CLEARING HOUSE, Inc.

Where weekly reports and weekly settlements are guaranteed with our special representatives in every territory fully responsible for maximum bookings

Independent Sales Corporation
126-130 West 46th Street
New York
ORGANIZATION MEANS SUCCESS

The Hearst News Reel Organization (International Film Service Co., Inc.) has been the Maker of News Reel History in the Past and has the stage all Set for even Bigger Events in the Future.

Mr. C. F. Zittel, Vice-President and General Manager of the International Film Service Co., Inc., quotes the following extract from a conversation he had recently with Mr. J. A. Berst, formerly Vice-President and General Manager of Pathe Exchange, Inc., now President of the United Pictures Corporation.

"The connection of the Pathe Exchange with the Hearst organization, through the International Film Service Co., Inc., was a most beneficial one for Pathe, and the turning point which led to Pathe's great success. The contract made by me with the International, which went into effect December 24th, 1916, was considered a great victory for Pathe, and from that moment the profits of the Pathe Exchange began to accrue very largely, and the Pathe News, combined with the Hearst International News under the title of the Hearst Pathe News, showed a profit that it had not shown for three years previous to the combine. In fact, for some time previous to the combination the Pathe News was not a paying venture."

The Past:

The International Film Service Co., Inc., has purchased the Universal Current Events, the Universal Animated Weekly and the Mutual Screen Telegram and the gathering forces of all these organizations are now being molded into the greatest news film amalgamation that has ever been in existence.

The Present:

After December 24th, 1918, the name of Pathe will be eliminated from the Hearst Pathe News and this famous reel will be released under the title of the Hearst News. The names of the Universal Current Events and the Mutual Screen Telegram will also be retained, making three news reel issues a week to be made by the International Film Service Co., Inc., and released through the countrywide exchanges of the Universal Film Manufacturing Co. The unequaled facilities of the Hearst camera forces, augmented by the forces of the other recently acquired companies, will mean the furnishing of news reels of a magnitude never before attempted. A unique and novel advertising and publicity campaign in the Hearst newspapers, magazines and affiliated papers, has been arranged for the promotion of these reels.

The Future:

International Film Service Company, Inc.
729 Seventh Avenue, New York City
A Great Primitive Drama of the Plains

An action story filled with the vitality of life in the open; a story of hot blood and strong passions.

The kind of story and tremendous production that has, under the Goldwyn name, doubled the drawing power of the most commanding personality of the screen.

GERALDINE FARRAR
in The Hell Cat

By Willard Mack
Directed by Reginald Barker

Think of the popular appeal of this brilliant artist in a virile picture made among the Wyoming hills—melodramatic, romantic, pulsing with emotion. Big in theme, big in conception, big in execution and bold and colorful in treatment. Big in money-making possibilities. Challenging you to use your best business judgment as an exhibitor and increase your playing time to enlarge your profits. Released everywhere December 1, but playing pre-release in twenty cities where enthusiastic showmen were eager to draw capacity business back again into their theatres.

GOLDWYN PICTURES CORPORATION
Samuel Goldfish, President       Edgar Selwyn, Vice President
16 East 42nd Street            New York City
Exhibitors Themselves Suggested These Farrar Stories.

Goldwyn for months sought the best exhibitor opinion of the nation as to the type of stories they wanted Geraldine Farrar to make in her Goldwyn Star Series.

Hundreds of them responded, saying: “Put this great star in a wonderful outdoor story filled with action and containing strong love interest.”

The scenes shown on this page from “THE HELL CAT” forecast the success of this powerful story.

In a single production you have the benefits of the judgment of successful exhibitor-showmen; the work of Willard Mack, a brilliant playwright; the bold, masterly direction of Reginald Barker and an all-star cast including Milton Sills and Thomas Santschi.

Add these elements to a star of unparalleled popularity and the Goldwyn perfection of production and you instantly realize why all alert exhibitors are rapidly booking the Geraldine Farrar Star Series for their houses.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President  EDGAR SELWYN, Vice President
16 East 42nd Street  New York City
A Strong Melodrama Filled with "Punches"

Every exhibitor knows that audiences are now demanding powerful plots. The American public, filled with enthusiasm over the triumph of our forces, loves and demands ACTION. The pulse of the nation is beating fast. You therefore appeal directly to the popular taste and demand with

Belzwood Film Company's Spectacular Production

FOR THE FREEDOM OF THE EAST

with LADY TSEN MEI
Conceived and directed by IRA M. LOWRY

Obtaining instantly a 70-day booking on the Marcus Loew Circuit of theatres; playing to a clean sweep of every non-competitive neighborhood house in Philadelphia after a record-breaking first run at the famous Stanley Theatre; repeating the successes scored by "For the Freedom of the World"—the other Lowry production that has been a year-long success all over the world. Goldwyn advises exhibitors to book and play this unusual production, with the first Chinese star the screen has ever known, while the picture is enjoying the nation-wide recognition of the critics in the first run cities. Write or wire your nearest Goldwyn office for booking dates and prices.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldfish President
16 East 42nd Street New York City
Exhibitors of America: Meet Mr. Louis Bennison

You will welcome him on your screens because he has the habit of taking cities by storm. Overnight he captured the large cities of America in the successful play, "Johnny Get Your Gun" and made the critics say things like these:

"He caught the fancy of the town instantly. . . . "A breezy bird that all Americans will like." . . . "A husky human fairly exuding good nature." . . . "The most lovable fellow we have seen in ages."

Now Louis Bennison brings his breezy charm and manliness into the picture theatres of the world as the star of a Star Series of six Betzwood Film Company productions to be distributed exclusively by Goldwyn.

You will be quick to book for a holiday season premiere his first production

LOUIS BENNISON in

Oh, Johnny!

By Wilson Bayley
Directed by Ira M. Lowry

prints of which now await your inspection in all Goldwyn offices.

This star and his pictures are being promoted with a nation-wide campaign of exploitation to link up with his popularity in every section of the country.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street

New York City
He Is Popular With The Women Of America.

Wise, capable exhibitors always try to find out quickly what their women patrons think of stars and productions. They represent the majority patronage of theatres everywhere. The striking success in 2,700 theatres of “SMILING BILL” PARSONS in CAPITOL COMEDIES is due in a great measure to feminine liking. Here is a comedian who is laughable and funny without ever offending decency and good taste. These are his newest releases:

Dec. 1 “Proposing Bill”
Dec. 15 “The Jelly Fish”
Dec. 29 “Poor Innocent”
Jan. 12 “You Know What I Mean”

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, President
16 East 42nd Street, New York City
The stage has its Bernhardt
Grand Opera has its Caruso
The Screen has
NAZIMOVA

METRO
PICTURES CORPORATION
Exclusive Distributors of
NAZIMOVA PRODUCTIONS

The Great NAZIMOVA in EYE for EYE
Adapted from Henry Kistemaekers’ drama “Occident” by June Mathis and Albert Capellani and directed by Albert Capellani.
MAXWELL KARGER
Director General

Read what the Exhibitors Trade Review says

This Is a Real One

THIS is a real feature. It should be heavily advertised with big space in the newspapers. Your town should be billed completely and a good snappy advance campaign put over. You can’t go too strong on “Eye for Eye,” for it will not disappoint patrons, so you need have no fear of any comeback and therefore can go the limit.

As the picture is good for double the run that usual features get, it will pay you to loosen up, put quite a bit of extra money into a real advertising campaign and do all in your power to put the feature over in the way it deserves. Suppose you do put extra money into it. The chances are a thousand to one that you’ll get it back with a dividend that will make you feel happy for months.
This man is discussed by all the world today because he represents the best in human life and thought.

The Great Victory
WILSON or
The Fall of the Hohenzollerns

Directed by Charles Miller. Scenario by June Mathis and A.S. LeVino
SCREEN CLASSICS INC.
METRO PICTURES CORPORATION
The Most Despised!

This man is cursed by all the world today because he represents arrogance, cruelty and greed of power, now happily no longer a menace to human freedom.

The Great Victory

The KAISER

The Fall of the Hohenzollerns

MAXWELL KARGER, Director General
SCREEN CLASSICS INC.

EXCLUSIVE DISTRIBUTORS -
The man who laughs all over makes his bow as a METRO Star in $5000 AN HOUR

HALE HAMILTON

in a George Randolph Chester success provides the new type of entertainment which motion picture audiences seek.

Adapted by June Mathis from the novel published by Bobbs-Merrill & Co. and directed by Ralph W. Ince.

MAXWELL KARGER
Director General

METRO PICTURES CORPORATION DISTRIBUTORS
"I'm satisfied that 'The Iron Test' is even stronger than 'A Fight For Millions,' and am signing a contract now for your next serial on the strength of it. We went back to the old days on this serial, and gave out the red checks. Not only did it break box-office receipts, but the crowds broke my door trying to get in."

HARRY FOGARTY
The Screen Theatre
8th Ave. and 149th St
New York City

---broke the doors to get in to see

"THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

15 SMASHING EPISODES OF ACTION

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by PAUL HURST

"YOU may book for our use 'The Iron Test,' to start Saturday, December 21. Send contracts for my signature. We have tried at several times the—serials and also the—, but Vitagraph has them stopped.

"In the future we will not experiment with other concerns, but book Vitagraphs continuously."

GLOBE THEATRE
St. Johnsbury Vt.

By H. A. GRAVES

VITAGRAPH
Albert E. Smith
President
After the War—What?

The war is over. Reconstruction is the order of the hour—business, political, physical reconstruction. And abreast of the spirit of the times is the FOX IDEA. To interpret the common thought of a happy and triumphant people—to aid the exhibitor to the greatest profits by the way of least resistance—William Fox now offers two Big, Timely Pictures that epitomize American thought and ideals and point the way of triumphant American progress.

The Reconstruction Problem
The greatest picture—the picture that draws the biggest crowds and piles up the biggest box office receipts—is one that appeals to the greatest number of passions in the human heart. Based on the Fox Idea there has just been completed a production built on the three greatest passions known to our race—the love of a mother for her son, the love of a man for a woman, the love of a patriot for his country. It is the most powerful drama of mother love ever thrown on the screen.

EVERY MOTHER'S SON
(With CHARLOTTE WALKER)

is a tremendous epic of the American woman's part in the World War—the heroism, the suffering, the supreme sacrifice of the millions of mothers who gave their sons to their country. It is a beautiful romance of an American soldier and a peasant maid of Alsace. It is a mighty film spectacle of patriotism, depicting not only the Great Draft and the battlefields of France, but also the final Peace Conference at Versailles and the glories of the new world that is to be born of reconstruction. EVERY MOTHER'S SON is a picture for every man, woman and child in America. It was directed by R. A. WALSH and temporarily titled "18 TO 45." It is a picture for you to book—now.

The Morality Problem
The Fox Idea has developed what is beyond all doubt the most unusual, most fascinating, most amazing photoplay ever produced—a timely, striking morality picture that is pitiless in the searching light it throws on matrimony. It will make the selfish, thoughtless, complacent husband squirm. It will cause wives to look at life in a new light. It is a challenge to the world, ripping away the veil of hypocrisy and deceit that has ensnared marriage and helped to make it a mockery.

WHY I WOULD NOT MARRY
(All-Star Cast)

is the story of a beautiful girl who was able to see that those men who fawned upon her and sought her hand in marriage only desired her as a sacrifice on the altar of Mammon. She saw poverty, bitterness, struggle—but at length also perceived that which brought happiness to her heart and hope to lift her spirit. WHY I WOULD NOT MARRY was directed by RICHARD STANTON. It will be the sensation of the season, with a box office appeal bigger than the capacity of the largest theatres.
Peace for the Exhibitor

Profits are what interest you. One picture that you know will be a box-office power is safer than all the untested productions combined. Booking a picture that is backed by a record of successes in the big first-run houses means peace of mind for you. It is your assurance—the best assurance obtainable—that your money, time, energy and advertising will not be wasted. And this is the sort of pictures William Fox offers you.

**PROFIT MAKERS**
The one new thing in motion pictures this season has been the development of the Fox Idea of timeliness—the production of pictures possessing news value. The Fox Idea has been the biggest success of the season. These pictures today are making more money for exhibitors than any other series of productions obtainable. They are timely and are being kept timely.

**THE PRUSSIAN CUR**
**THE LAND OF THE FREE**
**QUEEN OF THE SEA**

This is especially instanced by THE LAND OF THE FREE, based on the life of General Pershing and released as WHY AMERICA WILL WIN. Sweeping revisions have been made which place the film as far ahead of the times as it was on the day of release. These pictures are proved money-makers. The Fox Idea is to keep them so. Book them now—today—while public interest is at fever heat!

**PROVED VALUES**
No exhibitor could compile a list of the biggest pictures of the last year without paying tribute to the Fox Idea. No one who is familiar with the amusement business could name the record box office pictures without including the products of the Fox Idea. And no productions have more convincingly demonstrated the soundness and the money-making possibilities of that Idea than

**CLEOPATRA**
**LES MISERABLES**
**THE BIG SIX**

These pictures have been shown around the world. They have visited many communities again and again. And they are producing big profits today just as surely as they did in the memorable week of their release. They are pictures to bank on—pictures that will clean up for any exhibitor anywhere—pictures that will be cleaning up for wide-awake exhibitors a decade hence. Why experiment? Book certainties! Get these pictures now!
A Million-Dollar Group of Feature Pictures that Make Big Profits Absolutely Certain.

The Great Nine

Book Now!

Don't Wish for Luck—Grab The Great Nine

Theda Bara
in
THE SERPENT
Big bore hunt—battle scenes—surprising climaxes—R. A. Walsh's direction—Miss Bara's greatest work of character portrayal—assure big crowds and big profits.

In UNDER TWO FLAGS
Ouida's most famous novel—a rapid-fire picture with a 100 per cent. proved record for box-office hits—a non-vampire role and a story known to millions.

In The DARLING OF PARIS
Based on Victor Hugo's "The Hunchback of Notre Dame"—a gorgeous, costly spectacle with scenes of thrilling action that insure a splendid clean-up.

Valeska Suratt
in The SOUL OF BROADWAY
This story of the fashion parade at Atlantic City and expose of the night life of Broadway was a box-office sensation three years ago, and will repeat.

R. A. Walsh's great melodrama
REGENERATION
You will recall the big scenes—the steamboat fire—the rescues—the gang fights—the great success of the picture—and will book it certain of turn-away business.

William Farnum
in FIGHTING BLOOD
Swift, tense action—the story of a battling clergyman who "came back." Profit? Well, this picture has played a greater number of days in all parts of the world than any other William Fox has released.

In THE BROKEN LAW
Love—romance—conquest—the free and easy life of the highway. Its great cast and powerful heart theme will make it one of the biggest of THE GREAT NINE revenue producers.

In HOODMAN BLIND

These Million-Dollar Feature Pictures Booked as a Group on a Strictly Independent Basis.

WINFIELD FILM CORPORATION
The Silent Mystery

FEATURING

FRANCIS FORD
MAE GASTON and
ROSEMARY THEBY

The Serial Sensation of the Century.
Demanded by a Million Fans.

Built on the sure foundations of the brilliant methods of the master-serial-maker of the universe—"The Silent Mystery" is the supreme money-getting Serial of the age. 15 amazing episodes. Francis Ford at his superlative best.

"The Silent Mystery starts with a Francis Ford Wallop"
—Exhibitors' Trade Review

Get ready now, Mr. Exhibitor, to connect with regular money, on this made-for-you, coin-getting thriller.

THE BIGGER PROFIT PLAN

Will be announced next week. It is a just and equitable measure designed to give Exhibitors their fullest right to Please their Patrons—Pack their Theatres—Play a Big Box-Office Success and—Collect their Profits. Watch the Trade Papers next week for the plan that has flooded our offices with inquiries the past month. If you can't wait—write for full particulars to

HILLER & WILK, Inc.
912 Longacre Bldg.—New York
CHAS. A. TAYLOR PRESENTS

THE GIRL AND THE HORSES

A wonderful story by a master of melodramatics introducing one of America's most beautiful society girls and champion horse woman of the world with her million dollar stable of arabians.

SUPPORTED BY FRANK MAYO

AND AN ALL STAR CAST INCLUDING

CLAUDE McDOWELL

GEORGE GEBHARDT

MRS. CHAS. A. TAYLOR

DELL BOONE & MANY OTHERS

LITTLE BEN-ALEXANDER

IN A THRILLING SPECTACULAR SCREEN DRAMA WITH A TITLE AND STORY THAT WILL STARTLE THE ENTIRE PICTURE LOVING WORLD.

WHO IS SHE

READY SOON

COMMUNICATIONS

CHAS. A TAYLOR - STUDIOS

1745 ALLESANDRO ST.

LOS ANGELES, CAL.
RETRIBUTION
Conceived and directed by George Edwardes-Hall

A story of melodramatic sweep and intensity—with the Abdication of the German Emperor for the first time accurately portrayed in a photoplay

NOTABLE CAST INCLUDING
 JOHN MASON
 VICTOR SUTHERLAND
 TEFT JOHNSON
 STANLEY WALPOLE
 DONALD HALL
 PEGGY SHAW
 EUGENIE WOODWARD

Ready for presentation November 30th

Production supervision by George A. Rush
September 10th, 1918

Mr. Al. E. Christie,
Christie Film Co. Inc.,
Hollywood, Cal.

Dear Mr. Christie:—

Your comedies keep coming so good, and fresh, and clean, each one better than the last, that an impulse has caused me to write and let you know that we thoroughly appreciate the good work that you are doing.

After running sixty-five consecutive releases, my patrons look forward each week for the coming release with as much interest as I do myself.

That the patronage of the Palace is so steady and constant I attribute to the great help that the CHRISTIE COMEDIES lend so steadily to the rest of the program.

Wishing you continued success, I am,

Yours truly,

[Signature]

H. B. Breckwold, M.D.
EDY SERIOUSLY
IGHTS OF CHRISTIE COMEDIES
AT THIS DOWNTOWN THEATRE
REAL BOX OFFICE VALUE

ALL COMEDY WEEK

SOME CAVE MAN
A RIOTOUS CHRISTIE COMEDY
WITH BOBBY VERNON

DOUGLAS FAIRBANKS IN BOUND IN MOROCCO

CHARLIE CHAPLIN IN HIS MILLION DOLLAR JOB

BOOKED THRU FOREMOST INDEPENDENT EXCHANGES
PRE-RELEASE SHOWING AT KEITH'S THEATRE, Washington, D. C.—A SENSATION

You All Voted

"DAMAGED GOODS"
"WHERE ARE MY CHILDREN?"
"ENLIGHTEN THY DAUGHTER"

GREAT PICTURES

Then read what
Hon. JOSEPHUS DANIELS
Secretary of the U. S. Navy wrote about

"THE SPREADING EVIL"

(Extract from letter of endorsement)

"It is a powerful portrayal of an evil to whose ravages the public must be awakened, and I am sure your photo-play will do much toward arousing the American people to their duty."

MORE ABOUT THIS NEXT ISSUE
It was great before
It is greater now

TO HELL
WITH THE
KAISER

The greatest
repeat pro-
duction in
the history
of motion
pictures.

The Screen Classics Inc. super
success has doubled its business
since the German collapse.

Featuring Lawrence Grant with
Olive Tell. Story by June Mathis
Directed by George Irving.
Maxwell Karger, Director General

Book it and
clean up!

Metro Pictures Corporation - Exclusive Distributors -
TO CONTENTS

Advertising Aids for Busy Managers 1121
Advertising for Exhibitors 1074
"After the War" (Argoey) 1118
Akko President to Auction Peace Session 1094
Film Rights 1060
"All Hail" (Post) 1113
"All Night" (Blucron) 1113
Allen Again Extend Theatre Chain 1110
Ames, Ten Thousand See Bill Hart 1103
Among the Independent Producers 1100
Attractions at New York Theatres 1062
Bennison's "Oh, Johnny!" to be Issued by Goldwyn 1096
Berger to Combat Efforts of German Propa-
gandists 1090
"Borrowed Clothes" (Jewel) 1115
"Breadwinning Broadway" (Aircraft) 1130
Canadian Take Steps to Have Real Tax Revised 1060
Campbell Heads Society of Engineers 1051
Canal Picture at Hotel Astor 1060
Chicago News Letter 1067
Civil War Play Sinyary May Repeat 1063
Country Almost Freed of Secrecy 1052
Crandall Opens Metropolitan 1057
Criticism, Function of 1071
Critical Reviews and Comments 1115
Debya, Gaby, Heads Path for December Opening 1062
Eastern States Now Freed from Lightless Nights Order 1064
Eastman Company Prepares for Business Ex-
ension 1063
Evridge, Jane, Marries 1063

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES. Speer Carbon Co.... 1133
CHAIR & SEATING MANUFACTURERS. Du Pont Fabricolol Co.... 1133
ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co. 1123
Hertner Electric Co. 1132
Northwestern Electric Co. 1131
Porter, B. F. 1124
Typhoon Fan Co. 1123
Universal Motor Co. 1121
LEN'S MANUFACTURERS. Gundlach Manhattan Opt. Co. 1120
LOBBY DISPLAYS. Newman Mfg. Co. 1124
MFRS. OF INDUSTRIAL PICTURES. Cromwell Film Laboratories 1123
Duhem M. P. Co. 1131
Erbergraph Co. 1129
Evans Film Mfg. Co. 1124
Rothacker Film Mfg. Co. 1133
MFRS. OF MOVING PICTURES. American Red Cross 1020
Anita Stewart Productions. . .Colored Insert Advertising Corp 1125
Armstrong Film Corp. 1025-26
Christie Film Co. 1061-76

Facts and Comments 1070
"Fan Fan" (Post) 1111
Favorable Changes in Export Rules 1064
"Five Thousand an Hour" (Metro) 1118
Fox Employees in Service May Have Old Posi-
tions 1067
General Film to Release Red Cross Christ-
mas Films 1096
"Goose Girl, The" (Paramount) 1117
"Hell Cat, The" (Goldwyn) 1118
Healy Signs Long Contract 1056
Ideas on Exploiting "After the War" 1097
Ince Culver City Studios Near Completion 1073
Industrial Division Gets $58,782,73 in War Drive 1052
Kansas Exhibitors Solve Organization Work 1090
Kansas City Film Men Hold Meeting 1080
Katterjohn Headquarters to be in Los Angeles 1061
Keenan, Paul, Makes Promises 1067
King, George of Landon Here to be 1072
Let's Start Something 1071
"Liberator, The" (Harry Raver) 1116
List of Current Film Release Dates 1126, 1128, 1130, 1132
Los Angeles Players Form a Union 1072
"Love's Pay Day" (Triangle) 1117
"Lure of the East" (ScreenCraft) 1116
McCormick Roopped Comedian, How 1068
"Man of Bronze, The" (World) 1068
Comm. on Public Information 1031
Essanay Film Mfg. Co. 1007
Famous Players-Lasky Corp. 1028
First Natl' Ex., Circuit, Inc. 1022
Fox Film Corp. 1040-42
General Film Co. 1021
Goldwyn Pictures Corp. 1051-58
Haworth Pictures Corp. 1122
Hiller & Wilk, Inc. 1043
Independent Sales Corp. 1062
International News Serv. 1052
James Keane 1027
Metro Pictures Corp. . .Colored Insert, 1949
Palmer Photoplay Corp. 1125
Pathé Exchange, Inc. 1020-25
R. D. Marson Attr. Co. 1122
Harry Raver, Inc. 1041-55
"Retribution" 1045
Robertson-Cole Co. 1048-49
Select Picture Corp. 1010-13
Chas. A. Taylor Studio 1044
Triangl Distript, Corp. 1000
Universal Film Mfg. Co. 1048
Vitaphon Co. 1059
World Film Corp. 1048
MISCELLANEOUS. Automatic T. S. & C. R. Co. 1122
Hues, The 1123
Cinema, The 1123
Classified Advertisments 1127

The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

The MOVING PICTURE WORLD
December 7, 1919
CAMPE HEADS SOCIETY OF ENGINEERS

At Its Largest Gathering in Cleveland, Westinghouse Man Is Chosen—Offer Services to Fuel Conservation Officials—Interesting Papers Read and Discussed

MONDAY, November 18, saw a goodly gathering of motion picture engineers in Cleveland, where the regular semi-annual meeting of the society of Motion Picture Engineers was scheduled to take place in the form of a two-day session, which, however, was quickly changed to a three-day session when the body sized up the mass of business awaiting its attention.

President C. Francis Jenkins called the meeting to order and read his report, or rather his address. It contained several valuable suggestions. The report of the treasurer, Will C. Smith, supplied ample evidence that the organization is in a healthy financial condition. Several applications for membership were received. At this meeting the regular annual election of officers resulted in the following, which, it may be remarked, is a roster giving promise of most excellent things for the future.

President, H. A. Campe, Westinghouse Electric and Manufacturing Company (President Jenkins having refused to allow his name to be placed in nomination for re-election); vice president, A. C. Roebuck, Enterprise Optical Company, Chicago; secretary, E. K. Gillett, Motion Picture News, New York City; board of governors A. F. Victor, Victor Ani-matograph Company, Davenport, Iowa; for a two-year term; R. P. Burrows, General Electric Lamp Works, Nela Park, Cleveland, two years, and Dr. Herman Kellner, Bosch-Lomb Optical Company, Rochester, one year.

The organization created the office of past president, the first incumbent of which will be Mr. Jenkins, who is the father of the organization and who has filled its chief executive office with credit both to himself and the organization during the first two years of its life.

National Association Invitation Declined.

A communication was received from the National Association suggesting that the Society of Motion Picture Engineers take some action looking to aiding the National Association when matters came up necessitating the employment of expert engineering knowledge. This proposition brought forth considerable discussion, the consensus of opinion being that Motion Picture Engineers cannot, as a body, in any way affiliate with the National Association or any similar body, it being purely a scientific engineering body, in no way connected with the commercial side of the industry. A committee was finally appointed to draft a letter to the National Association setting forth its attitude in the matter.

The organization appointed a committee through which the services of the organization are to be tendered to the Fuel Conservation officials in Washington. This committee consists of R. P. Burrows, representing the incandescent lamp end of things; J. C. Moulton, representing the converting machinery; W. R. Rothaker, representing the laboratories; Max Mayer, representing the studios; W. C. Kunzman, representing the carbon industry; F. H. Richardson, representing...
the projectionist; F. G. Gillett, who is professionally acquainted with Dr. Garfield, head of the Fuel Administration, and C. Francis Jenkins, past president of the organization.

One of the important actions of the meeting, from the viewpoint of the writer, was the adoption of the word "projectionist" as the society's designation for the man who projects motion pictures.

Largest Attendance Yet.

The attendance at the meeting was much larger than at any previous gathering; also almost every one remained for the day session, convincing evidence of the interest and value of the business coming before the body.

Monday evening a banquet was tendered the association by the Cleveland manufacturers connected with the industry. It took place in the French Room of the Hotel Vinton, where the convention was held, and the sight of our dignified friend, A. C. Roebeck, in a most respectable paper pluck hat was among the most strikingly noticeable things of the meet- ing, for nothing of "Skinny" Cumdore, who filled the position of toastmaster, lending great weight to that office.

The following are the papers read before the association, which later will be published in its proceedings and thus be made available to the industry at large:


Philadelphia Next Meeting Place.

Philadelphia was unanimously chosen as the next place of meeting, Will C. Smith and K. P. Barrows being appointed a committee to make the necessary arrangements.

Taken altogether, it may now be said that the Society of Motion Picture Engineers is an established institution—a tab standing absolutely upon its own bottom. It has already accomplished a very great deal in putting the interest in scientifically accurate knowledge of the various phases of the industry, and in the collection of papers of which every member has his own copy, the same adding fair to form the nucleus of what will, in time, be a library of surpassing value.

Mr. Campe, the new president, is a man of many interests as well as a man of purpose. We are not merely handing out bouquets when we say we are expecting great things from his administra- tion. He has appointed K. P. Bur- rows as chairman of the Papers Com- mittee, the really one most important committee of the organization, and one upon the activities of which hinges, to a very large degree, the success of its meeting.

RICHARDSON.

PICTURES MEN HIT HARDEST

In War, Says Goldfish

THE effect of peace on the cinema industry? Well, obviously the first and happiest result you will see will be the oneBox Office Shouting pictures for so long—better pictures," said Samu- el Goldfish, president of Goldwyn.

"In times of war," he explained to us. "Of course, we were prepared and organized to stand an indefinite period of war conditions, although we were harder hit by the suddenness of the war than by the institu- tion, the country, probably.

"You see, quite apart from taxation—a tax on raw film, a tax on the finished product, income tax and so forth—and tremendously increased expenses, we had to face a serious curtailed revenue. In the first place, great many very keen regular fans were for the time being eliminated by enlistment and the draft. What has been still more serious for us is that while they were away from home, or at any rate as long as the war lasted, their women folk stayed away from the theatres. This was particu- larly noticeable in the towns, where this is partly a matter of senti- ment and partly of convention and im- posing on the neighbors. Already re- ports from the towns all over the country show an extraordinary in- crease in theatre-going since the news of the signature of the armistice was con- firmed. So, although a couple of years may elapse before all the men return from Europe, the relief from worry and anxiety has been great to many of the indis- pensable fans back to the theatres.

War Playing Hob with Exports.

"Furthermore, the war was playing hob with our export trade. The cinema is one of the few industries over which Amer- ican supremacy is generally recognized, even abroad. Foreign producers may dislike to admit it, but foreign picture fans and foreign box-offices admit it all right.

"Now, our nice, helpful and welcome foreign business is about to be multiplied many fold, for there is no doubt that the war will be a blessing even to the layman that the more our revenue the better pictures we can make.

"Then, too, some of our most invalu- able personnel is back, and people we have sorely missed, writers, di- rectors, cameramen, actors. The diffi- culty of securing good leading men has been enough to keep us all awake of nights. And frequently when we did get a good one he would become so pop- ular that we would have to make a star for him.

"Again, during the war the censorship has made things very difficult for us. I believe censorship is bad for the industry, but the local censorship, which is par- chial enough in pipings of time of peace. So altogether it would be difficult to find any body of men more exultant—quite apart from natural patriotic and humane consideration which one takes for granted—over peace than the producers of moving pictures.

Exhibitors Want Clubhouse.

After the executive committee meet- ing of the New York Exhibitors' League held on November 14, signatures were made by some of the members that a motion pic- ture club be formed and a suitable club- house be secured, where theatre owners can bring their friends and be proud of it.

Twelve men immediately agreed to advance $100 each to start the club with the understanding that organiza- tion would not be started until $500 had been subscribed, the time limit being January next. John Manheimer, Max Oestricher, Le- A. Ochs, Samuel Rhoneheimer, Ike Hart- stall, Charles Steiner, A. D. Stockheimer, Sol Coleman, Dr. Samuel Winton, William Hilkemeier, Charles Harlng, James Needle, Louis Blumenthal, and Harstn guaranteed to subscribe as charter members, and to pay future applicants. Already more than a dozen exhibitors have sent their checks to the treasurer, Mr. Needle.

In understanding the object of this intention to have a thoroughly equipped clubhouse which will do credit to the exhibitors' branch of the industry.

Industrial Division Gets $38,782.73 in War Drive

WITH several companies still to be heard from when the drive closed Wednesday night, November 29, the total raised by the War loan of the Film Exchange, sponsored by the Allied Theatrical, Motion Picture, Music and Entertainments Committee in the United States, amounted to $38,782.73. When all the companies which this division solicited have reported in full it is expected that this total will ex- ceed $40,000.

The first two days of the drive were of little or no value owing to the fact that the news of the actual signing of the Armistice came in the middle of the campaign started. The peace cele- bration which followed was of such mag- nitude that it might be supposed we got sufficiently interest themselves in giving until two or three days later.

For this reason much of the circula- rization work of the committee had to be duplicated as numerous concerns called up to say that in the confusion of the celebration and the days immediately following that they thought the committee had sent out had been mislaid. This had the effect of making the returns from the various companies and their employees extremely slow.

Nehls Returns from Eastern Trip.

Because of the ending of the war and the consequent changes in the foreign film situation, General Manager K. R. Nehls of the American Film Company made a trip to New York and Boston to confer with the principal exporters and distributors for foreign countries. Upon returning to the executive offices in Chicago Mr. Nehls stated that there will be a sudden and unexpectedly large increase in foreign orders on the basis of the opinion that subjects based upon good, interesting stories will be in much greater demand than war stories or even real war pictures or any pictures of the theatres or incidents of the war. He returned just in time to see "When a Man Rides Alone," a superwestern feat- ured by William Russell Productions, and "Idaho," distributed through Pathe Exchange. The news of the sale of almost the entire sales force of the Pathe Exchange, compr- ising more than the 150 film rental re- presentatives, has been added to. Mr. Nehls is going to prove an ideal one, according to Mr. Nehls.
ACCORDING to the consensus of this, the forecasts from the correspondents of the Moving Picture World the country is practically free from the ban on amusements owing to the diminishing of the influenza. Theaters everywhere are opening, but to varying volumes of business. In Utah the lifting of the ban was greeted by the best business in the history of theaters in that state, and the same report holds good with houses in the Twin Cities—St. Paul and Minneapolis—where the embargo was lifted on November 14 and 15, respectively.

San Francisco and other cities in California, where the ban was managers lifted, are enjoying capacity business. But in San Francisco in the interests of safety the wearing of gauze masks is still compulsory.

Upon the lifting of the quarantine over sixty small towns in scattered sections of Oklahoma, Texas and Arkansas opened their daily amusements hungry public, leaving possibly only a dozen places in the Southwest still under the ban. Kansas City and Louisville opened to full business.

A setback comes in the recurrence of influenza in some Michigan and Ohio towns, with reports that the places affected in these states have again been placed under quarantine. Cincinnati also has a flare-up of influenza, and again may be placed under the ban.

**Utah Theatres Open to Best Business Ever**

AFTER having been closed for more than one month under an order of the state board of health, the theaters in Salt Lake City and throughout Utah were allowed to reopen Monday, November 18. In Salt Lake City the influenza appears to have passed the epidemic stage, and the health authorities are of the opinion that no harm will now come from indoor gatherings. Schools, also, reopened Monday.

The theaters in Salt Lake City and a number of other Utah cities and towns closed with the end of performances on the night of October 10. Subsequently the order was extended to cover the entire state. While the forced closing proved a severe hardship on places of amusement, the thea managements were disposed to make the best of the situation, and the health authorities immediately had their hearty co-operation, and this, in spite of the fact that no formal order was ever served upon them. The only notification received was the general order of the health department published in the local newspapers.

Business was better than ever with the reopening, however, and the community appears to have entirely recovered from the shock caused by the epidemic, which for three weeks assumed serious proportions.

Managers took advantage of the closing to give their houses a thorough cleaning, and renovations of a minor nature were made in some of them. Several were newly decorated and presented a much improved appearance on the opening day.

The public appeared to be even more impatient for the lifting of the quarantine than the managers. The doors were opened again, and the crowds flocked into the houses. Especially was this true of the motion picture theaters, of which Salt Lake City has eleven.

Return to sun time also is having a salutary effect upon the theater business. Business was hurt somewhat by the daylight saving time, especially during the summer months when summer resorts were open.

Two local motion picture people died victims of influenza—Arthur Morse Moon and his wife, Tina Moon, formerly of Atlanta. They were both educated in Salt Lake City, and although their deaths occurred at Butte, Mont., the bodies were brought to Salt Lake for interment. Both were well known at the California studios.

**Twin Cities Authorities Lift Embargo on Theatres**

THE Twin Cities are open towns again as far as moving pictures are concerned, and business, especially in Minneapolis, has started off with a rush that is bringing cheer to the film interests of this territory.

St. Paul opened Thursday, November 14, after a comparatively brief closing period of ten days. Minneapolis enjoyed its first good, hearty laugh, and its first "weepy sob" in more than a month on the following day because the movies there had reopened, too.

After thirty-six unhappy days, the influenza ban on Minneapolis moving picture houses was lifted over moving picture houses in schools, public dance halls, billiard and pool halls, at 11.30 a.m., Friday, November 15, was lifted by the city health department.

The public at large, which had not been at large for more than a month, became aware of the lifting of the ban at just 11.31 a.m., when a downtown moving picture house opened its doors to the passing throngs.

And the passing throngs stopped passing. They hesitated, still uncertain as to whether or not one huge joke was in the process of being played, walked up to the cashier's cage, and then, sat down and waited that it was all true, entered joyously.

By noon scores had learned the glad tidings. By 4 p.m. thousands knew. By night more and more houses downtown and in the residence districts were going full blast. The thirty-six days' drought had ended, and cash drawers gurgled thankfully as the drip of nickels, dimes and quarters began flowing again through the little crescent opening in the glass cage. Picture exchange managers stood on the sidewalks and rubbed their hands as they watched the files of eager fans pass in. House managers stood just inside the door and registered happiness, their faces wreathed in smiles.

Rejoicing at the lifting of the influenza ban spread to all parts of Minneapolis' theatrical world. Musicians, ushers, operators, ticket sellers, and all the rest had visions of a real pay envelope once more.

**Strand Gets Rather a Slow Start**

Just thirty seconds after the board of health passed the motion raising the influenza ban, the lights flashed on at the Strand, the operator started the motion picture machine and the show was on.

All during the week Charles Branham, the manager, felt certain that the theater's first show would be packed and he didn't want to lose a minute after action had been taken by the board of health. So on Monday he ordered the complete house to open daily at 11 a.m.

Every day during the week the employees reported, only to be dismissed a few minutes later. On Friday, however, with the board in session, Mr. Branham held his assistants at the theatre. Chester Bass, head usher, was sent to the city hall with instructions to telephone the theatre the moment the board had acted.

The machine operator threaded the first film of "The Man from Funeral Range" into the machine and all was ready.

At 11.30 a.m. the motion to lift the influenza ban was passed. And one minute later Bass, using the automatic telephone to prevent delay due to the strike of telephone operators, was instructed by Mr. Branham that he could open.

Persons passing the theatre at 11.31 a.m., Friday, were surprised to see the theatre's flash on and a street seller take her place at the window.

Several hundred theatre managers, ministers, school officials and other men, women and children who had been waiting an hour for the meeting to open at the courthouse, hung on every syllable that passed from the lips of the health department head, Dr. H. M. Guilford.

In Minneapolis the epidemic has waned until there are now on an average of about 11 deaths and 100 cases daily. Despite a motion by Alderman C. A. Dight that children under fifteen of age be excluded from the picture theaters for another week, which was lost, the vote to remove the ban on public gatherings was unanimous.

Practically all of the theaters of the Northwest are now back on the old business basis.

**San Francisco Houses Open to Capacity Business**

FOLLOWING an enforced period of darkness of four full weeks the theaters of San Francisco, with the exception of a few suburban houses, have been opened and are doing a tremendous business. The influenza epidemic has been wiped out,
but in the interests of safety the use of gauze masks is still being insisted upon by the health authorities, and for the time being these are worn in theatres, as on the streets, and theatre owners are being held responsible for the proper protection of patrons in this respect. A few days before the opening date finally decided upon the city health officer advised theatre owners not to hope that by the first of December, but the improvement in conditions became so rapid that a decision was finally reached to permit them to open their houses two weeks earlier. It was stipulated, however, that patrons must be masked and that slides be thrown upon the screen before every performance calling attention to this requirement. Despite their heavy losses during the past month theatre owners offered to give the net proceeds of the opening day to the United War Work campaign fund.

Other California Cities Also Open.
The suburban city of Oakland has followed the lead of San Francisco in permitting theatres to reopen November 16, and the theatre managers there have likewise offered the opening receipts to the United War Work fund. The theatre owners in Fresno, Stockton and San Jose also opened on this date, as well as those in scores of smaller communities. Within a period of ten days it is likely that every theatre in the San Francisco territory will again be in operation.

Over Sixty Southwest Towns Open.
The third week in November found business in the Dallas territory back to normal after influenza quarantine conditions. Some sixty odd small towns in scattered sections of Oklahoma, Texas and Arkansas opened their theatres Saturday, November 16, and possibly only a dozen or so theatres in the Southwest are now closed by quarantine.

Dallas film men are working harder than in years handling bookings. Business, especially in the larger cities, is reported as good.

A good help to motion picture exhibitors was the release from army quarantine granted by the southern departmental headquarters of the United States army. In Dallas soldiers had been barred from attending theatres for over a month. Military police were stationed at every theatre entrance to enforce the rule. On November 15 Dallas army posts permitted soldiers to attend the theatres, and a rush of khaki followed. Civilians who may have been keeping away owing to the military rule are now attending and making up for lost time.

South Bend Opens to Good Business.
After approximately a month of closed doors occasioned by the epidemic of influenza, the motion picture theatres at South Bend, Ind., were reopened to the public on Saturday, November 9, and enjoyed an exceedingly big business on Saturday night and Sunday. Many changes were made in the various theatres during the closing period, but perhaps the most noticeable changes occurred at the Auditorium.

During the four weeks that the theatre was closed, the interior was thoroughly renovated. The lobby, in addition to receiving a fresh coat of paint, has been decorated attractively with the flags of the allies.

Eighteen new six-inch electric fans and one of the best ventilating systems in the country, one of which distributes Amthozilized air to every part of the house, have been installed. The theatre is now claimed to be one of the most sanitary places of amusement in Northern Indiana.

Condemn Fort Wayne Health Board.
Angered because the closing ban has not yet been lifted, a delegation, seventy strong, consisting of owners of all motion picture theatres in Fort Wayne, Ind., along with representatives of the motion picture operators union, the musicians union, and various other organizations, representing some 12,000 persons, met at the city hall last Friday night and drew up resolutions condemning the health board for its action.

The ban at Fort Wayne was to be lifted on Saturday, November 9, but at the last minute announcement was made that it would be continued for at least another week.

The resolutions, among other things declared that those present were of the opinion that conditions in Fort Wayne did not warrant the continuance of the order, which has been in effect for nearly five weeks, but that if conditions are as bad as the health board says, the closing order should be extended to include all business houses where people congregate. "If closing is a preventative against an epidemic, travel from infected areas certainly should be restricted, and it appears to be equally essential that every possible precaution be taken, even to the closing of all industries except absolutely necessary supply houses," the resolutions said.

Attaches of the office of the State board of health, Indianapolis, said the health commissioner at Fort Wayne had reported that conditions were generally improved. They said they had not been able to determine why the ban had not been lifted.

Hull, Quebec, Is Finally Opened.
The exhibitors of Hull, Quebec, have been in a "hull" of a state as a result of difficulties in the way of the reopening of their theatres following the influenza epidemic.

Hull theatres were closed early in October, and it was not until November 11 that the local authorities decided it would be safe to permit the resumption of operations on the part of the exhibitors. Every preparation was made to reopen on that date and everything looked rosy once more because the theatres of Ottawa, just across the river, had been permitted to reopen. The Hull theatres had hardly opened their doors when an order was received from the Provincial Board of Health for Quebec to keep the lid on. Hull officials were also asked as to their authority in granting permission for the theatres to be reopened. There was nothing for the Hull exhibitors to do but put up the shutters again.

The Quebec Board eventually decided to remove the ban four days later, although the same board had granted a special concession to the exhibitors of Montreal to resume operations on November 12. The Hull theatre men did not care whether they ever opened again or not because the conflicting orders just about killed all chance for good business.

Business Poor in Kansas City.
The ban on theatrical exhibitions has been generally lifted in Kansas City territory, but the public is quickly forgetting that there ever was an epidemic of influenza. Business is not coming back.
Michigan Suffers a Recurrence.

Influenza in Michigan has again loomed up as dangerous, and while the ban is still off in Detroit, Grand Rapids, and most of the principal cities as far as the state board of health is concerned, the local boards of health in many of the smaller towns have ordered all theatres closed, with the result that at the present time there are at least fifty towns where pictures cannot be shown. Among them are Port Huron, Pontiac, Saginaw, Bay City, Reed City, Alma, Ishpeming, etc. Bay City is the hardest hit city of all—it looks as if this place will not get opened much before December 15, if then. The number of cases and toll of death has been heavy, and it has forced the health authorities in Saginaw to close down owing to its adjacency.

Louisville Opens to Mild Business.

Although all amusement houses in Louisville started operations again on Sunday, November 10, and handled a capacity business on that day, business as a whole hasn't been anything like what the exhibitors had predicted it would be following the opening. The city is still full of influenza, and hundreds and thousands of patrons of theatres are still afraid to attend the shows. The result has been that a fair business has been done at the downtown houses, but the suburban houses haven't been doing hardly anything, due largely to the fact that parents are afraid to allow their children to go, especially young school children.

Embargo Lifted in Seattle.

Seattle theatres were opened on Tuesday morning, November 12, with the lifting of all inluenza regulations from the city. Other cities and most of the towns of the State were declared open at the same time, so the difficulties of the film exchanges were much less than had been anticipated.

Seattle theatres for the most part opened with the features scheduled for the week of October 6, when they were closed, but subsequent bookings have been entirely rearranged. The first day's business, after the opening, was a record for all the houses. The people were hungry to see a show after their five weeks' forced abstinence.

Cincinnati Opened November 12.

The opening of Cincinnati theatres on Tuesday, November 12, after a lay-off of over five weeks, was a great event for amusement, and highly appreciative of the offerings of the moving picture houses and the others as well. All of the theatres had taken advantage of the period of darkness to brighten up their interiors and to renovate everything thoroughly, and their opening showed them more attractive than ever.

Some Kentucky Towns Open.

The lifting of the ban against public amusements and gatherings, especially in theatres, was made in the Kentucky towns across the river simultaneously with that in Cincinnati. The authorities in Covington, Newport, Dayton, Belleveue and Ft. Thomas took this action, effective November 12, and the numerous moving picture houses in those towns were permitted to open on that date. In Ludlow, Ky., another of the string of towns opposite Cincinnati, a renewed outbreak of influenza, due apparently to the crowds which visited Cincinnati to celebrate the peace news, made it necessary to continue the restrictions.

Ohio Towns Close Again.

A recurrence of Spanish influenza caused the reclosing of Marietta, Pomeroy and all Ohio River towns. Outbreaks worse than first in Martin's Ferry, Bridgeport, New Lexington, Ohio, may cause the closing again of these towns. The State Health Board has given warning of too early closing. The compulsory wearing of masks may hurt business in Indianapolis. Cincinnati may have to close again, because of more new cases.

Paul Gray.

Barter and Sale: "Swap" what you don't want for something you need. The World's Classified advertising means ready means to quick transactions. If you have never tried—don't say we didn't tell you about your opportunity.

HAROLD J. BINNEY, who has for some time past been working on productions featuring the Valentine, announces that he is taking his entire organization to New Haven, Conn., where he has made all arrangements for a permanent home for the company. Mr. Binney says that about two months ago and shortly after coming to New York from Jacksonville, where he had been operating for some time past, he was invited by several citizens from New Haven to look into the advantages offered by that city. He was so pleased with the scenic advantages and with the promised co-operation of the citizens that he has made arrangements to take his staff as well as his stock company of artists to that city for future production.

The remodeling of a large building in the heart of the city has already been started and will be extensively equipped with the most modern lighting effects as well as extensive office accommodations and pleasant dressing rooms. The studio proper consists of a large indoor space 57 by 132 feet, with 30 feet overhead space. Mr. Binney says that this is being fitted with a new floor and complete heating equipment. There is also being installed a modern laboratory equipment that will enable the company to do its developing each day.

The first or sample print will be turned out there and all cutting and assembling will be easily handled, as a cutting room and projecting room will be included in the improvements.

It is expected the new plant will be ready not later than December 6.

Changes in Fox Branches.

Charles Muehliman, formerly manager of the Denver exchange of the Fox Film Corporation, has been transferred to the management of the San Francisco exchange, where he is now in charge. Mr. Muehliman supplants George Mann, who has become connected with the management of the Rialto Theatre, San Francisco.

Leonard A. Quill, formerly salesman of the William Fox exchange in Pittsburgh, has been promoted to manager of the Denver exchange, assuming his new duties November 26.
CONTRACT, the details of which were settled by telegraph, has been signed by Lois Weber and Louis B. Mayer which gives Miss Weber the direction of Anita Stewart in "In Old Kentucky," second of her special super productions for distribution by First National Exhibitors' Circuit, at a salary of $3,500 a week, said to be the highest price ever paid in the development of production, with the possible exception of D. W. Griffith.

Negotiations with Miss Weber were started from a series of letters in which she offered her this sum to assume the directorial responsibility for his second First National release. This brought a reply from the noted woman director for detailed information about matters pertaining to the production of "In Old Kentucky." A series of telegrams and wire letters, in which questions were asked and answered by both parties, then came the following and final wire from Miss Weber to Weber:

"I am happy to report that the prospects in our business association, have engaged a staff. What is your idea of leading man and man salary? Have you bought any halls or studios for Miss Stewart. Have you any preferences as to their character? Am I anticipating most pleasant relations with her. Will exert every effort to pick best productions and will try in every way to justify your confidence."

The reply from Mr. Mayer was a wire, which is a brief of his production policy. It reads:

Mayer Outlines His Ideas.

A representative of the Louis B. Mayer Productions declared that he was ready to consider this offer, and that he believed the name of some leading man would already be prepared for another. Here's the reason for the change of name. Miss Hesterheim declared that although Romeo was a splendid name and one of traditions, it hardly suggested the heroic quality of the picture. It sounded like the name of some lover who was waiting for his Juliet. She suggested the name, Romeo, that a change in nomenclature would be advisable. So Mr. Romeo thought of this new leading name, Raven, and from now on he will be so known.

Charles P. Raven Now.

Charles P. Romeo will hitherto not be known by that cognomen. The reason therefor is a peculiar one. Before going further it may be announced that the handsome young leading man of the screen has been labeled Charles P. Raven. He has just concluded an engagement with Elaine Hammerstein in Harry Rapf's production, "Wanted for Expiration," and is already preparing for another. Here's the reason for the change of name. Miss Hammerstein declared that although Romeo was a splendid name and one of traditions, it hardly suggested the heroic quality of the picture. It sounded like the name of some lover who was waiting for his Juliet. She suggested the name, Romeo, that a change in nomenclature would be advisable. So Mr. Romeo thought of this new leading name, Raven, and from now on he will be so known.

Navy's Job Only Half Done

Declares Lieutenant Childs

THE following article by Lieutenant H. D. Childs, Retired United State Navy, now connected with the Navy Mobilization Station in the Transportation Building, Chicago, shows the urgent need at this time by our Government of more men, and sets forth the need of many more of our men to be engaged in both departments of the moving picture industry:

"Every soldier who sailed for France was given a round-trip ticket. The Navy took them over here. The Navy must bring them back. There can be no relaxation of effort until the job is done. Until every one of our boys is returned to his home. To complete this task, the Navy needs more men, and the need is just as urgent now as it was before the armistice was signed. This condition offers you an opportunity to be identified with the Great War, your last chance."

The cancellation of the November draft will call for trained thousands of men of the privilege of participating in the war, but the Navy's call for men enables you to volunteer your services. If you have a call for any of the vacancies now existing you can be inducted into the service at once.

"Men are needed now, if not to fight, for services equally essential to the re-establishment of normal conditions. The Bureau of Navigation has issued a call for several hundred men and can qualify for posts which require specialized ability. Only those men who are registrants of September 12, 1918, or registrants of deferred classifications of previous registrants are eligible. Applications will now be received for camera repairmen, appliants for which must be experienced in the repair of photographic instruments and the necessary chemicals required for the development of prints, or develop in the United States-Navy Mobilization Station, in the Transportation Building, Chicago. Mail should be addressed to Lieutenant H. D. Childs, Retired, commanding officer."
AFTER a delay of about a year due to war conditions and the inability to obtain needed materials, Crandall's Metropolitan Theatre opened Saturday evening, November 23, presenting what will probably be the last Govern-
patented echo attachment. An orches-
tra of twenty-five will occupy an expe-
cially constructed pit, surrounded by an
ornamental balustrade surmounted with
growing plants and ferns.

The lighting system installed is of
the newest design, consisting of sixty-eight triple
dimmers being included in the house and
stage switchboard, which makes it pos-
sible to illuminate the entire audi-
torium in nine distinct colors, blending
almost imperceptibly into one tone. A
novel effect will be gained by throwing
an appropriate color corresponding with
particular scenes projected upon the
screen. Another innovation is the in-
stallation of a synchronizer, an attach-
ment running from the projection ma-
tches to the desk of the orchestra con-
ductor, which automatically registers the
time and speed of the projected picture.

Personnel of Company.

Crandall's Metropolitan Theatre is
owned and controlled by the Crandall
Theatre Company, of which H. M. Cran-
dall is president; Col. Barry Bukley,
vice-president; R. W. Bukley, treas-
urer, and A. E. Boettel, secretary. These
men, together with P. A. Drury, Michael
Keane, C. C. Calhoun and G. F. Schutt,
form the board of directors. The house
will be managed by Arthur L. Robb, for-
erly identified with Crandall's Knick-
erbocker Theatre, and the orchestra will
be handled by Dr. Jesse Heitmuller.

The opening of the new house has
brought with it quite a change in the
duties of the employees of the company,
and the position of chief inspector of
theatres has been created for Joseph
Morgan, who has been released from the
position of manager of the Savoy Thea-
tre, and will exercise supervision over
all of the houses and will handle the
booking as well.

Joseph P. Morgan is one of the best
known theatre men in this section of
the country, and incidentally one of the
most popular. With Harry Crandall he
has headed many of the activities of the
local exhibitors and has always
worked for the benefit of the trades-
tions in the business locally. He broke
into the business nearly twelve years
ago, in the old pioneer days, as half
owner with Tom Moore of the Scenic
Theatre, in Georgetown. He was also
interested in an exchange at this time.
In 1911 he sold out his interest in these
two enterprises and took over the control
of the Princess Theatre, on H street,
Northeast, remaining at this house un-
til about March, 1916, when he became
financially interested with Mr. Cran-
dall, soon afterward assuming the man-
agement of the Savoy. As the chain of
Crandall Theatres extended, Mr. Mor-
gan undertook the supervision and ar-
angement of the shows for the differ-
ent houses, and through his untiring
efforts he has done much toward the
building up of the Crandall circuit.

Robb Appointed Manager.

Arthur L. Robb is released as manager
of the Knickerbocker to become man-
ger of this latest addition to the Cran-
dall string. He entered the theatrical
field about twelve years ago, at which
time he severed his connection with
newspapers, and he has since managed
theatre in Philadelphia and Baltimore.
Mr. Robb came to Washington about six
years ago and was connected with the Moore string of theatres until Sep-
tember last, when he went to the Knick-
erbocker.

"Tom" Eastwood returns to Washing-
ton to succeed Mr. Robb at the Knick-
erbocker. Mr. Eastwood is another
well known moving picture man, for
he has been managing Washington
houses for the better part of the past
twelve years. He successfully managed
the Dixie Theatre, at Eighth and H
streets, Northeast, from the time of its
establishment until the opening by the
same owners of the Apollo. He remained
at the latter theatre until it was taken
over by Mr. Crandall, when he became
connected with the Hofheimer interests
in Norfolk, Va. Mr. Eastwood has also
had some little experience in the ex-
change end of the game.

Crandall's Initial Adventure.

Harry M. Crandall, the little-big man
behind this growing string of theatres,
needs no introduction to filmland. With
extensive interests in Washington, and
a grasp of conditions in a national way
has also been very fully interested in all
quarters of the country. He started
in business in Washington at a time
when he was very fully interested in a
projection or anything else, and when it
was customary to have an electric piano drumming out weird tunes in mu-
ichensation.

His first real work, after the initial
experience gained at the airmode on
Capitol street, came some few
years ago when he pur chased
model a business property at Ninth and
E streets into a theatre. It required
some $30,000 to put this deal across,
and Mr. Crandall had the time
of his life raising the money. Today, the
Metropolitan alone represents expendi-
utes his entrance into the motion picture
business when about a dozen years ago
he was employed at the Crandall air-
drome, as he puts it, sweeping up, taking
tickets and running the projector for
the general factotum. Now he is entrusted
with the handling of all of the moneys
that accumulate daily from each of the
theatres, as well as the secretar-y to Mr. Crandall. His work car-ies with it a great deal of responsibility.

The vacancy caused by these changes
will be at the Apollo, and the Northeast
section of Washington will lose one
of its most popular house managers.
"Steve" Elbacher gets his promotion
with the moving up of Joseph Morgan
for he goes to the Savoy as the latter's
successor. Mr. Elbacher joined Mr.
Morgan when the latter took over the
Princess Theatre, and later, when Mr.
Crandall acquired the Apollo, Mr. El-
acher rejoined his friend. It is not at
all unusual then that his name is
with the Savoy, now that this opening has come.

CLARENCE L. LINZ.

Eighty-first Street House Leads.

We have it on the authority of A. L.
Shakman that the Eighty-first Street
Theatre led all other New York City
playhouses in the matter of results in
booking the recent United War Work
drive. Mr. Shakman states that his
house lost two days in working because
they did not know the drive official-
ly started on that date it did. The
collections from the Eighty-first Street
Theatre totaled $16,070—surely a lot of
money from what is practically a neigh-
borhood house.
MANDELBALM DESCRIBES RENT PLAN

Cleveland Exhibitor and First National Franchise Holder of Ohio Outlines the System Adopted by His Organization Equitably to Assess Cost of a Picture

LESS than $600 a week for first run in Cleveland on Chaplin comedies, with return dates rental free and assessing exhibitor members for film rentals only by what subject has proved returns to independent stars and producers on larger investments of money and time for the attainment of high quality in their work, who are some of the startling features claimed for a new and radical exhibitors' cooperative booking plan originated and launched in recent weeks by E. M. Mandelbaum, owner of the state franchise for the First National Exhibitors' Circuit, Inc.

Sponsors of the plan, and they include many of the prominent exhibitors of Ohio, claim it is more fair and profitable for the independent producers and stars than money back for the first time in the history of the motion picture industry a distributing policy is in actual use which enables a producer or a star to invest $75,000 or more in a quality picture with positive assurance that they will be repaid with a commensurate profit.

According to Mr. Mandelbaum, whose business religion is exhibitor co-operation, the enfranchising and booking system he has adopted for the First National Exchange in Ohio was conceived and put into operation as the result of constant complaints from leading theatre owners that the "take-what-we-give-you-or-leave-it-alone" policy of some of the program exchanges, particularly those controlling the productions of big stars.

Ohio Situation Said to be Intolerable.

"The situation in Ohio," declared Mr. Mandelbaum, "has become almost intolerable for exhibitors, large and small. I understand that the same conditions exist in practically all territories. And the theatre owners are losing money on their productions or failing to make a justified profit because of it are experiencing financial difficulties, not with the exhibitors.

"What happens when a manufacturer produces a picture which can properly be called an exceptional good subject but loses on its quality, because it features a well known star? He has invested possibly $75,000 or $100,000 in it. He wants money back, as well he should.

"He is entitled to it as a matter of business principle. If he disposes of that production on a program he cannot make money. Program releases are under contract to exhibitors at rental prices proportionate with production cost of $3,000 to $40,000 a picture. With contracts he is entitled to pay-off profit on that amount, how can he expect to have his $75,000 production return money and still make a margin above his cost? It has never been done, and it never will be done.

"There are a number of manufacturers in the industry, men who have made really good pictures, men to whom the industry owes a debt of gratitude for having the courage to attempt to elevate standards of quality, who are sitting back, waiting and hoping that their productions, taken over by a program company, will some day earn enough at least to make up their investment."

$75,000 Cost Too High for Program.

"There are other manufacturers, who, through their intimate relations with executives of program companies, know that a feature costing $75,000 could not be placed on the program if it was to show a profit. The result has been that these productions have been offered to get first call? He certainly does not. Instead, he gets up some morning and finds, the opposition house plastered with six-sheet announcements of the offer of a series of Masterman features. He can read over again the trade journal announcement of three or four weeks before that Masterman was under contract to the district whose productions this exhibitor uses on contract. But that doesn't make any difference. The exchange promptly notifies him that he is booked, that he cannot cancel without forfeiting his 'goodfaith-I-won't-steal-but-you-can' cash deposit, and that the opposition is paying through the nose as much, if not more, for Masterman specials as it is paying for the regular stuff. The fact that this exhibitor would have been willing to pay the same amount didn't merit consideration.

"Some manufacturers, stars and special producers seem to have the idea that exhibitors are quick to forget that sort of treatment. They appear by their actions and policies to consider the exhibitors only as a sort of necessary evil in the industry, upon whom any kind of gangster tactics will leave only a temporary physical impression.

As to Nut and Run of Mine.

"Suppose a manufacturer of automobiles went to a coal supply company and requested a contract for his winter's supply of two thousand tons of nut coal, and he was told by the distributor that we would have to take the run-of-mine, which would have to total eight to ten thousand tons to give him the desired quantity of two thousand tons of nut coal. I cannot imagine that the manufacturer would be gulill enough to pay the nut ton price for eight or ten thousand tons of run-of-mine to get his winter's supply of nut coal.

"Still as an exhibitor, I want the production of stars who are certain profit earners in my theatres, and have to compete for the engagements near stars, whose pictures, if I played them, would mean a loss, in order to book those features that I really want. I told one exchange manager, not long ago, that I was prepared to pay his price, no matter what it was, for the productions of three popular stars. He told me I could not have them exclusively. Instead, I would have to sign a contract for sixteen other pictures featuring stars who have absolutely no popularity with the patrons of my theatres.

Exhibitors Doubtful of Sincerity.

"When our co-operative booking policy, based on the fundamental features of the franchise system upon which the First National Exhibitors' Circuit is founded, was first presented to Ohio exhibitors, they looked upon it with suspicion. They had been fooled and betrayed too many times, by so many different methods, that any long new was distrusted. They admitted that there was an urgent and vital need for
some system that would relieve them of the profit-multiplying premiums demanded by exchanges for permitting them to book star productions of known financial appeal, and which were doubtful not of the practicality of our plan but of the sincerity of purpose behind it.

"This plan consists of making each exhibitor who adopts it a stockholder in The First National Exhibitors' Company, and it is on the same basis that exists between the exchanges owning First National franchises and the First National Exhibitors' Company of Ohio. The exhibitors of Ohio, similarly with the various exchanges of First National, have their position and perception determined for them. These percentages vary from 10 per cent. down to 1 per cent., and as low as one-tenth of 1 per cent. To illustrate: one theatre, because of size, location, gross earning power and necessity for first runs, is classified as a ten per cent. franchise holder. Its stock holding in the First National Exhibitors' Company is determined by that percentage, and after the franchise is granted, it pays in on cash production as it is purchased by the circuit, and the percentage per cent. of the cost price. This sum represents its rental for the film. The duration of this is determined by the term of the exhibitor at the time he obtains his franchise. He plays the picture for the agreed length of time, meanwhile having absolute protection against competition, and against the possibility that another exhibitor, competing with him, may go to the exchange and have his offer of a higher rental accepted.

**No Rental Charge for Repeats.**

"The print then goes to the franchise holder to run, if he so desires. If he should run it again, he can do so by application for the first open time which does not conflict with later run accounts in his territory. He pays no film rental for this repeat booking. The only charge made averages one dollar a reel to pay for the lab expense of printing and handling the print in the exchange.

"The exhibitor owns the film for their territory, and by this plan of co-operative production and subsequent opportunity, they want to make every production earn the greatest possible revenue for them and for the star or producer who makes it.

"The dollars and cents value to exhibitors of real co-operation is shown in numerous instances which have arisen since the First National Exhibitors' Company was started. One theatre, a first run house, is paying less than $600 a week for a first National Exhibitors' Company production. If Chaplin comedies were on a program that an exhibitor would pay possibly $2,000 a week for his pictures, and he obliged to book a dozen other productions he did not want, and could not use, to get Chaplin. And if he wants to play repeating pictures of 'Fatty' or 'Buster Keaton,' it costs him nothing but the so-called reel tax of a few dollars at the most.

"Consider the value of this rental system to stars and independent producers. It enables the exhibitors to vary their rental prices in accordance with the value of the office or the importance of each individual production. A producer who distributes, by a system of this kind, a production costing $100,000, can obtain not only his costs but a real profit, without working any hardship on the exhibitors, without worrying about bookings, and without the necessity for weeks of negotiations and bargaining for terms. The quality and volume of the bookings and the determination of its value. And he gets it back instantly.

"It is understood that a booking policy somewhat similar in application is in operation in the Dallas exchange of the First National, under the management of E. H. Halsey.

**Kansas Exhibitors Solve Organization Work Problem.**

**E**XHIBITORS in Kansas City, Kan., have solved the problem of local organization work—and have gleaned some exceedingly important results from it. The Moving Picture Exhibitors' Association was organized several months ago, and it now has a membership of eleven, practically all the exhibitors of the community. The exhibitors of all parts of the city are included, from Argentine and Armourdale, isolated districts within the city limits, and also from the smaller town "next door," only half a mile from the larger city. William Meyn, an exhibitor of Argentine who is well known to all Kansas City distributors, is president; J. R. Liggett, manager of the Gene Gauntier Theatre, Kansas City, Kan., is secretary and treasurer; Mr. Meyn's brother, J. S. Meyn, is one of the officers. Mr. Meyn, of course, is the chairman of the board. Mr. Meyn, who is also the city councilman, is secretary of the Kansas City State Association. He is the second largest exhibitor in the city. Mr. Meyn's father, and a brother, are also in the business. Another exhibitor, C. E. Willey, is vice-president of the association and a director. He is a prominent business man and one of the officials of the Kansas City Board of Trade. The treasurer is Mr. Meyn's business manager. Mr. Meyn's father, and a brother, are also in the business. Another exhibitor, C. E. Willey, is vice-president of the association and a director. He is a prominent business man and one of the officials of the Kansas City Board of Trade. The treasurer is Mr. Meyn's business manager.

"Our attorney gets it, from the magazines and from us. Then, when there is necessity for the industry producing a special body of people to know just what should be said—and he goes and says it. We do not try to 'gang' any official body, though often hear cases and have to look where the presence of our number would help back up the presentation made by the attorney. We have found that having a good man or officer is amenable to reason. They all want to do what is right—but they have to get the information from somebody. If we can give the information, if we can keep the film business, we know the facts are straight—and they know it, too.

"Any number of exhibitors that has been having trouble with its local officials, or even with state officials, could do no better than to effect such an organization—and hire a man to keep on the job of serving it. It takes a man who is especially assigned to the task, to keep the information up to date, and in such a manner as it can be used. This is the only way. And it also takes a man who keeps studying the subject, to get this information up in shape for most effective use.

Thinking of installing a new projection machine? Be rid of the old one through the World's Classified advertising.

**Nixon, Big Theatre Man, Dies at Philadelphia Home.**

SAMUEL F. NIXON, theatre man, for years one of the important figures in a syndicate that controlled many of the leading playhouses in the United States, died Wednesday, November 13, at his home 842 North Broad street, Philadelphia, and was laid at rest the following Sunday. Mr. Nixon was 70 years old.

Mr. Nixon was born in Fort Worth, October 18, 1872. His parents' name was Nirdlinger, and Mr. Nixon was born Nirdlinger, but early in life he changed it to Nixon, and it was as Nixon that he was known in theatrical and public life.

Mr. Nixon's theatrical career began when he became acquainted with George K. Goodwin, lessee of the Walnut Street Theatre, and was shortly appointed business manager. Mr. Goodwin at that time was also lessee of the Chestnut Street Opera House, where Fred J. Zimmerman was business manager. In 1881 Mr. Nixon and Mr. Zimmerman formed a co-partnership, and the latter year, 1881, the Chestnut Street Theatre was leased, and the theatre was named the Walnut Street Theatre, which name prevailed until the time of Mr. Zimmerman's death. Mr. Zimmerman died in 1918, and Mr. Nixon continued to own and operate the theatre for a few months, when he sold his interest to Charles E. Fawcett, who became manager of the theatre, and to a few days later, Mr. Nixon became manager of the Chestnut Street Opera House, which theatre he owned and operated for a few years.

McTyrer of General Film, Dead.

The southern district manager, of General Film, T. F. McTyrer, died in Atlantic City, New Jersey, November 13, after a severe illness of two weeks, removing from the organization one of its most energetic and capable sales executives. Mr. McTyrer was the New York headquarters of the company when his illness became acute that Mr. McTyrer wished to retire, following a siege of poor health which had threatened his life. The death was sudden. With the hope that he would improve, no successor was appointed, but Mr. McTyrer succumbed after a rapid decline.

Before joining General Film Company last spring Mr. McTyrer was connected with the Paramount organization in Atlanta. He was one of the South's best known of film men and was noted for his successful methods. At the time of his death he was supervising the Atlanta, New Orleans and Dallas offices of General.
News of Los Angeles and Vicinity

By A. H. GIEBLER

FOX OPENS UP.

GLADYS BROCKWELL was the first of the Fox stars on the West Coast to begin work following the months closing on account of the health regulations. Miss Brockwell, who has worked in her last eight pictures under the direction of Edward J. Le Saint, is now being directed in "The Framers," her new picture, by Lynn Reynolds, who has been in charge of the Tom Mix productions. William Scott is playing opposite, and J. Barney Sherry and Harry Davenport have important parts in the picture. Le Saint will assume the reins in the next Mix picture. Jane and Katherine Dunning are immediately on a new picture with Arvid E. Gillstrom directing Madlaine Traverse still has two weeks to go before starting a new production.

May Go to England.

The latest rumor about Fannie Ward is now that the war is over she may run over to London upon the expiration of her contract with Astra to see if her house in Berkeley Square is still there. If it is, and Miss Ward is sufficiently attracted by an offer she has received from an English film producing firm to make pictures in Britain, she may divide her time between that country and the United States in the future.

Mary at Sunset.

Mary Pickford has returned from New York after signing up to make three pictures for the First National Exhibitors, and with Marshall Neilan as her director, will begin work in the immediate future on "Daddy Long Legs," which Agnes Johnson is putting into a scenario form. Miss Pickford will probably direct the Sunset plant for the production of the three First National features.

Weber Contract Sold.

A deal that has been consummated within the last few weeks is the transferring of Lois Weber's contract with the Universal Film Company, to Louis B. Mayer, manager for the Anita Stewart Company. The agreement calls for Miss Weber's services in the matter of directing Weber's new Stuart features, which are to be released through the First National Exhibitors' Circuit. Miss Stewart is expected in California any day to begin work on her first production under the new arrangements. The picture will be filmed at the Weber studio, and Philip Smalley will be co-director with Miss Weber.

Lasky to Make Salvation Army Film.

Evangeline Booth, head of the Salvation Army to London, America, is expecting a production in Southern California, to film a story dealing with the daily activities of the Salvation Army organization, both in peace and war times, as its method of relieving the misery and distress of dwellers in slums and tenements, and of other destitute persons of all ages. Edward Jose is said to have been chosen as director for the production.

Jack Standing's Widow Injured.

Mrs. Jack Standing, widow of the screen actor, was seriously injured one day last week, when an automobile in which she was riding skidded, throwing her out and causing her to break her ankle in the fall. Two companions in the car were also injured, but Mrs. Standing suffered the worst bruises. Besides the broken ankle, her wrist was badly sprained, and she received several severe cuts on her head.

Back to His Native Heath.

Arthur Shirley, himself an Australian, and well known to stage patrons of that country, has been engaged to star in features to be produced in Australia by John F. Gavin. A company, which is just being organized, will leave for Australia about the middle of January, and will film a number of scenes in San Francisco and Honolulu on the trip. Besides a number of players, the company will take along various American-made equipment, including high-powered lights and Bell & Howell cameras.

Ince Studios Soon to Be Completed.

The new studios under the construction at Culver City for the accommodation of the Thomas H. Ince players, will be ready by the first of the year, according to present plans. The new plant, in addition to being equipped with all the very latest methods of technical processes, will have its own electric light plant, its own waterworks, its sewer disposal system, and its own fire department. The fire engine will be furnished by a huge 1000-horse power, and will carry a stream over any building on the place, besides coming in handy for rainstorms, cloudbursts, etc. A large natatorium, to be used for special water scenes, will be filled as required by means of the power plant.

B. B. Features.

The pictures in which Bessie Barriscale will appear in the future will be produced by the B. B. Features Corporation, a company which has been under the state laws of Arizona, with Howard Hickman as president, and J. L. Frothingham of New York as treasurer. Mr. Hickman will continue to direct Miss Barriscale's pictures, and Mr. Frothingham will have charge of the financial end of the organization. The pictures will be produced at the Brundton studios, and the W. W. Hodkinson Corporation will release them through Pathe.

Vitagraph Busy.

The Vitagraph studio in Hollywood opened the week of November 10 after the regulation four weeks closing, with five companies at work, including Earle Williams' in "An American Ace," William Duncan's in "A Man of Might," and Bessie Love's.

Four Weddings Within Few Months.

The Lois Weber studio, now affectionately called "Honeymoon Studio," has furnished four weddings in Film-land within the past few months. The first first couple to step off were Lillian Greenberger, aloyee of the studio, and Clayton Boardman, her best man; next came Miss Marshall, of the studio, and Douglas Sanders, a Lasky employee; Mildred Harris, the bright particular star of the plant, was the third bride from the studio, and then were a sort of anti-them to the news that Arthur Ford, studio manager, had led to the altar Maude George. Miss Weber expects to be besieged by love-lorn applicants for work at her studio after this.

California's Novel Sign.

The huge electric sign for the new California Theatre has been completed and tested, and is now ready for business when the house is formally opened.

Los Angeles News Notes.

Fred. Miller, of Miller's Theatre, is about again after a severe siege of the flu.

When verification of the news arrived in Los Angeles that world peace had come, J. A Quinn, of the Rialto, routed out his electricians to arrange a new sign in front of the theatre which voiced his sentiments in one word—Yanks.

Studio Shots

ROBERT HARRON, who was attacked by Spanish influenza immediately after the death of his sister, Anna, of the same malady is recovering.

B. A. Rolfe, formerly a Metro official, is looked for shortly on the West Coast, as he is going to California for several pictures during the winter months.

Eileen Percy is learning to play golf.

H. H. Van Loan, photoplay author, has returned from a fishing trip to Catalina.

The date of the Motion Picture Directors' Ball, which had been originally set for New Year's Eve, has been definitely settled for New Year's Eve.

Mary Pickford has received a souvenir of the war from one of her godsons at the front in the shape of a portrait of herself painted by a German prisoner. Another
of Lizzie Mary's godson sent her his Christmas label, because he hated to think of Christmas passing without even a hello from anybody.

Al Roy, who was made a corporal two days ago and according to the agreement scheduled to leave California for an army camp in Texas the day the armistice was signed, but his troop was stopped by order of the Government, and Al is still under California skies.

Charlie Ray is practicing with a bat and bat and baseball photoplay, material written for him by Earle Snell, soon to be filmed stunt man. Charlie was out of practice since "The Pinch Hitter," but he claims he has had to pay for only also ever before.

"Snowy" Baker is having his Australian picture, "The Lure of the Bush," produced at the Moresco Studio under the direction of Mr. Edwards.

Mme. Yorska's finished film, "The Internal Net," will be released as "The Internal old-fashioned Europe."" unaware comes nearer the meaning of the author, Sarah Bernhardt.

Anita Stewart is another Eastern star coming to Los Angeles to make pictures during the winter.

Helen Eddy, who has just finished her work in "The Turn of the Road," will play the part of Emma Brereton in "Lonesome." She will be given at the Community Theatre in Hollywood as soon as the "Bu" ban is lifted.

Edwin Carewe, director for the late Hap Enriquez, has had, received a personal token of remembrance of his recent star—a gold-rimmed monocle worn by Lockwood during the filming of "The Yellow Daze," which was sent to Carewe by Lockwood's mother.

Nell Ritchie, film actress, returned to her former profession, nursing, during the influenza epidemic. Miss Ritchie donated her services on first call for the men enrolled on the staff of the county hospital, where she had received her training.

Bert Hineman, local film ingenue, was fusioned to have the "flu," but she admits to having had a rather severe attack of just plain cold.

Earl Bennett and her company, in charge of Fred Niblo, director, spent several days and nights in the desert recently filming scenes for a release by Paramount.

Naomi Childers, who was playing opposite Harold Lockwood in "The Yellow Daze," after his death, is on her way to California to put the finishing touches on the picture.

Al Shean, with a picture in town a few days ago from the North to see the Orpheum vaudeville officials in Los Angeles seeing future appearances in Southern California.

Bert Glassmire, photoplay author and editor, is writing scenarios for Jane and Katherine Lee and otherwise assisting Arvid E. Gillstrom, director of the little Fox starlets.

William Earle is directing Lillian Walker in her first production, "Pran," now being filmed at the Brunton plant.

After finishing her work in J. Warren Kerrigan's new feature, Etta Linder has done nothing but read and wish that the "Bu" ban would be raised so that all the studios would resume work again.

Helen Keller, who recently announced her intention of going to France to help the blind soldiers overcome their handicap, may go first to Russia, she says. Miss Keller will go to Washington soon to recommend the fortifications concerning her plan for foreign service.

William Sheer, Bluebird leading man, was loaned by Universal to Fannie Ward to play the juvenile in her new Pathe production.

Carol Holloway has been granted a divorce from Elisha M. Holloway, better known as Jack Holloway, of the Naval Reserve, formerly a director at Diando.

Aurora Mardiganian, an Armenian girl, who admits that she cannot act, but that she can dance, is to play a leading part in H. L. Gates' story, "Ravished Armenia," soon to be transferred to film at the Selig studios in Edendale under the direction of Oscar Apfel. Irving Cummings and Anna Nilsson are said to be cast for the leading parts.

Julian Josephson, scenario writer at the Ince Studio, who had never before in his life been sick enough to go to bed, enjoyed the rare privilege when he was attacked without warning by the dreaded Spanish "flu" recently.

Douglas Fairbanks has returned from his extended Liberty Loan tour in the East, and, with his director, is considering a number of stories for early production.

Dorothy Dalton, whose Boston Bull terrier, Roxie Jane, has won six bench show ribbons, has purchased another terrier, which she calls Honey Blossom, with which she expects to carry away high honors at future kennel shows.

Ruth S. Allen, formerly scenario writer and editor for the Douglas Fairbanks Company, is now associated with the Palmer Photoplay Corporation as manager of its Manhattan office.

Paul Conlon, former publicity manager for Rorose Arbuckle, is now established at the William S. Hart studios in a similar capacity.

Mrs. Charles Chaplin (nee Mildred Harris) has been suffering from a nervous breakdown for the past two weeks.

"Sunshine" Mary Anderson is looking for a larger house in Hollywood, as her mother, Mrs. Kellie Anderson, well knows. Mary was loaned for her clever character work in Vitagraph films, is coming to California for the winter with Mary's little sister.

Because Madalaine Traverse used a ride a bicycle she thinks she ought not to have any trouble in learning to run her automobile—and she has learned to run it—but stopping before it hits pedestrians and things is what she is concentrating on just now.

The Mack Sennett photoplay entitled "Yankee Doodel," which features both well Browne, female impersonator, has been renamed "The Kaiser's Last Squeak." Mitchell Lewis has arrived in town.

Horace Harper Starts on Extended Trip to Far East

FROM New York to Australia, India, Dutch East Indies, China, Japan, the Philippines and back to the Inter-Ocean Film Building in West Forty-second street, was the 30,000-mile jour- ney Horace G. Harper entered upon Friday evening, November 22. Mr. Harper carries with him some 25,000 feet of sample prints to merchandise in the territories of the Inter-Ocean Company.

When he reaches San Francisco he may start his journey via the Philippines or via Japan, but for the first year and a half months that he is away he will visit every exhibitor or possible purchaser of film territory in the countries mentioned. The inter-insular territory of this land will be more closely covered than the other districts, but the larger centers of every great country in the Far East will be specified his careful attention.

Mr. Harper has established a reputation in the Antipodes through his early days in motion pictures which he spent in Australia in association with the Australasian Film Company, his travels then taking him into the countries he is now proposing to visit. He came to America a few months ago as the assistant representative of the Australasian company in this country, and he only recently switched his business connection to the Inter-Ocean.

In addition to his promotion of Inter-Ocean's interests on this trip he will carry out as a personal mission a number of special objects of American manufacture, believing that conditions that peace has awakened, after the years of war, when Germany has been shut down, makes the time especially propitious to introduce and foster American exports of all kinds. As his specialty is films, Mr. Harper will carry film accessories into the markets he visits, and thus bring American manufactures to the attention of exhibitors and buyers in the several countries he visits, believing with opportunities for doing American business.

Pearl White to Push Coal Mining

Pathé Exchange, Inc., has the honor of being the first company and Pathe's star, Pearl White, the first film celebrity to make a government propaganda picture since peace was declared. Full Brunet, vice-president and general manager of Pathe, announces that at the request of the War Department Miss Pearl White and her entire company will work at the Pathe Studio in Jersey City on this picture, which is designed to increase the production of coal per capita in the mining districts. It will be the first of a number to be issued by the Fuel Administration in an endeavor to bring coal production up to the absolute maximum.

Proctor on Coast for Pathe

Ralph O. Proctor, who has "grown up with Pathe," gaining promotion respectively from salesman to branch manager at Chicago and from branch manager to district manager of the central western division, was recently transferred by Sales Manager Ousby to the Pacific Coast Division. He now has supervision of Pathe's branch exchanges in Denver, Salt Lake, Los Angeles, San Francisco, Spokane and Seattle. His genial manner and good business methods are quickly earning him friends among all classes of exhibitors throughout that territory.

The World's Classified advertising is a quick and low-priced means to business ends. Buy, sell or exchange classifieds? That's an effective method, as hundreds can testify.
RUBBERNECKING IN FILMLAND

FILMLAND is waking from its five months' sleep, and you can see the evidence on hand. Directors who have not worn puttees for over a month are observed with their legs crossed, and their faces are all marked with these strange but unmistakable signs of their calling.

Megaphones are being tuned; dramatic clitches are being dusted off; situations overhauled and tightened; and the back porches of their bungalows are being put to rights.

People in Hollywood who have been passing the studios with hurried steps because of the ghostly silence of the places now linger and listen to the dull and dulcet thuds of low comedians falling from high places and the musical sound of helpless heroines being choked by heartless heroes.

Villains who have worn their features in repose are reassuming their senatorial dignity, and western drama are practicing looking at folks from the corners of their eyes with steady glances newly burnished; in general, a roll of the eyes and the back porches of their bungalows are patronizing the permanent hair wave shops.

Another week and smoke will be pouring from the flues and funnels of film factories everywhere. All Movieland will command the clang and clatter of film making and our celebrated sun will be busy from the time he arises over the oil wells to the east until he sets at the west. It will allow back of Bundy's Bath House, writing records of tense and thrilling dramas.

How a Mental Legacy Works Out.

I had the pleasure of rubbernecking one of our most prominent Flu victims this week. I refer to Benjamin, otherwise known as "Bennie." Zeidman, address, Fairbanks Lot, Hollywood.

Mr. Zeidman being by profession a personage of the utmost probity, and personally one in whom the love of truth amounts to almost a passion—and as he had the health with great severity and all of the trimmings, including pneumonia and a day and night nurse, I feel that his experience will be of infinite benefit to those who wish to attain a flock of Flu germs in their system.

A history of the devastating influence of the Flu was gathered from a brief yet comprehensive conversation with Mr. Zeidman.

The Flu germs make their first attack on your sneezer. You sneeze with great rapidity and abandon; your eyes weep without effort; your nose assumes a hue as the barleycorn pink. Your temperature rises, you take aspirin, to your bed, and everything the doctor orders, which—if he is in touch with a well-stocked drug-store—is considerable. And the next day you decide that life made up entirely of sneezes holds no charm, and you begin to put your house in order by making mental legacies of your most cherished possessions.

You decide to give your automobile to Tom Geraghty, and the silver cigarette case presented to you by Mary Pickford to Pat Dowlings.

The next day you remember the tree-climbing habit of your car and wonder if those wires may yet have to a perturb of the temperamental character of Tom Los Angeles Correspondent

Personally Conducts Our

Readers Through the

West Coast Studios

By Giebler

Geraghty. Maybe Pat Dowlings, being in the Navy and having less time, could cut it with less trouble, blow-outs, and police

Tree Climber Becomes a Sailor.

You change the bequests. Pat gets the car, Tom the cigarette case. That night you dream of Pat racing around and around the deck of a battleship in your car and getting court-martialed by an admiral that looks like Paul Jones.

Pat shall not have the car. He shall have the cigarette case, and that night you see Pat offering a cigarette to the admiral and saying: "This case once belonged to Bennie Zeidman," and six sailors get busy and mop up the tears that flow from their eyes.

The next day you notice for the first time that the day nurse wears a Flu mask, and you wonder how she looks without it. You as: her if there is any rule against eating in this hospital, and when she brings you a trace of tapioca pudding, you want to know if Hoover is doing the cooking.

You decide that you will think it over again about the car and the cigarette case. The doctor looks at you more and gives you the batch of telegrams that have come for you, one of which reads:

"Heard that you were dead, but satisfied it is press agent's yarn. Wire confirmation or denial at once. Al Cohen. Collect."

You finally leave the hospital with a light head and a feeling that it will take you at least two years to get back to the old pep that was yours before the Flu.

Lehman to Make More Sunshine.

Having heard that Henry Lehman, of the Sunshine comedies, had erected a new office building, I went over to the Sunshine lot and found the report to be true.

Henry has got a new office building, and it is just about the "dernier cri" in office buildings. It is as fine as a doll— a whole orchestra of fiddles, in fact—and a structure that is an ornament to the film colony and a credit to our fair and famed city.

The office building is not the only new thing on the Sunshine lot, either. There is a brand new publicity representative there in the person of J. H. Walra- ven of New York and elsewhere, a Pub Rep that is amply on to his job, and who hands nice cork-tipped cigarettes to the clappers and cuts himself down as a good guy should. "Wally" is hereby welcomed to our midst.

Things were busy at Sunshine, and they are awful careless with their props when they are busy at that plant.

I got out on the stage at the same moment that Hugh Fay made his entrance into a scene that represented the hall- way in a hotel. Hugh was accompanied by 37,000 gallons of water—and they let all that good water run around all over the place, and nobody tried to mop it up.

What the Players Do to the Water.

I told Director William Campbell that they ought to dam the water, and he said, "That's what they all do when they have to slosh around in it."

Jack White was working on a big set—one of the largest I have ever seen used in a comedy. It represented a Hunt breakfast in a swell country place. Vera Steadman, Lloyd Hamilton, Jimmie Adams and a lot more were in the set. I got very much interested in the work and thought I would stick around and see it all until I found out that the action of the story included one of the hunters mistaking a polo cat for a rabbit in one of the scenes, and not knowing but that this was the scene, I decided to go away from there while the going was good.

A Working Girl in Peacock Blue.

I then watched Fred Fishback direction Jack Cooper and Mac Swain in one of those go-like-the-devil panorama comedies, and if I ever had the idea that a comedian doesn't earn his money, I changed my mind after watching Jack Cooper at work.

I saw Ethel Teare going somewhere with a comedy make-up on and two dogs, and got her to stop long enough

The First Reading of "Cheating Cheaters," at the Sunset Studio, Los Angeles. Besides Miss Young are to be seen Anna Q. Nilsson, Jack Holt, Tully Marshall, Frank Campeau, Edwin Stevens, Mayme Kelso, Frederick Burton and Nicholas Dunnaw. Under the direction of Allan Dwan.
FAVORABLE CHANGES IN EXPORT RULES

Removal of Restrictions Should Assist American Producers in Regaining Foreign Trade

Reoval of restrictions upon exports should assist American film producers materially in regaining the foreign trade of the United Kingdom, which is expected to improve our business with new markets developed during the past few years. How much ground we have lost in the opinion figures of the Department of Commerce, which give the exports of exposed film during the first nine months of the current year as being $4,793,098, as compared with $12,362,032, with a value of $5,571,613, during the corresponding period of 1917. The exports of exposed film during the first three quarters of last year amounted to 86,745,357 feet, worth $4,793,098.

Our exports of unexposed film also have fallen off. Whereas, during the nine months period of 1916 they amounted to $3,041,359 linear feet, with a value of $1,955,369, during the same period of 1918 they amounted to only $46,753,910 feet, valued at $1,198,153. Last year the total for the nine months was 49,242,907 feet; valued at $1,719,172.

Practically all the loss in exports of exposed film is in shipments to countries engaged in the war. The United Kingdom, for instance, to which during the first nine months of 1916, we shipped 75,692,219 feet, valued at $3,247,390, during the corresponding period of 1917 only took 23,459,426 feet, with a value of $1,824,627, and this year, 13,132,998 feet, worth $854,120.

This was, of course, by far the greatest blow the United Kingdom having been our heaviest customer. France, however, also showed a tremendous loss. In the nine months period of 1918 being 1,077,776, worth $183,860, as compared with 9,627,550 feet, valued at $236,998, in 1917, and 14,708,901 feet, valued at $412,336, in 1916. Italy also shows a big loss, although her imports jumped from 7,068,938 feet, valued at $193,516, in 1916, to 10,957,102 feet, valued at $254,066, during the same period of 1918 being 1,077,776, worth $183,860, as compared with 9,627,550 feet, valued at $236,998, in 1917, and 14,708,901 feet, valued at $412,336, in 1916. Italy also shows a big loss, although her imports jumped from 7,068,938 feet, valued at $193,516, in 1916, to 10,957,102 feet, valued at $254,066, during the same period of 1918 being 1,077,776, worth $183,860, as compared with 9,627,550 feet, valued at $236,998, in 1917, and 14,708,901 feet, valued at $412,336, in 1916. It

Exports of unexposed film also have fallen off. Whereas, during the nine months period of 1916 they amounted to $3,041,359 linear feet, with a value of $1,955,369, during the same period of 1918 they amounted to only $46,753,910 feet, valued at $1,198,153. Last year the total for the nine months was 49,242,907 feet; valued at $1,719,172.

Canada shows a slight increase as the new mills' work, the total this year being 9,905,554 feet, with a value of $791,018, as compared with 9,418, 601 feet, valued at $706,623, in 1916. Her imports last year, however, amounted to 11,070,394 feet, valued at $837,841, for the nine-month period. Exports to Newf

Eastern States Now Freed from Lightless Nights Order

LIGHTLESS nights in the Eastern States caused by fuel shortage have been abolished by the United States Fuel Administration effective November 22. Exhibitors in New England, New York, Delaware, Pennsylvania, Maryland and the District of Columbia no longer need dim their lights with their hand, or on Tuesdays and Thursdays by the following Thursdays and Tuesdays in those in Michigan and Ohio on Mondays and Tuesdays.

We will have the people of the country lived up to the coal conservation program of the fuel administration that the policy will hereafter be to eliminate all such orders gradually, and to carry on necessary voluntary conservation through educational means, it was announced. Accordingly, the only exceptions to the lightless night's order's removal will be those States, while the State fuel administrator believes the situation is such as to necessitate a continuance of the regulations.

The text of the order limiting the ban is as follows:

"The State Fuel Administrator, acting under authority of an executive order of the President of the United States, dated August 23, 1917, appointing said administrator, and of subsequent executive orders, and in furtherance of the purpose of said orders and of the act of Congress therein referred to and approved August 10, 1917: "Hereby orders and directs that the order of said administrator, dated November 7, 1917, establishing a regulation empowering the administrator to regulate the use in cities, villages and towns of light generated or produced by the use or consumption of fuel, and the regulation established by said order, be and the same hereby is, vacated and set aside as of the effective date of this order; provided, nevertheless, that the said Federal Fuel Administrator for any State may make an order in writing signed by him, provide for the continuance of said regulation, or any of the requirements imposed on the use of light, then such regulation, or the restrictions specified in the order of such Federal Fuel Administrator, which is effective within such State until other or further order in the premises of such Federal Fuel Administrator, or of the United States Fuel Administrator,"

"This order shall be effective November 23, 1917."

Thomas F. McTyer Dies.

Thomas F. McTyer, well-known and esteemed motion picture film company manager, died in Atlanta Tuesday evening, November 19, in a private sanitarium following illness of several weeks. As division manager for the General Film Company, southern territory, Mr. McTyer by his dealings enjoyed himself immensely. He was at one time connected with the Triangle and the Arcturus offices, became connected with General Film about a year ago.

Mr. McTyer is survived by his parents and a number of brothers and sisters, who reside at Columbus, S. C., to which city the body was taken for burial. There was a honorary escort of brother film men.
ANITA STEWART TALKS ENTERTAININGLY
Off for Los Angeles, the Popular Little Star Carries Magnificent Wardrobe for Studio Work

ANITA STEWART, accompanied by her mother, Mrs. Martha Stewart; her manager, R. W. McFarland, and her assistant manager, Miss Virginia Norden, stopped over in Chicago between trains Tuesday, November 19, on her way to Los Angeles, where she will at once engage in her second feature for the First National Exhibitors' Circuit under the direction of Lois Weber.

I called on the party in the Hotel Sherman, where I found that Miss Stewart was slightly suffering from a cold. But this did not dampen the fervor with which she discussed anything pertaining to her moving picture activities.

She dwelt for a moment on her work in "Virtuous Wives," her first picture for the First National, letting me know in passing that it will be given its premiere at the Strand Theatre, New York, sometime in December. In this feature she plays the part of Amy Forrestor, with Conway Tearle in the opposite role. She pronounces the cast a superior one, which also includes such well known players as Edward Arden, Mrs. DeWolfe Hopper and William Boyd, the latter now being leading man with Ethel Barrymore. She also spoke enthusiastically of the merits of the production as directed by George Loane Tucker.

The cast is now being selected for Miss Stewart's second picture and when she arrives in Los Angeles her approval will decide the final choice. The title of this feature was let out for obvious reasons. Miss Stewart did say, however, that among the photo plays to be produced while she is in Los Angeles will be "In Old Kentucky," in which she will have a strong support. Just who will direct it has not yet been decided.

At this juncture Miss Stewart's cold made it a trifle difficult to continue conversation and this was sustained thereafter by her able lieutenant, Miss Norden. With her line, instinctive love of things sartorial, Miss Norden drew my attention to the magnificent wardrobe purchased by Miss Stewart before leaving New York, most of which will be used during her Los Angeles work before the camera.

When Mac Grabs for a Dictionary
Pardon me, rugged, masculine reader, if for a moment I should appear effeminate; but as a news gatherer I cannot forego the pleasure of enumerating some of these fifty articles of a woman's wardrobe in the dictionary. Among them are four fur coats—four, mark you, of ermine, beaver, seal and kolinsky. Being a bachelor, I was obliged to thumb the dictionary to find out what the last mentioned fur is and where it comes from. My labors show that it is one of the best mink furs to be found, the animal wearing it having its habitat in northeastern Russia. It may also mean the fur of any one of several Asiatic minks.

But the coats are only the beginning of this costly wardrobe. There are a full dozen of evening gowns, for which the claim is made that they are the most exquisite and most elaborate which the smart shops of New York have ever turned out. In addition, there is a dazzling list of afternoon gowns and a collection of hats, of the very latest styles, which would turn the head of the fairest debutante.

In my crude judgment of grace of form and personal attractiveness, and their adornments, I would say that Miss Stewart is of a type which is especially suited to the wearing of smart clothes.

Now please bow your grateful acknowledgment, Miss Stewart!

R. W. McFarland, at one time the most trusted and able lieutenant of the managerial forces of Henry W. Savage, is manager of Miss Stewart's company and Louis B. Mayer, of Boston, is the president. It is known to the trade as Anita Stewart Productions, Inc.

Lubliner & Trinz Buys the Lakeside
When Lubliner & Trinz opened the Pantheon on Sheridan Road, near Wilson avenue, every informed man in the business knew that the Lakeside, one block north, on the same thoroughfare, would be badly pinched, for the simple reason that the latter had only 700 seats or thereabouts, as against the 2150 seats of the Pantheon. The expected has come to pass, for the Ascher Brothers, who are good business men, knew they were up against a losing game, and so had to sell the Lakeside to the owners of the Pantheon. Under the new management, the Lakeside will charge the same admission as the Pantheon, and acquire it—namely, 17 cents, while the Pantheon will continue to charge 22 cents. This makes the thirteenth house for Lubliner & Trinz circuit in Chicago.

Mutual's Pacific Coast
Manager Visits Chicago

JOSEPH MERRICK, who has been district manager on the Pacific Coast for the Mutual Film Corporation (now known as the Exhibitor's and Distributing Corporation) for some time past, with headquarters at Los Angeles, arrived in the city Sunday, November 17. He will remain until about November 25, then he will return to the coast by way of Seattle.

Mr. Merrick was seen Tuesday, November 19, and informed me that all of the Pacific Coast theatres were under strict quarantine since October 10 on account of the influenza epidemic. Mr. Merrick himself had a severe attack, which lasted two weeks. Conditions had abated a little when he left, on November 14.

The theatres in Los Angeles were closed October 10, and on November 11 the cases had increased 500 per cent, showing that the partial closing law in operation was not equal to the emergency. The Theatre Owners' Association then went to the city authorities, and after showing them that partial closing had been ineffective demanded that the entire town should be closed, excepting only groceries, drug stores and meat markets.

There are many cafeterias in Los Angeles, one of them seating 900 persons, and it was shown by the association that from 12 to 1 o'clock p.m. in one day 2700 people had visited it—more people than usually attended any one theatre in the city for the entire day. The self service method prevalent in such places, it was shown, had tended to scatter germs broadcast, and it was insisted that the authorities should close all such places.

The City Council then told the Association that it would either close or open the town on Sunday, November 17. In the time of writing, Mr. Merrick had not been advised of the Council's action.

During our conversation Mr. Merrick received a telegram from the Coast to the effect that San Francisco, Sacramento and San Jose had been opened November 14, and also that Oregon, Montana, California, Nevada, Arizona, and New Mexico had been closed tight since October 10, not a theatre being opened in any part of

Chicago News Letter
by Jas. S. McQuade

December 7, 1918
any of those states for about five weeks.

During this closed period all theatres in army camps had been kept open and not a single case of "flai" or pneumonia had been reported in any of them. This was due to the strict quarantine established in each camp, no one being allowed to leave or enter.

The severity of the epidemic in Los Angeles was such that the business of the street car system of the city lost $5,000 daily during its run.

Chicago Censor Board
Holds Second Meeting

T
HE second meeting of the Chicago Censorship Commission—composed of fifteen lay members and four experts appointed by Alderman Otto Kernor, chairman of the judiciary committee of the City Council, to recommend back to that body the censorship ordinance, which was also incorporated in a revision of the present censorship ordinance—was held in the rooms of the judiciary committee, in the City Hall, Friday afternoon, November 15.

The industry on this occasion was represented by George Kleine, Joseph Hopp, M. Hopp, and Mr. Donovan, the latter being manager of the Chicago exchange of the Exhibitors' Mutual Distributing corporation. Messrs. Choynski and Donovan addressed or interrogated the commission briefly, while Mr. Kleine occupied an hour and a half in answering questions put to him by members of the commission or explaining his stand on the censorship question.

Hopp Speaks on Pink Permits.

Mr. Hopp, referred to the fact that the proposed censorship would include all forms of advertisement for films as well as the films themselves, and pointed out that great care should be exercised so as not to injure the property of the manufacturer. He was asked by a member of the commission what he thought of the "pink" permit, and he replied that proper discrimination had not been exercised with respect to it in the issuing of such permits. He asserted that some pictures for which "pink" permits had been asked should have been given "white" permits and vice versa, thus showing that the required intelligence had not been exhibited.

Mr. Choynski charged that the "pink" permit had tended to arouse unusual curiosity on the part of the public and resulted in large patronage, whereas a "white" permit had been issued only when the normal advertising would have been secured by the picture.

Mr. Donovan asked a few questions concerning the object of the meetings of the Commission. He was answered by the Rev. Father Dineen at some length, who said that the present investigations would be conducted along the lines followed by a similar body in London, that body having been appointed on the request of the exhibitors themselves. The work of the London commission was presented in their reports on censorship which have worked admirably ever since they were adopted and enforced.

Kleine Upholds Reasonable Censorship.

George Kleine recited his views on censorship in a lengthy, conversational manner. He upheld reasonable, legalized censorship, saying he differed with many of his competitors in this respect.

He was severe in his condemnation of salacious situation, but desired attention to the fact that the makers of such films were few in number and were steadily growing less.

He held that there should be a board of censors, of three or four intelligent people, of broad views, and that they should be paid handsomely. He held that other boards, of the same number of members, should be appointed in case the work was too great for one or two such boards, thus protecting manufacturers from loss caused by any delay in the censoring of their films.

The Commission will hold these meetings Friday afternoon, every week, until the labors of the members have finished.

Paul C. Hinz Goes to New York.

Paul C. Hinz, who has had charge of the business department of the Chicago office of the Moving Picture World for the past four years, left for New York Tuesday, November 12, where he joined the business department of the Hopp, which is known in film circles in Chicago and was a great favorite with patrons of this paper. Since his departure many have asked me how he moved to a new field, but everyone wishes him the greatest success and feels certain that he will achieve it. Paul is widely recognized by the office, and where he was always to the front to render efficient service and then more.

Chicago Epidemic Dying Out.

The deaths from influenza and pneumonia in Chicago show a steady decline for the week ending Friday, November 22. On Saturday, November 16, a total of 199 new cases were reported—135 influenza and 64 pneumonia, the deaths being 43 in all.

Friday, November 22, showed 101 new cases of influenza and 29 of pneumonia, the deaths being 18 from influenza and 17 from pneumonia—35 in all.

Henry B. Walthall Goes to Coast.

Henry B. Walthall passed through this city Tuesday, November 19, on his way to Hollywood, where he will begin work as the star in several features for the National Film Corporation, of which "Smiling Bill" is president. On the way Mr. Walthall will stop over at Phoenix, Arizona, for about two days to visit his brother.

Mr. Walthall was seen for a few minutes at the Hotel Sherman and advised me that three stirring stories have been lined up, from which will be selected his first feature for the National. He could not just say at the time, who would be the leading woman of his company. N. W. Aronson, manager for "Smiling Bill," accompanied Mr. Walthall to the Coast.

Mutual’s Advertising Manager Here.

My old friend, Colvin W. Brown, advertising manager of the Exhibitors’ Mutual Distributing Company, has set down in his new quarters on the eleventh floor of the Merchandise Mart build-

ing, in the executive offices. Mr. Brown held the position of advertising manager under Terry Ramsay for the Mutual for nearly two years.

Joseph Hopp Resigns Position.

Joseph Hopp, who has been the American Film Company’s representative in Chicago territory since August 19, operating from the Paris Exchange, has tendered his resignation to R. A. Post, general manager, which took effect November 16. Mr. Nehls replied in a complimentary letter, in which he expressed regret and regretted the loss of the company for the efficient services rendered during Mr. Hopp’s term in the office. Mr. Nehls also stated that most of his time for the immediate future would be devoted to personal business interests, with offices in the Masonic Temple.

Asks President to Auction
Peace Session Film Rights

PRESIDENT WILSON has been asked by Albert E. Smith, president of the Vitagraph Company, to consider selling in the open market by bidding among the American motion picture concerns the American rights to make moving pictures of the coming Peace Conference. His communication was sent to Washington, November 22, and Mr. Smith has said that in part of the profits of the sale be devoted to the erection of a wing to the Metropolitan Art Museum in Central Park, to the library extension, and to public projection hall where the best cinema history of the war and the Peace Conference may be stored and exhibited to the time to come during the years to come.

For Moving Picture Museum.

In the announcements a few days ago of the departure for Paris to do this Peace Conference work of members of the Division of Films of the Bureau of Public Information, no mention was made of any possibility of the subsequently exhibited would yield a profit or just be shown at cost. Mr. Smith evidently believes that their exhibition all over the civilized parts of the globe should afford an immense profit.

Mr. Smith says he hopes the President will approve the project and start the bidding immediately. The consequent official channels. "There are a dozen big picture concerns in the United States and Canada," he adds, "which have factors in the field, and there is ground with cameramen in a few days. Most of them are already represented in the war field. The bids can be telegraphed, confirmed by mail, and results cabled to Europe, all before the President arrives there. Men of the motion picture industry are accustomed to work fast—they love speed. I think all should be given a chance to do this historic work of photographing the most momentous events of the world.

A Kansas Banquet for Goldwyn.

The Kansas State Board of Review has accorded the highest approval possible for two Goldwyn Star Series productions recently released. "Hidden Fires," the M. I. Star series picture, and Rex Beach’s "Laughing Bill Hyde," with Will Rogers, received the coveted star mark from the Kansas censor.

Manager Richard Robertson, of the Goldwyn Kansas City office reports that the star rating is giving productions which are not ordinarily approved for general exhibition in the state, but which also are highly recommended for use on the so-called "family nights," even though the most select attractions are suggested for use of exhibitors.
FRANK KEENAN MAKES PROMISES

He Is to Become Independent Producer, Releasing Through Pathe, and Declares He Will Make Evenly Good Pictures at Brunton's Eight Times a Year

Representatives of the trade press were invited to Pathe headquarters in New York one afternoon last week to hear from Frank Keenan a statement of his ideas on picture production and distribution. For more than an hour Mr. Keenan discussed upon his plans and aspirations; told how he had studied the picture producing business and explained his purpose to depart, in a general way, from the usual methods of preparing pictures for the screen.

Mr. Keenan made many statements that recalled like expressions that have come direct from the publicity department of the trade press; and old things that were not, in the same measure, "old stuff." Taking him entirely at his word, believing in the sincerity of his purposes and expressing an entire willingness to let time tell the story, it is only fair to state that if Mr. Keenan goes on as he plans he will pitch up in greater public esteem than a vast majority of the adventurers who have voyaged into picture production.

Not that Mr. Keenan may be considered an adventurer in anything save actual production of pictures as applied to show business in general and pictures in particular; his record of experience, his splendid reputation as an actor and stage producer warrants even the most skeptical "Missourian" in giving him credit for his experience. But the actor now comes forward as the producer of pictures—simply as the untrammeled director, actor and deliverer of the finished product.

Will Make Eight Pictures.

In the eight pictures that Mr. Keenan will produce will be told the story of an actor's venture into the realms of production—they may be the most important pictures ever made and the combination of this splendid reputation as an actor and stage producer warrants even the most skeptical "Missourian" in giving him credit for his experience. But the actor now comes forward as the producer of pictures—simply as the untrammeled director, actor and deliverer of the finished product.

Make as much money as is possible to make under the circumstances, and to make them without the handicap that is part and parcel of wholesale production of pictures at Pathe. "We have reached the stage in motion pictures today where our public knows pretty nearly as much as men who make the pictures—and do not make any error about it. The man who works for the public today in a motion picture is and must be a slave to a certain extent.

Director Thinks of the Conventional.

"The director thinks of the conventional moving picture situation. Now we are getting beyond that. We are reaching the stage where the public demand reasonableness. We have guied exhibitors. Some people think some of them are rather primitive; but they have, as a rule, a wonderful conception of what their public wants, because their tempo comes from the box office; and the tempo of the public, as registered by selling tickets, is the finest thing to establish right and wrong of anything I know of in motion pictures.

"We must think of the democratic and personality in the endeavor to bring about a splendid general result. Otherwise we are lame, and the thing I am coming at is that to a dominant directing force, a man who knows the game artistically and dramatically and all that sort of thing, the making of the pictures itself others can do the same; or if not, I would not have signed contracts with them.

"I am releasing through Pathe, because I believe it is the biggest growing concern. It is going to do bigger things; and, above everything else, Pathe is listened to, in all my connection, has never broken its word to me. It has given me more than I asked for. My idea of working with Robert Brunton is because he is distinctly honest, I know he will perform every detail." Paul Brunet, vice president and general manager of Pathe, announced the signing of a contract with Mr. Keenan for the distribution and exploitation of a series of eight pictures.

"We consider ourselves fortunate, indeed," said Mr. Brunet, "in being associated with Mr. Keenan in this project; taking to which he will bring his ripe stage experience as both actor and producer, his concededly high personal gifts as an actor and his high ideals regarding the making and the quality of pictures. He will do big things in a big way, so far as artistry is concerned.

"His place as a screen artist is secure, and I am absolutely sure he will brilliantly achieve in shaping these pictures, made without restrictions and into which he has put the quality and convincing elements he considers essential to his ideals. "His screen version of 'The Bells' is now being shown to the highest appreciation, and as an actor and director Mr. Keenan promises to give all of the best he possesses in sincerely endeavoring to make pictures that will mark a big step forward in the advancement of the art of the cinema."

Fox Employees in Service

May Have Old Positions

With the return of American soldiers and sailors a matter of the near future, the Fox Film Corporation announces that all of its employees who had entered the service of the country will find their jobs open for them when they return to civil life. Nearly every department of the organization throughout the country was affected. There are two gold stars and one of silver on the Fox Film Corporation's service flag. Word was received this week that Arthur Fickie, formerly an employe of the auditing department in the office, was in this undertaking while fighting with the 107th Infantry in the campaign in Picardy.

The other gold star is for George Tyson Shean of the Denver offices, who was killed April 17, on the supply boat Florence H.

The silver star is for Corporal Harry A. Murray of the Contract department. Murray was gassed but not seriously wounded. Recovering from this, he returned to his command, Company M of the 165th Infantry, and took part in several of the battles of the Rain. In one of these Murray was wounded in the jaw by a piece of shrapnel, and at present is in the hospital.
HOW McCORMICK'S BOOMED COMEDIAN

Indianapolis Manager Made the Excitement Over the Victory Help Push the Latest Chaplin Issue

ALWAYS interesting as an advertiser, S. Barrett McCormick, of the Circle, Indianapolis, conducted an unusually good campaign for the Chaplin "Shoulder Arms." This picture opened November 3. Unconditional surrender was the cry of the moment, and this was the keynote of the first example, which demanded the unconditional surrender of General Gloom. The catchline was right in the spirit of the moment. It was described as "a three-reel laughing-gas attack upon Heinie's dugout." It was run on Saturday, the day before the opening. A second advance took up the other angle of the news and pre-

Examples One (at Right) and Two.

sents the comedian in a more or less martial attitude with "Say, who said soft peace?" The under billing remains the same. Both examples hook a comedy directly to the biggest news event of the day, and do it legitimately, the appeal is direct and powerful. It demands a place in the attention along with the world news.

Somewhat the same idea as in the sec-

Examples Four to Seven.

ond example was followed for the opening day. Four fifteens and three elevens were used for the advance. The Sunday space was also four fifteens, and the rumors that the Kaiser was ready to abdicate were accounted for by the picture order in full marching order as shown in example three. It might be noted in passing that all of these displays make use of the signature with the war news. The signature appears only in the new "million-dollar" product. In none of these displays is any great amount of selling talk used. Not much is really needed. Not only does the comedian sell himself to a very great extent, but the news value of the title backs up this. It is considered necessary only to hook up the advertising to the news and let the imagination of the public do the rest. For this reason there is also little done for the dramatic attraction, the five-reel feature being announced below the three-part comedy.

The first example shown in the next cut, in the upper left hand corner, was the Monday display. Here the obvious reference is to the capture of the town, and this was played up in a three sev-

Examples Eight and Nine.

er, which three does good natured the three example the more is considered very this was.

Examples Ten and Eleven.

number six, used two verses from "Over There:" "And they won't come back 'til it's over, over there." It has no direct hookup with the news, but is in the general spirit of the public temper-

Examples eight and nine are general run display, one three cases and the other two fours with a white top and bottom. "Cootie Cottage" is an improve-

ment on the "Vermin Club" of the original advertising, but the scene cut is from the stills. They merely serve to keep alive the interest in the campaign and hold the name before the public. This letter is the smallest space taken during the run. It would be large for many houses, but is comparatively small for the Circle's policy and space.

Example ten was run the day Germany was told to apply to Marshal Foch for the terms of the armistice. It is a two sexes and the chief text reads: "Universal messages that make the world happy. Germany—see Foch. America—see Charlie Chaplin." The second example on this strip is a three-sevens employing a cartoon to take a good-natured fling at the men and women who pretend that they do not care for Chaplins and yet to see him. It is a old story of the entire family of adults who were busily employed in taking one small boy to the circus, but it is applicable to those who are too highbrow to admit that they like good comedy. Even this is hooked up with a war phrase and the picture is referred to as "a three-reel raid on General Gloom's divisions."

The last example shows the McCormick's preparedness. It did not seem probable that an advertising campaign would be agreed upon before the ending of the run, but early in the week the cut shown in example twelve was prepared and the striking advertisement was set up and held in the newspaper offices for release as a three sevens should opportunity offer. It was a hundred to one

Example Three, a Four Fifteens.
CANNIBAL PICTURES AT HOTEL ASTOR

SPIRIT or Adventure Characterizes the Subject—
Beynon Musical Score Replete With Atmosphere

A PRIVATE showing of the Martin Johnson interesting collection of pictures, "Cannibals of the South Seas," of which the world rights are controlled by the Robertson-Cole Company, was given on Tuesday evening, November 19, in the small ballroom of the Hotel Astor, New York City. The exhibition was attended by a large and appreciative audience, who during the intermission were privileged to listen to a few words concerning their trip to the South Seas from Mr. and Mrs. Johnson. On her wrist Mrs. Johnson, who vivaciously confided to her listeners that she felt safer with the South Sea Islanders than she did on Broadway, carried a beautiful bird of the parrot family taken from one of the islands which they visited. This bird of wonderful plumage is evidently a rare specimen, none of whose particular kind has been discovered at any of the zoological gardens here.

Those of the audience who viewed some of these pictures at the Rivoli Theatre during the summer realized that double the footage was being shown on Tuesday evening. To the 5000 feet exhibited at that time an equal length had been added making in all about 10,000 feet. These pictures are well subtitled, splendidly photographed and were accompanied by a musical setting arranged and partially composed by George W. Beynon, and interpreted by an orchestra directed by Mr. Beynon. The score was especially well arranged, and great credit is due Mr. Beynon for the colorful character which he was able to impart to it. The writer was especially conscious of this as the journey progressed from civilized shores to the habitats of the savages. The growing mystery was splendidly brought out in the arrangement of the music, which prepared the mind for the scenes which were to follow.

Carries Spirit of Adventure.

There can be no doubt of the success of "Cannibals of the South Seas" for the reason that the pictures carry with them the spirit of adventure. It is evident that dangers which thrill the heart of the true sportsman confronted the Johnson party as they advanced to the very heart of the cannibal country.

The journey which took them to Honolulu, Sydney, Australia, and then to Samoa, continued from here to the Solomon Islands and thence to the New Hebrides. The various peoples met with on the journey included a tribe with long brown hair, kindly in disposition, and who, owing to certain conditions with which they are confronted, are dying off with alarming rapidity. A tribe of pigmies, so fearful of strangers with their camera that they darted back into the forests from which they emerged, like frightened animals at the approach of the white man, are shown among many others of equally interesting characteristics.

Most thrilling of all is the visit to the domain of Chief Napagate, of the tribe of Big Numbers, on an isolated island of the Hebrides. This reveals the unvarnished cannibal. Heaps of skulls are not uncommon sights, and the meeting with the big chief and his people leaves little to be imagined as to their intentions and customs.

We are not attempting a full review of these remarkable pictures, for the reason that considerable detail was included in a review which appeared in the Motion Picture Educator of our issue of August 10.

Reading Houses Book Through Stanley.

The Stanley Booking Corporation, of Philadelphia, is continuing its activities in securing new houses for the booking lists. The latest additions to the list are announced by Louis Sablosky, manager of bookings, to be the houses of Messrs. Carr and Schad, the largest directors of photoplay resorts in Reading, and in that vicinity of Pennsylvania. The houses are the Colonial, Princess and Arcadia.
the past ten years or more all efforts to get a majority of the exhibitors of the country into a compact organization have failed. Exhibitors have been keen to ask for help when their interests have been threatened, but they have never discovered the necessity of being prepared in advance against adversity. Time and again they have come post haste to New York for aid in fighting their battle. True, those battles have been the battles of the trade at large, but the unfortunate feature of the fight has been in most instances lack of proper local organization upon which to build an effective defense. The great need has been and is a nucleus—a definite center of organization, something to be built around provided with facilities for building. In other words some one who will make the work of organization a work to be prosecuted to completion.

Heretofore there has been in almost every state an organization of exhibitors, but in no state have such organizations been able to exist for any considerable time. Lack of interest on the part of either officers or members or both has caused the speedy disintegration of many promising beginnings. State organizations that exist at this writing are, for the most part, moribund. Some come to life for annual meetings, but in the interim they are dead to the world. In but one or two states have a majority of the exhibitors ever taken part in the state leagues, and at no time since the first effort was made to band exhibitors together have more than three thousand been enrolled in the several state organizations. This lack of interest is partly due to individual indifferencce, but mainly due to incompetence and indifference of administrative officers or their too great readiness to use their positions in the trade for personal advantage.

Now, then, if by making a combination with the National Association a permanent rallying point shall be established and effective mechanism of organization shall be set in motion by which a definite purpose shall be defined and interest therein be kept alive, it should be possible to form and to maintain effective units in every state and thus establish an effective line of defense against any unjust official or legislative restriction or encroachment. To establish such a central and adequate organization and to maintain it at the proper degree of efficiency will cost a pretty penny, but with all the exhibitors of motion pictures in America back of it the pro rata of cost would be small. Properly administered it would be of incalculable benefit to all interested.

The MOVING PICTURE WORLD has always maintained that a combination of all branches of the trade could not be accomplished, but the prospect for good that is held out by this new effort is so alluring that we are willing to set our prejudices to one side and give the promoters a chance to demonstrate what can be done when all hands unite in one cause.

** * * **

DAILY press reports announce modifications in the forthcoming tax bill which is to be trimmed from eight billion to six for 1919. So far nothing definite has been said publicly regarding a possible reduction of the taxation proposed to be levied upon the motion picture industry. It would be mighty interesting to hear that the ten per cent. film tax has been abandoned and that the admission tax would be no more than it now is. This would not be asking too much, for with that reduction there would still be the seating tax and the present admission tax, which is burden enough for one industry to carry.
FUNCTION OF CRITICISM
By Robert C. Mcelravy.

If we are to look upon art as a game in which the artist or creator strives to interest those watching on the side lines, we are perhaps equally justified in regarding the critic as an umpire or referee. If it is the business of the former to exert himself for the general amusement of the spectators, it is equally the business of the latter to render decisions on doubtful points and see that the game is properly played. The effort by all concerned should be to play the best possible game, and to this end neither players nor referee should be too conscious of the watching crowd while the contest is on. If the game is baseball and the man at bat fans out, he must expect an adverse decision; and the umpire in making this decision should be entirely unmindful of hoots and jeers or flying pop bottles from the bleachers. If the game happens to be literary golf, the referee has a right to demand that the player use the proper club at the proper time and to see to it that he does not try to go round the course with a driver and a putter.

The critic's lot, like that of Gilbert and Sullivan's policeman, is not entirely a happy one. He is often regarded as a mere interloper. But his function is nevertheless a valuable one and is regarded by experienced players, who welcome an unbiassed outside view. An occasional player is misled by easy cheers from the grandstand and holds the less vociferous views of the critic-referee cheaply, but in the long run he comes to respect the latter's decisions as representing greater knowledge and experience. The referee who knows the game is the player's best friend, for his decisions are based on points and not upon the shifting breeze of temporary popularity.

The critic, to get away from our analogy, has difficulties that even the artist, or creator, does not face directly. The artist turns out a novel, a play or a scenario; it may represent by the merest fraction his entire philosophy of life, the thing that so far as he is worthy of consideration at all the public is most anxious to understand. The "world globes itself in a drop of dew," but the artist does not always reveal himself in a single paragraph, or even in an entire volume. This in itself is a stumbling block for the critic, and some amusing errors of judgment often follow if the critic lacks experience, is prone to jump at conclusions, or to read meanings into the work of the artist that are not really there. For to criticise effectively, and we are speaking now of more serious efforts, the critic must know the motive that animates the creator of a given piece of work. One or two stories of O. Henry may leave the observer pleased yet uncertain, but the cumulative effect of several of them almost invariably creates a desire to see more.

Even in passing upon average stories, the critic must be careful not to miss the occasional gem that flashes out among more indifferent offerings. It is not always the ambitious production that brings the most pleasure; we think rather that the real popularity of the moving picture rests upon the every-day feature, with its quiet, unexpected story that touches the heart. And with all due respect to "box office" reports, which have a curious way of swaying at each other, we do not think it possible for an exhibitor to tell from the casual comment he hears in his lobby just how successful an offering has been. The loose comment of a crowd is not a good criterion of judgment, for people do not readily admit it when their feelings have been deeply stirred; if anything they are apt to remain silent. If an exhibitor will sit quietly through a picture and trust his own reactions as he watches it, and nothing else, his judgments would probably be better than that of the crowd around him, but few exhibitors have time for this.

The work of criticism calls for a curious compound of detachment and self-revelation on the part of the critic, something that usually requires long experience to acquire. In passing upon a story the critic is not governed entirely by his personal likes and dislikes, but keeps in mind always the universal aspect of his occupation. He may well remember the advice of Henry James and "try to be one of the people on whom nothing is lost." At the same time he cannot claim omniscience and perhaps does not want it. For Anatole France says, "If we knew everything, we could not endure existence for a single hour." On this latter theory a lot of us would seem destined to live to a ripe old age, for truth is hard to capture.

While there may be more or less obscurity about the motives of the creator of a story, the standards of the critic are easily understood, for he passes upon a finished piece of work. His decisions are human and necessarily subject to error, but if they are fair and consistent in every case the exhibitor, or anyone else who follows them, can usually get a pretty close idea of the offerings under consideration.

LET'S START SOMETHING
By Edward Weitzel.

In the chaotic phrase of one of the masters of a particularly ostentatious style of disjointed English, most people are "much satisfied to leave things well enough alone." Others, again, are filled with an ardent desire to start something. Good idea, that! The wonderful little man with the marvelous brain who is the chief wizard of the General Electric Company has pointed out that it is the dissatisfied man who is the motive power in this world, with his constant desire to start something new. This is invariably true—except when the discontented person happens to be a woman.

During the years that the moving picture has been attracting spectators to the theatre it has stuck almost exclusively to a form of construction which ignored the dramatic climax. Eight and ten reel pictures have been shown in two parts, but of dramatic climax as it is understood on the stage the screen has furnished but one notable example, the finish of "War Brides."

This play was written by a woman, discussed nothing but woman, and now a motion picture with the title of "Woman" has been built upon lines which permit the introduction of not less than five legitimate climaxes during the action of its seven reels.

It is more than possible that "Woman" has started something.

* * *

The novelty of getting away from the conventional form of the screen story is an advantage in itself; and there is no question as to the value of building up a big situation and bringing it to a climax that thrills the spectator, and then give him time to feel the full effect of the scene before taking up the thread of the plot again. Not every moving picture can be handled in this way, but the full stop at the end of each episode in "Woman" is an innovation that completely justifies its use in the Charles Whittaker scenario. It is most forceful in the Messalina episode. From the moment that Claudius gives the order
for the death of his sinful empress until the shrinking and horror-stricken woman is literally forced to bury a sword in her own breast. The dramatic tension increases step by step, and the suspense keeps gaining in force.

Nothing is allowed to divert the attention from the act of retribution that is being enacted before the spectator's fascinated gaze. The human element exalts every other thought, just as her terror drives every other feeling from the mind of Messalina. Such an effect would have been impossible without the wide artistic range of the director, Maurice Tourneur, and the care and skill he has lavished on the episode. Its finish has the compelling power of the stage climax.

* * *

The Heloise-Abelard episode is handled with the same mastery of sustained action and cumulative strength. The quiet intensity of the assassins' movements while stealing upon the doomed monk, the murder in the moonlit room when the uncle of Heloise gives the signal, and the death of the girl herself at the hands of the relentless churchman, lead up steadily to a climax that permits the spectator to retain the full effect of the tragedy, by stopping the action at its moment of highest suspense.

The Cyrene-Fisherman episode has been shaped with equal artistic perception. Its end is tragic, but the legendary nature of the story prevents the climax from having so poignant and so dramatic an appeal as the finish of the second and third episodes.

* * *

It has always been the opinion of the writer that the climax is too valuable an adjunct to drama to be neglected by the moving picture. "Woman" has demonstrated that its use in the form of suspense fiction is not only feasible but highly desirable. With a better understanding of its technical requirements there will follow a larger field for its employment. The ending of some situations strike upon the senses with such force that a pause, a breathing spell in which to recover from the mental shock, is absolutely necessary. Sound may be entirely absent. The effect can be reached on the screen as well as on the stage; the episodes of "Woman" prove it beyond a doubt.

**LOS ANGELES PLAYERS FORM UNION**

Elects Officers Under Charter from American Federation—To Co-operate With Manufacturers

The formation of Local No. 1 of the Picture Players' Union, which took place in Los Angeles on November 16, is the second of a series of steps to be taken to bring the players into the ranks of organized labor, and follows closely on the granting of a charter to the union by Samuel Gompers, head of the American Federation of Labor, at a recent convention, held in Laredo, Tex. The charter of the first local are: Duke R. Lee, president; B. C. Apling, first vice-president; Andrew E. Arbuckle, second vice-president; Seymour Hastings, financial secretary and treasurer, and Jack McCready, recording secretary.

Mr. Lee says that while efforts to give the players the benefits of organization have been made for the past nine years, little of a practical or lasting nature has been accomplished, and he feels sure that the present movement, which is built up along the right lines, will succeed and prove to be a lasting benefit to both players and producers.

The aim of the union is to give the player the same standing and protection that is enjoyed by any other craftsman who belongs to a labor organization. No attempt will be made to dictate to the producers or studio heads. On the other hand, every effort will be made for perfect harmony at all times. With the exception of a minimum of wages, no attempt will be made to establish a salary scale.

It is expected much good will result from unionizing the players and that many evils heretofore uncontrollable and many undesirable conditions deplored by the producers as well will be eliminated by the friendly co-operation between the union and the industry in general. Locals will be organized at all producing centers until the entire picture field is unionized.

Approximately one thousand applications for membership in the Los Angeles local are under consideration, and a total of at least two thousand is expected. The roster of the local will be kept open for the reception of charter members, which will be admitted for a fee of $1, until January 1.

As soon as the influenza ban is lifted an open meeting, to which all members of the picture colony are invited, will be held at Labor Temple. Due notice of the open meeting will be given.

GIEBLER.

**George King, of London, Here to Purchase Films**

One of the first steamships that crossed from England without dimmed lights and war-time precautions George King, of London, came to New York for the purpose of negotiating some large transaction in American films. The World representative found him at the Hotel Astor too late to prepare the extended interview we shall present next week, but in the plans Mr. King outlined we see some extensive investments in the products of the American producer and distributor.

Mr. King is general manager of Oswald Stoll's film interests—a separate organization from the London circuit that has made the name of Stoll a familiar word among English theatre-goers. He came purposely to extend Mr. Stoll's dealings with Goldwyn and has arranged to present first at the London Opera House all of the product of that firm on a long-term contract.

The Stoll picture interests are represented in eight distributing centers for films outside of London; in the management of the Alexandra Palace, Stoke Newington, London, and the London Opera House, a beautiful structure which, it will be recalled, was built by only Oscar Hammerstein before the war. It is to supply these demands that Mr. King has come to New York, where he will remain for three or four weeks looking at features, visiting our picture theatres and getting a line on matters of interest to Mr. Stoll in his undertakings.

World Offices Become Division Branches

Because of the unprecedented number of bookings secured by the World Film Corporation on the second official government picture "America's Answer," all branches of the organization have been made branches of the Division of Films, Committee on Public Information. This has been done through a special arrangement with Mr. Hart, director of the division, and the honor has been accorded the World because of its great success in distributing this government picture.

While all records for wide distribution of films were broken by "America's Answer," the indications are that this distribution will be excelled by the third government picture, "Under Four Flags," which is also being distributed by World Pictures. Coming at a time when everyone is interested in seeing the final punches in the great war as they were delivered in France, England, Italy and the United States, "Under Four Flags" is attracting a simply tremendous amount of attention from exhibitors everywhere.

For Sale, To Rent, For Exchange, Help and Positions Wanted are some of the items in The World's Classified advertising. Look them over and try for yourself this quick and reasonable way to action.

| Harry L. Garson. |
Rainbow Soldiers to See Peace Festival in Film

Happy Minneapolis celebrating its joy at the end of the world war was brought straight to France for a Christmas treat to its boys of the famous Rainbow division already dreaming of home.

"Big Bill" Locher and his cameramen in charge of the "Mile of Smiles Film for France," to be sent to the front for release during the holidays, were on the job all day when the great peace news came, and gay Nicollet avenue, with its joyous mobs, horns, confetti and impromptu floats and parades, will all be shown in panorama and "close-ups."

Pictures were also taken of the Christmas boxes being packed at the Red Cross for the soldiers, completing the film.

The "Mile of Smiles" film will be sent to Paris, November 25, in care of a representative of the local Y. M. C. A., whence it will be rushed to Base Hospital No. 26 in time for a showing Christmas eve, Mrs. Arthur A. Law, in charge of the film, said.

Colonel George E. Leech, of the Rainbow division, has notified the company to have an orderly in Paris Christmas morning to take the film to headquarters of the 151st Field Artillery (former First Minnesota Field Artillery) for a special entertainment that day. It will be returned to Paris, shown briefly there and then sent to all American military camps in France.

Permission to show the film during the week of November 17 was granted to the New Lyric Theatre. Money derived from the showing will be used in relief work among disabled soldiers. The business details of the enterprise are being handled by the Base Hospital No. 26 organization of home folks, which has purchased 6,000 seats for the showing of the film.

Holah Goes to Boston for Pathe

General manager Paul Brunet of Pathe Exchange, Inc., announces the appointment to the Boston Exchange of A. M. Holah, formerly Cleveland manager, who is succeeded at Cleveland by H. E. Elder, formerly eastern district manager of the General Film Company.

Ince Culver City Studios Rapidly Near Completion

The new Thomas H. Ince photoplay studios at Culver City are rapidly nearing completion and promise to be the last word in efficiency and expediency in motion picture production. It is announced by the builders that they will be ready for occupancy in about three weeks.

The stages and buildings have been grouped so they will require little or no lost motion in the handling of scenery, players and films.

The dressing rooms and directors' offices, not shown on the detail design, are located along the rear of the administration building, facing immediately upon the lot. Beyond the buildings now being erected is a big expanse of land which will be used for exterior sets and the construction of additional stages and buildings as required.

The studios are situated on the main boulevard, running from Los Angeles to Venice of America. So on the one side is the big city, on the other the ocean and to the rear is an imposing range of mountains. Picture atmosphere of every quality is conveniently available.

The studio will be complete in itself, Mr. Ince having provided the installation of his own electric, water, heating and sewerage plants. A private fire department will also be maintained, the swimming pool serving as a water reservoir. Engines are being secured that will throw a hundred-pound stream of water.

In these buildings Mr. Ince is placing the most modern equipment available.


Standing, Left to Right: G. A. Carlson, Assistant Manager; C. B. Campbell, Chief Operator; Miss Roland, Custodian; R. Edmondson, Doorman; Samuel Thornton, Organist. Sitting: C. Meyers, Porter; A. Orden, Operator.

Bring Pershing Picture Up To Date

"The Land of the Free," a big special production which not only shows the close of the Great War, but also, it is said, gives a vivid, moving epic of American heroism and sacrifice, is announced by the Fox Film Corporation as having been completed and now ready for bookings. This picture, including the events that occurred up to and through the signing of the armistice, is described as being one of extraordinary timeliness and authenticity, and affords exhibitors unique opportunity to give their patrons a photodrama that pictures the closing chapters of the Allies' and America's triumph, including the capture of Sedan.

"The Land of the Free," it is stated, is based on "Why America Will Win," the William Fox photobiography of Gen. John J. Pershing; but the revisions made in this picture have converted it into what is announced as a picture that brings the war up to the minute.

THOS. H. INCE STUDIOS
CULVER CITY:

[diagram of studio layout]
Tell it All.

TAKE up copies of any newspaper and look over the advertisements and you'll notice that the effort is made to tell of complete stocks. A dry goods store does not merely announce that it is selling silk stockings. It aims to suggest the entire stock. A meat market does not merely announce that it sells steaks. It may add that it has pork and mutton. A cigar store may sell many things besides cigars, and most drug stores carry side lines and admit it. Why not tell that you sell entertainment and not merely a five-cent feature? Why not tell that you have a certain comedy, instead of merely "a good comedy?" Good comedy means something, while telling its name means a lot more. Telling what a news feature you carry will help, and it helps, too, to tell of other music, unless you're ashamed of it. More than once a neighborhood house has taken forty cents because it has named a comedy we wanted to see. Another house does not tell of Farnam, and we either are attracted by the feature or do not see the show. It is the same with a lot of other places. Steve Farrar sends in some of the advertising done by other small town houses in his territory, which is southeastern Illinois. Steve has not given up the idea of getting the department quarterly, and he sends in the examples to show that good might be done. Apparently something should be done for the showing is very poor. Steve does not mark in the towns, but take the Joy and Gem, for example. The Joy is a two

Joy is winding up a run and refers to past patrons. The Gem is just talk, save for a little punch in the three line bank. There are no sales in the statement that it is "A picture to deepen the sympathies of men and women." The Gem also takes three $3 1/2 now and then. Here is one for Constance Talmadge that is not correctly stated. If the copy had omitted the "in" between the star and her play, then it would have read, "Up the Road. We have Constance Talmadge, etc." but the "in" makes Constance Talmadge give Constance Talmadge the role. Possibly not many realize that there is something wrong, but even the illiterate cannot read without a mental bump, even though they may not realize the cause of the bump. All these examples are too hackneyed in their setting. They attract because of their size and not because of any tasteful placement of the type. The next display is much worse. At least the Gem and Joy may be read with ease, but the Family and Isis cannot. The Isis is particularly poor; about as poor as they come. There is no display at all here, merely a program announcement, which would be all right were it not intended to make the advertisement last the week. But apparently this is from a daily paper, and even in the Saturday edition there is no excuse for this catalogue. The right

use the Friday show the preceding Saturday, it should assuredly pay to advertise the Saturday show the day before, but not straight through to the Friday bill on Saturday evening, and gradually pull in the advertising space as the days are played off. There may be some more stupid way of doing things than this, but we cannot imagine it. The Family had a better scheme in the two day advertisements, but should get more dressing in a five-inch space, even though it is but a single column wide. Possibly the same Family house is responsible for triple sizes and then the family, "The Unbeliever," That on the right is badly punctuated and read. Such breaks as "nobilite," and "consistent," are inexcusable. For some reason a cut wholly unrelated to the play and put in just because it is "cute" has been taken as a cut by the advertising company. Smashing big scene cuts should have been supplied, but they were not, and the Family does not supply this deficiency with type, but trails along with some rather bold facts and little appeal. In better than this, a family is not good. It is a relief to find one fine use, the Opera, really doing something in a four fives. Here the copywriter

Where space is largely wasted.

A four fives covering three days.

seems to know something about the pictures he is talking about. He uses three styles in a single space, but all three are well planned in their way, and we think the middle section tells the most and should have pulled the most business. It tells that the story deals with that section of society which, in its chase after pleasure, "becomes utterly reckless and too frequently immoral." You can almost see the crowd coming to take that picture in. We agree with Steve that there is ample room to improve, but it takes a hustler to get results out of a country office, and not many are hustlers.

Waltzswing.

Johnny Mack, of the Hill, Newark, is getting to be a regular poetry guy. Without the following:

Autumn days are with us once more. And most of the folks leave from the shore. You'll forget their freckles and tan. Soon they'll remember the Johnny Mac poems worked, and he's planned while you've been away. He's been on the job, by night, booklet stories of love, and stories of hate, stories of fun that the screen will relate, from city, from hillside and farm, come stories to instruct, to please and to charm.
With handshake and smile at the door he will meet you. With whole-hearted welcome once more he will greet you. So remember to allow for it, for we know that you will.—Remember a welcome awaits at the "HILL."

"It’s not so good as it might be, and yet a whale of a lot better than it might be, too. It will, at any rate, attract more than double the attention than a prose effusion would. Many will glance at it, see that it is a Waltz and read it carefully all the way through just to see if it keeps up. And reading it, the argument will sink in. Try it sometime, or get someone else to write it for you."

Mc Cormick and the State Fair.

Instead of being afraid of State Fair week, S. Barret McCormick, of the Circle, Indianapolis, who has had three full programs for which he has been making up a carpet for the attractions it offered. It was all type, save for a cut of the theatre, and it told why the Circle stood by itself. Only the lower third gave the space the bill required. This was done on a smaller scale in a three-elevens. He knew that the fair would bring more patrons from all over the state. He knew that it would pay to send them back talking about the house and not only booked in a strong show, but he talked to them about the house and gave them facts to take home to the neighbors. For years the Eden Musee in New York was supported by the out-of-town patronage. New Yorkers only went when they were from some country—visit them, but to go back home and admit they have visited. The Circle is wax works was to admit the failure of the trip. In the same way Keith’s Theatre, Boston, had to be seen by all visitors to the Massachusetts capitol, because there was red velvet carpet on the engine room floor. The house was handsomely furnished, but the carpet was the talking point that sold most of the transient admissions. Mr. Mc-

A Cross Page Elevens Advertising a Double Bill at the Circle, Indianapolis. Note the Amount of Small Type Talk.

Cornick, working on the same lines, makes the Circle the test of a successful trip. A five elevens is more particularly devoted to a double bill with a war picture and a Fairbanks comedy, and made the war picture the feature. A cross page eleven is largely eight and ten point type, and more eight than ten point. He had something to talk about in the Italian picture, so he used the space for good reason with which to back up the drawings. One good line is the box near the centre of the space. It reads, "Yours are the eyes of a general when you see this picture." It is a nice line to suggest the survey of the battle affair by the censors elaborated in another similar space when Balzac’s "You have a soul, man!" is the air, on earth and sea when you watch these pictures. Both are good lines for any war picture. The drawing is effective, but the replies would be sent Miss Pickford, and there were plenty of replies. The inside pages are so laid out that the name and address of the recipient are on one sheet and the replies on the other. The last sheet can be taken off and sent Miss Pickford and the rest kept to build up the mailing list. Ruff’s latest slide stunt is a good one. He explains:

A Five by Eight Four-Pager Asking for Data on Pickford Subjects.

Pickford and the rest kept to build up the mailing list. Ruff’s latest slide stunt is a good one. He explains:

A Three Elevens, a Five Elevens and Part of a Three Fulls for the Circle, Indianapolis, Those on the Right and Left Carrying a Special Advertisement of the House to Visitors to the State Fair.

The porcuit of Fairbanks, apparently looking over his shoulder for another airship, is a bit out of place. It would have been better to put him in left hand corner even though it is separated from the battle scene by the house signature. McCormick’s artist is unusually successful in handling black masses. He knows how to make them throw up the display instead of overloading it.

Ralf Staff.

Ralph Ruffner writes that he pushed up the record at the Rialto, Butte, by $180 with a double bill for which he took seven elevens; practically a half page. He might have done better, but the Fox office could send him absolutely no newspaper stills whatsoever for "Riders of the Purple Sage." He sends the letter from the exchange to prove this. We think it would pay the home office to see to it that each exchange has plenty of press material for the big stories for the sake of the Fox reputation. If newspaper stills will help clean up, then they will help the Fox reputation for money making. Zane Gray is a widely liked author, and his stories will clean up almost anywhere, but they must be properly advertised to do this, and the man who can run a Zane Gray campaign cannot use newspaper cuts. He needs the stills to work from. This half page is nicely displayed, but Ruff does not claim credit for the cut, which came from the Coast houses of the circuit. Another display is a 5 by 8 slide stunt Ruff got out when he received a circular letter asking for some dope on the Pickford pictures. The front carried a cut of Miss Pickford with a line to the effect that the star wanted the Rialto audiences help her pick her repertoire. It added that all

A Half Page for a Double Bill That Helped Run the Record Up $180.

Mary Wants To Know?

"Is the Picture To Be Played at the Fair during the Fall?"

"Yes.""Thank you.""

"I would like to order a registration card to be sent to me at the Fair.""

"Your registration card will be forwarded promptly after the Fair closes."

A Five by Eight Four-Pager Asking for Data on Pickford Subjects.

Pickford and the rest kept to build up the mailing list. Ruff’s latest slide stunt is a good one. He explains:

The appearance of this order we have been running two slides at every performance: "Every man in the house with a Registration Card in his pocket--STAND UP!" The big hand greets them immediately, and we finish off with: "If only William could see us now. Ach! Gott in Himmel!"

It’s just a little "hokum," but like the Pickford appeal it will do a lot of work for the house. It keeps the Rialto to the fore.

Ruff Comes Back.

In reply to C. Post Mason’s claim that he was the first to work the fire department in connection with "The Still Alarm," Ralph Ruffner writes that he read of the stunt in the Denver paper at the time his own department was at work. Seems to be an even break.

Better.

Don’t be content merely to keep your houses going—keep it growing. That’s the better way.

What Counts.

A two fives that sells films is better than a five fives that sells no films.

Hooking Up the Stores.

This is not part of a display from some country town, but is part of a two tens from San Francisco, in which a clothing company gives almost two collars has been necessary to maintain our original price policy but we are doing it.

$16 Sixteen Dollars Sixteen Dollars as usual.

Coats

Suits

Advertise Coats

Walk in without obligation.

and

Denies that she per-

and

is a pit-

Benevolent and

Endorsed by

Listen! We..."Nineteen of our best customers, Dillen are in pretty hats, and
dressed in pretty suits, and"infinitely grateful.

Sole Pacific Coast Distributors for Sweet Street Currents.

964 Market Street—Above Mason.

Part of a Clothing Advertisement Showing an Advertisement for "America’s Answer."
unn inches to "America's Answer." We have shown how merchants have advertised with full and double pages for "Pershing's Crusaders," but here is a scheme for tying up with all sorts of advertisements from grocers to groceries and getting the benefit of reiterated advertising. You can do it only with the Government issues, and markedly propaganda pictures, but you can do it with these, and do it easily. Try it.

Colored Covers.

Here is a rather new idea in layouts for a colored cover of the short sort. It is that of the Pastime, Havana, Neb., and covers two weeks in a space 1½ by 7½, not counting the house signature. This leaves plenty of room for advertising on a six by nine sheet—almost from the competition of the theatres, but we think that right now the picture house can more than hold its own against the theatre on account of the prices. The picture advertising is slightly in excess of the space bought by the drama and vaudeville houses, but it is more of an even break with the French issue. The displays are well laid out and intelligently set.

"Art Work."

One of the funny things in life is that this cut was probably billed at the house as "art work," though it is far from being artistic. We do not think that it pays to run such a cut, yet this was used as the attractor for a four fivers. Better to use type or gimmick than to offer a monstrosity with which to advertise attractiveness. Miss Farrar may be interested to know that this is supposed to look like her.

Huff Stuff.

All over the country the order has gone forth to discount advertising the correct time to telephone users. Ralph Ruffner advertises, "Call ten for the correct time. That's the Iliado." He gets an average of a thousand calls a day, and to each call the time response is made with the addition of some brief and carefully prepared comment on the current bill. The idea was first used by the Liberty, Portland, a sister house on the Jensen and Von Herberz Circuit.

Both Count.

"What do you think counts most in an advertisement?" asks a correspondent, "the way it reads or the way it is set up?" The answer is both, for the two are inter-dependent. In one sense the text is perhaps a trifle more important than the display, but selling talk is of small value unless it is carried by the general typographical layout. The two are so nearly related that the slight advantage held by selling talk is hardly worthy of consideration. The good advertisement must be both well written and well displayed. Some managers trust too much to the display, however. If the advertisement looks pretty, they think it must be good. They do not realize that mere arrangement of type cannot sell entertainment. The types must be made to talk.

Franklin and Chaplin.

Here's Harold H. Franklin's idea of an advertisement for Chaplin. It is a three fives, and the border is in benday. Most managers would not think they were getting their money's worth if the silhouettes were not as black as ink could make them, but Mr. Franklin knows that the sketchy effect will get more attention because it is different from the heavy black borders more generally employed. The chief factor is Chaplin, and the line drawing of the star will better dominate the space without a heavy border in competition.

Hoist Both.

It is poor economy to pay an extra $9 for service and then "save" it on your advertising bills.

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 setting, printing and paper, how to run a use program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways how to make your house an advertisement, how to get matinees going, how to improve on weather and rainy days. All practical "the way it has helped others. It will help you. By mail, postpaid, 2.50. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave, New York

Schiller Building, Chicago, Ill.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

questions relating to the writing of photoplays and photoproducts are referred to by mail where a return envelope, properly stamped, is enclosed in the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Wordy, But Wise

W. ENTWORTH BARRAN, who signs for "Barran Bros. & Bills," more or less like a vaudeville act, sends in a four-page letter with a lot of big words, but also a lot of good sense, though it is not predicted that he will demand the right to write continuity when the manufacturers insist upon synopses only. We agree that many stories would be lost in the synopses only, particularly one largely dependent upon the action to bring out the full value of the plot, and we take it that the real film story is almost wholly dependent upon the action), but if the man who signs the checks says "Synopsis," then send the synopsis on it.

The fundamental requisites of the play; the limitation of the cinema; the parameter factors in general, before submitting any material; and now—"we have sent out a call for the "green synopses," I. e., the broad-tailed scripts as you have said—with bits of scenes and titles shot in here and there. But of course we are not working. Stu. Why? we'd strain a nerve that we might wax qualified. We've been known to sit through a five-reel feature twice; once for story, once for sub-title and scene-counting, and lastly for analysis. And at this writing we are threshing out grammar in the curriculum of high English and rhetoric, that we may put forth, diction, punctuation, capitalization, spelling, etc., on a par with any newspaper man. And we might add that in order to delineate good syntax, one must know, at least the parts of speech, from article to gerund (ver-noun), inclusive.

We now contemplate taking a close range shot at the game, but want the light conditions.

We have on paper the main scenes of what we think is a 100-hour-photo detective drama, and should say that it would be a crime to submit any material devoid of the working script. A page or two may seem a huge chance of dying the death of a rag baby if ever mailed in synopsis form. But, girls, keep it fresh! Keep it light and green.

Our initial consideration after the germ is hatched is: Is it novel material? Secondly, will it get by the censor? Thirdly, it must not necessitate the hereto unknown, will it enable the producer to "mop up" with it (to use the slang term), thereby reaping a harvest? Then comes the market, and the star, and has the title drawn already? As yet, we have never written a timid letter to any editor, neither have we ever asked questions or even tried to prevail upon any authority to scrutinize a script for use. This is the way of many beginners. (Of course we're knocking wood.)

We believe that sub-title writing is an art in itself and a separate lesson in "screencraft."

We do not profess to be writers of an air-tight scenario which will not warrant the injection of, or the striking out of, anything on the part of the coach.

Tempo is the thing—the speed of the story, throttled down at the commencement and running wide open when nearing the big finale; i. e., the climax. Tempo and make-up are the two main ingredients, and when coalescent and kept alive they keep the story high in the interest at its vertex—without anything to flag.

The jack-of-all-arts, come into its own when he contemplates writing for the picture sheet; but he must be master of this one element.

The only person that has a monopoly on thought is nobody.

When one takes up photoplay writing he doesn't know how much he has to learn, but it is a lot. The more so, the sooner he learns it.

Trying to sell scripts is just as hard as it is for a small-time actor that is trying to get the U, H, O, big time.

Judging the capability of stuff might be so far in advance of its time that the editor will not take it seriously.

We are in no hurry whatever to submit our material that we may dream of the check which it "might bring."

When the grammatical sense will warrant, and without robbing it of its merit, we focus our main title down to one or two words. This we term juggling the main title.

The plot is the intrigue of the story. Right? Broadly and strictly, to write absolute novelty, a certain amount of

inconsistency must be woven in, but masked (camouflaged), so as not to stand prominently.

We are inclined to the issue on that last proposition. Novelty does not necessarily mean inconsistency, though inconsistency is the shortest road to novelty. The art of writing the really novel is not to write the inconsistent (though it cannot be done) but to make consistent what has hitherto seemed to lack plausibility. Take the seeming inconsistent and through skillful treatment make it plausible and you are not only making a novel, but in implausible is also to make it impossible. It is true, for example, that a certain amount of arraignment can make Frankenstein possible and consistent, but the telling gives a certain sense of plausibility, even while we know that it is not possible for man to endow his handiwork with life. We know that it is not humanly possible to shoot a projectile to the moon, but Jules Verne made such a trip seem and sound plausible during his clever story.

Knowing the Market

You positively must know the market before you undertake to sell. Even at this late date we get letters from readers expressing surprise that we cannot sell one-reel plays. Yet we know that the man who insists that his story was sent back because the plot was too slight for a one-reeler, and he points out that not long ago Carl Laemmle declared that the one-reeler would never go out of the market. This man reads the department regularly, and it is to be presumed that he reads some of the columns. If he will turn to the calendar of current releases, he will probably be surprised to find that Universal does not release one-reel dramas. Turn to the list in this issue and it will be found that Universal releases only two-reel novelty weekly, some one-reel educational comedies and romances and five and six-part features. It is also doing some special two-part western stories of a sort that the free lance writer might write to suit the needs of a one-reeler, or two- or three-part dramas. We do not know where you can turn to find current one and two-part dramatic releases other than the market, and there are two or three. No one who pays the cents of the market will now see one of these novels, and yet this writer is trying to market his lone one-reeler, apparently his first and only effort, though he has been studying for some time. We hope he has the material to sustain him. It is often difficult to sink in, so we say it again and probably shall again and again.

'Simmons and Stories'

Edward B. Akester, who lives in the peralmon belt, takes the toothsome 'simmon for his text when he writes:

Took a look at a 'simmon tree the other day and the young 'squaws are like my 'simmons; those particular ones are from a well-watered day) stories. They are just starting. The big idea is them, yet it was very foolish to try to get anyone interested in those green 'simmons. Next fall, after the frost has supplied the climax, they will be more interesting.

If you have ever eaten the green persimmon and the ripe fruit, you know a great deal about a green 'simmon; but when the fruit is good only when it is matured, and the green story is no more puckerish than the green 'simmon. Let your stories get fully ripened before you seek to interest others in them. It pays better.

Retire the Vamps.

Retire the vampire stories for the duration of the war. We are only saving time and more room for the more important melodramatic stories; the latter type being stories of action rather than of the crime type. Most markets are not now open for the horrible and the unholy. Perhaps the motion picture theater, must offer enjoyable entertainment as an offset to the horrors of the war, and the gloomy and depressing story has no place on the modern program. Perhaps after the war there will again be a demand for the same story, but right now you must at least make them smile if they do not laugh.

One Advantage

An author recently remarked, more or less with envy, that one of his stories, "far more original than Tarzan and yet more plausible," had been rejected because it was not plausible. Apparently he did not realize that the wide sale of the Tarzan books had prepared audiences for the film story, and even before a first script is offered for the screen. Perhaps the script is written in speech instead of being permitted to figure it out for himself, as was done in the original story. That is one advantage the filmed fiction enjoys. It is the same with the novel. Let your novels make your stories of fancy and do not get too fanciful. Write so you make your stories of fancy and do not get too fanciful.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen which "will stand the test of hundred and fifty" with an audience is a work of "how to write the story" instead of being permitted to figure it out for himself, as was done in the original story. That is one advantage the filmed fiction enjoys. It is the same with the novel. Let your novels make your stories of fancy and do not get too fanciful.

By Mail, Postpaid, Three Dollars

PUBLISHED AND FOR SALE

THE MOVING PICTURE WORLD

515 Fifth Ave., N. Y.
SCHILLER BLDG., Chicago
WRIGHT & CALLANDER BLDG., Los Angeles

December 7, 1918

THE MOVING PICTURE WORLD

1077
Projection Department

Conducted by F. H. Richardson

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods reviewed hereinafter will be remitted 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 give the department in less than two to three weeks. In order to give prompt service to the projections, four columns, twenty lines (less than actual cost), will receive carbon copy of the department reply, by mail, with a weekly stamp, replies by mail on matters which cannot be replied to in the department, one dollar.

In future, the second set of questions are now ready and printed in neat booklet form, the second half being exchanged in number. Each 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 order one at this number you cannot answer without a lot of study.

As to Optics.

John Solar, Watertown, New York, arises to remark:

Referring to Friend Griffiths' interesting article appearing in issues of October 19 and 26, it is evident he is not letting any optical grass grow under his feet. Page 278, October 19 issue: I can see no reason why a larger diameter lens would require a wider cutting blade in the revolving shutter. The correct shutter position is in the plane of the image (aerial image) for a condenser focused by the projection lens, and the conjugate distances of object and image and focal length expressing the size of the image. The aerial image of the condenser would therefore remain the same regardless of projection lens diameter. (Quite right, but other equations enter. First, there is the item of vagrant light, which, however, cuts no figure if a shield is at hand.)

Page 279, October 26 issue: The lens focal length of 250 is really 200, which is correct. I would like to point out that no matter how well the lens is focused, the image will be reversed and reduced as well as out of conjugate distance. There are so many different ways of looking at this puzzling thing that 'tis certain I can get little balled up on it.—(Ed.)

As to photographic and projection lenses, you were quite right in correcting Brother Griffiths in the matter of converging rays, unless he is considering the principal ray of each pencil. There is always one ray in each pencil of light from a point in the object to the corresponding point in the image which, aside from slight displacement in passing through glass, forms a straight line. These rays are termed the principal rays of the pencils, the same as the axis of the system is called the principal ray. As these principal rays all pass through the lens, and the lens is much smaller than the receiving which is now being considered as being a photographic plate, they must be converging, but in considering several pencils from points on the screen they must be diverging to the lens. In projection we have an objective system (condenser) back of the projection lens, and, as Brother Griffiths stated, the rays diverge from a point on the axis of the centre of the condenser, and the principal rays will not be a straight line from point to point in object and image. Griffiths' statement was: "In other words the photographic lens receives them as diverging rays. If the word pencil were changed to "point," the statement would then be correct, and I think that was what I intended to say. Therefore, if the light was used for photography the strain would be greater than if it were used for projection. (October 26 copy not at hand.) If I really said that I meant precisely the opposite,—(Ed.)—Friend Richardson, can't see it. In photographing the screen the light would be somewhat diffused but one; also in projection there is highly concentrated light over small and consequent tendency to reflection and vagrant light. Under such conditions it would be impossible for me to see any difference since the lens used in projection does not have placed upon it a very much heavier strain (as to its optical powers) than does the one used under conditions where the object is normally illuminated, and is situated a comparatively long distance from the lens. You may claim that, as to the latter, the conditions are merely reversed, but I am afraid that I would frankly I would be puzzled to put my view of this into words. Perhaps I might plain by saying that in photography the lens does its work by handling light rays of comparatively little divergence which take considerable relative long distance. True they are delivered to a screen (film or plate) at wide angle, but I leave the lens the work of the lens is finished. In projection the opposite is true, and to it is added the concentration of illumination, the heat generated therein and the tremendous magnification of a very small photographing (not original) object. That is an extremely crude statement, but maybe you can give me the same explanation you cannot. Anyhow, Griffiths has an article saying that he really meant the central ray, but I am so accustomed to the idea that it is some how all amounts to the same thing, my own view of the whole matter is somewhat different.

In the illustration we have two sections, A and B. A represents my view of what we are discussing as applied to photography. From each pin-point of the object a cone of light represented by the lens diameters and any ray from them will go forward in every direction within the view of the object. This cone is sent to the operator. B represents the view of the screen, and the illumination that pin-point of the screen will receive in relation to the brilliancy of illumination of the object, its reflective powers and distance from the lens. Draw a line from any two points on the condenser surface through a point in the aperture, and you will have a pencil or cone beginning at that point and diverging toward the screen. The same relation will be true of any two points you may name on the photographic surface. The location of the crator image has nothing to do with the pencil or cones. The Diameter of the screen is between two pencils of light. Therefore, in projection the crator image is reversed, reduced, and out of conjugate distance. If the light were used for photography the strain would be greater than if it were used for projection.
principal rays I am not concerned, since they have already been dealt with.

In B we have the projector system as I see it. A pin-point in crater D sends forth rays which are converted by the lens in the projector and projected on the screen. That means that rays from that point (and every other point) are received by the film and thus form the screen. In this way the image was made which would be projected to the screen if we were focused at A. So much for the projector system. Now for the condenser. We now have an aperture which is a half-denser, and hence by the general light rule, we would limit the individual cone of light to its area at plain of Lens). The dotted line indicates the transmitted cone as a whole under condition shown in drawing. There now, rip that up the back of the paper. I rewrote it in an understandable language, so that all may understand; also as brief as is practicable.

**A Bundle of Whys.**

From an eastern projectionist, who wishes his name and address kept a dense, dark, and secret. Following dope on screen and package of why's:

After six months of operating automatic printing presses ("mother kind of "operator." Ed.) am back in the good old game. Have just finished a screen which is giving fine results. Have pulled the back of it, that is when, in some way, all of which proved successful, hence I will pass the dope along for what little it's worth. It was a very large, densely packed house that is not able to afford a manufactured screen. Here it is: a size of canvas, plaster, etc. with at least two coats of pure white Alabastine. Be sure to tell them to be sure and doing anything further. Next, purchase ordinary aluminum powder, together with the oil prepared to mix it with, and coat entire surface of screen with same. This usually leaves brush marks or other spots where oil covers, but aluminum rubs off under brush. Re-touch all such places when aluminum is dry. Use canvas to coat the surface once, using 15 more water than on direction on package of powder. Use light Alabastine, say one ounce of the blue to three quarts of water. Mix well and apply with brush or roller, large, flat brush, starting at upper left hand corner and working down across and back to corner. Be sure to work fast and keep edge of work wet, because if edge dries the dope will crack and will not stick. Apply quickly, and evenly, you will have a screen equally good for white or narrow houses; also which will give fully twice the light value to be had from an ordinary, plain white surface; also there is a distinct quality of glare. The Alabastine surface gives a projection free from rain, such as films a few feet thick will cloud. The minimum beneath the thin coat gives the reflective power necessary to save the Julius over the Peine. The screen on this picture is on, the whole, more artistic than on a metallic surface screen, most of which reflect too much.

Regarding "Lens System Up To Date."" Ed. I think in the last article, we are using what we found in machine when we took over the house. Have not yet determined which is the best we can do. If you will tell me exactly what information you require to know what condenser lenses we need, distance they should be from each other, etc. etc. I would be glad to know whether it is A. C. or D. C. and at least approximately accurate amperes, and what voltage of charge there is for same. (No charge, unless you want mail reply.) See a note at top of this article, and I have learned a lot about projection during past seven years, but don't know these. I am thinking of the subject to do some studying this winter. Before closing let me offer suggestion to invention for light-ray dispersers. Use ordinary signal for light-up, then invent a fireproof box, similar to film magazine, to go between upper magazine and inside this box arrange electrical contacts so that signal will sound when tails-pieces passes through and out. (Nothing doing, brother, Scot! Bun stuff! You must never allow tail-piece to show on screen. Better here, if condenser next arc throws diverging ray, why not have condenser of longer diameter, and thus reduce losses of light? It is done in England, Germany and France—or rather an arc condenser of smaller diameter is used. There is little if any advantage in using a lens greater than 4.5" diameter, for these for reasons, Ed. And I own start their pictures out of frame. Say, Brother R., why don't machine manufacturers? Another way to cut down the slide carry which cuts off cut a lot of light? (Good stunt. One machine, the projectionist by sliding the slide carried swings out of the way.) Ed. And say, Brother R., why not attach an ice slide to the polaroid line? Running a very tiny hinge inside head, pointed at aperture edges, so that we may keep the head of the dust and garbage which accumulate when we run the dirty, oily, Heaven forestone J-U-N-K foodsexpeses hand on. On the aperture edge it looks small; on the screen it looks like a mountain. Dogs. (Use auto horn bulb, small hose and suitable nozzle, Ed.) And say, Brother R., put some sort of light which will illumine inside of mechanism so a fellow can see to thread in frame. More tail-piece expense, at least $8,000. And say, Brother R., when will the first left-hand machines be out?

Last named is up to machine manufac- turers. When we have demand, double. As to the screen, why I pass the idea along without comment, except to say I am not in for some new thing in it though I very much doubt a gain of the 1905 efficiency the good brother claims. His advice on the thing of Alabastine, the idea being that light will be reflected back through or upon back of the thin coating. If this is the case it would be well to have the aluminum applied to a smooth surface and polished. However, it is quite possible to try out the scheme by making a small screen, say a yard square, finishing it according to directions and laying it over a newly coated machine. I mention the subject to have reports on tests of this kind. The thing may have real value. At least, I think it worth a try. There is no good inside of head, why many plans for that have been published in this department during the past year, though it is easy to do. A one or two c. p. low voltage bulb inside the head, connected with battery, will be suitable. We have another is a small lamp on front wall, arranged to swing over in front of projection lens and to automatically light when swung over and extinguish when swung back. These plans are described on pages 595-96 of June number of this magazine. Good Neighbor is a live one. He notices things and realizes that he has much to learn.

**Gets Action Quick.**

Clifton Peirce, manager Star Theatre, Springville, Utah, had trouble with a portion of his projection equipment. An elect-rician had only been in the town a few days and did, rather. His projectionist effected temporary insulation with paper, and a new bulb was installed. It was quite different, and much more expensive, was received; also it failed to work. This was examined, and the bulb was sent much delay, received, but that, too, failed to work. After Mr. Peirce had, as he explained, suffered the electrician's out-lassars' worth of annoyance, besides the danger of short circuits, he called in entirely at any time, he appealed to the electric- ment. We immediately took the matter up with the manufacturer of the appa-ratus. Mr. Peirce now writes: "You cannot imagine how I appreciate your interest in this business, and taking action, and got it quick. Received the coil today, and it works just fine. It is a start. I did not know what to do, but I really thought I was myself in error—that it was I who didn't know anything. I now have evidence, however, that it really was the manufacturers' Salt Lake agent who was the solid ivory top."

Getting action and getting it quick is one of our specialties. The reason lies mainly in the fact that we don't monkey with branch managers or other under-strappers, but go straight to the head of house, whoever he is, be it Far Down, and when Mr. Further Down receives request from Mr. Higher Up to know what what what what AT- ELEY proceeds to get extremely busy. He would much rather tell Mr. Higher Up to know what he will look into it, hence the slow and dilatory handling of the quick and entirely satisfactory settle- ment of things which have dragged along indefinitely and might not get settled indefinitely, but for the pointed question of Mr. Higher Up.

**Local Union 306 Moves.**

Local Union 306, New York City Projectionists, has moved into new and larger quarters. It now occupies half the space of the former location, 1547 Broadway, in the center of the the-atrical district. The telephone number remains the same. The business agent reports things running smoothly, and that the local is in healthy condition. Many of the members being generally accepted by Greater New York theatre managers. The officers are: Editor, Joe Bruck; Secretary, Richard E. Weis, vice president; Harry Sherman, financial secretary; Morris Smith, treasurer, and Sam Goldfarb, business agent. The latter, I am informed, will be given new office. Gold-farb is, I think, a man who has ability and honesty, too; another who is small an office of that kind, especially in a large city.
THE MOVING PICTURE WORLD

December 7, 1918

Put on a Stamp.

Albert H. Estes, whom department readers will doubtless remember, writes from New Orleans.

Dear Brother Richardson: Just a few lines from one of the projection fiends now in the service of Uncle Sam. We certainly had to leave the projection room. I am right at the end, and I have a friend, but when we have read the last episode of old Bill Kaiser, I am going right out for the left. I have a request to make. Won’t you ask exhibitors, projectionists, and anyone else to take advantage of the offer of the postoffice department, stick a 1-cent stamp on the dear old "W," and along too. I have two boys, both here and over there. It is extremely hard for us to obtain it, and I would surely appreciate the kindness very much. Would send something, but I have an animal around here. My best regards to the boys, to the M. P. W. and to you.

This would be an act really worth while. We appreciate the fact that you wish to keep your Worlds, but nevertheless advise you now in the very reasonable request of Brother Estes. There are many projectionists and exhibitors in the above position. Mail the World as a message from home.

Is it not true that the human eye is the most delicate of all the senses of the human organism; that it is the most susceptible to injury; that no person has a legal right to injure another by so doing; that it is the function of the law to prevent such an injury; that it is the duty of any person to guard against such an injury? It is a question now before the courts, and the decision will be binding on all persons.

The world is over and the war is at an end. The soldiers are coming home, and the people are thinking of the future. The future will be better if we learn from the past.

As to Ordering Repair Parts.

This department again points out to projectionists and to exhibitors the absolute necessity for giving full and very specific information of any order sent. If it is a part for a motor generator, for instance: A "laboratory" might make the wrong or too much or too little. All above all things give everything on the brass plate attached to the machine when possible, viz:

Lack of sufficient definite data places the dealer or manufacturer in a bad position. It may be fulfilled, after delay and the other additional expense, or must "take a chance," well knowing he will be cursed long, loud and deep in case the wrong guess is made—

The theatre man will most emphatically not blame the dealer, who is not to blame. The dealer or manufacturer may put out several different models of any given apparatus. He may have half a dozen in use at the same time, each put out at different times. The theatre man has not having improvements over the one which went before. Not only this, but it is quite possible to make mistakes, as rectifier relay coils, for instance, may be used for a variety of purposes, and that it is necessary to have the box, the machine, it is to be installed in trouble to be avoided. This involves the serial number of the machine, which must be sent, if the machine has one. In fact, look the machine over carefully and give every word you find thereon. You may take it for granted that the dealer and the manufacturer want to please you. That is how they make their living. They will do it too, barring carelessness in doing so.

Try and Have Patience.

This department is being called upon just now to pull out a great many of seemingly inexorable blunders in filling orders for repair parts, and errors in the order, which cause managers and projectionists, write highly indignant letters, pointing out the lack of necessity for some mistakes made or for failure in other directions.

This would be entirely true in normal times, but these are not normal times. Manufacturers and dealers, both great and small, have had their very best men taken away through war's grim necessity, and have consequently been unable to substitute trained, or partially trained, help in their stead. This explains the whole trouble. All is the best possible, and you can do the same.

It is quite possible that the dealers have sent a red hot letter to the Harley Davidson Company, makers of his Nancy. Hanks the Go livens will be abroad a perfectly stupid blunder on their part in filling an order sent them. Mr. Davidson himself interceded for the complaint to himself personally, and wrote me a letter which made him blushing for shame. In effect it said: "Just count stars on our service flag. Mr. Richardson, consider yourself to have been a large percentage of our very best men, and then tell me how we can do any better—if you can. If you can't, we will entirely justify in normal times. The mistake would then be beyond pardon. But now, why worry as you suppose we can and be thankful it is no worse." And what Mr. Davidson said about the motor generators is true of every manufacturer and dealer in motion picture equipment. We have all have patience, remembering that the dealer and manufacturer is harrassed and almost at his wit's end blaming himself, but give 100 per cent. service with his organization shot almost all to pieces by the requirements of war.

Projection Experience

Motion Picture Handbook

For Managers and Operators

By F. H. Richardson

The recognized standard book on the work of projection. Complete descriptions and instructions on all apparatus for projection. Illustrated. There isn't a projection room in the universe in which the thickly bound and well worth will not save 15 per cent on purchase price each month.

Buy it Today $1.25 (when, Postpaid

Moving Picture World

1058 FIFTH AVENUE NEW YORK $16

Schiller Building, Wight & Gassler Bldg., Los Angeles, Cal.,

To save time, order from nearest office.

Film Renovator Wanted.

The manager of the Kansas City, Mo., branch of the Southern Triangle Pictures Company writes asking if we can recommend any special process for renovating old film. We suggest thoroughly with that particular proposition, and would give you advice like information to its worth and look for results that are now on the market; also details as to its nature. The address is the Kansas City branch is 22d and Grand avenues. Write them direct if you have anything to offer.
Music for the Picture
Conducted by GEORGE W. BEYNON

Lest "Chickens Come Home to Roost"
Let Cue Sheets Be Properly Prepared

A last, the producer is alive to the value of properly prepared cue sheets, and scents the danger in those that are not the work of competent musicians and put out in a manner acceptable to the average leader. This fact is a source of infinite satisfaction to musicians who have for years patiently devoted themselves to missions vital to the musical profession, knowing that the time would surely come when the importance of music would be appreciated and honest and conscientious endeavors receive their reward.

The film magnate is now strongly convinced that good music will put his picture over and that poor music will ruin the work of priceless months. He is beginning to ask questions—a very hopeful sign. Real music service will be the result if a thorough investigation is begun. The average business man knows but little of music values, but once convince him that "fitting business" and the musician has won out.

Monetary remuneration should not be considered as of paramount importance by either the producer or arranger. Every laborer is worthy of his hire; but money should not be discussed except as a secondary consideration, because the lack of ability of the arranger, coupled with the length of the picture and the necessary time, is made the sheet. Technical work of this kind can be bought at practically any price, and the result obtained will always reflect the sum paid. Cheap opinions will convey poor suggestions; and, unfortunately, some of the more unscrupulous musicians will charge a high figure for mediocre cue sheets, because they are trading upon the musical ignorance of their employer and they feel safe. That much-abused ignorance is fast disappearing, we are glad to state, and with it will go theuffers, the pan-handlers, and those who use their positions to exploit their own wares, thus abusing the trust imposed upon them.

Recently, we were informed through the columns of the musical department of an esteemed contemporary, greatly to our edification, that there were but two men capable of preparing cue sheets. It was solemnly stated, with many recriminations upon the heads of all "claiming to be musical film experts," and an urgent call was sent out for the elimination of "these pseudo-professional music experts." Undoubtedly funny in its puerile attempt to corner the market on cue sheets, the article did not fail to throw common into a situation that now bids fair to bear fruit, than all the poor attempts to cue pictures. The leader knows and appreciates the defects of a poor cue sheet and has complained to the proper authorities and, as has already been stated, the producer begins to see the matter from the leader's standpoint.

There are many excellent musicians arranging cue sheets in a conscientious manner and they are meeting with more or less success. There are also some who use it as a means of publicity, while the worst offenders are those men who are subsidized by, or hold an interest in, a music publishing firm.

Bad form also has had much to do with the 멀티미널 of cue sheets. The arranger may possibly have had an excellent idea of the musical requirements of the picture and probably prepared a fine selection of cues from the standpoint of their suitability; but the printed form was not accomplished in a workmanlike manner and it looked like a page of Egyptian hieroglyphics, and was about as intelligible to the leader.

In a previous article we have gone into the subject at length; but for the benefit of the producer, the exhibitor and some leaders, we shall try to explain in a few words the requisite qualifications for a properly prepared cue sheet.

Our personal opinion will play no part in the explanation which is based upon hours of study through all the music of the country, expressing the needs of the leader in an orchestra playing pictures.

According to the number of reels and the releasing company, the cue sheet begins. First, there must be the cue to start the scene. This must be signed together with subtitles, descriptions of actions, or inserts, but they must be clearly defined in any case. They should be printed in large or bold type so that the leader can read them in the half light of the pit when the house is dark.

Next should come the duration of the scene started by the cue, in minutes and fractions of minutes. These should also be plainly indicated. It is useless to attempt to time a scene to the exact second, for music is elastic and two measures will easily account for anything up to fifteen seconds. Thus minutes, their quarters, halves and three-quarters are ample indications for the leader. The time may be placed at the right, the left or below the cue, but must be printed in a comprehensible form and must not prove an arithmetical problem in subtraction.

Following this the placing of the time correctly suggested over which should be followed by the name of the composer. Some cue sheets contain no mention of the author responsible for the music but take particular pains to indicate the music publisher. The clever idea back of it all is apparent, but why should the producer advertise the publisher? The printing of the musical suggestion may be in small type if necessary, for, after the leader has fitted his picture and the musical setting has been arranged in rotation, he has no further need for that portion of the cue sheet.

The tempo of the music suggested is most important, for it provides the leader with an alternative. If for any reason he cannot play the music suggested upon the cue sheet, he may select something else of the same tempo and character that will fit equally well. This may be placed under the numerical number for convenience.

Thus we have five essentials in the properly prepared cue sheet form, the tempo, the cue, the time duration, musical suggestion, its composer, and its tempo. Its very simplicity proves its effectiveness.

The proper qualifications of a musical arranger must be ascertained by the producer. The said arranger must be capable of playing every scene with due regard for atmosphere, scene action, and plot gradation. He must have practical experience in fitting and playing for pictures in a theatre. He should have a large library of all the available material suitable for pictures, produced from all possible sources, which should be properly classified and catalogued. He should never suggest a number about which he is in doubt and which do not indicate a number which must be repeated many times to fill out a long scene.

Above all, the film companies should check the music noted in the cue sheet and see to it that no particular music firm predominates in that column. Music publishers have their own pecu-

lar field of operation and should play no part in arranging cue sheets for films. The temptation invariably proves too great, no matter how conscientiously they may embark upon the enterprise, and results in a tearing down of the woven fabric of which good music is the wool and the picture is the warp.

Sooner or later greed and selfishness defeats itself. The time comes when the motives which actuate actions are understood and appreciated by every one. It does not take long, however, even when men are as busy as the average producer, for a realization that cue sheets which continually mention only six or eight composers have behind the seeking madness, a well-schemed-out method. When the method is comprehended and the producer learns that he is not getting the service for which he is paying the cue sheet, he may expect, will be become disgusted, discontinue the service, and the avunculous and unprofessional musician will find the old adage verified.
CUE SHEETS for CURRENT FILMS

“All Night”
Released by Universal—Five Reels.
Prepared by J. C. Bradford

THEME—None.
1. AT SCREENING—Midsummer...MacQuarrie 2 min. 15 sec.
2. T. RESULT OF BRIGHT IDEA—Valse a la Mode...MacCleure 2 min. 15 sec.
3. T. I’LL SHOW YOU—The Hobbledey...Olsen 3 min. 30 sec.
4. T. JIM BRADFORD—When You Come Back...Frey 2 min. 30 sec.
5. T. YOU’RE TOO PRETTY—Air de Ballet...Borch 1 min. 15 sec.
6. T. DID IT—Jump Jim Crow...Romberg 2 min. 20 sec.
7. D. ENTER RECEPTION ROOM—Al Fresco...Herbert 2 min. 45 sec.
8. T. LIKE TO GO—Vanity...Jackson 1 min. 30 sec.
9. T. ANY TIME I MISS—Couttelette...Mathews 2 min. 15 sec.
10. T. CUNNEL LANE—Passageway...Delibes 2 min. Allegro.
11. T. DO YOU WALK?—Pas De Deux...Rubber 1 min. 15 sec.
12. T. YOU’RE GOING TO BED—Buddah...Friel 3 min. 15 sec.
13. T. MR. H. WAS AWAY—Over On Top...Romberg 2 min. 30 sec.
14. T. HE’LL BE QUIET FOR THE—Burlesque...Lanercost 1 min. 15 sec.
15. T. BOY ON BALCONY—Oh How I Wish I Could Sleep...Wendell 2 min. 45 sec.
16. D. COOK ENTERS KITCHEN—’I’m On My Way to Dublin Bay...Allegro 2 min. 15 sec.
17. T. LET ME EXPLAIN—My Little Bilkene...Lester 1 min. 30 sec.
18. T. HE PROBABLY LOST—Boy of Mine...Carruso 1 min. 30 sec.
19. T. WHY BOTHER ME—Oh How I Hate to Get Up...Allegro 1 min. 45 sec.
CHARACTER

ATMOSPHERIC

“Eye for Eye”
Released by Metro—Seven Reels.
Prepared by S. M. Berg.

THEME—Love Song Orientale...Andante Moderato...Kiefer 1 min. 30 sec.
1. AT SCREENING—Sunrise and Incantation...Borch 3 min. 15 sec.
2. T. FRANCE IS SENDING HER—THEME 1 min. 30 sec.
3. D. WHEN OUTPOST SEES—Patrol Orientale...Kiefer 3 min. 15 sec.
4. T. MIDNIGHT—Misterioso Dramatico No. 61 3 min. 45 sec.
5. D. WHEN CAPTAIN REACHES—Agitato No. 80...Sheppard 1 min. 15 sec.
6. T. WHY DIDST THOU HELP—Dramatic Tension No. 67 2 min. 15 sec.
7. T. SUNRISE—Sunrise and Incantation...Borch 30 sec.
8. D. WHEN CAPT. CADIERE—Grave...Berge 3 min. 30 sec.
9. T. AN OUTCAST BRANDED—Indian Lament...Herbert 1 min. 30 sec.
10. T. WITH UNSERVING PURPOSE—Blue Devils...Levy 1 min. 30 sec.
11. T. FACING THE GRIM—Rest...Borch 1 min. 30 sec.
12. D. WHEN HASSOUNA SEES—Indian Love Song...Herbert 1 min. 30 sec.
13. T. I CAME HERE TO BUY—Shadows of Night...Borch 2 min. 45 sec.
14. T. SCUM OF A REPUB...THEME 1 min. 30 sec.
15. T. TIME HAD DRAWN ITS VEIL—Marseillaise. 3 min. 30 sec.
16. D. AT END OF SALUTE—Intermezso Francais...Pranko 3 min. 30 sec.
17. T. LEECH TO DROP—A La Mode. 3 min. 30 sec.
18. T. MEMORIES—THEME 1 min. 30 sec.
19. T. LIFE IS A CLOCK—Pierrot and Pierrette...Leher 2 min. 15 sec.
20. D. WHEN ACROBAT APPEAR—Champagne Galop...Lumbye 1 min. 45 sec.
21. D. WHEN HASSOUNA ENTERS—Shadows of Night...Borch 1 min. 45 sec.
22. D. WHEN HASSOUNA PAINTS—Dramatic Tension No. 36 2 min. 45 sec.
23. T. THE ORCHESTRA AT THE HIRTH...THEME 3 min. 15 sec.

24. T. IT’S THE SEARCHLIGHT...Agitato Appassionato...Borch 1 min. 15 sec.
25. T. COME TO ME IN...Dramatic Agitato No. 35...Mine 3 min. 15 sec.
26. T. WHY DID YOU DO IT...THEME 3 min.
27. D. WHEN HASSOUNA SEES PAUL—Dramatic Tension No. 41...Borch 2 min. 30 sec.
28. T. FOR WEEKS GRATITUDE...Organ Improvising 1 min. 45 sec.
29. D. WHEN HASSOUNA CLIMBS—Perpetual Motion...Borch 2 min. Allegro Agitato.
31. T. THROUGH TANGIER'S STREETS—Patrol Orientale...Kiefer 2 min. 45 sec.
32. T. AFTER MONTHS AT THE...Peacefulness...Borch 2 min. Andante Simplex.
33. T. ALL ARE DEAD...Orchestra Tacet 2 min. 30 sec.
34. D. AS DESERT SCENE PADES—La Balladora...Tobani 3 min. 15 sec.
35. D. WHEN HASSOUNA APPEARS...Shadows of Night...Borch 2 min. 30 sec.
36. T. WHEN GUESTS APPLAUD...THEME 2 min. 45 sec.
37. T. YOUR WIFE BADLY HURT...Dramatic Narrative...Pement 1 min. 15 sec.
38. D. AS SCENE PADES TO SHIP—Blue Devils...Levy 1 min. 15 sec.
39. D. AS SHIP SCENE PADES...Heavy Dramatic No. 37 2 min. 15 sec.
40. D. WHEN HASSOUNA PLAYS...THEME 2 min. 15 sec.
41. D. WHEN HASSOUNA HEARS...Andante Appassionato No. 57 3 min. 30 sec.
42. D. WHEN TAHIR ENTERS...Tragic Theme...Vegy 3 min. 15 sec.
43. T. WHY DID YOU DO IT...THEME 2 min. 30 sec.

CHARACTER

ATMOSPHERIC

African Desert, France.
MECHANICAL EFFECTS

Their pantomime, shots, knock on door, marching soldiers, automobile.
SPECIAL EFFECTS...

Orchestra Tacet for "All Are Dead."

DIRECT CUES

None.

REMARKS

None.

“Heart of Rachael, The”
Released by W. W. Hockinson—Five Reels.
Prepared by Film Music Co.

THEME—Love Theme...Agitato 3 min. 30 sec.
1. AT SCREENING—Reflections Waltz...Foster 1 min. 30 sec.
2. T. CLARENCE BRECK—The Vampire...Levy 1 min. 30 sec.
3. T. WIT THE EVENING—Andante Pathetique No. 23 1 min. 30 sec.
4. T. HAD BILLY TOLD YOU—Andante Pathetique No. 21 2 min. 15 sec.
5. T. IF A HEART—Peppinland No. 13 A...Kiefer 1 min. 15 sec.
6. D. I’VE GOT THE ROADSTER...Dramatic Tension No. 9 3 min. 15 sec.
7. T. FATHER AND DAUGHTER—Peppinland No. 13 A...Kiefer 1 min. 30 sec.
8. T. WITH THE SUMMER...Dramatic Andante No. 32 1 min. 30 sec.
9. T. A CLOUDBLESS DAY—Allegro Moderato...Lake 1 min. 30 sec.
10. T. SIX MONTHS LATER...THEME 1 min. 30 sec.
11. D. DANCE SCENE...Molly, Dear, It’s You I’m After...Pether 1 min. 30 sec.
12. T. BUT A CERTAIN FOUR—Mysterioso No. 3...Minton 1 min. 30 sec.
13. D. MAN DROPS GLASS...Repeat One-step and stop with 1 min. 15 sec.
15. D. FATHER TIME APPEARS—Six Gong Beats 2 min. 15 sec.
16. D. BARRISCALE APPEARS...May Dreams...Allegro 1 min. 30 sec.
17. T. THE FIRST WEEK-END...Pathetic Andante...Berger 1 min. 45 sec.
18. D. CHILDREN AT PIANO...Piano play to action 1 min. 15 sec.
19. T. AND THEN THE THUNDERBOLT, Tympeny Rolls 1 min. 45 sec.
20. T. ONE EVENING IN MARCH...Basket of Flowers...Albers 1 min. 45 sec.

Allegro.
"Tenting on the Old Camp Ground."

The majority of patriotic songs have been sung from the pulpit because of an intense love of country and an inspired desire for service. There are exceptions, however, which are better left unsung when an appeal must be made to heroic effort, for the effect is very likely to be less press- ing rather than stimulating. Among these, and ranking in the same class, are "Old Camp Ground," by R. Root, and "Tenting on the Old Camp Ground," by Walter Kittredge. During the War, Mr. Root had such a ten- dency toward lowering the spirits of the army and causing them to feel so small and insignificant toward the soldier on the eve of battle, that the troops were discouraged from singing either, and frequently regimental bands were ordered to refrain from playing the music associated with them.

Born of poor parents on a farm near Merrimac, New Hampshire, in 1833, the tenth of eleven children, the advantages for study accorded to Walter Kittredge were almost nil. His education embraced what he could learn by observation and diligent application. He was apprenticed near his home. As to music—he never had a teacher in the art, but at a remarkably early age discovered his talent. He says: "My father bought one of the first Seraphines made in Concord, and well do I remember the day it came to put it up. To hear him play a simple melody was a great treat, and this event was an impor- tant incident in my early life."

Little harmonicum coming into the home when the lad was dully growing into a greater appreciation of the art, which interpreted, completely changed the out- look on life for the music-starved boy.

A natural bent to play and work out his compositions gave the lad an impetus and an inspiration that reshaped all the future. When he was but twenty years old—at the age when most boys are in college—he began giving ballad concerts by himself, and a bit later joined forces with Joshua Hutchinson in the same professional work.

In the first year of the Civil War, Mr. Kittredge published a small Union songbook. Shortly afterward he was drafted into the army. But while making his preparation for the front, he found time to write "Tenting on the Old Camp Ground." Both the words and music are original.

This little poem was in good company, for, like many other and more ambitious efforts of the same period, it was first published and then prestained and refused publication. But Mr. Kittredge was not easily discouraged. He sang it in public, putting into his voice all the pathos which inspired the words. Their effect was so marked that he obtained his wish to write the lines. As he had hoped, a re- markable and spontaneous popularity resulted. A certain Boston publishing con- cern was not slow to see the possibilities of the song and engaged someone to write a sequel with a similar title. History fails to state why it did not obtain the original "Tenting on the Old Camp Ground." This may do so meant a bit of good fortune for the Messrs. Ditson, another publishing firm in Boston, who availed of the opportunity of privilege and showed their business acu- men thereby. The song was in great demand everywhere and the sales exceeded even the brightest expectations of the author and the publishers, being enormous.

The poetic work was placed in every essential quality from the grand rank and file of war songs so contagious and popular among the troops as "Old Camp Ground." It did not express a warlike sentiment in a single line, but breathed a spirit of sor- row, reflection and confidence—pro- fering consequent upon the conflict. The thought conveyed an echo in scores of heartfelt and well discoraged over the bat- tling between brothers and the breaking up of erstwhile peaceful homes by inter- nal dissension and strife. The music pos- ssessed the characteristic rhythm of a negro melody which lifted the words a bit from the melancholy tone which they alone expressed, and pleased and charmed by the very simplicity of the composition.

Victor L. Schertzinger.

Music's relationship to the photo-play art is strikingly exemplified in the person of Victor L. Schertzinger, who is now directing pictures for Thomas H. Ince in Los Angeles, California.

From a musical career as soloist, director and composer Mr. Schertzinger laid down the bow, baton and pen to use the megaphone. The productions which have appeared under his direction forcefully substantiate his contention that the eye is as susceptible to the delights of rhythm, harmony and the poetry of motion, as the ear.

Public and critics alike have accorded to Mr. Schertzinger's pictures a pleasing individuality, and he generously credits this to his musical instinct. What is now being realized by the public was forseen by the keen vision of Thomas H. Ince, the master producer. Appreciating the im- portance of musical settings for pictures, he engaged Mr. Schertzinger to write scores for Triangle productions, under Mr. Ince's supervision. Thirty-one of these were written by the man who pro- vided the song hits in "Tik Tok Man" and Kitty Gordon's "Pretty Mrs. Smith." Then Mr. Ince assigned him to the work of writ- ing music for "Civilization." It was de- cided as a novelty to present this great spectacle with a pantomime prologue with living actors. As Mr. Schertzinger wrote the music for this he was asked to direct the production, which he did perfectly in the music. So successfully did Mr. Schertzinger suit the action to the rules of music, making a superb impres- sive scenes, that Mr. Ince at once saw a new development in screen story telling and offered Mr. Schertzinger one of his directorships.

The photo-play, which has become distinc- tive art," said Mr. Schertzinger in commenting on his work, "is developed much along the same lines as a musical composition. The inspiration is given in inspiration for his music by some theme, and in the developing of this he conveys to the ear of the listener an impression of his own mental picture. So it is with the photo-play. The director receives from the scenario a story written about a theme. It then devolves upon him to visualize this for the human eye. The methods of development are practically the same—the tools of expression are differ- ent. The composer must use the varia- tions of key, the scale, the tempo, the modulations of volume, the recession of the diminuendo, etc. The director has at his command the color and the mixture of the various modes of expression in living be- haviors, the effects of lights, the contrasting of the human and the object. And the picture as in music there must be har- mony. The character must fit into the proportions of the whole, and the Blue Monday plays no small part. Every scene may be perfect in detail, but if the scenes are not arranged with care it will fail so acutely to the eye as is the mis-straiking of piano keys to the ear. One might well call this a matter of tempo. If the musical director does not maintain his tempo, the musician is well aware of the result; if the same principle is not applied by the photo-play director, he gets a 'jumpy' picture.

"There is unquestionably a great kin- ship between the musical composition and the photo-play. The one is poetry to the ear, the other to the eye. The sense of music, I am sure, is responsible for what- ever successes the public may be kind enough to accord the productions I have directed."

Before entering the picture profession, Mr. Schertzinger had a notable and en- viable career as a musician and an artist, while seven years old he was featured by the symphony orchestra of Philadelphia, his own city, and then the town, as a viol- inist. After studying with numerous in- structors in this country he went abroad, and for three years under the tutelage of Brussel's masters. He was then featured as a soloist, and with Mr. Schertzinger, was the only vocalist in both Souss and Prior. He became musical di- rector for Oliver Morose and then at- tended the attention of "The Tik Tok Man" and "Pretty Mrs. Smith" were due to his genius. Then in a vaudeville tour he demonstrated his ver- satility by proving himself a master of both piano and violin. He also plays the cello and practically any string instru- ment one may place in his hands.

Under the supervision of Thomas H. Ince he has directed photo-plays featuring Chauncey Olcott, Dorothy Dalton and Emil Bennett.

Devolutions of Picture Player to the Art.

Having always maintained that the picture playing profession is a dignified art and that musicians should be appreciated of its possibilities, it was with much pleasure that we had our convictions sustained in a letter from a picture theatre operator of a western city. We are quoting in part from this letter, believing it will be an inspiration to other musicians in this field:

"I am most anxious to obtain a position near New York. With a little help I believe I could find an opening. I am studying the organ, harmony and coun- terpoint. My organ experience has been limited to work upon a three manual "Moller."

"I am an earnest worker and am not satisfied with the results I am getting, and would like to have the opportunity to study and advance in this city affords me. But I do not want something I can work with and grind out my salary, but where I can study three hours a day on the organ and piano. I want an organ teacher who has had legitimate knowledge combined with picture experience. With the above spirit who are taking away the obloquy formerly attached to motion picture playing, and who are placing the operator, who is where only the best instrumentalists can hope to obtain positions in this field."
THE MOVING PICTURE WORLD  

December 7, 1918

22. T. MAGNIE WAS HERE .......... Dramatic Tension No. 36, 3 min 15 sec. Andino.
25. T. WITH ANOTHER ROUND ....... Men Plaisir Waltz... Roberts 3 min 30 sec.
26. T. AUTUMN SEES THE RETURN .... Agitato No. 6... Klefert 6 min 30 sec. Allegro.
27. D. CHILD ON OPERATING ... Andante Dolore No. 70, 2 min 45 sec. Andante.

CHARACTER = Dramatic. ATMOSPHERE = Neutral.

"His Bonded Wife." 


THEME—Love Theme. Moderato Lee 1. AT SCREENING—Frills and Furballs—Crespi 2 min 45 sec. Rondo Rococo.
2. T. THERE ARE TWO THEMES ...... THEM 2 min. 3. T. THAT'S SWEET .......... Tragic Theme...... Vey 1 min 15 sec.
4. D. WHEN AN AUDIENCE APPLAUD.... Silent Sorrows... Borch Andante. 5. T. PARTNER UPTOWN ....... A Functul Vision... Rubinstein 1 min 15 sec. Allegro moderato.
6. T. A WEEK LATER .... A Frivolous Patrol... Gobull 1 min 15 sec. Allegro.
7. D. WHEN DORIS CALLS ....... Agitato No. 49... Shepherd 43 sec. Adagio.
10. T. THE WRONG END OF A THEME .... THEM 1 min 45 sec.
11. T. PHILIP'S WORK BECOMES ... Love in April... Kriens 3 min. Allegro Moderato.
12. T. FILET MIGNON HAD .... A Garden Dance... Vargas 2 min 15 sec. Allegro Moderato.
13. D. CLOSE-UP OF VICTROLA .... The Sunshine of Your Smile. 2 min 45 sec.
14. T. YOU MAY GO AS FAR AS .... Dramatic Tension No. 9Andino 2 min 45 sec. Allegro.
15. T. YES, A DREAM THAT HELD .... THEME 2 min.
17. T. SO YOU'RE THE YOUNG .... Dramatic Tension No. 36, 3 min. 15 sec. Andino.
18. T. IN THE PLAIN ABOVE ....... Adieu... Karganoff 3 min 30 sec. Moderato.
20. T. THE FIRST STEP, A GRAND .... Piano Improving. 1 min 30 sec.
22. T. FRANCO IS ORDERED ME ... The Angel's Whisper. Sommerr. 4 min 15 sec. Lento e Dolcissimo.
23. T. A LITTLE JIMMY VALENTINE ....... Gruesome Misadventure... Borch 4 min 15 sec.
24. D. WHEN DORIS HEARS NOISE ...... Harry No. 26... Minot 4 min 30 sec. Allegro Moderato.
25. D. WHEN DORIS RECOVERS ....... Perpetual Motion... Borch 3 min 45 sec. Allegro Agitato.
26. T. I'M DETECTIVE BANGS ...... Babillage... Castillo 3 min 30 sec. Allegro.
27. T. I HAVE BEEN CALLED .... Harry No. 33... Minot 2 min 15 sec. Allegro Moderato.

CHARACTER = Comedy. ATMOSPHERE = Sea shore and society. MECHANICAL EFFECTS = Wave effects, telephone, bell.

SPECIAL EFFECTS = Piano solo for number 20.

DIRECT CUES = None.

REMARKS = None.

"My Cousin." 

Released by Armet—Five Reels.

Prepared by S. M. Berg.

THEME II—Love's Torment ... Valse Lento... Caruso 15 sec.
2. T. AS RUDOLPH IN BOHEME ... Racconci di Rosella... Puccini 33 sec.
3. T. AS CANIO IN PAGLIACCI ... Si Poo... Leoncavallo 15 sec.
4. T. AS SAMSON IN SAMSON AND... Moss Geur... Saint-Saens 48 sec. (Aria from "Samson and Delilah")
5. T. AS THE DUKE IN RIGOLETTO... La Donna e Mobelle... Verdi 30 sec. (Aria from "Rigoletto")
6. T. IN LITTLE ITALY ....... Giazzelle... Kertschner 5 min 30 sec. Valso Italiane.
7. T. ROSA VENTURA, WHO BRINGS... THEME II 1 min 45 sec.
8. T. TOMMASO MAY HAVE CAROLI...... From Italy...... Largy 4 min 30 sec. (Selection Italian folk Songs)
9. T. I'M GOING TO THE OPERA...... THEME II 1 min 15 sec.
10. D. WHEN TOMMASO LEAVES... Capricious Annette... Borch 30 sec.
11. D. WHEN CARUSO COMMENCES... Borch 5 min 30 sec. Orchestra Tactet. 1 min 15 sec. (Solo)
12. D. WHEN CARUSO STOPS...... THEME II 1 min 45 sec.
13. T. THE GALA PERFORMANCE...... Italian Songs... Borch 45 sec. (Medley March)
14. T. CARUSO IN HIS DRESSING...... THEME I 1 min 30 sec.
15. D. WHEN LIGHTS ARE LOWERED, Opening choral of "I Pagliacci" 1 min 30 sec.
16. D. WHEN CLOWN ENTERS...... Si Poo... Leoncavallo 1 min 30 sec.
17. T. THE END OF A PERFECT ... Vesti la Guibba... Leoncavallo 4 min. (Aria from "I Pagliacci")
18. D. AT END OF PERFORMANCE...... Orchestra Tactet. 15 sec.
19. T. OH, TOMMASO, IF YOU ... Babillage... Castillo 2 min 45 sec. Intermezzo Allegretto.
20. T. PUT ME IN A QUIET ...... THEME I 1 min 45 sec.
21. T. I HAVE SIT IN THE ...... THEME II 2 min.
22. T. TOMMASO YOU WOULD NOT... Carbrilbin... Pestalozza 2 min 29 sec. Italian Waltz.
24. T. FAINT HEART NEVER WON...... THEME II 1 min 45 sec.
25. T. CAROLI'S MORNING ...... THEME I 1 min 30 sec.
26. T. WE CAN'T SEE ANYONE ... Scherzetto... Borch 2 min 45 sec.
27. T. WHEN ACCOMPANY STARTS... My Heart Is Thine... (Solo) 1 min 45 sec.
28. T. MY DEAR GIRL YOU HAVE... Alborada... Andino 1 min 45 sec. Caprice Espagnol.
29. T. COME BEGIN SONG........... Bartole Solo.
30. T. SIGNOR CAROLI REGRETS ... Agitago... Borch 1 min 45 sec. Agitato Appassionato... Borch 45 sec.
31. T. THE POOR MAN, HE ... Agitato Appassionato... Borch 45 sec.
32. T. WHEN A MAN HAS NO PROOF. Dramatic Tension No. 36, 2 min 30 sec. Allegro Moderato.
33. T. A FEAST BRINGS SMALL... Funiculi, Funiculi... Italian Air 2 min 45 sec. (pp and ff to action)
34. T. GIVE YOU A NICKEL.......... THEME II 2 min 30 sec.
35. T. MY COUNS I HAVE NO... THEME I 1 min
36. D. WHEN SCENE OF CARUSO... Agitato No. 69... Minot 1 min 30 sec. Allegro Agitato.
37. D. WHEN ROSE ENTERS...... Adagio Castabile... Borch 1 min 30 sec. Allegro.
38. T. PARIDON ME COUSIN...... Joyous Allegro... Borch 3 min.
39. T. ROSA HE WILL BE YOUR...... THEME II 1 min.

CHARACTER = Comedy. ATMOSPHERE = City Life. MECHANICAL EFFECTS = Guitar, dog howling, audience applauding, chime crash.

SPECIAL EFFECTS = Orchestra Tactet for "At End of Performance" and "When Caruso Commences Soprano Solo."

DIRECT CUES = Aria from "La Bohème," "Pagliacci," "Samson and Delilah," "Rigoletto."

REMARKS = Follow Grand Opera Scenes carefully with appropriate music.

Three New Puccini Operas Presented.

Lovers of Puccini music will be glad to know that his three latest one-act operas will be heard for the first time on any stage at the Metropolitan Opera House, on Saturday night, December 14th. "Il Tabarro" is a tragedy; "Suor Angelica," a mystery play; and "Gianni Schicchi" is described as a "side-splitting farce." Morazan will conduct all three operas. A diversity of operatic music is especially welcome at this time when the war has relegated the German music to the background.
GORDON'S
Motion Picture Collection
IN TWO VOLUMES
PRICE, $1.00 POSTPAID
Volume I.—Contains music for 19 standard types of motion pictures. 131 selections altogether.
Volume II.—Contains 43 selections. National airs, miscellaneous scenes and special effect music.
This is not a folio but might almost be called an Encyclopedia of Motion Picture Music. It contains no instruction but is actually being used as a Text Book for Motion Picture Pianists. It is invaluable to all picture pianists.

DESCRIBING CIRCULARS ON APPLICATION
Published by
HAMILTON S. GORDON
141-145 West 36th Street
New York, N. Y.

We Are Equipped
to Copy, Print, Autograph,
Arrange and Transpose
All Classes of Music.
Music Scores Pasted
Workmanship Guaranteed  Prices Reasonable
CHARLES GREINERT
306 W. 48th Street
New York

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL
of PICTURE PLAYING
Strand Theatre
Los Angeles

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel. Write for Catalogue
62 West 45th Street
AMERICAN PHOTO PLAYER CO.
New York City

Announcement
of the
Music Service Exchange
507 Fifth Avenue, New York

ITS POLICY
We do not and will not publish any music nor ally ourselves with any publisher. Service is our middle name and we serve to please.

ITS PURPOSE
We will select or buy music of all kinds from any publisher for the benefit of musicians who cannot come to New York or for those who through lack of time cannot write for small orders to many and various firms. For this service we charge no fee.

ITS OPERATION
Send us your order for music with a deposit cheque, showing good faith, and we will procure your music from the various publishing houses, ship it as one consignment on the same date of receipt of the order, charging you the usual retail price less your deposit.

ITS MEANING TO YOU
Quick action, accuracy in filling your order, a retail store at your door, a saving of carfares and postage and a service that you have long needed.

EXHIBITORS—
Avail yourself of this opportunity to build up a musical library for your theatre.

LEADERS—
Send in your lists of music wanted. If suggested in any cue-sheet, indicate the name and the number and we will do the rest.

THANK YOU!

SEND IN YOUR SUBSCRIPTION NOW
FOR
THE MOVING PICTURE WORLD
presenting
MUSIC FOR THE PICTURES
A Real Music Service to the Leader
CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK

The Great War Song
The Battle Hymn of Democracy
The Song of Human Freedom Triumphant
Band, 25c; six for $1.00
ARMAGEDDON, Ltd.
141 BROADWAY
NEW YORK

The World's Standard Theatre Organs
Unified Theatre Organs
J.P. SEEBURG PIANO CO. • REPUBLIC BLDG. CHICAGO
Cannibal Music at the Hotel Astor.

It seems almost impossible to conceive that the piano should play a dignitously compatible with the atmosphere of the Hotel Astor. But November 19 will go down in history as the day when the music was introduced as the featured performance of the evening. The music was produced by a group of pianists, all of whom have been associated with the Astor in some capacity. The program consisted of a series of pieces which will be given by Messrs. Robertson & Cole. Very many promising young pianists will be presented in a spectacular way in pre-releases.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. Can you give me some information regarding a place where I can obtain a clavier? I wish to practice several hours daily and feel the need of one.

A. Mrs. A. M. Virgil, 11 West Sixty-eighth street, New York City, is an authority on the clavier and its use. She will be able, we feel sure, to give you any information you may desire, if you will communicate with her.

Q. I wish to obtain orchestrations of the dances in "Prince Igor," and selections from several of the most noted grand operas. Will you tell me how to obtain them, as there is no music store carrying anything but popular music in my little town?

A. If you will write the Music Service Exchange, 507 Fifth avenue, New York City, we feel sure these people will be able to give you any information you may desire, and they are also able to do so at the usual retail prices.

Unconditional Surrender

to "SALOME" MUSIC

Never before has such a wonderful score been made. Critics everywhere highly endorse it. It adds fifty per cent. to the picture presentation.

GET THE MUSIC

When you play "Salome"

George M. Rubinstein

126 West 46th Street, New York

In quality. But the audience was keenly alive to the situation and appreciated the splendid work that had been done.

This picture is one of the first of a series of programs which will be given by Messrs. Robertson & Cole. Many very promising young pianists will be presented in a spectacular way in pre-releases.

December 7, 1918
Film on Social Hygiene to Have Wide Distribution—
Is Method of Presenting Subject Right or Wrong?

A STARTLING exhibition of a seven-reel film whose chief mission is the teaching of social hygiene took place in the Grand Ballroom of the Hotel Astor on the afternoon of Thursday, Nov. 14. The exhibition, sponsored by Katherine Bement Davis, director of the section on women's work of the social hygiene division of the War Department Commission on Training Camp Activities, took place at the close of the afternoon session of the New York State Federation of Women's Clubs, and the picture is entitled "The End of the Road."

This film, the story of which was written by Katherine Bement Davis, promises to do a great deal, opening with illustrations of the right and the wrong way of meeting the inevitable question of the child, "Why Do Babies Come from?" One of the salient points of the picture will be found to reveal truths regarding syphilis, including the dangers of infection and necessity for prompt treatment. It includes also a series of horrible revelations of the outcome of non-treatment of the disease photographed in a hospital in which these cases are isolated. The dangers and indignities to which girls and young women expose themselves through flirtation are illustrated by stories of individual cases which have come before the notice of the author, and which include a number of stories of the soldiers at the cantonments, and revealing the vagrancy of the Y. W. C. A. workers in attempting to restrain and direct the erring girls.

The picture was intended for selective use and exhibition before women and girls. Since its completion, however, there has come a request from the Y. M. C. A. to have it distributed for exhibition throughout the camps at home and abroad, which has been granted.

The fact that the production would gain in appeal by being assembled in a more compact form and by a more dramatically correct arrangement does not erase the fact that it is a production of unlimited usefulness distributed in the proper channels. As it now stands in the telling of the original story, other stories which have no relation to the original story except in similarity of suggestion, or subjects which have been incorporated in a disconnected manner. The way in which it has been arranged does, however, admit of showing the portions without the others which may prove at times to be an advantage.

There are two ways of presenting the lesson that "The End of the Road" proposes to teach. The one to which Miss Davis has resorted follows the idea that a revelation of its consequences may prove a preventive of the evil.

The other would seek to arrive at the same goal by eliminating the evil thought which is father to the deed through glorification of purity and an appeal to the reason and a sense of justice to humanity, which includes also a feeling of social responsibility. Whichever the effect of the presentation of the horrible side of life to the uninitiated youth will be good or not is not yet as yet professed and doubt that neither a careful combination of the two ideas might not have been made to meet all conditions, the furtiveness as well as the untruth is a revelation. MARGARET I. MacDONALD.

"How Life Begins" Is a Record Educational Film

A N example of what can be done with a truly educational film skillfully made and properly exploited is seen in the instance of the biological picture made some years ago by George E. Stone, of Berkeley, Cal. This picture has been in circulation almost constantly for at least two years, during which time it has been in the hands of Mrs. Katherine F. Carter, of the Exhibitors Booking Agency, 220 West 42nd Street, New York City.

At the recent convention of the New York State Federation of Women's Clubs, New York City, it was exhibited accompanied by a delightful address by Mrs. Stone, who is a teacher, lecturer and writer. This instance reminded the writer, who was present at the showing, that our readers might be interested in a brief summarizing up of the career of this film which should serve as a precedent for other strictly educational pictures. The following sub-request by Mrs. Katherine F. Carter will no doubt be welcomed:

Ever since the motion picture has been used as a means of entertainment for the great masses of people, there has been much speculation as to what its value would be in the field of education.

"How Life Begins" has solved that problem and has proved theцень the motion picture as an educational medium has come to stay.

During recent years, scientists have come to realize that motion pictures are one of the most powerful means of teaching the young. They not only attract the attention of the pupils, but they also have the advantage of the opportunity offered them of receiving free instruction in English and in the duties and privileges of American citizenship.

The films, which are intended to show clearly what a Governor of the United States stands for and what aims to do for its citizens, will be exhibited at the men in the field of school classes, the films of aliens and the Americans of America, particularly to the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of America, particularly to the Great Outdoors, and the United States stands for and what aims to do for its citizens, will be exhibited to the members of night school classes, the films of aliens and the Americans of American
The Moving Picture World

December 7, 1918

land along the Atlantic to a country of millions on millions of free peoples spreading over a continent; the conflict of 1861-65 to preserve the united nation. The years of reconstruction, the development to a world power and the final participation of America in the world war against autocracy.

There will be travelogue pictures displaying the splendors of America’s scenery and governmental, industrial, commercial and educational activity. There will be films showing the service rendered the citizens by each of the great federal departments of Reconstruction in working through the screen of, for example, the latest scientific methods of farming; the highest development of industrial machinery, penmanship, letter writing, marketing by mail, through the parcel post, household economy—in brief, the aliens seeking homes in America and a part in this national and community life will be afforded visual representation of the benefits and responsibilities of an American and of the social and business institutions that make up the machinery of daily living. To a considerable extent the audience will be reproduced in the form of the printed pages of the text-book of Americanization written by Raymond F. Crist, deputy commissioner, for the schools of the very audiences who will see the unrolling before their eyes of the drama of a nation.

Nineteen hundred schools throughout the country have expressed already their willingness to cooperate with the Department of Labor in the campaign, and it is estimated that there has been wound up for carrying out the work by David K. Niles, motion picture expert of the Information and Education Service, the Department of Labor. The films will be distributed from 28 centers and will reach practically every American community that has alien inhabitants. The exhibitions will be held in the local motion picture houses of each city and town, provided the school house is not equipped for showing such pictures. The classes will be transferred for the occasion from school house to motion picture theatre, by virtue of the cooperation of local managers and owners of the motion picture industry, without whose cordial assistance, Mr. Niles declares, the inauguration of the campaign on such a magnificent scale would have been impossible.

On Caribbean-Lipped Shores.

This is another Post-Pathe scenic number devoted to the West Indies. It gives further scenes from the life of the Christopher Columbus in 1492, under the impression that he had encircled the globe and reached India. A bull fight, various religious edifices, a native drink known as “The Swiss” and mud volcanoes come in for special treatment. The tropical verdure of the islands is also shown in some striking photographic views.

The Ghost of Slumber Mountain.

A novelty film presented at the Strand Theatre, New York City, during the week of Nov. 17 by Herbert M. Dawley and produced by Willis H. O’Brian will be included among the semi-educational. It opens with a scene showing a couple of children being told a story by their uncle. The story which he tells is then illustrated, and we follow a couple of mountain climbers and their dog up the mountains and over the valleys until they come to Slumber Mountain. There the dream of the dreamer, Mr. "Uncle" takes him to the cabin of Mad Dick, a former resident of the mountain, where he is greeted by the ghost of the dead man. Through the mystic glass in which he sees scenes of prehistoric times. The glass shows him the thunder turtle, the dinosaur, and other prehistoric animals roaming over the earth. This part of the picture was made in the studio with the employment of figures, especially made for the purpose. Considerable success has been met with in this effort, and the idea suggests itself that similar great efforts of this sort might be made after the same principle. "The Ghost of Slumber Mountain" has its faults, the most noticeable one being the failure of the animals to measure up to their backgrounds. In other similar trials faults of this sort could easily be eliminated.

A Mile in the Sky (Ford-Griever).

One of the most remarkable of aeroplane pictures that has been made is that which the Griever Distributing Corporation’s film, "A Mile in the Sky," and is especially fortunate in having been well photographed. We get the sensations of the "nose spin" and the "loop-the-loop" in viewing the former it really seems as if the earth in revolution is being photographed. One of the most interesting features of the picture is the photography of Niagara Falls and river from the aeroplane. This is remarkable and could be used to advantage in schools.

Old New England (Ford-Griever).

This number of the Ford Educational Weekly is divided into three parts, each of which will be sent out by the exchanging plan. Exercises in the history of Boston, Mass., and in making the picture great pains has been taken to cover the subject thoroughly. The scenes are of special interest to the city and also its public buildings and monuments are shown. This picture will be a welcome addition to the ever-increasing number of films which are suitable for school use, and is also guaranteed to entertain a theatre audience partly by reason of its carefully worded subtitles.

Official Review, No. 22 (Pathé).

Another collection of actual views on the various fronts. Big guns being transported, railway workers, soldiers visualizes something often read about in the news dispatches. There is also more than a touch of interest in the fact that the whole film is constructed for information. Transportation of supplies, speeding forward of batteries, views of the motorcycle corps and big tanks are included.

Bruce Returns With Twenty New Ones.

Robert C. Bruce, whose artistic service to both the moving picture industry and the public has placed him among those whose coming and going is watched with more than the ordinary amount of interest, has again returned to the east. Mr. Bruce has been absent on a picture making tour for several months and has spent considerable time in his camera during that time considerable ground, including California, Oregon, Colorado and Idaho. He has brought back with him some fine dramatic pictures and has been busy for the past couple of weeks with the editing of Bruce’s return which was filmed in the John Howie laboratory in Wilkes-Barre, Pa.

These films will be as usual distributed through the Educational Films Corporation of America.

Screen Magazine Resumes Business.

After several weeks of non-releasing the Screen Magazine which was temporarily halted, now announces its intention of returning to the screen December I. This issue (No. 95) contains subjects of interest which are as follows: "The Birth of a yard Poster," in which James Montgomery Flagg is seen making his famous poster subject; "Tell That to the Marines," and "Falling Up to the Long Horns," which lives up to its title and shows us what a group of broncho-hustling cow-punchers can do in the way of a cattle round-up. Other items are an animated interview with Richard E. Enright, a musical revue staged by children, a group of paragraphs from different sources, "Flowers for the Kaiser’s Grave," and an animated clay cartoon by Willie Hopkins, entitled "Made in Germany.

Nelan Under Garson Grant to Direct Pickford Picture.

Special arrangements have been made with Harry Garson, who directs the destinies of Clara Kimball Young and Blanche Sweet, to have their new project directed by James P. Neilan in "Daddy Long Legs," Miss Pickford’s first production under her new contract with the First National. Mr. Neilan has already completed his film "The Unbearable Sin" from the story of that name by Major Rupert Hughes, in which Miss Sweet is being starred, and which picture by the way is a favorite in the Sunday papers. The popular actress back to the screen after more than a year’s absence. Mr. Neilan will direct Miss Pickford in this one picture and Mr. Garson and Mr. Garson have some big iron in the fire for the coming winter, which will result in at least one or two important productions, which will be announced later.

Arrangements have also been made with Mr. Garson, whereby Miss Pickford will occupy Mr. Garson’s part of the Sunset studio and the use of the entire Garson organization intact, including all employees from office help to stage hands.

Mr. Garson found this arrangement dovetailed very well with his plans of coming East to place "The Unbearable Sin" in one of the Broadway Theatres for a run, which project he wishes to see safely launched before starting on the new big production. Mr. Neilan has completed his film and will make and Mr. Garson will then proceed with the plans which have been formulated for the coming season.

Clara Kimball Young, who has just finished what is said to be one of her best pictures, "Cheating Charlie," is also expected in New York within a few days on a flying business trip, and may remain over the holidays.
KANSAS CITY FILM MEN HOLD MEETING

A Luncheon Held at Muehlebach Hotel a Committee Is Appointed to Develop a Plan or Organization

KANSAS CITY amusement men will soon be busy in the organization of an industry which can tackle problems efficiently—and win. The most important meeting of moving picture industry leaders staged at the Muehlebach Hotel Friday noon, November 15. It was the most important, because representatives were the first time from thirty-five local houses, and of “legitimate,” burlesque and vaudeville theatres were present.

And—constituting the meeting features of the occasion—the members of the Kansas Board of Review were present, expressing their desire to join in co-operation.

The meeting was arranged without the explicit purpose of producing an organization. L. D. Balsly and other exchange managers, in conversation with W. B. Tuteur, exhibitor; J. B. Fitz-attrick, manager of the Shubert Theatre, and others, conceived the idea of luncheon leadership's talks to be participated in by all phases of the amusement business. The affair was batted around, and the meeting resulted in the following:

The finest banquet room in Kansas City was engaged and decorated; the orchestra from the Royal Theatre and singers provided music. Seventy men and women attended.

Dr. Sophian Speaks on Epidemics.

W. B. Tuteur presided. The principal speaker was the Rev. Burris A. Jenkins, a popular local pastor, who has spent years in the past in the war zones. Dr. A. Sophian, a physician who was brought to Kansas City three years ago to help fight an infantile paralysis epidemic, explained the cause, rise and fall of epidemics, with particular reference to the influenza. Dr. Sophian pointed out that when an epidemic once starts it is fairly certain that practically everybody is almost immediately exposed—at least after the disease has seemingly gone away. The community must take the only measures that can check its spread are preventive for the individual, such as vaccination, personal cleanliness and proper hygiene of the home. He pointed out the lack of logic and reasonableness in continuing a ban on gatherings, when everybody in the gatherings had undoubtedly already received the infection, and either would get sick or would effectually continue to resist the disease. Dr. Sophian had advised exhibitors and exchanges during the recent epidemic, and it was only because of his expert support of their position in the past that they had proceeded with their suggestions to the board of health with reference to removing the ban on shows.

Film Industry Wants Co-operation.

The introduction of J. B. Fitzpatrick, manager of the Shubert Theatre, was a climax of the session. Mr. Fitzpatrick asked this question: "Why is there this indefinite feeling between the theatrical man and the picture man?" He said there shouldn't be such a line, and declared that this feeling of shortcoming. "Let us co-operate—let us get together as one man, so that if there is need to present a case we can go as one man and get something," he urged.

L. D. Balsly, manager of the Metro-office at Kansas City, spoke for the exchange men, pointing out that the present condition of amusement enterprises. "Theatricals and moving picture enterprises are more tampered with by ill-aimed public officials than any other," he said. He referred to the new "loyal support of all war enterprises—and of local projects by amusement men, referring especially to the Four-Minute Men of the theatre and picture industry that is involved in the many drives. He suggested that the moving picture industry would provide an important field for the exchange men, particularly the jobs for operators.

Censor Board Strives to Strengthen.

Mrs. J. M. Miller, chairman of the Kansas state board of review, declared that while the board was generally supposed to be antagonistic to moving picture enterprises, the fact was that the board deeply appreciated the helpful counsel of the board and urged "We try to kill, but to strengthen," she said. She commended the spirit of cooperation—and declared that the board wanted to cooperate and bring about closer co-operation in the industry.

William Flynn, of Richards & Flynn, owning two local houses, declared that as a member of the city council, he had tried faithfully to serve the public and that every effort was made to protect the community from any individual that would seem to be hurting somebody or other and that criticism would result. M. Lehman, manager of the Orpheum, said that as much as he appreciated the theatre and moving picture business would not have been discriminated against if an organization had been on the job to foresee and plan proper presentation of facts. George Gallagher, manager of the Gayety, burlesque, urged a big continuing organizing of amusement interests.

Plans Organization.

Charles W. Harden, manager of the Equitable Film Corporation, brought the discussion to a definite point by suggesting a result of his motion, Chairman Tuteur appointed the following committee to develop a plan of organization, and report at a later meeting: J. B. Sophian, manager of the Royal and Regent theatres; George W. Curtis, manager Doric Theatre; Charles W. Harden, manager Equitable Film Corporation; L. D. Balsly, manager Metro; Martin Lehman, manager Orpheum Theatre; J. B. Fitzpatrick, manager Shubert Theatre.

Cambria County Exhibitors Organize.

The "flu" epidemic and resultant closing order in Pennsylvania had no good effect, at least. It has resulted in the Cambria Exhibitors of Johnstown and Cambria county getting together for the first time.

During the epidemic showed in all branches of the business met to go over the "flu" situation, and decided to effect a permanent organization. H. W. Shubert, manager of the Shubert Theatre, organizating the Cambria, legitimate, and the New Park, motion pictures, was made president in recognition of his position as the oldest showman in the county. H. H. Gardner, of the Lyric theatre, Merrelville, a neighborhood house, was made vice president. L. W. Barday, advertising manager of the Grand Amusement Company, controlling the Nemo, Parkview, Grand and Victoria, was elected secretary and treasurer. An effort will be made to get every exhibitor in the county into the organization.

People We Have Met Recently.

Lionel Belmore, who was for several years a Vitagraph director, is playing with "The Masqueraders." He has just returned from Australia with this company. "The Masqueraders" was presented at Melbourne and Sydney for eighteen weeks, with Guy Bates Post in the lead. Under the management of L. & N. Tait.

Henry Davenport, an old time member of the Vitagraph players, is with Tom Wise in "Three Wise Fools," playing on Broadway.

Albert Roccoardi, formerly of the Vitagraph stock, is now one of the casts of Eyes of Youth.

George Proctor, of the Pathé and World scenario departments, is temporarily employed in the dramatic department of the New York Evening Journal.

A. C. Cadwell, cameraman for Will Rogers in the production of "Laughing Bill Hyde," is in New York City after a long sojourn in Los Angeles and vicinity.

Fred Held, who has been a cameraman since motion pictures started and was with the Vitagraph for many years, has returned from the motion picture industry located in New York. He has just finished several productions for Educational Films.

Mark S. Nathan, of Wilmington, N. C., is Manhattan salesman for American Films, distributed through the Pathé Exchange, Inc. Mr. Nathan was for several years in mercantile business in Wilmington.

T. M. Alexander of the Fuel Administration department of Washington, was in New York City last week on official business. Mr. Alexander was for some time connected with propaganda pictures.

Paul P. Perry is now on his way back to the Famous Players-Lasky studio at Hollywood, Cal., after having photographed "Good Gracious Annabelle," a forthcoming Billy Burke feature from the play by Claire Kummer.

Fox Directors Change Stars.

Within the resignation of activities in the William Fox studios at Hollywood, changes were made in the assignment of directors. Gladys Brockwell, who has just begun work on a production temporarily titled "The Framers," is now working under Lynn Reynolds. Tats Cox is about to start work on a new picture, "The Wilderness Trail," under the direction of Edward J. LeSaint, who has directed Miss Brockwell for some time.

Better opportunities are offered in The World's Classified advertising than in any other medium known where large ranges have been supplied by small advertisements. Think it over and then "give it a try."
A SIGNIFICANT deal was closed November 20, when a long time running dispute was settled between the Robertson-Cole Company, the Exhibitors Mutual Distributing Corporation and the Affiliated Distributors' Corporation. The officials of the two corporations who have been in conference in New York since Monday with Walter Hoff, director of the department of motion pictures of the Robertson-Cole Company, are William J. Clark, H. A. Brink, James M. Sheldon, H. C. Cornell and Charles C. Pettijohn.

The Robertson-Cole Company is a banking institution, and was one of the country's important exporting organizations before it became interested in the handling of pictures. Finding a steadily growing demand for American films in every part of the globe, they entered the motion picture business. At first they were interested in film solely for export. Realizing that in order to secure a good play at home productions for the world market they must also control the same pictures for this country, a domestic department was organized. First Robertson-Cole has been applying established business methods to the exploitation of their film products.

Recent its entrance into the field of motion pictures Robertson-Cole has steadily demonstrated that it intends doing things differently. By the terms of the contract Robertson-Cole will furnish all the pictures for the Exhibitors' Mutual Distributing Corporation. The company is in full operation in two out of six exchanges in the United States and three in Canada, which guarantees a remarkable and consistent distribution.

Company Acts as Banker and Agent.

"The Robertson-Cole Company is not going into the producing or distributing business," said Walter Hoff, secretary of the department of motion pictures of the Robertson-Cole Company. "It is determined to act solely as banker and exclusive agent for manufacturers of high grade pictures who are worthy of the support and cooperation which Robertson-Cole Company is able to offer through this organization and offices throughout the world. We have made a contract with the Mutual and a contract with the Affiliated, because we believe we represent the best thought in the industry, and have the most comprehensive plan of distribution and operation.

"The Mutual and Affiliated have been equally complimentary to Robertson-Cole and have, therefore, expressed their satisfaction at dealing with the Mutual and the Affiliated because it is a policy always to make sure that pictures of approved merit; and the only way to insure this is to control the entire program. It also signifies that there is no hysteria or peculiar opinion about the organization of these plans. They are based solely on business ideas which have their foundation in extreme conservatism."

By the terms of the contract the Affiliated Distributors' Corporation, which is owned and controlled by exhibitors, will maintain a committee, which represents them in contracts purchased by Robertson-Cole those best suited and adapted to be marketed as distinct affiliated releases.

Will Supply One Feature Weekly.

The Robertson-Cole Company is now prepared to furnish to the exchanges of the Exhibitors' Mutual Distributing Corporation at least one feature a week. It has acquired control of the world's rights to the series of de luxe features starring Billie Rhodes, of which eight will be produced in the next twelve months; eight with Henry B. Walthall, eight William Desmond productions, eight features starring Bebe Barrera, eight with Sessue Hayakawa, besides Martin Johnson's remarkable feature, "Cannibals of the South Seas." News of the transaction by Robertson-Cole control the rights to the Barrie and Hayakawa pictures to fight last week.

Several other contracts of significance to the exhibitor are now pending, including the release of a number of super-features. One of these, announcement of which is authorized by Robertson-Cole, is Hallie Erminie Rives' story "Long Lane's Turning," which the National Pictures are producing with Henry B. Walthall in the stellar role.


Robertson-Cole announces that the deal will not affect its foreign business, which will be handled as heretofore along the lines which made the organization one of the biggest factors in the world's general exporting trade. In connection with the announcement of the new deal by Robertson-Cole, corroborating statements have been issued by officials of the other corporations interested, James W. Smiley, chairman of the board of directors of the Exhibitors' Mutual Distributing Corporation; William J. Clark, president of the Exhibitors' Mutual Distributing Corporation, and the Affiliated Distributors' Corporation; and John A. Brink, secretary and treasurer; and H. C. Cornellus, vice-president.

Charles Christie Is Cheerful.

Charles Christie, who is the business end of the Christie family in the Moving Picture World office the other day radiating optimism. He said that the progress his company was making was gratifying, and that the plans his company had adopted for the disposition of its product had proved so productive of profits that there was no disposition for any change therein. Mr. Christie made several stops on his way to New York, which resulted in increased bookings for Christie Comedies. This and some of the prospects gathered here since his arrival undoubtedly accounted for his cheerfulness.

Canadians Take Steps to Have Reel Tax Revised.

TIE Motion Picture Exhibitors' Protective Association of Ontario, with headquarters in Toronto, has made its first definite step in the direction of securing a revision of the present fifteen cents a reel a day tax imposed by the Dominion Government on all motion pictures produced or used in Canada.

Secretary Thomas Scott recently made a trip to Ottawa as the official representative of the association to interview high government officials regarding the tax which hinders our small exhibitors. Since that time Mr. Scott has received encouraging letters from both Sir Robert Borden, Prime Minister of Canada, and the department of inland revenue.

Mr. Scott declared that he has received assurances that the tax will receive special consideration at the next session of the Canadian Parliament. The latter will convene early in January.

Complaints have been received from many parts of Canada regarding the injustice of the Canadian reel tax. Many small exhibitors have suggested that the tax, instead of being required to pay as much as the big theatres in large cities.

Would Duplicate Tax on Tickets.

"Ridiculous" is the expression used by Secretary Scott in reference to a suggestion by Finance Commissioner Brashaw, of the City of Toronto, that the tax be graded so that the small exhibitors will only recently that the tax on high-priced tickets was materially increased. CommissioneBrashaw now believes that the small exhibitors will be subjected to an added tax a year by the imposition of a special tax on tickets amounting to one or two cents on each ticket.

The civic legislation committee was supposed to have met on three different occasions recently to consider the proposal, but only one or two members of the committee have attended, and the meetings have had to be postponed. It is hinted that the members of the committee are liying off a portion of their time in civic elections. They do not wish to incur the wrath of local exhibitors just before election time.

The Provincial Legislature also meets in January, before which time the city is supposed to have its drafts of proposed legislation ready for approval by the Ontario Government.
TEN THOUSAND AMEXES SEE BILL HART
How George Balsdon Traveled 200 Miles to Provide Hurry-Up Entertainment for Soldiers


OLD BILL HART, who sneers into the apertures of six-shooters which he fills up, and rounds on him by bad, bad guys, here goes on record as having played to the largest audience to witness a motion picture in France. Which the same is some record, when one considers that on an average 2,500,000 Americans, soldiers, marines, sailors, laborers and other war workers in France witnessed the Y. M. C. A. and K. of C. movies each week; a considerable record for "Bill," who played to 10,000 at one run!

Here's the scenario: A General, anxious to have entertainment provided for several thousands of new troops just arrived at a concentration camp in the south of France, called his chaplains and demanded suggestions. "Movies," they chorused. The general asked where they obtained them and they again chorused "From the Y. M. C. A. in Paris." So the general urged them to it. A chaplain sped to Paris and sought George Balsdon. Almost everyone in the "movie" game knows George. Almost everyone knows that when George starts anything he never stops until he finishes it.

George listened to the chaplain's story and put on his cap. "Let's go," he remarked in words of one syllable, quoting a noted strategist. He loaded a generator, a projector and a few reels of "Bill" Hart's choicest scenes into a camionette, which had been turned into a studio and twice acclaimed. He drove nearly two hundred miles without any trouble except a couple of flat tires, a carburetor that kept displaying a mean temper and a brake that worked only when coaxed, and reached his destination at half past 8 o'clock that night.

"Just in time for a show," gloated the chaplain. George groaned, having hoped for a night's rest first. However, he asked for the best place to set up.

Place Screen Across Hotel.

The town square was the place. The screen was stretched right across the front of the leading hotel and the generator up on an idle wagon and fixed the projector on the camionette's trailer. Meantime a few trusty soldiers circulated with the glad tidings of "movies." At 9 o'clock everything was ready and ten minutes later the town square was filled with soldiers that a fat man couldn't have squeezed in without the aid of a crowbar. Other spectators hung out of windows around the square. Fully forty exciters climbed all over the camionette.

"Ten thousand in this crowd," estimated the chaplain, who was good at figures, and his fellow officers agreed. "Fair enough," said George Balsdon, fighting his way back and forth between generator and projector. He had discovered who could operate the projecting machine, so there was never a hitch as "Bill" Hart rode, sneered, rounded on the bad guys and finally permitted the adoring heroine to hurl herself into his arms.

The record crowd went wild with joy and declared the Y. M. C. A. and the K. of C. would have to project a lot more film before they ever entertained a larger audience of Americans at one showing. Still audiences ranging from this size down to a hundred soldiers make up those which weekly enjoy the film shown by the Y. M. C. A. and the K. of C. in France. A. H. GURNEY.

June Elvidge Marries
Canadian Soldier Hero

JUNE ELVIDGE, who has appeared for some time in World Pictures Pictures, Inc., is attracting considerable attention in Canada. Miss June Elvidge was married last Tuesday, November 19, to Lieutenant Fran C. Badgley by Magistrate Peter T. Barlow. The bride, who has been playing in pictures for the past three years, was born in St. Paul, Minn. Her first professional work was concert singing. Then she came to New York and appeared in "The Passing Show of 1914" at the Winter Garden, after which she joined the World Pictures Company.

Lieutenant Badgley was in the first Canadian Expeditionary Forces which went overseas in 1914 and was a member of the field artillery. He remained on the Western front until December, 1916, when he was wounded, having won the military cross for bravery at Courcellette in the meantime. He was invalided home and later was placed in charge of the photographic section of the British Bureau of Information.

Mr. and Mrs. Badgley are spending their honeymoon at the Badgley home in Ottawa, Can.

Salt Lake City Operators
Demand Increase in Salary

DEMANDS for an increased salary schedule are made upon the Salt Lake City picture theatre managers by the Salt Lake Moving Picture Machine Operators' local No. 259 in a new contract submitted recently. The regular operators are seeking an increase of $5 a week. Under the new contract they ask $35 for a week, or $7 a day for anything less than six days' work. For relief operators they ask 70 cents an hour and for overtime $1 an hour.

The operators have been receiving $30 a week of seven days. Now they demand $35 for a week of six days. Seven hours will constitute a day's work under the contract terms and overtime is described as time put in after 11 p.m. or before the regular opening of performances.

It is proposed that the new contract shall be binding until December 1, 1919. A meeting of the Salt Lake City theatre managers has been called by George E. Carpenter, manager of the Paramount Empress Theatre, to consider the terms of the contract, which has received the indorsement of the International Alliance of Theatrical Stage Employees, with which the motion picture operators' local is affiliated.

Katterjohn Headquarters
To Be in Los Angeles

THE announcement of the formation of Katterjohn Films to produce a number of special productions during the coming year has caused numerous inquiries from state rights buyers evidencing the interest created by the announcement. However considerable competition has developed among those operating state rights exchanges anxious to secure the Katterjohn Films for that territory, and an invitation has been received to establish a studio in the Colorado city. Similar interest has been aroused among exchanges in the south.

San Francisco has come forward with an offer of a studio site, and an especially attractive proposition, was made by Mr. Katterjohn to fully determine, however, to produce his pictures in Los Angeles.

Bebe Daniels Drives Four Nails.

The Rolin "family" told Bebe Daniels she could not drive a nail straight, but she did—drove four of them straight and true when she posted the studio sign for the Motion Picture War Service Association.

The little leading woman of the Harold Lloyd comedies has taken an active part in Liberty Bond campaigns, Red Cross, Red Star and many other branches of war work.

June Elvidge.

Bebe Contemplating a Driving Job.
Eastman Company Ready for Business Expansion

The Eastman Kodak Company at Rochester, N. Y., is ready for the period of reconstruction that is to follow the war. It is making all of the raw materials which before hostilities it purchased from Germany. Instead of cutting down the number of employees the company is preparing to add to the size of the plant and to furnish work for at least 500 additional persons as fast as that number are available. This information is given out by George Eastman, in response to a question regarding business and financial conditions following the war.

Beginning about four years ago, the industries of the country have increasingly devoted themselves to producing war materials, and for the last year practically everything has been subordinated to war work," said Mr. Eastman. Rochester's largest employer, "During these years replacements have been postponed, improvements have ceased and stocks of merchandise have been depleted.

"Why, then, should there be a business recession at this time?" asked the editor. "If there is a depression it can come only from lack of confidence and lack of skill in readjustment from war to peace work. If rightly directed there ought to be work for everybody, including soldiers and those who have entered industry and want to stay."

"If the Kodak Company can maintain supplies of raw materials we have work for all of our present employees, and as soon as we can obtain additional supplies, which we believe will be forthcoming very soon, we can find work for at least 500 more."

"Our engineering force is already at work on plans for a number of new buildings, including one which will quadruple our production of gelatine, a material we formerly purchased from Germany. In this connection I may say that the Kodak Company is making practically all of the raw material it formerly purchased from Germany.

"Plans have already been approved for the erection of an immense gelatine plant by the Eastman Company on its property in Dewey avenue. The building will be 400 by 600 feet, with a three-story center and two main floor wings. Kodak Park and the lands adjacent to it, which the company owns, are humming with activity that promises to increase during the next few months. A large overflow office building will rise on the Ridge road to house many of the offices now laboring in the cramped quarters of the main office of the plant.

A big warehouse is partly completed and a great film storage building is now being finished for use. The material aspects of things at Kodak Park promise the prosperity which Mr. Eastman says will follow the conclusion of peace.

Gaby Deslys Heads Pathé for December's Opening

The Pathé program for the week of December 10 is especially strong, being headed by the six-reel special feature, "Infatuation," starring Gaby Deslys, with Harry Piker. It is a charming rendition of Marcel L'Hermier's romance, directed by Louis Mercanton and produced by the Eclipse Film Company of France. It is both romance and big spectacle, and great masses of brilliant costumes are handled to advantage in the scenes taken in Casino de Paris.

"Milady o ' the Beaustak," starring Baby Marie Osborne, is a Pathé program feature which shows the little favorite at her best, the story being a commingling of fairy tale of youth and of hard realities of maturity. It is equally strong in its appeal to both kiddies and grown-ups.

Harold Lloyd, Rolin comedy star, disports himself in a series of laugh acrobatics in "Hear 'Em Rave." And the spectator in witnessing the attitude of some of the characters, realizes just what a blessing the silent drama is on such an occasion the nimble Harold has 'em all ranging.

The eighth episode of "Wolves of Kultur," with Leah Baird and Sheldon Lewis, is called "In the Hands of the Hun." It has high tension and many thrills.

The Post Travel Series No. 21 affords an interesting insight into life in Java and Malay Archipelago; while the Official War Review No. 23 gives a comprehensive view of the incidents and action along the far flung battle line of the triumphant allies.

November 24 Attractions at New York Theatres

RIVOLL—Enrico Caruso, the famous tenor, made his screen debut at the Rivoli in "My Cousin," written by Margaret Turnbull. Carolina White, the noted soprano of the Metropolitan Opera Company, heads the support. Robert C. Bruce scenic called "A Wee Bit Odd," the Rivoli Animated Pictorial, and Mack Sennett's extravaganzas, "Who's Little Wife Are You," were also shown. Vincent Ballester and Anna Rosner were the soloists.

RIALTO—Pauline Frederick in Alicia Ramsaye and Rudolph de Cordova's stock story, "A Daughter of the Old South," a Paramount production, was the screen star at the Rialto. Pedro de Cordoba and Vera Beresford are members of the cast. The Animated Magazine, a Sunshine comedy called "Monteels," and a travel picture of Java completed the program. The soloists were, The Rialto Male Quartette and Sascha Feldman.

STRAND—Geraldine Farrar in the Goldwyn picture, "The Hell Cat," the first wester with the star, appeared on the screen for the first time ever appeared on the screen, was the chief attraction on the Strand program. Another comedy entitled "A Straight Crook," was also on the program. The Strand Quartette and Malita Bonconi furnished the special musical features.

EIGHTY-FIRST STREET.—First half, Julia Arthur in "The Cavell Case. Latter half, Mildred Harris in " Borrowed Clothes."

BROADWAY—Second week of Mr. and Mrs. Charlie Chaplin, "Shoulder Arms" and "Borrowed Clothes" remained the pictures. "After the War" is announced as the attraction at this theatre starting December 1.

If you could rent your theatre you might move to that other town where you believe you will fit into community life less like a square peg in a round hole. Try the World's Classified Advertising. The man you may deal with may possibly be waiting to see your offer.
CIVIL WAR PLAY HISTORY MAY REPEAT

If It Does, the Best Screen Drama of the Great Conflict Will Not Appear in the Present Decade

LEE KUGEL, publicity producer for the Moving Picture World, the other day and proceeded to ask a question.

"Any of you boys alive at the close of the Civil War?" He was looking straight at Tony, the office-boy, then he spoke; so Tony shook his head and answered, "No, sir."

"Neither was I," said Lee; "but I advise one of you to look up the Civil War crop of plays. Their history should be interesting reading for the men in the film game. The war closed, you now, in '65, and they were grinding out war plays as late as '89. 'The Drummer Boy' was produced in '90, and the 'Loyal League,' for Fair Virginia, and 'The Heart of Maryland' were among the winners that held the boards, season after season, and set new standard for the American drama. The crop of war plays that will result from the Great Conflict just closed will be spread over as many years and will show the marked improvement in technique and depth of thought as time brings a leader to the front."

Lee then turned his attention to the best man on the staff and proceeded to interview him.

"How old are you, Old-Timer?"

"Old enough to remember the close of the Civil War," was the reply.

"What about the war plays then?"

War Plays Were Crude Affairs.

"This was long before the days of the traveling combination, but the stock companies around the country all produced war plays. Crude affairs, all of them, but full of patriotic fervor and early support of the Union. One of the favorites was called 'The Drummer Boy,' which was the first theatrical performance ever witnessed, and I have a vivid recollection of the scene in Libby Prison, where the drummer boy reached over the dead line and picked up a piece of bread and was shot by the guard. I remember how hard I cried when his big brother, also a prisoner, held him in his arms and received these last messages to the folks at home."

"How long did the stock companies continue to put on this class of dramas?"

"Not intended by the public as being war plays, but they were kept before the public by a number of one-man organizations, ex-soldiers mostly, who traveled around the country and produced war plays of their own manufacture with local amateurs, recruited largely from the G. A. R. posts. The first really successful Civil War play was 'William Gillette's Held by the Enemy,' produced in 1886. This was followed by the same author's even more successful 'Secret Service.' It had the long runs in New York, you remember, and one in London."

The latter information was a well-thumbed page out of Lee's own history of the drama.

Best War Pictures Will Come Later.

Said he: "Bronson Howard's Shanandoah, produced in 1889, and Belasco's 'The Heart of Maryland' brought out at the Herald Square Theatre in 1895, both gave 'Secret Service' a close run for first money. Thomas Dixon's profits from the picture, 'The Birth of a Nation,' had a counterpart in the easy money made by Uncle Dick Hooley, manager of Hooley's Theatre, Chicago, out of 'Forty-Thieves.' Just before Charles Frohman produced the play at the Twenty-third Street Theatre he was in need of a little ready cash, so, when he met Uncle Dick on Broadway, he persuaded him to buy a third interest in the play for fifteen hundred dollars. Uncle Dick did it more as a matter of accommodation and because he liked Frohman. Nice tidy interest he got on his money."

"Just how do you think the film manufacture can profit by the experience of the Civil War play?" Lee was asked.

"The moving picture histories of the great battles and the interesting side-lights on actual events connected with the war and the after-effects in the near future will have first call for some time to come. Screen fiction dealing with the 1914-18 struggle for world freedom will repeat the history of the Civil War play: its finest examples will not be produced in the present decade."

WEITZEL.

Henley Signs Long Contract to Direct Goldwyn Pictures

SAMUEL GOLDFISH, president of Goldwyn Pictures, has made public the fact that Henley has signed a long-term renewal of his contract to direct the productions of various Goldwyn stars. His first assignment will be with Bill Marsh and shortly to make her bow in her big Goldwyn star series productions.

Though Mr. Henley is the youngest Goldwyn director in point of years, he is the senior in point of service. He has successfully directed six Goldwyn productions—four starring Miss Marsh and two written by Rex Beach.

Mr. Henley's service at Fort Lee began with the making of Mac Marsh's "The Face in the Dark." In his first production, the story of which was written by L. S. Cobb, Mr. Goldfish was delighted to find a certain indefinable quality he knew existed in Mac Marsh but which had not heretofore been particularly evidenced on Henley's stage. It justified his belief in Miss Marsh and in her new director.

Mr. Henley's first success was followed rapidly by three other Goldwyn productions that immediately became box-office successes. These were "All Woman," "The Glorious Adventure," and "Money Mad."

Mr. Henley's directorial skill was even better evidenced in his next production, the Rex Beach story called "Laughing Bill Hyde," featuring Will Rogers, famous cowboy monologist of the stage. Wisecakes shook their heads when Mr. Goldfish and Mr. Beach announced that Rogers had been engaged for the leading role in this picture. They said nobody could be found who could transmit the unique Rogers personality to the silver sheet. They said Rogers was a world-beater with his pate, but that, arrived at of '18, he could be no better than ordinary. And Hobart Henley stepped right in and fooled everybody.

The critics of the country have yet to pass judgment on the Rex Beach effort, a Goldwyn production of Rex Beach's unpublished story, "Too Fat to Fight," in which Frank McIntyre has the leading role.

"I regard Hobart Henley as one of the most able directors," says Mr. Goldfish.

Famous Players Take "Little Women."

The Famous Players-Lasky Corporation has purchased the William A. Brady production, "Little Women," which delighted capacity audiences at the Strand Theatre during the week of November 10. It will be released through the Famous Players-Lasky exchanges as a Paramount-Artcraft Special probably in January.

Dolores Cassinelli.

A. C. Bromberg, Vice-President and General Manager, Southeastern Pictures Corporation.
Some Sub-Titles for Pictures

That Never Were Presented.


Atlanta Alive with Union Soldiers as Sherman Starts His March.

Thorns Revertently Listen While President Lincoln Speaks.

Some Sub-Title for Pictures

the Screen Will Soon Show.

460 Warships of the Allies are in Line to Accept Surrender of Germany’s Fleet.

46 Submarines and 22 Warships Enter English Harbor and Unconditionally Surrender.

General Pershing Calls Upon the Duchess of Luxembourg While American Troops Hařt.

American Army in Battle Array Marches to the Ithine in Task of Occupation.

S

HOW this to your local editor, Mr. Exhibitor, and ask him to write an editorial on the importance of motion pictures to your community. He is apt to welcome the text for an editorial. It will give him a chance to develop his own ideas on how great a debt the world owes to the camera and the screen.

How would you like to have first run on a news-weekly showing George Washington crossing the Delaware? Or Woodrow Wilson addressing the Rulers of the World at the Peace Conference?

The exhibitor of moving pictures is one of the most vital factors in community advancement. He will only realize it and run his theatre accordingly.

Give it a couple of thinks.

Sohal!

— w s —

Making Us Do Press Work

Dear Rambler: I dare you to tell why I know my holding up to belong to a motion picture director. Sincerely,

— w s —

Because of his megaphone bill.

Mr. and Mr. John Wild announces the arrival of Eileen Gertrude on November 19. She’s a Wild baby; not a wild woman.

His Face for His Film Fortune.

Ambassador Walter Hines Page, in the Carroll & Herbert-Julia Arthur picture—home of the unfortunate English nurse. Edith Cavell, is played by Frederick Melville, who found his way into the picture because of his physical and facial structure. Mr. Melville has long been known to the varieties and music halls at home and abroad through his management of Molierton, the queen of mechanical acts.

— w s —

“Why the Bolsheviki?” (General Film). Here’s the answer:

The Germans are ignorant of the hero’s loyalty to his country, send him to Germany. There he succeeds in killing the Crown Prince and himself with high explosives. He thus dies true to the principles of democracy.—From a professional criticism of “The Kaiser’s Finish.”

Publicist Expresses Surprise that Theatre Seating Are Comfortable.

MISS NEWBURY-HERSCIGE is a most remarkable young person. In company with a girl chum, she approached the Fashion box office and ostentatiously waited on the line, purchased two orchestra tickets and made her way into the theatre. After a delay an usher succeeded in locating two seats quite a distance from the screen and considerably to one side.

The all-observing publicity man, ascertaining that there were two logo seats vacant, deferentially suggested that the girls occupy them as guests of Mr. Rothschild. Imagine his surprise when the screen queen thanked him sweetly, but insisted that she was quite comfortable where she was.—W W.

— w s —


Worry not. The shortage will soon be made up, despite the lay-off.

— w s —

We Always Like a Bit of Verse.

Please don’t mention that the writer is associated with the Nicholas Power Company, but the spasms indulged in by your “fly poets” suggest this out of the dim and misty past:

“A fly and a sea in a flute Were imprisoned; so what could they do? Said the fly, ‘let us flee’; Said the Sea, ‘let us fly!’ So they flew through a flaw in the flute.”

— O. Warren Landon.

— w s —

Freddie Schader’s familiarity with German and other languages makes him a most competent authority that “uber alles,” which means over all, is the word to use for “alles uber,” so far as the Hun boast may be concerned.

— w s —

Two Close-Ups by Lee Kugel.

JOHNNIE HINES, noted for his affection for the dollar sign, is back in New York with this famous Stutz. He modestly acknowledges that he started out to tour Pennsylvania with three gallons of gas and returned home with a half gallon left in his tank (gasoline).

Johnnie averns that the most welcome news to him coincidental with that of peace was that resumption of salaries would take place with the renewal of studio work at Fort Lee.

Carlville Blackwell, after being fined $25 for infringing on certain speed regulations in Vogue on the highways of New York and environs, has spent the last two days motoring past the cop who made the arrest. In a small-like pace. Another way to get partner.

— w s —

Settling a Dispute in Advance.

A. D. V. Storey, publicity manager for the William Fox circuit of theatres, gets credit for being the first to advertise Mrs. Charles Chaplin in association with representations of “Judy Harris” in “Borrowed Clothes.” Three hours after the papers brought this news that Miss Harris and Mr. Chaplin had merged into matrimony, special slides were displayed in all the Fox theatres announcing Mrs. Chaplin as being none other than the Mildred Harris who was due upon the Fox screens immediately. Special strips were printed and posted on the regular paper issued for “Borrowed Clothes.”
**We Present Important Item of News in Film Society.**

THE following is a verbatim report of a series of speeches that occurred at the offices of the Arrow Film Corporation on Tuesday: A boy enters and bawls out: "Edith Baum." Miss Baum is the genial stenog and assistant bookkeeper of the Arrow Film Corporation, but the boy betrays no emotion over the news. "What's the C. O. D. for?" says Dave, the office messenger. "It's a hitchen' ring," answered the messenger.

And Miss Baum opened the package and there was revealed a wedding ring.

The 60 cents was for an inscription, which read "I L. to E. B., November 17, 1918."

When Miss Baum returned, David with much ado and without malice aforethought, kissed her on the cheek and said: "I congratulate you!" and showed her the ring. The cat was out of the bag, and she confessed that on the previous Sunday her showman's knot was tied and she became the lawfully wedded wife of one Irving Levy.

When representatives of the various daily newspapers, as well as of the Associated Press and the National News, called to interview Miss Baum she was asked: "Are you still going to stick to the "Arrow Film" and the motion picture business?"

And she replied: "I committed bigamy; I'm a film showman's widow. I'll stick to the "Arrow Film.""

She said she was married last month at the hotel on the house at one of the presentations, a good joke has been fastened on Bill Herschberg, the Jubilee Theatre, Forty-third street. Bill was out in the lobby talking to a friend.

"Why there was only a thousand people in the lobby alone," said the friend to Bill. "Are you crazy, replied Bill. "Why, man, there must be over a thousand people in the Chicago Correspondent of a Trade Paper.

"Hold a dollar too close to your eyes and you lose sight of the sun,"—Watterson Rothacker.

Likewise showmen frequently lose sight of the country's biggest dollar, that is lying flat, just beyond the dollar.

**Rambles Round Filmtown.**

**Fooling the Fool Editors.**

PRESS agents of thirty-two of the foremost producers were scattered along Broadway in front of as many cinemas afternoon and evening making publicity for the celebration. Taking flash-light pictures of the jubilee crowds.

From the pictures taken electors will be made for use in publicity work, the results to be bear snappy captions, such as: "Broadway was deserted by crowds attracted to the Strivalto Theatre when this tremendous package featured a special Saturday matinee." Monday afternoon and evening, November 11," etc., etc., ad lib.

I have this to be so, for a certain "hard boiled egg" declined to "fall" for the publication of one of the flash-light's.

**Famous Men's Familiar Sayings.**

"A lot of damn fools get together and talk about something!"—W. S. Zyl.

**Joe Miller Comes Back as Bill Herschberg.**

REGARDING the number of people in the house at one of the presentations, a good joke has been fastened on Bill Herschberg, the Jubilee Theatre, Forty-third street. Bill was out in the lobby talking to a friend.

"Why there was only a thousand people in the lobby alone," said the friend to Bill. "Are you crazy, replied Bill. "Why, man, there must be over a thousand people in the Chicago Correspondent of a Trade Paper.

**Wade Knew Him When.**

JOHN P. WADE, who plays John Craig in J. Stuart Blackton's "Safe Democracy," confesses that in the early days when real actors put little faith in the "clickers" and only lost their dignity long enough to make a few dollars to tide them over until they could pursue art for art's sake on the stage, he was induced to play a few sections of the productions produced by an old and well-remembered company for the remuneration of $20 a day.

Here's the point: An "extra" who carried a spear in the same picture went today to one of the finely produced in the business. The extra had faith and stuck to his own work, and he can't count so much fame and money today as 'tong can.

**If You Can Get What He Meant.**

NPLUENZA Cases 97 was a bulletin displayed in the Queen Theatre, San Antonio, by Manager William Pullitzer, who was co-operating with the Board of Health.

This sign puzzled certain Mexicans who were among the audience.

"Señor, that is a long serial, 51 instalments. We fear we will not be here to end it. Quier sabe?" politely remarked one Mexican movie fan to Manager Pullitzer after the performance.

**Don't You LOVE This Line of Bunk?**

THOSE who read between the lines of the Theatre and show business will realize the importance of the announcement.

"It is a distinct step toward eliminating haphazard and confusing business. The new organization will establish the country's fifth biggest industry upon a same basis as when Mr. O. U. President said: (Here proceed to write against space. It'll help the scrapbook—if you get it all printed).

Julius Singer Has Proof That Friendship Is a Valuable Asset When It Comes to the Film Business.

J. DUNBAR, manager of the Princess Theatre, Jersey City, N. J., has a genius for showmanship. Aside from knowing how to run a show, he also knows how to restrain himself under the trying circumstances thatury that he is a houseful of people waiting to see where he has promised. Here is Manager Dunbar's report to Julius Singer when matters took an exasperating turn yesterday:

"Leaving all jokes aside you sent me a comedy film; a roll of tape that you seemed anxious to have called "The Test." It may mean that you are right. Far be it from me to make a jest of it, but I must make a little bit of junk. The thing has no name to tell what it is, so I guessed it was right because "The Test" of trying to use it is some "teat," believe me.

"Trying to run it was the only way we had to find out what it might be; but whatever it is the ding basted thing isn't half there and what there is of it is so badly assembled that the lens was cock-eyed showing it. A man going out said it was rotten if true, which I understand, Julius, "rotten"—I wonder what that means? However, my beautiful 1-0-theatres won't stand any more such tape.

"I am now going to tell you a secret. One of my machines has a little lick on itself; but this is really and truly the first time it ever refused to run a reel of film, as true as it may be. Sitting here writing to you, it kicked up a row and refused to run until we fed it some good dog's, and then you think of that? Now if I were you I'd make up this set of tape and overlays it to your best ability. Yes, it is surely a good binder of friendship."

Three Pionies of Three Star Brandy.

Roland Burke Hennessy, editor and writer on theatrical topics, has done it again. On Friday evening, his third offspring, already named Cecile, arrived at the New Rochelle Hospital.

Congratulations are pouring in on Mr. Hennessy, many of them referring to the new addition's first birthday.

Mr. Hennessy's jubilation yesterday was unlike that of his first two—due to the story being told by Henry Clay. The fact that he was the father of three lusty offspring induced him to write and celebrate, and, in the course of his revel, he arrived at the Friars' grill room.

"Nobody have any "suck"," shouted Mr. Hennessy. "I'm the father of three—think of it. Have another drink. No race aside in my family. Guess I'm going some. No slander about me."

"Don't see why you are making such a fuss about yourself," declared one of the crowd. "It strikes me that the mother of those babies is entitled to most of the credit. Here's what she went through, the anguish and the suffering. Where do you come in?"

"Well," replied Hennessy, "I gave her the idea, didn't I?"—Rennold Wolf's Sunday Telegraphing.
**General Film to Release Red Cross Christmas Films**

One of the most elaborate and thrilling of all single-reel novelty production, "The Greatest Gift," just announced for free distribution by the American Red Cross Bureau of Pictures. This film is to be used in the same manner that the Liberty loan films provided by the motion picture industry were used in the recent Liberty Loan drive—that is to say, in the theatres of the country. It is offered to all theatres in the United States free of charge in showing in behalf of the great forthcoming Red Cross campaign which will be known as the "Christmas Roll Call." Intensive appeal through motion picture interests has made this special Red Cross release available. "The Greatest Gift" was produced for the Bureau of Pictures by the American Red Cross by courtesy of the Famous Players-Lasky Corporation, which employed the facilities of its eastern studios to carry out the story. Generous help was given by Red Cross people. Some to its most important players and directors aided in making the production attractive, and nothing was spared in the way of costumes and scenery. "The Greatest Gift" in fact is a spectacular achievement not only because its length is confined to the footage of one reel.

A liberal number of prints of "The Greatest Gift" have been provided, by courtesy of the Spoor-Thompson Laboratories, and these will be immediately available. Exhibition of the picture is expected to begin December 9 and to continue through the week of December 16-23, the period of the Christmas Roll Call. The Red Cross organization in the United States is undertaking a tremendous campaign for membership during December and it expects more than to renew its roll of over 23,000,000 additional junior members.

Distribution of "The Greatest Gift" is by courtesy of General Film Company. The story of "The Greatest Gift" is altogether real, the scenes being related to each other in the underlying idea, that of self-sacrifice.

**Fairbanks Going Abroad.**

Douglas Fairbanks has started negotiations with the Government transport department which will give him the distinction of being the first prominent star to take a company of film actors to Southern France for the purpose of staging a series of pictures.

The selected subjects will not deal with war conditions, but will be typical Fairbanks stories laid abroad. It is quite possible the company will be taken on a tour of Europe for a special scenario now being developed by Director Albert Parker.

The Artcraft actor-producer will make one more picture in this country to follow "Arizona" and will then start bag and baggage for foreign shores accompanied by ten members of his organization which will remain abroad for three months.

**World Officials Attend Theatre Opening.**

The opening of Washington, D.C., newest picture theatre, The Metropolitan, under the direction of Harry M. Crandall, was celebrated in fitting style November 23, when "Under Four Flags" was shown at the Nation's capital for the first time. One of the greatest audiences in the history of this country were present. The entire roster of World Picture stars, including Montagu Love, June Elvidge, Carlyle Blackwell and Evelyn Greely were present and made their personal appearance coupled with fitting remarks dedicating this theatre, which is the last word in theatre construction. A special car carried World officials and stars, who made the journey to assist in the festivities, which were rounded out by a banquet.

**Bennison's "Oh, Johnny!" To Be Issued By Goldwyn.**

Louis Bennison, who captured the fancy of America's cities when he scored his sensational success in "Johnny Get Your Gun," is the newest acquisition of the screen. He is put forth under the imprint of the new Betzwood Film Company of Philadelphia and the distribution of his productions has been won by Goldwyn Distributing Corporation.

Announcement is made by Goldwyn of a series of Louis Bennison productions annually to be released under Star Series, beginning in December. Already three Bennison pictures are completed, and the first of these is in the hands of all the Goldwyn offices in twenty cities for trade showings for exhibitors.

"Oh, Johnny!" is the production selected by Mr. Bennison's debut. It is a fast-moving romantic drama of the East and West, which presents the handsome star as his most natural self. The story is by Wilson Bayley and was directed by Ira M. Lowry.

Three seasons ago Bennison took New York by storm in "Johnny Get Your Gun," being at that time absolutely unknown in the metropolitan theatre. For the greater part of a year he continued to enlarge his success in New York and during the next season duplicated his eastern hit in all the large cities of the country.

For the dealer in motion picture supplies The World's Classified advertising offers rare opportunities to reach a quick market

**Berger to Combat Efforts of German Propagandists.**

Henry Diamant Berger, director of the French film trade paper Le Film, has arrived in New York with the object of establishing in Paris the central distributing agency for all films in order to defeat efforts of the German film industry to capture the film trade in neutral countries.

"We have been working on this line for some time," said Mr. Berger. "For two years we have been trying to maintain control of all motion picture houses in the French part of Switzerland and in Zurich. We have built a bigger and more effective organization throughout the entire Allied countries. As we shall be able to offer much better propaganda, it is obvious that we shall get the patronage of those who up to now only went to see German films. There is a great field in this district to be conquered—we have to cover Switzerland, Holland, Spain, Scandinavia, Rumania and Russia, where the Germans have already started their propaganda tactics."

**Brings Film Taken in Paris Under Bombardment.**

"The French film industry has been practically at a standstill during the war, but still we have taken a few very interesting pictures and I have got one with me which was taken in Paris before the town was being battled by German long range guns. I hope America will like this film. I shall stay here and conditions for two or three months. I see, however, a great co-operation between the French and American film interests."

Mr. Berger has made his offices with Adolphe Osso, 1457 Broadway, where he will be pleased to discuss his plans further.

**"The Challenge Accepted" December 23.**

The W. W. Hodkinson Corporation announces that it will release December 23 "The Challenge Accepted," starring Zane Grey, the picture to be produced by Arden Photoplays, Inc. Edwin L. Hollywood directed the story from the original scenario by Donald Gordon Reid.

"The Challenge Accepted" is the story of the natives of the Blue Ridge Mountains who knew little about the world war and understood less about why they should have their freedom taken from them for something that did not interest them, as, for example, the cast includes Chester Barnett, John Hopkins, Charles Eldridge, Warren Cook, Sidney D'Albrook, Russell Simpson and Joel Day.

**World Studio Getting Busy Again.**

The World Studio at Fort Lee is all agog with preparations for the renewal of activities. June Elvidge, having spent her vacation in taking on a husband will not permit her honeymoon to divorce her from her picture career, as co-star with Montagu Love in a new play.

**Tom Mix Begins Work.**

Completely recovered from the recent operation on his left leg which he underwent for his benefit, Tom Mix has begun photography of a Fox Victory Picture at Hollywood.
IDEAS ON EXPLOITING "AFTER THE WAR"
Problem Play Starring Grace Cunard Offers Great Chance for "Cleaning Up" with Right Publicity

By Walter K. Hill

BECAUSE "After the War" is the first of what will probably be a long procession of features based on events incident to the downfall of the Hun, and because of its timely interest, the World sent me to the projection room of the Argosy Film Company, 729 Seventh avenue, to see the picture screened in the form that it will go to exhibitors. Showmen who traffic in state rights will market this picture, just as now they are marketing "Get筇ket,"
which was contracted to be shown before their local public, and one of the pictures which show that the films should be viewed from an exploitation standpoint.

In the proper department of this issue "After the War" has been reviewed in that spirit of fairness and justice that has always marked the World's reports on films. This review, coupled with the following exploitation matter, should guide exhibitors to a logical conclusion which will help them decide upon how they will, having contracted for the feature, exploit it from the showmanship angle.

Showmen Follow Their Own Business Bent.
Generally speaking, there are two classes of exhibitors—those who play to transient audiences and those who must lock upon their business as a repeated appeal to practically the same public. For the "transient" there will be ample opportunity. In the paper and publicity furnished by the distributor, to "flash" and boost patronage sensationally. True, this class of showmen and audiences "After the War" may be meant to signify whatever will get the most money in certain particularities. In the paper that the distributor promises to supply will be "flash" enough to form the basis of a banner and lobby "bally-how" that should get the idler and transient off the street in profitable numbers.

There is neither opportunity nor inclination to lead readers through an "A, B, C" lay-out of publicity. We hold that the man who is competent to run a theatre is able to apply his ingenuity to exploitation of the film once he is given, as we propose to do, 16 pages of guide material, one page of which has looked at the picture. What is here presented (passing up the transient showman as being unable to get his crowds from the passer-by) is written to aid the larger and more essential element among the exhibitor body of those who depend upon practically the same people week in and week out.

Scene from "After the War." The Heart of the Hun Beast Is Stilled by the Hand of His Own Wife.

Grace Cunard is Star of "After the War," the First of Post-Bellum Problem Plays.

Don't Use the Title to Mislead.
Don't promise your audience that discussions at thepeace table are to be forecasted. This picture is a problem play, carrying a theme as vital to the women of France, Italy and Belgium as may be involved in the very Peace that has at last sent win e rays across their path. "After the War" is a money-getting title—but get the money in a way that no one may leave your theatre complaining that they have been deceived by misrepresentation. Let it be known that "After the War" is a problem play and a picture play that will appeal to the thoughtful element in all creation.

Good Play, Fine Production and Cast.
Grace Cunard should be a name to draw money if properly exploited. She is the same Grace Cunard your patrons have seen in Universal serials and sensational melodramas. But she is a different actressing for the child, she rises to another duty—to spare the man she loves unhappiness resulting from her helpless submission to brute force. The child lives to become the cause of retribution; to inspire the Hun's love with a will for her personal conduct. And then the murderer begs that the child be given to her as her own property—a situation that promises to give the youngster a name in future, while it clears the way to happiness for the heroine in the love of her soldier-hero for whom she has suffered so deeply.

In the months that "After the War" is being marketed and exhibited the Yank's will be coming home and scattering themselves into "old home towns" throughout the land. This will be beyond question, be able to give first hand, upon the word of men who will gain credence, numerous instances of Hun brutality to keep the hearts of our people stewed against the wild beasts of war. Capitalize the soldiers. Watch the papers. Couple the stories that come from "over there" with the purpose of "After the War."

Bid Fearlessly for Women's Patronage.
Problems are being met face to face in our own land—where our fireside has been kept free from the reach of the Hun. Greater problems are being faced every day by women of the Allies. The fatherless child is a fact on the freedom front. Our children here at home are sewing and mending, working and helping the little ones of France and Belgium. Women who have left their homes to keep the hearts of our people steeled against the wild beasts of war. Capitalize the soldiers. Watch the papers. Couple the stories that come from "over there" with the purpose of "After the War."

The Longer the Hun the Better for You.
As the theme of the picture is its greatest asset, the discussion the first showings are destined to inspire, it is indispensably beneficial. Therefore (within reason) the longer the run the more money is likely to be gleaned from your community. Mothers will have their own opinion as to the heroine's decision to part with her child. There will be an element in every community that will maintain the girl did right; there will be some who will de cry the motive of the murderer, who, cleared by a court of justice, would have the fruit of her husband's perfidy in her possession. Picky that we know all among the problem plays that are bound to follow in the wake of world-strife the exhibitor who takes on "After the War" will, by all the omens of showmanship, get a lot of money with it if he deals squarely with his public; tells the truth in advance and makes no extreme effort at sensationalism.

OUR SOLDIERS WILL KNOW THE TRUTH.
We have read of Hun brutalities to women and children in conquered territories. This picture is based on an act of brutality by a Hun militarist, who forces himself upon a girl in order to save the life of the soldier she loves. The child afterward becomes a barrier to the woman establishes herself and the sweetheart who is home from war a hero. Amid the conflict of mother love and loath-

"Made in America" Is Unique Among War Pictures

UNIQUE among the many war pictures which have been produced is "Made in America," in that its principal motif is not the valor of the American soldier in battle, though it is not lacking in heroic incidents, but it deals more with those great constructive forces which made American valor count for victory—the selective draft and the training camp.

It is the story of three American boys: two of them. John and Jimmy Evers, are called to the colors to serve their country, the other, Joe Nelson, is a slacker who tries to dodge the draft and, when unsuccessful, yields a sulky obedience to military rules. How, under the influence of the wonderful spirit which pervades the Nation's great training camps, he gets the right perspective on things and becomes interested in his work and patriotic in his sentiments, is one of the object lessons which abound in the eight reels of "Made in America."

Joe Nelson not only develops into a splendid soldier, but, upon his return to, civil life, Croix doréion will fill more useful citizen with far higher ideals of citizenship. There is a pretty love story running through the picture.

Of the two brothers, John goes to France, where he wins promotion to a war correspondent. Mrs. Evers is a beautifully drawn character of the sacrificing mother. War correspondent is found in thousands of American homes.

The camp scenes were all taken in one of the great army camps of the country and show every phase of the soldier's life in camp, from reveille until taps.

"Made in America" is being produced by Ashley Miller, with the co-operation of the War Department through the Division of Films, and is published and distributed by the W. W. Hodkinson Corporation.

Rothapfel Directs Marines in "Too Fat to Fight"

COUNTING themselves fortunate in obtaining the co-operation of the United States Marine Corps, Rex Beach, as author of "Too Fat to Fight," and S. L. Rothapfel, who directed certain of the trench scenes, took full advantage of the aid offered them. The "soldiers of the sea" responded magnificently under command of Mr. Rothapfel, managing director of New York's Rialto and Rivoli theatres. "Too Fat to Fight," in which Frank McIntyre is the featured player, and the scenario of which was prepared by Charles A. Logue, is in no material sense a war drama. But it is a patriotic story with thrilling trench scenes in it, and the background of battle is seldom out of the picture. It was in connection with the trench episodes that the help of the Marine Corps was sought. For days the Goldwyn studios in Fort Lee, where the production was made, resembled a barracks.

Under the direction of the Marines the trenches had been dug and all the details of the battle scenes rehearsed. They first at the imaginary Huns with no thought of anything except their complete annihilation. Their yells and jubilant cries drowned the megaphoned directions of Lieutenant Rothapfel, and for a time the boys had things all their own way. Finally they were got under control, and the actual business of the scenes was carried out. Needless to say, the fighting scenes were invaluable and will be seen in their entirety when "Too Fat to Fight" is shown.

Among the Marines who took part were Sergeants M. F. Henderson, William Hickey, William Bird, Walter Burke, L. J. O'Brien and J. Dill.

"Musical Comedy Film" for Lee Kiddies

"Smiles," described as "the first musical comedy of the screen," has been started in Los Angeles by Jane and Katherine Leu, the Wallis Fox baby grands, under the direction of Arvid E. Gillstrom.

Ralph H. Spence, special writer of humorous subjects and subtle specialist for William Fox, wrote the original story of "Smiles," and in constructing his comedy introduced several novelties which are expected to mark a radical departure in film plays. Mr. Spence has managed to fit each episode in the play to some well known musical composition. The picture is punctuated with 132 of Mr. Spence's characteristically humorous subtitles, thirty of which form definite orchestral cues. Other music is provided in an unmistakable manner by the action of certain scenes.

Red Cross Film Shows McKey

In "First Aid on the Plave," the American Red Cross relief film is pictured the first of the American Red Cross leaders in war work to have paid the supreme sacrifice—Lieutenant Edward M. McKey. He was killed on the Plave while in command of Red Cross Rolling Canteen No. 1. He was serving Italian soldiers as they came out of the trenches at San Bernardi, when a shell of large calibre exploded near him and ended his labors of mercy.

Lieutenant McKey was a young American studying in Paris. When the Italian debacle alarmed Europe, McKey went into service there for the American Red Cross. He wore the Croix de Guerre, a recognition of France for his heroic work on the Plave. The story of this gallant spirit is told to some extent in "First Aid on the Plave," the camera having taken him in his work at its height, and several weeks before he met his death.

That Italy withstood in those memorable days on the Plave and the telling help which was rendered by the American Red Cross is thrillingly unfolded in the many activities shown in the film.

Scene from "The Beloved Imposter" (Vitagraph).
THE MOVING PICTURE WORLD

December 7, 1918

Path Signs Ruth Roland for Fifteen-Part Serial

THE vice-president of Pathé Exchange, Inc., Paul Brunet, announces that a contract has been signed with Ruth Roland for her appearance in a fifteen-episode serial which will be ready for the screen immediately at the conclusion of Pear's popular serial, "The Lightning Raider." The new serial has been tentatively entitled "The Long Arm," and gives exhibitors a record-breaker from every standpoint.

"The Long Arm" was written by Arthur Reeves, of "Craige-Kennedy" fame, and Charles Logue. The scenario is by Gilson Willems, who wrote "Hands Up," Miss Roland's most recent Pathé serial.

The story is declared by the Pathé scenario department to be the strongest they have ever accepted and will offer thirty reels of sustained interest and intense climax. It deals with the theft of a tiger idol from a band of natives in Sumatra by three adventurers, and the many attempts of the band to recover the idol and furnish the action and conflicting themes of the serial.

Miss Roland, as Belle Boyd, the heroine, will have one of the strongest roles in which she has ever faced the camera, and it will afford her exceptional opportunities to demonstrate her remarkable ability on the screen. The news that Pathé will present Miss Roland in another serial will undoubtedly be enthusiastically received by exhibitors and picture patrons alike, as she has made secure her place as one of the most popular serial stars.

"The Long Arm" will be the sixth Pathé serial in which Ruth Roland has been starred, those previous being "Who Pays?", "The Red Circle." "The Neglected Wife," "The Price of Polity" and "Hands Up." "The Long Arm" will be produced by Astra Film Corporation.

Ruth Roland.

Vitagraph's Releasing Plan Aims to Aid Exhibitors

THERE is much satisfaction among the executives of the Vitagraph Distributing Organization over the fact that their new Star Series releasing plan, which went into effect on September 30, has proved so successful in the wake of the receding epidemic.

When it was announced at the beginning of the season that Vitagraph would release, during the course of the year, six series of rotating star features, totaling fifty-two five-reel productions, a serial episode for each week in the year, and, likewise, a two-reel Big "V" Special Comedy each week, it was claimed that from the standpoint of elasticity and accommodation to the individual exhibitor's requirements, the Vitagraph plan had introduced a new era in film merchandising.

Vitagraph states that in the so-called reconstruction period of the industry, following the epidemic shutdown, its releasing plan and policy is proving a big aid to exhibitors in the re-building of their business. Despite the shifts and adjustments made necessary throughout almost every branch of the business, with the consequent uncertainty on the part of exhibitors with regard to their booking arrangements, the Vitagraph releasing plans are enabling exhibitors to know exactly what will be available on the Vitagraph program for each week during the entire year.

Vitagraph's weekly program for the year includes three separate and distinct units of service, which, nevertheless, offer in their entirety or in a variation of combinations, a service that the company claims will fit every need of every theatre.

Each week Vitagraph releases a five-part Blue Ribbon Feature. These rotating star features may be booked in their entirety or on the basis of individual Star Series.

Vitagraph's serial service provides a serial-episode for every week in the year, giving exhibitors an unbroken chain of chapter-plays.

There is, in addition, a two-reel comedy service. Each week Vitagraph releases a Big "V" Special Comedy, and it is claimed for them that they have grown into country-wide popularity with amazing rapidity.

With these three units of service, therefore, and with the entire year's program definitely laid out, and the dates of releases given so that exhibitors may know exactly what will be available for the period of the entire twelve months, the reconstruction of the exhibitor's booking arrangements far in advance becomes a simple matter, so far as the Vitagraph program is concerned.

"Retribution" Held Up to Insert Flight of Kaiser

Mr. William Hohenzollern had hardly reached Holland when mimic scenes depicting these very moments of the Kaiser's downfall were in course of filming for the six-reel feature production, "Retribution." The picture is being made under the direction of George Edwardes-Hall, scenario writer and director.

"Retribution" is a story of mystery and intrigue dealing with the war, revolving around an American girl who pluckily outwits the agents of autocracy. The production had been under way for some time, and was nearing completion when the news of the Kaiser's departure came. The scenario was immediately rewritten, and "Retribution" brought right up to the minute. The photo-feature will be ready for presentation about November 26, and the releasing plans will be announced early in December.

"Retribution" has a noteworthy cast, numbering such well known plays as John Mason, Victor Sutherland, Teft Johnson, Donald Hall, Stanley Walpole, Peggy Shaw, Helene Hart and Eugenie Lindeman.

The author, who has been connected with both the Continental and American stages, wrote the scenario of "War Brides," Alla Nazimova's first film vehicle; "The Lone Wolf," in which Bert Lytell scored his first screen hit; "Babbling Tongues," "The Iron Hand," the historical production, "The Fall of the Romanoffs," "The Poul of Broadway," "The Kreutzer Sonata," and many other big film successes.

"Retribution" is being produced under the supervision of George A. Rush. The photography is in the hands of Max Schneider and Walter Blakely.

The picture is said to be marked by a vigorous and interesting melodramatic story of unhalting action, by magnificent sets and excellent playing. Several hundred supernumeraries appear in "Retribution."
Vitagraph's New Serial
Meeting with Big Success

WITH the reopening of territory all over the country, Vitagraph's newest serial, "The Iron Test," is sweeping into what is indicated will culminate in a record career, judging from the enthusiastic reports of exhibitors all over the country.

For the past two weeks exhibitors' congratulations have been pouring into the Vitagraph offices, and it appears to be the unanimous opinion of representative exhibitors that the serial will eclipse its predecessors. Exhibitors who have run the previous Vitagraph serials agree that "The Iron Test," which features Antonio Moreno and Carol Holloway, will, in box-office power, surpass them all.

The serial is the product of the pens of Albert E. Smith and Cyrus Townsend Brady, and they have given this serial a radically different turn and twist in theme and treatment than their earlier serials. This novelty of theme has found great favor with exhibitors.

"The Iron Test," is the second of the four-serial-a-year schedule of Vitagraph. Its stars, Antonio Moreno and Carol Holloway, will form a permanent combination, alternating with William Duncan, who, on January 27, will be presented in another big fifteen-episode production, "The Man of Might," in which he will be supported by an all-star cast, including Edith Johnson and Joe Ryan. This, like the previous Duncan serials, will be directed by the star.

Striking Poster for Martin Johnson.

"The poster plays a vital part in the success or failure of a film," declares one of the officials of the Robertson-Cole Company. "A poster is good or bad, according to its advertising value. It goes without saying that a good poster attracts and that a bad one repels. When we secured the world releasing rights to Martin Johnson's 'Cannibals of the South Seas,' we decided to place our ideas upon posters in operation. We secured the best poster artists in the country. The result is that 'Cannibals of the South Seas' has, to our way of thinking, the most colorful, artistic and atmospheric posters of the year. We didn't merely want a graceful, eye-catching poster. We wanted something in the very spirit of Johnson's adventurous cruise through the South Pacific. 'I think our posters have caught all this.

The designs are of tropical greens, yellows and blues. The atmosphere of the South Seas, with its azure skies, tropical seas and emerald isles, is in these posters."

Frank Rembusch Talks
About Affiliated's Plans

THE Affiliated Distributors' Corporation, which recently formed a co-operative plan of booking and distributing motion pictures whereby a group of producers and a national circuit of picture theatres are associated in merchandising good pictures on a profit-sharing basis, now have extended the principles of co-operative marketing to every part of buying and selling of pictures. Recently Messrs. Brink, Clark and Cornelius, of Grand Rapids, the prime movers in the Affiliated booking plan, took over a controlling interest in the Mutual Film Corporation and its exchange branches throughout the United States and Canada in order to insure the Affiliated a permanent distributing medium.

At a meeting held in the home office of Mutual in Chicago, attended by a group of prominent exhibitors from various parts of the country and the new managers of the Mutual, a request was made that the tie-in between producer and exhibitor be extended so that exhibitors could share in the holdings of Mutual to the extent that exhibitors have a controlling interest in the Mutual exchanges of the United States and a priority franchise on all pictures distributed by Mutual exchanges.

After much deliberation, the Mutual owners agreed to turn over to exhibitors of the United States the controlling interest in Mutual on the same terms and valuation that they took over Mutual, provided that exhibitors are allotted a limited amount of holdings in various sections of the country. Under this plan co-operation is complete, because one works for all and all for one. It is claimed great economy in operating expenses and better and more suitable pictures will result with protection against a speculative market. An advisory board of exhibitors is being formed to be extended throughout the country, and completed as soon as possible.

Several prominent producers are arranging to market their product through the Mutual exchanges because of this policy of co-operation. Both producer and exhibitor realize a great saving in the overhead, and elimination of the speculative factors in the film market will result. A plan so attractive and solidly founded cannot fail to be successful.

FRANK REMBUSCH,
Temporary Chairman.

Interstate Reports Big Business.

Interstate Films, Inc., 729 Seventh avenue, New York, which is releasing Ford Educational Weekly for its territory, is now supplying over 500 theatres with this release. The weekly has earned a place in the program of leading them because of its quality and the timeliness of its subject matter.

The Standard Film Service Company, 316 Sloan Building, Cleveland, which is handling the release in its territory, has announced its release for the following week days: Standard Theatre, Cleveland; Crescent, Cleveland; Grand, Canton; Colonial, Akron; Park, Youngstown.

In Chicago, where the release is handled by the Bee-Hive Exchange, 207 North Wabash avenue, Mr. Well, manager of the Castle Theatre, praises the excellence of the weekly.

Baby Marie a Climber.

Baby Marie Osborne, when it comes to climbing and second storey work, is an infantile Douglas Fairbanks. She gives a remarkable exhibition of her adventurous agility in "Milady o' the Beaustalk," released at a Pathé program feature on December 10. It is to be expected in such a role that she climbs the Beaustalk which reaches up into the land of the Pei-f-o-fum Giant, who loves broiled small boys for lunch, but the way this talented little shins up a vertical fire escape evokes admiration at her gymnastics and her courage.

Eighth "Kultur" Comes December 1.

The eighth episode of the Pure and Patriotic serial, "Wolves of Kultur," featuring Leah Baird, will be released December 1, and is sure to receive the national homage and climatic incident from start to finish. It begins with a thrilling leap from a high cliff into the ocean, the characters of Alice Grayson, the heroine. The chauffeur has been cornered by Carter, the butler of Zoremba, the master spy, and his only means of escape is by leaping into the ocean from the cliff.\n
C. C. Pettijohns,
General Counsel, Affiliated Distributors' Corporation and Exhibitors' Mutual Distributors' Corporation.
Famous Players-Lasky Reports December Releases

T
death

HE Famous Players-Lasky Corporation has compiled its list of new feature releases for December, presenting a most attractive array of box-office attractions. There will be nine Paramount releases next month, five Artcrafts and one Paramount-Artcraft Special, aside from the short subjects and the release of the Success Series. Four of the films to be offered in December were produced under the supervision of Thomas H. Ince, who has contributed many Paramount and Artcraft successes during the past year.

The first of the month witnesses the release of "Sporting Life," the picturization by Maurice Tourneur of the Drury Lane melodrama, which has been selected as the third Paramount-Artcraft Special. The Western, "The Green God Tree," an Artcraft picture, with Elsie Ferguson as star will be released. This is an adaptation by Adrian Gil-Spear of Henry V. Emond's play in which Maxine Elliott achieved one of her greatest successes. It is directed by Emile Chautard, and contains many charming scenes of real gypsy life. On this date also is released "Puss and Feathers," a Paramount picture from the Thomas H. Ince studio, starring Edna Bennett. This is an original story by Julien Josephson, and the production was directed by Fred Niblo under Mr. Ince's supervision.

Two noteworthy productions will be released under the Artcraft trademark on December 8. They are the D. W. Griffith production, "Understanding," Douglas Fairbanks' screen version of "Arizona." The Griffith production, his second for distribution through Artcraft, is especially timely, being a distinctly after-the-war picture, magnifying the great lesson for American manhood to be drawn from the world conflict. It was personally directed by Griffith himself and the usual sterling cast of Griffith players is featured. The Paramount release for that date is "Aigui Million," an adaptation by Gardner Hunting of Porter Emerson Brown's story, "Someone and Somebody," which Mr. DeMille made for Artcraft in the stellar role. This is the first work of James Cruze as a Paramount director.

In the trio of productions scheduled for December 11, William K. Howard will be presented in his new Artcraft picture, "Branding Broadway," a unique story by George D. Cohan, written for the Western star, after a reel or more of the typical Hart action of the frontier, trans- formas his activities to New York. Mr. Hart himself directed, Thomas H. Ince supervising the production. On the same day will be released Cecil B. DeMille's new version of Edwin Milton Rossy's play, "The Squaw Man," which Mr. DeMille made for Artcraft with an all-star cast. Beulah Marie Dix wrote the scenario. The third picture for December 15 release is the John Emerson-Anita Loos Production for Paramount, "Good-bye, Hill," starring Shirley Mason and Forrest Tucker.

Charles Ray, the popular Thomas H. Ince star, returns to the Paramount schedule December 22, after an absence of two months, in "String Beaus," by Julien Josephson. Victor J. Schertzinger directed under the supervision of Thomas H. Ince. Another Ince-supervised production is released the same day on the Paramount schedule, namely "Quicksand," starring Dorothy Dalton. The scenario is by R. Cecil Smith, from a story by John Lynch, and was also directed by Mr. Schertzinger. On this day also comes "The Mystery Girl," with Ethel Clayton starring, this is an adaptation by Marion Fairfax of George Barr McCutcheon's story, "Green Fancy," William C. DeMille directing.

Marguerite Clark is starred in "Little Miss Hoover," released on the Paramount schedule December 29. This is a story by Maria Thompson Davies, originally "The Golden Bird," which was scenarioized by Adrian Gil-Spear. John Stuart Robertson directed. Dorothy Gish appears in her second Paramount picture, "The Hope Chest," released on the same date. Edna Clifton, who produced "Battling Jane," also directed this picture, which is an adaptation of Mark Lee Luther's book by M. M. Stearns. The third release, "The Way of a Man with a Maid," is in Bryant Washburn's second Paramount starring vehicle. This comedy is the creation of Ida M. Evans, and was adapted by Edith Kennedy. Donald Crisp was the director.

Bessie Love a Vitagraph Star.

Bessie Love makes her bow as a Vitagraph star in the Blue Ribbon feature, "The Dawn of Understanding," scheduled for release the week of December 26, "The Dawn of Understanding" was produced and directed by Frohman some years ago under the name of "Sue," and starred Annie Russell. It was adapted from Bret Harte's "The Judgment of Bolinas Plains." In this love story from the pen of the famous delineator of western life and character, it is said that Bessie Love has the fullest opportunity to show her talent as a clever comedienne and a dramatic actress. The feature was made in Southern California and out on the Mo-have desert. David Smith directed the feature and obtained many striking scenes. He crossed the California-Arizona line and invaded Death Valley in search of the true Bret Harte atmosphere, and in this he is said to have been remarkably successful. Miss Love is fortunate also in her first feature in color. She possesses unusual balance and strength, including J. Frank Glendenning, William Silver, Jack Gilbert, George Kunkle and Jack Abrams.

The story is a quaint romance, colorful of the West in the gold days, of pathos and near tragedy, and relieved by touches of comedy typical of Bret Harte stories. There is action at all times that commands and holds the interest.

Gladys Brockwell Resumes Work.

Gladys Brockwell, her enforced influenza vacation being at an end, has begun a new picture at the William Fox studio in Hollywood. The play bears the temporary title of "The Framers," and is founded upon a story written by Charles Van Dyke. In this picture Miss Brockwell is being directed by Lynn Reynolds. The principals in the cast besides Miss Brockwell include William Scott, J. Barney Sherry and Harry Duncannon.
Tom Santschi to Support Lewis in Select Picture

OX of the larger announcements issued by Select Pictures Corporation recently is that this firm has acquired Mitchell Lewis as a series star, and that his first assignment would be "Code of the Yukon." Mitchell Lewis as a Select star needs no second introduction.

The cast for "Code of the Yukon" contains several names that stand out, particularly that of Tom Santschi, while the name of Vivian Rich runs a close second. The comedy end of "Code of the Yukon" is headed by Jack McDonald, familiarly known as Snapjack for his performance of that role in "The Spenders."

In addition to acting Mr. Santschi is also a director. He commenced his career in stock on the speaking stage and then became a citizen of the film world. Since his debut on the screen he has appeared in such successes as "The Crisis," "Beware of Strangers," "The Garden of Allah," "Who Shall Take My Life?", "The Smoldering Flame," "The Still Alarm" "Little Orphan Annie." He is one of the few actors whose "bigness" on the screen is measured in two counts. Mr. Santschi is big in stature and big in importance. In "Code of the Yukon," Mr. Santschi is seen as Dan Creagan, a worthless being who maintains a dance hall and saloon in one of the mining communities of the North. Creagan is the man for whom Mitchell Lewis, as Jean, has been searching half his life. At last they come together, and the fight is one that should go down in motion picture history.

Vivian Rich's work in the Fox picture, "The Awakening," first brought her attention, and then followed strong performances in "A Brandied Soul," "The Bumble Bee" and "The Bull's Eye." Vivian Rich, as Lola Crawford, becomes the wife of Jean in Mr. Lewis' first attraction. It is the sort of human role for which Miss Rich is best adapted, and her accomplished acting furnishes another cog in the wheel that is bound to spell success in this big northwoods production.

Others who have already been mentioned are Goldie Caldwell, Margaret Landis, Franklyn Hall, William Effe and Arthur Morrison.

"Code of the Yukon," as already announced, is a story of the gold fields, in which there is a strong underlying current of love and humor, written by Anthony Paul Kelly, author of "Safe for Democracy," another picture in which this company is now engaged, and also "The Cave Case," the Plunkett and Carroll story of Edith Cavel, in which Mr. Santschi acted. This production was recently acquired by Select as a special and is already being presented at leading theatres throughout the country.

Much Publicity for "Infatuation."

When Pathe's big feature, "Infatuation," starring Gaby Deslys, is released on December 1, exhibitors who book this picture will have at their disposal, through Pathe branch offices, every practicable method for exploiting both star and feature.

One of the most comprehensive campaign books ever issued by Pathe has been prepared by the exploitation department. It covers a wide and varied field of publicity and advertising hints. The pictorial possibilities with this star are exceptionally fine, as there are many photographs and cuts of Miss Deslys wearing the gowns and millinery creations for which she is world-famous. In addition, Pathe has prepared a series of hand-colored stills, frames which may be secured from the branches at a nominal rate.

Norma Talmadge Finishes "The Heart of Wotona"  

NORMA TALMADGE'S forthcoming Select picture, "The Heart of Wotona," a screen version of the famous David Belasco success, is finished, and Miss Talmadge has returned to New York with her company, including Director Sidney A. Franklin, Thomas Meighan, her leading man; Gladden James and others.

But there were times during the star's work at Idyllwild when it looked as though the snow would come and go before the picture was finished. Miss Talmadge is glad to get back home, while Director Franklin and the members of their company, are thrilled with their blood-chilling stories of their experience in the West.

According to all reports—and there are vital statistics from the coroner's office to prove it—there were wild times at Idyllwild, an Indian reservation 6,000 feet above sea level. Chief Darkcloud, who was scheduled to play Quannah in this delightful Indian story, succumbed to the ravages of Spanish influenza. Darkcloud was the ideal type for the character, and it took several days to locate another redskin who could play the part. But at last they found one, a stalwart buck with a spine as straight as Hiawatha's arrow, and, after a deal of coaxing andprompting, he managed to get through the difficult role in a manner that called forth praise.

Another calamity occurred when the big corn scene was staged. The weather was so hot when the scene was put on that Miss Talmadge almost fainted, but she rallied her nerve and kept on the job. Later in the day, during a sensational on-chase section, the Indian's horses stumbled, piling ten horses and as many redskins in a heap. Five of the Indians were seriously injured, and one was so severely cut that only Miss Talmadge's presence of mind and knowl-

"Roaring Lions on the Midnight Express" (Lehrman).  

"The Far Flung Battle Line."

A deeply impressive conception of the scope and immensity of the great war, with its herculean tasks, is given by No. 23 of the Official War Review released by Pathe December 2 and called "The Far Flung Battle Line of the Allies." It shows how, from the Persian gulf to the English Channel, on desert sands and amid Alpine snows, the armies of democracy waged the fight for humanity. And, strangest of all, it seems the fight has taken the din and tragedy of the war not only into the most sacred shrines of humanity, but up to the very portals of the Garden of Eden, the birthplace of all the nations of men; for the camera shows the British gunboats on the Tigris, near the Biblical spot, bombarding the dogged Turk.

Scenes from "Who Will Marry Me?" a Bluebird, Featuring Carmel Myers.
December 7, 1918

Independent Company to Direct Film Salesmen

CONFINING all of its activities to the actual booking of productions and their operation as a separate and distinct unit from all producing companies and exchange organizations, a company which promises to attract attention in film circles has been formed under the name of Independent Sales Corporation.

As the name indicates, the problem of sales will occupy the whole attention of the new concern. From its headquarters in New York, it will direct the sale of all activities of film salesmen in every territory in the United States and Canada, and any producing company or group of producers may arrange with the Independent to book its pictures.

It is the idea of the incorporators that the separate groups of salesmen will be detailed to give all the attention to each set of productions placed with Independent Sales Corporation for booking.

Harry F. Mollenhauer, a director and officer of Ohio Sugar Refineries, appears as one of the directors; G. Towbridge Hollister, of Hollister & Barnes, bankers and bondsmen, is another, while Frank G. Hall and William M. Seabury are officers of the company.

Arrangements have already been completed by Independent Sales Corporation whereby it will maintain headquarters for its activities in the East, and an office in the West. These offices have been organized for immediate entry, with its main offices at 330 West Forty-sixth street, New York City. It has taken over the building and has been operated as the new system of exchanges called Film Clearing Houses, concerned only in the present-day needs of exchange, to begin operations immediately.

When Miller Lost 7,000 Extras

The declaration of peace and the consequent halting of the draft deprived one director of some seven thousand members of his cast. Ashley Miller, who is producer and director of the "Made in America," says that the first picture made in the East, a these-mile operation of the excess, has cost him some seven thousand dollars, and it is all ready for the arrival of the raw material that a few months' military education would transform into trained soldiers.

But the train never arrived. Before reaching the station it was sidetracked and sent back, and every man returned to his local board. However, Miller succeeded in getting together all the arrivals of the few preceding days and the scenes were completed.

"Made in America" is being produced with the co-operation of the Government through the War Films of the Committee on Public Information. The W. W. Hodkinson Corporation is publishing and distributing the picture, which will be released one reel each week for eight weeks. Each reel is complete in itself.

Billie Rhodes in "The Girl of My Dreams."

December a Busy Month for William Fox Offices

DECEMBER promises to be one of the busiest months of the season in the William Fox offices, so far as releasing new pictures is concerned. (See pictures being scheduled. Divided according to their brands, there will be one William Fox Big Timely Picture, three Standard Pictures, two Victory Pictures, three Excel Pictures and one of the Great Nine, past successes which are being released by Mr. Fox.

The Big Timely Picture on the December schedule is "11 to 45," R. A. Walsh's masterpiece. This picture, starring Charlotte Walker, is said to tell a powerful story of an American mother's sacrifice in the Great War. The play has a large and capable cast, and has been staged in a lavish manner.

In the Standard Pictures group the first picture to be released is "The She-Devil," written by Nele Hopkins and staged by J. Gordon Edwards. It tells the story of a Spanish countess who plays hob with the hearts of a Spanish brigand and a Parisian artist.

"I Want to Forget," second in the series of pictures which Evelyn Nesbit is producing for William Fox, is another Standard release set for December. This picture was directed by James Kirkwood.

Another of William Farnum's de luxe productions is set for December. This is "The Man Hunter." Several powerful scenes on shipboard during a storm at sea mark this film, which also contain no fewer than three big fights.

"The Strange Woman," starring Gladys Brockwell, has been heralded as one of Miss Brockwell's best. It is a picturization of the Broadway stage success of the same name.

"I'll Say So!" is George Walsh's release for December. This also is a Victory Picture, and in it the agile George performs some of his most amazing athletic stunts. One of the best known novels written by the late Justus Miles Forman furnishes the story of "Duchman's Wife," the Excel Picture for December will be featured. Charles J. Brabin directed the play.

Penny Hyland will be seen in "Caught in the Act," a rapid-fire farce-comedy adapted from a magazine story, written by Fred Jackson.

The first Excel Picture starring Madeline Scott will be released, with the story of which was written by Marshall Bruce Beannington and the scenario by Densmore Clift. The picture was directed by Frank Beal.

The first of the Great Nine will be "Fighting Blood," the de luxe production in which William Farnum achieved one of his triumphs.

Viola Dana Has Big Cast in "Oh, Annice!"
A cast of favorites will surround Viola Dana in her forthcoming Metro production, "Oh, Annice!" picturized from Alexine Heyland's two-part novel, which appeared originally in the Woman's Home Companion. There are practically two leading men in "Oh, Annice!," the interest being about equally divided between young Vance Dunton, played by John McGowan, and the "uncle," who is only a few months older than himself, Michael Darcy, played by William B. Davidson.

Howard Hall plays Annie's father. Dr. Palsh, Elise MacLeod has the part of Annie's girl chum; the part of Robert Cord, the detective, is played by Fred Jones.

Franklyn Hanna plays "the other Michel"—Michael Connors—who finally succeeds in clearing up the mystery, after having badly complicated matters without the slightest intention of doing so. Ed. Mack, Julia Hurley and George Dowling have parts of interest. This photodrama was directed and adapted by John H. Colins, being the last completed work by him before his death.

Dodge Talks to Chianganns.
Henry Irving Dodge, author of the story, the "Yellow Dog," appeared recently in Chicago and delivered addresses to big crowds in three theatres which were showing the film version of his story. The Jewel production proved a big drawing card on its own merits, and the added attraction of Mr. Dodge appearing in person was added to make it altogether a fine entertainment. The theatres in question were the Twentieth Century, Boulevard and the Marshall Square.
"Made in America" Shows How Soldiers Are Trained

This story of an American mother's two boys—all she had to give—who were drafted, trained, and taught to fight to safeguard democracy and her own home, is a feature called "Golden Play," being released shortly by the W. W. Hodkinson Corporation through the Pathé Exchange. This photoplay is the latest series that will be released shortly by the W. W. Hodkinson Corporation through the Pathé Exchange. This photoplay has been produced with the co-operation of the Government, through the Division of Films of the United States Information Service on Public Information.

"Made in America" is a story of the hero's breast in a base hospital "somewhere in France." It tells adequately the story that every American wants to know—how "your boy and my boy" were treated at camp and how they were developed into men through its training course. How the physical, mental and psychological tests were made; how the man is lifted from the bosom of his family, to the Clayton, taking those who view it, step by step, from the period of isolation to the day when he is to return to the hero's breast in a base hospital "somewhere in France." It tells adequately the story that every American wants to know—how "your boy and my boy" were treated at camp and how they were developed into men through its training course.

Call for "Mothers of France"

Quite some time ago World Pictures released on its program a feature entitled "Mothers of France," in which Sarah Bernhardt was the star. It not alone made a lot of money for World Pictures, but also for the exhibitors throughout the country. During the past week, that is, since the beginning of the armistice, renewed interest has been shown by the exhibitors for this picture. The reports that are coming into the World Film offices disclose that it has taken on a new lease of life, so much so that it promises as many bookings as it had when originally released.

Mexican Fiesta Shown in Metropolitan

An irresistible combination of attractive features is being told in Farnum's coming Metro production, "Fighting the High Spots," written by himself and produced by Louis B. Mayer, releasing the gayest Mexican fiesta, and Mexican in its entirety to date. This picture is also, in full progress, and this colorful scene furnishes the opportunity for a display of the star's remarkable athletic skill.

Fox Film for War Service

The Academy Awards for Miss Wildred Harris, starring in Farnum's picture, "Zane Grey's" novel, "Golden Fleece," from which Mr. Maigne adapted the scenario, Alice Brady is undeniably seen at her best as "Her Great Chance." This is said by the life of a clever young saleswoman in one of New York's big department stores. Miss Brady assumes the role of Lola, the shop girl. The leading man is David Proctor, who will be remembered for his excellent work as Michael Thalwitz in Alice Brady's "The Better Half."

Mr. Maigne made good use of his experience as a motion picture expert, having carefully eliminated any theatrical, or the "villain." In addition, melodrama and death scenes are conspicuous by their absence. Mr. Maigne makes his debut as a director, and has, as well, written all of the titles and supervised the assembling.

First World War Pictures

News describing the surrender of the great German battle fleet, which was being held at Wilhelmshaven, to the Allies, is declared by the Universal to throw particular weight on the current reissue of the serial, "Fighting for Freedom." The episode is the seventh of the series, and is entitled "Britain's Battling Bulldogs." The chapter gives a complete review of the events of this time. Particular attention to the huge dreadnoughts that conquered the German fleet on the famous charge of the Skagerrak. The Skagerrak. The film shows the British fleet operating in battle order.

Lacey to Have Goldwyn Week

Another "Goldwyn Week"—and this time it will be held in Howell, Mich. Vernon Lacey, proprietor of the Temple Theatre, Howell, has arranged to play seven Goldwyn first-year releases and seven Capitol comedies, starring "Smiling Bill" Parsons, beginning December 25 and ending January 1. Mr. Lacey is determined to make his holiday business an event to be remembered.

Mr. Lacey has announced his intention of using extra big space in two Howell newspapers to announce the list of Goldwyn attractions. Despite the fact that Howell has a population of only 2,000, Mr. Lacey employs big-city advertising methods and is known among the trade as one of the most careful and intelligent users of space.

General Pershing Sees "The Land of the Free"

It has been given to only one man in the world to see his life portrayed before him on a motion picture screen. That one man is General John J. Pershing, who, besides being a soldier, is also a student. When, several weeks ago, General Pershing was invited to attend a showing of the film "The Land of the Free," which was produced by the Fox Film Corporation, he accepted the invitation and attended the showing.

The American commander saw the film in a Y. M. C. A. hut near his headquarters. Told the story of the American Expeditionary Force and the film, which is described as "an epic of American opportunity and American character," was offered to the General. The General, who is known for his knowledge of the world and the film, was highly complimentary of the film and its portrayal of American life.

Exhibitors Quick to Seek Film of Chaplin's Bride

EIGHTEEN out of twenty-five big film playhouses on Broadway, New York, made quick contracts last week for bookings of "Borrowed Gowns," a new Fox Film production featuring Mr. Charlie Chaplin. This is the announcement issued by Jewel in connection with a general statement of the enormous demand brought all over the country for this film. In New York alone, Carbys, one of the largest houses, has already prepared special signs and posters proclaiming the star of the film under her new name.

Lloyd Finishes "For Freedom"

Before leaving for Los Angeles last week Director Frank Lloyd put the final touches on "For Freedom," which contains numerous examples of his skill in weaving little incidents of humor and pathos into the fabric of a drama. "Most scripts," said Mr. Lloyd, in talking of his methods, "are written from the main, plot of the story, so that it devolves entirely upon the director to introduce 'business' to a picture. Unless the director is determined and watchful he is likely to make his production without putting this incident or that into the film. He is told that this must be done. He must be true to the director adheres religiously to the script. I have found that by planting a 'little incident' as part of the film I can arrange it that it works into the story much better than if I made up my business as the occasion arose."

Classified Advertising is the quick way to prompt action. The largest needs have been supplied through Classified. The World takes your announcement to the market where what you want is on sale.
Edna Mayo
Star of "Hearts of Love" (American Feature Film).

Universal Brings East
Great Romantic Drama

DOROTHY PHILLIPS, star of Universal Special Attractions, with Allen Holubar, her director, and Frank J. Lawrence, were expected to arrive in New York this week bringing a complete print of Miss Phillips' latest picture. The film has been the subject of discussion on the coast for some time. The filming required seven months.

The Universal arranged to have the picture and "dance special" showing before officials of the company and others concerned. Later it is planned to put the subject on for a premiere at the Broadway Theatre.

The title has not yet been selected, but in the general discussion concerning it the picture is described as a great romantic production, with an interweaving of war as a background. The love theme is said to predominate throughout. The print brought from the coast measures twelve reels. This will be cut down to ten reels or slightly less.

Jewel officials have begun to arrange for the distribution. They expect to make the production their chief offering for several months, and to conduct a great campaign of exploitation.

Chari Laemmle, president of the Universal, witnessed fifteen reels of the picture before it was cut and edited to its present form on the coast recently. He declared that it was without exception the greatest production he had ever witnessed.

In connection with the announcement of the Phillips picture, Universal has issued notice that it will confine its production operations hereafter to the making of Special Attractions. Several stars previously featured in Bluebird pictures have been transferred from that list to Special Attractions.

The complete list of stars in this group is now Priscilla Dean, Mary MacLaren, Monroe Salabury, Harry Carey, Edith Roberts, Dorothy Phillips and Carmel Myers.


The release dates of "The Wildcat of Paris" and "Danger. Go Slow," have been changed to put the latter out on December 18 and the first named on December 30.

Karger Evolves New Plan to Introduce Characters

A NOVELTY in screen introductions has been evolved for Emmy Wehlen's forthcoming Metro feature photodrama "My Name is Sylvia," by Maxwell Karger, director general of Metro and Screen Classics, Inc., productions. Mr. Karger has improved on the usual slowness with which many stories of the screen get under way. He believes that his introduction of characters through lengthy descriptive subtitles tends to weary the spectator and lessen his interest in the picture as it starts.

In this next Wehlen feature, Mr. Karger will eschew lengthy and involved talk but by action. A "flash" may tell the name of the person, but the explanation will be supplied more by deeds than by words. People will be shown in characteristic actions. One member of the dramatic personage mentions another in a brief speech; for instance, the young heroise, Sylvia. Without further parley, she is there, her own charming self, ready for a drive, and by the kind intervention of Fate, just about to meet "the" man, Jack Brandley, and the drama of the play are made known to the audience without further ado, and "They're on!" The picture is begun without interruptions, "flash-backs," or "visions," and there is no need to call the wheels of the action after the picture has got to "going strong."

Written by E. Forst and scenarized by Jack Wilson, the picture has been directed by Harry L. Franklin and produced under the personal supervision of Sidney Franklin. The latter, veteran producer, is played by Miss Wehlen. W. I. Pecival plays Jack Bradley, and the cast of players includes Frank Currier, Eugene Acker, Rose Wood, Bliss Milford, Beatrice Morgan, Peggy Farr and Isabel O'Hagan.

Fanny Cogan Portrays Mother of Ex-Kaiser

Fanny Cogan will play the important part of the Empress Victoria, mother of the ex-Kaiser, in the coming Screen Classics, Inc., superfeature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollern." Miss Cogan is a well known player of "mother" parts of a slightly bearing, generally appropriate to the part for which she has been chosen by Director Charles Miller in the new production. Miss Cogan has played in several Metro productions.

"The Great Victory" is a seven-act superfeature written by Maxwell Karger, scenarioted by June Mathis and A. S. Le Vino and produced under the personal supervision of Mr. Karger. Against a background of world events of historical importance, it presents an absorbing romance and is a worthy successor to the former Screen Classics, Inc., offering, "To Hell with the Kaiser."

Government Buys Cameographes

Things are moving in the plant at 80 Gold street. The Nicholas Power Company report the following installations: Through the Commissions on Training Activities, War Department, Camp Humphreys, Maryland, 1          Cameographes, and Camp Las Casas Liberty Amphitheatre, Camp Las Casas, Porto Rico, 2 B Cameographes. The Empire Theatre, Chelsea, Mass., has installed two B Cameographes through the Boston branch of Universal Theatre Equipment Corporation. The St. Louis Theatre Supply Company report that they have lendied and that machines are selling well.

Do you want a camera? Have you a camera for sale? Are you a camera man looking for a position? Do you offer the services of a cameraman? The World's Classified advertising is open for your use. Why not?

"18 to 45" Changes to "Every Mother's Son"

THIS secret is out. The big production upon which H. A. Walsh has been working for the last five months is "Every Mother's Son." It is a powerful story of human hearts and reconstruction and will be released by William Fox, December 8.

It is understood that it was William Fox's intention to show "Every Mother's Son" as a special road attraction. The influenza epidemic, however, interfered with this plan, so that now Mr. Fox has decided to release the production as one of his series of Big Timely Pictures, putting the subject on an independent booking basis and making it available to all exhibitors immediately.

The title of "18 to 45," by which the picture heretofore has been known, was only temporary, and was adopted and advertised merely as a protection to the producer, it is stated. This was done because the opening scenes of the picture deal with the great draft, its justice and its effect on every American home. "Every Mother's Son," however, is not a war play. It is announced, but dealt chiefly with the tremendous sacrifice of American mothers and with the great economic and social problems which will arise during the period of reconstruction.

Director Walsh has been working on the picture for five months. The opening days of the big draft found the picture completed, and arrangements were all made for its showing as a special attraction. During the non-release period, however, developments in the war situation were such that it was deemed advisable to make certain changes in details. Mr. Walsh had several conferences with Government officials in Washington, and it is reported that some of the reconstruction scenes are based on ideas which he obtained from Government sources.

Some of the most powerful scenes in the picture have to do with the war's after-effects on American life—the problems of business and industrial changes, social readjustment, employment questions and the realignment being handled in a way that is expected to make the picture one of extraordinary timeliness.

The cast is headed by Charlotte Walker. Exceptional publicity and advertising campaigns have been prepared.

Claire Whitney
Who is a member of Metro's all-star cast making a photo version of "The Man Who Stayed at Home."
Among Independent Producers

Conducted by C. S. SEWELL

Latest Tourneur Production on State Right Basis

DEFINITIVE decision to release his latest production, "Woman," on the open market has been made by Maurice Tourneur. Tom Moore has purchased Maryland, Virginia, Delaware and District of Columbia rights and arranged to open his million dollar theatre, the Rialto, in Washington, early in the new year, with this production.

Tourneur has just completed his visualization of the late Jacques Futrelle's mystery romance, "My Lady's Garter," and departed for the Coast, accompanied by his executive and studio staff, numbering sixteen, to take over a portion of the Big Triangle studios at Culver City, Calif., where he will film his next three productions, which will be made during the coming winter.

The decision to release "Woman," as well as his third production, "My Lady's Garter," in the open market is said to have been reached because Mr. Tourneur believes these productions require special individual handling "Woman" is one of the unique productions of the cinema field. The production scored a hit at the New York Rivoli Theatre.

Following upon this decision, Hiller & Wilk, Inc., the selling agents of Maurice Tourneur Productions, announce they have also disposed of the New England territory to George A. Dodge, who is organizing the Paragon Pictures of Massachusetts. The sale of the territory is another link in an open releasing system for Tourneur productions.

Mr. Tourneur took the negative of "My Lady's Garter" with him when he left for the Coast this week. He will personally supervise the cutting and assembling of this production, which will shortly be ready for release.

Arrow Closes Another Big Deal

The Arrow Film Corporation announces closing of contracts under its consolidated plan of distribution with the International Film Corporation of Denver, which call for the delivery of two productions a month for Colorado, Utah, Wyoming and New Mexico.


The International Film Corporation is under the management of C. John Predard, formerly general manager of the La France Feature Film Company, of Denver. Mr. Predard will shortly open an office at Scranton and will specialize in feature attractions.

"Rhythms" Sold for Several States

Samuel Cordynski, of Washington, has purchased another block of territory on the motion picture "Rhythms," from the Empire Film Company. The new blocks purchased as follows: Santa Carolina, Kentucky, Tennessee, Georgia, Alabama, Louisiana, Florida, Arkansas, Mississippi. Mr. Cummins already controls the rights on this subject for Delaware, Maryland, Washington, D. C., Virginia and North Carolina. This picture will be sent through the territory as a road show.

Madame Alice Blache to Make "Peace" Film

MADAME ALICE BLACHE, the well-known French picture directoress who at the present time is engaged in filming an as yet unnamed production under the supervision of Leonce Perret, featuring Dolores Cassinelli and Albert Gossos, is also, when not at work in the studio, preparing the scenario for a symbolic production on the theme of "Peace." Says Madame Blache: "For weeks, I have jotted down every beautiful thought, and hope to be able to create a picture visualizing my conception of peace, of happiness and beauty as expressed in the one word 'peace.' The moment peace is finally signed, I want to cross the ocean and take pictures in France, to visualize the rebuilding of France with the aid of America, to picture the transformation of the ruins of Rheims and Ypres and other war-ridden districts into prosperous cities, to show how the barren ground filled with shell holes where not a tree or a blade of grass has grown for the last three years will be transformed by the peasants into a rich beautiful agricultural district.

It is announced that the preliminary work for this production will be made in this country, and that several American film players, who have as yet not been selected, will appear in prominent roles.

H. L. Dollman Visits New York

Among the out-of-town film men who visited New York during the past week was H. L. Dollman, of the Doll-Van Pucket Company, Indianapolis. Mr. Dollman disposed the acreage of independent productions and announces the purchase of Illinois rights on "Wives and Infidels" and Illinois rights on "The Still Alarm." Both of these feature pictures are distributed by the Pioneer Film Corporation. Mr. Dollman is also negotiating for the purchase of rights to other productions for his territory.

Paragon Pictures, Inc., Formed in New England

PARAGON PICTURES, Incorporated, is the title of the newest concern to enter the independent field in the New England States, and it is announced that they will handle independent features and choose real box-office value. The executives of the company consist of George A. Dodge, president; John C. Pemberton, vice-president and general manager, and Hovey Dodge, secretary and treasurer.

All stockholders are well known throughout New England. George A. Dodge conceived and built Paragon Park, at Nantasket Beach, also the Georgian, at Boston, and Pemberton Inn and Hotel Pemberton, at Hull, Mass, while Stanley W. Pemberton was formerly in pictures with World and Pathe exchanges, which he served in important executive capacities in Cincinnati, New York and Boston. Hovey Dodge, for the past two years has been sales representative for Pathe in New England.

The office manager of the new concern, whose exchange and general offices are located at 18 Pemberton Street, Boston, is E. E. Weakley, of Pathe's Boston office, while his chief assistant is Miss Dorothy Peman, also formerly of the Messrs. Dodge and Hovey announce that they intend to cover New England in the interests of the company, maintaining close relationship between the company and exhibitors carrying out the policies of Mr. Hand, who is known as "Billy Sunday Hand."

The first pictures announced by this company are "Stolen Orders," William A. Brady's big spectacle, which they will release December 1, and Carmen of the Klondike, the Selevart picture distributed by S. A. Lynch Enterprises, which they will offer to New England exhibitors on November 20. Negotiations are also under way for the purchase of additional feature productions for this territory.

More Sales Announced for "Mickey."

The rights to "Mickey" for the New England territory have been bought by the Paragon Film Corporation, of Boston, the first National Exhibitor Circuit of New Jersey, for New Jersey.

On November 18, "Mickey" was shown for the first time at the Regent Theatre, Paterson, N. J. In spite of unfavorable, rainy weather, the Reede is said to have done the biggest business in its history. The theatre was filled to capacity all day, and the "Mickey" was enjoyed by a large audience of several thousand people. According to the W. H. Productions announcement this is a record that no even Chaplin productions have equaled.
Argosy Feature at Broadway Week of December 1

This first public showing of the Argosy Feature Film Corporation's time-lapse production, "After the War," which was scheduled for the week of November 25 at Broadway Theatre, New York, has been postponed for a week. This was brought about by a conference between M. H. Hoffman, Salesman of Argosy, and M. A. Kasim, manager of the Broadway, so as to allow more time in which to conduct an advance advertising and mailing campaign in connection with this picture, and also to enable the Broadway to prepare for special effects in connection with the presentation.

As its name implies, this feature deals with events of the future, that is, some years ahead, and only refers back to occurrences during the great war. Grand Cunard is the star, while Joseph DeGrasse directed the production. Miss Cunard is well known for her work in many screen productions, especially in serials. The remainder of the characters in the picture are all portrayed by players of note, including Gertrude Aster, L. M. Wells, Harry Carter, Herbert Pryor, Edward Cecil, Dora Hoggers and Gretchen Lederer. The story is the work of Kingsley Benedict.

This production is being released on state rights by the Argosy Feature Film Corporation throughout the country, and is being sold to those pictures riders of the range who formerly were so necessary a part of the atmosphere of the great West. The cowboy tradition has gradually disappeared, or so changed that he is hardly recognized in the modern product. No cowboy film is complete without a group of riders to ride the daring Arab to handle a herd of cattle. In this picture, the workday overalls and old boots of the westerners have been replaced by the suit and tie, and Tom Mix is one of the few of the band who swears by his horse and leather chai. No one is better able to portray the real western character familiar to romance. He is not merely an actor, but has worked for years on a range. When quite young he roamed the Canadian northwest as one of the mounted police, and lived in the south-west during the war in the Philippines. The result of his experiences is fully realized in his screen work, and the power, strength and virility of the soldier and puts his own unique screen personality into it all.

Dalton Issues Statement on "Beyond the Law"

Following the announcement in our last issue that the first production of the Southern Feature Film Corporation was due for release, the public premiere for the trade and press was held on Tuesday, November 12th, at Wurlietter Hall, New York. Some days preceding this showing, however, a private presentation was arranged for the officials of the company, at which there was considerable favorable comment expressed. Mr. Dalton is too well satisfied with the work of Emmett Dalton, who not only appeared in the initial release, but has been assigned to a production under the direction of Theodore Marsten.

The picture, originally made in eight reels, has been cut to six, which has the effect of quickening the action and sustaining audience interest. A preliminary version of the production, Mr. Dalton states: "The motion picture industry has been flooded with advertising material and the current features, and the public has come to regard the Western in particular as not much more than to its actual self. I have lived in the great West all of my life, and have known its problems in detail. It has become a part of my life. "Beyond the Law," which I wrote, is an accurate account of western life, and depicts something real and typical of western life. Exhibitors and state rights buyers can expect a western production which is perfect in every detail."

New State Right Company Operating in the South

The Southeastern Pictures Corporation, lately organized, has engaged a large number of central offices, one at Atlanta, Georgia, and secondly has offices to be operated, one in South Carolina, and one in Mississippi. A. C. Bromberg, vice president and general manager, has charge of this new organization, which has a base in southern territory as one of the first exchange managers in the South. Mr. Bromberg has extensive experience with the industry since he has been a member of the board of directors of a company for fifteen years, and his acquaintance with the western territories is also used to an active connection with the industry as an exhibitor, having built and operated several theatres, and later became an exchange manager for Triangle, then Mutual, General Film and Consolidated Film Supply Company, Atlanta.

However, before his connection with General Film, Mr. Bromberg was engaged in the independent field. Mr. Bromberg has also made a study of the general development of production, in addition to which he took a course in publicity and advertising, and has been employed upon by exhibitors to adjust obstacles in the management of their houses, and served in several important capacities in the management of theatres for a brief period.

Mr. A. Samuels, president of the Southwestern Pictures Corporation, is the owner of a chain of theatres in Georgia, controlling three houses in Atlanta, five in Macon, one in Valdosta, one in Griffin and one in Newnan, with a total seating capacity of over nine thousand.

The Southwestern Pictures Corporation have constituted the Arrow Film Corporation, their exclusive buying representation, and through the Arrow Film Corporation, they have made their initial purchases of a number of attractions listed in our last issue, and, in addition, Messrs. Bromberg and Samuels, have selected "The Woman's War" and also procured from the W. H. Productions thirty (30) three-reel reissues of the Kay Bee productions and the single-reel "Keystone," "A. Buckle" and "Chaplin" reissues from W. H. Productions.

Mr. Bromberg stated: "Mr. Samuels and myself are not interested in the sale of these productions, but serve exhibitors with the best that can be secured, and to conduct an indestructible exchange, and to make a book a picture. We hope to be of real help and assistance to exhibitors in the southern states."

Messrs. Bromberg and Samuels will continue to be in the market for attractions, and request that all subjects be presented to their New York buying representatives.

Selgo Polyoscope Sells All Tom Mix Negatives

EXCLUSIVE Features, Incorporated, located at 126 West Forty-sixth street, New York, announced that they have purchased the property of the Polyoscope Company all negatives for the comedy-dramas in which Tom Mix appeared for Polyoscope. The pictures are known as "Twisted Trails," which will be followed throughout the series by two-reel productions, or "Twisted Trails." An official of Exclusive states in connection with this deal: "Tom Mix is the last of those picturesque riders of the range who formerly were so necessary a part of the atmosphere of the great West. The cowboy tradition has gradually disappeared, or so changed that he is hardly recognized in the modern product. No cowboy film is complete without a group of riders to ride the daring Arab to handle a herd of cattle. Instead, the workaday overalls and old boots of the westerners have been replaced by the suit and tie, and Tom Mix is one of the few of the band who swears by his horse and leather chai. No one is better able to portray the real western character familiar to romance. He is not merely an actor, but has worked for years on a range. When quite young he roamed the Canadian northwest as one of the mounted police, and lived in the south-west during the war in the Philippines. The result of his experiences is fully realized in his screen work, and the power, strength and virility of the soldier and puts his own unique screen personality into it all.

Aviator in Rapf Film Later Killed by Fall

A FEW days after he had completed a series of daring stunts for the Harry Rapf photoplay "Wanted for Murder," Allen Adams, a U. S. Army air pilot, was killed at Central Park, L. I., when his plane, became unmanageable. Some of the feats which he performed are said to be in the "Birth of a Nation." He was warmly complimented by Mr. Rapf and Director Frank Crane.

The pilot's stunt work is featured in this production, which is described as dealing with an international theme, semi-military in character, but by no means a war picture. One of its chief aims is to depict the close friendship existing between the soldiers of the United States and the French and British armies.

About five hundred American soldiers appear in the picture. They were filmed at various points on Long Island, and William Sutton Green were duplicating the entertainment they gave for the boys in training. Mr. Rapf has announced that the names of these boys with their home address have been procured and will be supplied to exhibitors for local publicity reasons. Aside from this feature the story is said to be a timely one, and Mr. Rapf is satisfied he has a sure fire success that will be a money-getter wherever shown.

Emmett Dalton.
Unique Trade Showing for “The Spreading Evil”

T
d recent pre-release showing of James Keene’s production, “The Spreading Evil,” has been received as a large uplift picture, created considerable attention. A novelty in connection with the press and trade generally, was that the audience was not left in doubt regarding the character of the pictures. A large lobby, which was formed before they were to see, for upon entering the lobby an elaborate display of posters and other advertising material was arranged. The walls, dealing comprehensively with the subject.

An attractive twenty-four-sheet was hung on the left wall of the foyer, while two special and decorator windows were decorated on the right wall, and in between were one and three-sheets, all being excellent examples of high-class work. In the lobby there was an oil painting of Honorable Joseph Danals, Secretary of the Navy, and James Keene—producer of the Keene’s King-Entry. Mr. Danals is being congratulated Mr. Keane upon his picture, upon which occasion Mr. Warner, with a strong letter of endorsement. This letter, together with some twenty odd other equally fine endorsements, from representatives and senators, were in a large frame and created a great deal of excitement.

In addition there were about a dozen oil-painted enlargements of well chosen scenes from the respective pictures. This is done in the manner of the show in the lobby, and is effective. Mr. Keane announces that already he is in receipt of numerous inquiries regarding the picture.

“Stolen Orders” Selling Fast.

William A. Brady announces the signing of contract with Paragon Pictures, Inc., for New England rights to “Stolen Orders.” The Southwestern Film Company has also secured rights to this production. Both companies claim the production as their own. The plot is given in the following paragraph, and is, as far as known, the only picture of this subject. It is said that this production, interpreted by the stars, Kitty Gordon, Carlisle “Blackwell,” Montana “Blackwell,” and many others, has shown a remarkable box office wherever presented.

“The Kaiser’s Finish”

A Timely Production.

A TTENTION is called by A. Warner, sales agent of the eight-reel feature picture, “The Kaiser’s Finish,” the excelling business enjoyed by this picture since the signing of the armistice with Germany. Says Mr. Warner: “It has an apt illustration of the value of a timely production and the support which can be expected from the public when an agent visualizes for his patrons the subjects holding the uppermost place in their minds. It will be found that the most popular features of the present day are those who have played the picture during the last week are complimentary beyond our most ambitious expectations. It is most important. In capacity wherever shown, and theatres in which it was booked for two or three days, I have extended their contracts to a week.”

Manager Lytic of the Empire Theatre, San Antonio, ran this production for a week, and it was “peace celebration” day, without preliminary advertising or publicity, and notwithstanding the fact that he did not receive his posters and lobby display until Wednesday, W. H. Hickey, of the Dallas exchange: “It is a first-class picture. I think to Mr. Hickey, the Empire theatre is the first time that a special production has opened in Texas to a week’s run without any advance preparation.

In the excitement over the claims to have established a new record for book- legs, as he has already closed contracts by more than thirty cities, serially and telephone aggregating $26,000. Among the houses in Texas which will play this production are the Hippodrome, the State, and the Bijou. The Hippodrome, Waco; Queen, Galveston; Majestic, Wichita Falls; Crystal, Greenville; Lyric, Longview, and many others.

R. Arthur; Liberty; Orange; also the Hauber, Pine Bluff, Ark., and the Jewel, at Helena, Ark.

W. H. Productions to Defend Suit.

The W. H. Productions Company, in a statement to the effect that the proceeding instituted against it by the Federal Trade Commission, announces that it will now proceed to defend the suit. Their attorneys, Seligberg, Lewis & Strouse.

Art-O-Graf Company Formed in Colorado

FOR the purpose of producing and marketing feature films, the Art-O-Graf Film Company, a Colorado corporation, has been formed by Tom Gibson, of Denver. Gibson is president, and J. Towle, of Denver, vice-president. The first production will be a six-reel feature. “Wolves in Wall Street,” adapted by Tom Gibson from his story, “The Golden Wolf.” A lease has been secured by the Art-O-Graf Film Company upon the Englewood Studio of the National Film Corporation.

Odis B. Thayer, president and producing manager for the Art-O-Graf Film Company, is a man of many years’ experience in the motion picture industry. He was formerly a director for Wm. N. Selig Chicago studios and is said to be the first man to bring the film industry to the film “Western” stories. Since that time Mr. Thayer has been identified with pictures and is an independent producer. He is to produce the “Unborn,” “The Awakening of Bell Morton,” and several short subjects.

For the past five years Tom Gibson has been actively identified with several large companies as producer and editor, including Lubin, Chratic, Balboa and Universal and National Film Company. At Universal he produced sixty-seven reels in eleven months.

The production plans of the Art-O-Graf Company, according to Gibsoms, “Wanderers” subject a year. They have already arranged for the first four and are negotiating for rights to popular novels. “The Last of the Open Range” is another feature. Gibson’s stories slated for early production, and it will be a story of the early-day struggles of the sheep and cattle men. Mr. Gibson is co-author of the serial, “The Bull’s Eye,” made by Universal.

Special Engagements

For “Romance of the Air”

CARL E. CARLTON, under whose personal supervision of the “Romance of the Air,” the aerial motion picture featuring Lieutenant Bert Hall and Edith May, a production of the Airmont Company, which had its premiere at the Rivoli Theatre, New York, played to the biggest receipts of any picture of the kind since this house has been booked for the past twelve weeks. Pending his decision as to how this picture will be released for general distribution, he is to arrange for special engagements in Boston, Chicago, Cincinnati, San Francisco, Los Angeles and other cities. Lieutenant Hall will appear in person as he did at the Rivoli and relate some of his exciting adventures.

Lieutenant Hall, who, with Major William Thaw, are said to be the only surviving members of the original Lafayette Escadrille, was decorated seven times and honorably discharged at the end of the war.

The recent special showing of “A Romance of the Air” held in Boston, this city having been selected, as Edith Day, who is featured with Lieutenant Hall, is now appearing in the show, assumes the principal role of the musical comedy “Going Up.”

Herron, standing, well known for his work in a military capacity, has been busy with a marked resemblance to the well known American “Ace.”

General Film Handling “Hearts of Love.”

Thomas Beddington, of the American Feature Film Company, advises that he has received numerous inquiries from various buyers throughout the country. Appear to have gained the impression that “Hearts of Love,” the feature production which he handled for his company is being distributed on a state rights basis. Mr. Beddington states that this is not the case; however, is unwilling to go into a proposition, but is on the General Film program. The foreign rights, however, are under different handling.

Feature Film Corporation, 220 West Forty-second street, New York.

State Rights Sales

Reported This Week

ARROW Film Corporation announces that under its consolidated plan of operation that it has sold to the Utah, Wyoming and New Mexico rights to a number of productions, details of which are carried in another article in this issue.

A. Warner announces the sale of rights to the “Kaiser’s Finish” to the New Grand Central Film Company, St. Louis, for Missouri, and to Central Film Company, Chicago, for Illinois.

Paul Smith Pictures Company has sold through the American Film Corporation rights to the “Finger Show,” the first National Exhibitors’ Circuit of Virginia, for Virginia, North and South Carolina, Georgia, Alabama, and Florida. It is announced that this production will be exploited as a road attraction.

Paragon Pictures, Inc., 16 Piedmont street, Boston, have secured from Ernest Selplan rights to the Allen Jennings production, “The Lady of the Dugout” for the six New England states.

As announced in another article in this issue, Samuel L. Cummins has secured from Louis B. Mayer Company a feature production “Birth” for nine Southern states.

Hiller & Wilk have disposed of the following rights on the Maurice Tropener picture, “The Presence of Other Eyes” in Washington, Maryland, Delaware, District of Columbia and Virginia, and to Paragon Pictures, Inc, for New England.

Southwest Film Company have secured from William Selig the rights to “Stolen Orders” for Louisiana and Mississippi, in addition to the territory they are already handling.

W. H. Productions Company have sold the New England rights to "Memories" to the Boston Photoplay Company; Wisconsin rights to the Wisconsin Film Company, and New Jersey rights to the First National Exchange, Paterson, New Jersey.
PROHIBITS SALE OF STANDING ROOM

Michigan's Fire Marshal Orders That Tickets Cannot Be Sold After Seating Capacity Is Occupied

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

REED SUCCEEDS STUART AT GENERAL

A. J. Reed has been appointed manager of the General Film Exchange, Detroit, succeeding Frank Stuart, who resigned. Mr. Reed has for the past eighteen months been in charge of the George Kleine Exchange in Detroit. Mr. Stuart has been with the General for three years, starting in as one of the clerks. He has announced no future plans as yet.

NAMED MANAGER OF FILM CLEARING BRANCH

W. A. Haynes has been appointed manager of the Detroit branch of the Film Clearing House, third floor, Film Building. He joined the Dawn Masterplay Company, and later went with the Producers Distributing Corporation. He also operates an exchange under the name of Haynes Features.

BREEZY DETROIT ITEMS

Alvin Smith, of the Fine Arts Theatre, has adopted a new policy of continuous performances from 2 to 11 p.m. daily. The theatre has been completely redecorated and many beneficial changes made. The new Deluxe Theatre will open November 27 with "Mrs. Leffingwell's Boots," starring Joel Flavor. The price of seats in the evening at Woodward No. 1 Theatre have advanced to fifteen cents.

C. E. Shurtliffe, general sales manager for the W. H. Hodkinson Corporation, was recently a Detroit visitor, making final arrangements for the transfer of the physical distribution from the General to Pathe.

J. C. Fishman of the Standard announces having secured the Michigan rights to "The Kaiser's Finish." The Standard will also distribute a war picture for the Government, "Fit to Fight."

Arthur S. Hyman, of the Hyman Attractions, Owen Building, has been appointed Unit Supervisor of the Central Eastern States for the Affiliated. He will start a drive at once for new members.

IOWA NEWS LETTER

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

IOWA RECOVERS FROM INFLUENZA.

IOWA has completely recovered from the influenza, and film exchanges report business normal in every way again. Local exchanges have been fortunate in retaining for the most part their entire clerical force and roadmen as well. The layoff of two weeks or more was in reality a vacation to some of the boys who had not had that much time off in months.

MYERS TAKES OVER COTTON THEATRE

W. L. Myers, former manager of the Palace Theatre, Waterloo, and lately in charge of the Plaza in that city for J. E. Hestetttll, has taken over the Cotton Theatre in Cedar Falls, renamed it The Regent, brightened the house in many ways, including a new lighting fixtures and all-round improvements. Mr. Myers always makes a success of any theatre he handles and he is counted upon to put the Regent over with a bang. Cedar Falls is a college town of 7,000 inhabitants and has one opposition theatre.

PARAMOUNT OFFICIAL VISITS DES MOINES.

Hiram Abrams, of Paramount, spent a day in Des Moines recently in conference with local Paramount officials. While here Mr. Abrams stated that no local changes were contemplated for the present at least.

GRIFFITH FILM BOOKED WELL AHEAD.

W. F. Jacka, manager for Griffith, representative for "Hearts of the World," is again on the job after the Influenza ban and has the dual job of booking pictures well booked into the winter. He plans a three weeks' run in Des Moines at the close of the regular theatrical season. Frank Hurst, who was his company manager with "The Birth of a Nation," is back with the "Hearts" show.

ROALD'S NEW HOSPITAL

The Royal is now running first-run pictures at ten cents, and doing a good business. Its only opposition at this price is the Majestic, which is getting ten cents for second-run subjects, with fifteen cents on first-run pictures.

RALPH WILK IN MEDICAL SERVICE.

Ralph Wilk, brother of Jake Wilk, well known New York theatrical and picture star and member of the firm of Hilger & Wilk, is attached to the medical staff at Camp Dodge. Young Wilk is a former Hollywood star, and does the odditorial work at Duluth and other towns in the iron range.

Cleveland Trade Letter

By M. A. Malaney, 268 Sloan Building, Cleveland, Ohio.

EXCHANGES COMBINE QUARTERS.

The Union Film Company, Exclusive Features and the Ohio Ivan Company have combined their business quarters in line with the recent combination ideas which have affected other companies. These concerns are now located on the fourth floor of the Belmont Building.

STEELE IN WEST.

B. C. Steele, former Cleveland exhibitor, is now in Los Angeles, manager of the Symphony Theatre there. During the Influenza closing he redecorated the house.

REAYE GOES TO METRO'S CHICAGO OFFICE.

Harry Reaye, well known salesman who has traveled the Ohio film territory for several years, has departed from this territory to Chicago, where he will work in the future.

Harry has been with Metro for some time back, will continue the same concern, working in Illinois and Indiana.

Cleveland Brevities.

Charlie Chaplin's new picture, "Shoulder Arms," was shown at the Cleveland, week of November 17, and played to a very big business.

C. D. Hackett is the new assistant manager of the Cleveland Pathé exchange.
ALLENS AGAIN EXTEND THEATRE CHAIN

Acquire the Windsor at Windsor, Ontario—Now Operate Thirty Picture Houses in Canada

By W. M. Gladish, 33 W. E. S. R. S.

J. P. Allen, of Toronto, have made further advances in their extension of their business interests in the Dominion.

Announcement is made that the Allen's have purchased the Strand Theatre of the largest theatres in Windsor, Ontario.

This house has had a milque history, but in recent times was acquired from the former owner, a Windsor alderman.

George Rotski, manager of the New Grand Theatre, St. Catherine and Stanley streets, Montreal, has been appointed general supervisor for Allen Theatres in the Province of Quebec. With this announcement comes the news that the New Grand has also been acquired by the Allens, making the Allen's theatres in Montreal for them, in addition to the Francois Theatre, which was leased temporarily for the war. The management of this theatre has also been acquired by the Allens.

It has also been reported that the Allens were negotiating for the lease of the Toronto Regent Theatre.

Mr. Rotski will be the overseer of the New Grand, Allen Theatre, of Westmount, Montreal, and the Shaw, Lachine, and other houses. The New Grand is not a new theatre, the seats are hardwood, the balcony is connected with the church. It is centrally located, however, and is a good proposition.

Allen's Door Street Theatre, Toronto, is not soon to complete and will shortly be opened. Allen's Theatre, on Danforth avenue, which has been vacant for several years, was recently sold on account of objections from rival exhibitors and clergy of the community, and it is expected that the owners of this one will be some time before it will be opened.

The new Allen theatres in Edmonton and Regina are progressing nicely despite labor shortage and the epidemic which is spreading over the country.

The Allens now have approximately thirty moving pictures in Canada, either in the picture houses or in storage.

McKearl Resorts from Shea's Hippodrome

Announcement is made that E. A. McArdle has resigned the management of Shea's Hippodrome, Pittsburgh, in succession to A. J. McKeilvie. Mr. McKearl was in Pittsburgh for four years, and has been in charge of the Hippodrome theatre there for more than a year. He was formerly assistant to Ben Trone, who is at present owner of Allen theatres, with headquarters at Toronto.

Ottawa May Have a Screen Club

A movement is in foot to organize a Screen Club in Ottawa. The Ottawa Journal is considering the subscription of Will McAulchlin, motion picture editor of the Ottawa Citizen.

Major Graham Buys the Strand

An interesting change in the Canadian West has been the sale of the Strand Theatre, Saskatoon, to Major J. Graham, of Regina, for a consideration said to have been $20,000.

The Strand Theatre was formerly leased by the Groves-Walker Theatre Company, but in recent times was leased out under the management of Harry Mee.

Toronto Operators to Nominate

The Moving Picture Operators' Union of Toronto is scheduled to hold its annual general meeting on Monday, December 1, and the annual elections will be held on Sunday, January 2, 1919. The Toronto boxoffice is at the present time in regular November meeting because of the epidemic. The city local is described as being in its strongest position since its organization.

Dominion Theatre Holds "Siberian Day"

The Dominion Theatre, Ottawa, observed Monday, November 18, as "Siberian Day," the members of the Canadian Siberian Expeditionary Force stationed in Ottawa, being guests of Manager Hunitch at the evening performance on that date. Several members of the force presented to the former madiff numbers for the entertainment of their comrades. The "Siberians" turned out 256 strong.

Coliseum Theatre Beautified

The Coliseum Theatre, Kew Beach, Toronto, looks like a new house since its renovation. The curtain windshield at the front has been replaced by a hand- some partition of the lattice-work style. The theatre also has a big orchestra pit and a painted stage and appears more handsome than ever. There is also a rather ornate frame around the screen. Added to these features are some decorations to kill the bare-wall effect. The front wall has also been redecorated and remodeled. The windows in both of the stores in the Coliseum are now used for display advertising purposes, the advertisements consisting of transparent signs covering the plate glass. The spaces are used to draw attention to coming attractions.

Shows Part of Coming Attractions

Manager of the Regent Theatre, Toronto, has added another idea, new to Toronto, to the list of many innovations with which he is changing the old Toronto house since he took over its management a few weeks ago. The latest stunt is the showing of the coming week's attraction on the screen, along with the title of the picture and a trailer, that the feature will be shown during the Regent during the coming week. Mr. Elliott is also using a special Regent title and tail-piece for the news weeklys which are being presented.

Boy Scout Picture at the Allen

The English serial, "Boy Scouts to the Rescue," opened at the Allen Theatre, Toronto, November 16. Local Boy Scout organizations paraded to the theatre with a bond on the front, and were given a show of the management at performances throughout the week. The serial, which comes in for the Christmas holidays, is controlled in Canada by Clair Hague, of the Canadian Universal.

Motion Pictures to Advertise Canada

B. E. Norrish, of Ottawa, Ontario, has been given charge of the official moving picture campaigns of the Canadian Government, and is associated with the Department of Trade and Commerce. Mr. Norrish is in a special position under the Ministry of Education. He is in charge of the Canada campaign, is controlled in Canada by Clair Hague, of the Canadian Universal.

Canadian views in the United Kingdom, Australia, New Zealand and South Africa.

Front of Moss Park Theatre Beautified

The Moss Park Theatre, Queen Street East, Toronto, Ontario, is a theatre that is a real study in art. Incidentally, the Moss Park Theatre, under another name, was formerly the Imperial. It was that so uninviting that the house was closed for a number of months. Mural paintings of the De Chauvin family and panels of the entrance, the scenery, typifying drama and comedy as presented on the stage, are also a credit to the management.

Schreiber Still Under Ban

On November 16, practically the only censorship which the Pictures of All Nations still was keeping the lid on public gatherings was Schreiber, a small town in Northern Ontario. The authorities of all other cities and towns had seen fit to live the embargo on theatre performances by that date. The result was that the Motion Picture Exhibitors' Protective Association of Ontario sent a short letter by delivery to the manager of Schreiber to ascertain the reason for the delay in removing the ban there.

Says News Films Will Be More Valuable

C. G. Ouinot, of Montreal, president and general manager of the Specialty Film Import, Ltd., Canadian distributors of Fathe releases and official British pictures, declares that news weeklies will now become more valuable than ever. He feels that through censorship, that the "war views" will become less popular, novel in the war over.

"The next six months will see many changes throughout the world," says Mr. Ouinot. The public is hungering and eager for detail. The motion picture is the greatest recorder of details. The new information which the news pictures will now be removed, as secrecy is no longer necessary. Cameramen will have subjects to record. New information that will be released and how theatre patrons will want to see and know the inside workings of the wonderful military machine that crushed Prussianism.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank Building, Cincinnati, Ohio.

"America's Answer" at the Strand

A unique subject, as strong interest now as while fighting was going on, if not stronger, judging by the attendance at the Strand on Monday night to see "America's Answer," one of the official Government films showing the kind of army Uncle Sam raised. This was the first shown at the Strand after the lifting of the ban, and more than a little interest was added by reason of the fact that Ohio troops were among those shown in the picture. It was seen previously at the Grand, before the opening of the regular season, at high prices. John Needham and Bill Smith, the Division of Films, Committee on Public Information, were in Cincinnati to promote the run of the picture as for the showing of "Under Four Flags" later on.

"Smile" Film for Cincinnati Soldiers

A unique film, the taking of which was preceded by a visit of the officer of the photograph of the patient, who contracted the influenza epidemic, was finally made at the Cincinnati Zoo, under the auspices of the Rotary Club, and will be sent overseas as a Christmas present for Cincinnati soldiers, in some future "over there" camp. It shows views of the more than 2,000 fathers, mothers and children of the Cincinnati Boys' and Girls' clubs, the divisions, one being especially devoted to six "war babies," born since the departure of their fathers. These pictures were shown downtown, and have since been forwarded so as to reach France by Christmas.

December 7, 1918

THE MOVING PICTURE WORLD

1110
Seattle News Letter

By E. J. Anderson, 807 Leary Building, Seattle

Yamada and Kaita Open the Atlas.

WITH the lifting of the influenza ban a new competitor entered the ranks of Seattle's flourishing motion picture business this was the Atlas Theatre, opened by Mears, Yamada and Kaita.

The theatre, located on the site of the old Crockett Theatre, both theatres being in the lower downtown section of the city.

The new houses which the managers of their own, is on Maynard avenue, in the Japanese residential district. It is a fine, well-equipped house, seating about 500. Service has been signed for four first-class films, including two of Pathe and Universal.

The opening feature was Theda Bara's "Cleopatra." The admission charges are 15 cents and 10 cents, the latter being the price for children. On the day of the opening, November 12, no less than fifteen large floral pieces were received by the management from their various business friends and well-wishers.

Hamrick Buys Back the Gem.

John Hamrick, manager of the Rex Theatre, has bought back the Gem Theatre, which he opened for a monthly engagement on September 25, on the east south of Yesler Way, and sold a week or two afterward.

He now is running business on Tuesday and Wednesday with the Douglas Fairbanks and Fatty Arbuckle pictures. He has a Big Review, "Bright Lights," respectively. With the reopening of the Rex Mr. Hamrick has changed his former policy of a change only once a week, instead of twice a week, which he was trying out when he took the theatre.

Sandell Opens the Pictureland.

E. W. Sandell, manager of the Dream Theatre of Snoqualmie, and former manager of the Movietheatre in Belltown, Washington, opened the new Pictureland on November 13. Mr. Sandell just closed the Movies when the influenza order went into effect, and he took the opportunity offered by the closing of all houses to get ready the new house, which he had contemplated opening for some time. The Pictureland is a $70,000 house, equipped with the latest film projector, screen and a Power's 6A and Simplex machine. The service to be used is Artcraft-Paramount, which will establish an excellent business at North Bend, owing to the prosperity of the extensive lumber interests of the region.

Coliseum Installs Wurlitzer Organ.

A big new Wurlitzer organ is being installed at the Coliseum Theatre, Seattle, and the management has promised that O. G. Wallace, organist, will perform on the new instrument for the first few days.

Thall Sells His Interest in the Victory.

C. M. Thall has sold out his interest in the Victory Theatre, Camp Lewis, to his associates, Messrs. Cassidy and McKee; but will retain control of the screen house. The Victory opened the latter part of this week, several days after the ban had been lifted in Seattle.

Arnold Recovers from Influenza.

J. E. Arnold, manager of the Star Theatre, Bellingham, has been seriously ill with the Spanish influenza, but has recovered sufficiently to attend to the details of his wholly successful enterprise. His operator died from the disease, however.

Haubrook Opens the Rex Theatre.

E. H. Haubrook has closed the Apollo Theatre in North Seattle and has opened a new theatre on Harris avenue. This gives South Bellingham one of the best theatres in the Northwest. The new house will be known as Rex Theatre.

BUSINESS AGAIN BOOMING IN DAYTON

On Sunday, November 17, the Dayton Theatre opened to 10,004, Memorial Hall to 3,000 and the Strand to 7,000.

By Paul Gray, Dayton Theatre Building, Dayton, Ohio.

SUNDAY, November 17, brought back the business that had been lost by the influenza epidemic in great shape and one of the reasons for many moons was registered on the different daily reports of the past three weeks, and the three openings on Sunday worthy of mention that did very good, chief among these being the three and a half hours at the Dayton Theatre. This house played to 10,004 people on that day, making a new work for attendance records. This bears the record set at the Dayton by "Tarsan of the Apes," which played to 5,956 patrons, making it four less than ten thousand.

"Hearts of the World" opened at Memorial Hall to about 3,000 admissions, which was very good considering the fact that only one show was given at its premier.

The Strand opened with Douglas Fairbanks and Fatty Arbuckle pictures and played to capacity all day. It is thought that about 7,000 patrons passed through the doors with theatregoers of the downtown houses were hurt the first few hours of the afternoon by the strong competition, which was held between the hours of one and three, but were boosted by the good business that is coming back strong in Dayton.

Thomas Back at the Dayton.

Hewitt H. Thomas, who had been sick for the past three weeks, is again at his post, directing the orchestra at the Dayton Theatre here. Mr. Thomas' wife passed away November 6th from suffering from an attack of pneumonia contracted after having had the influenza.

Schwerin, Operates in Dayton.

Charles Schwerin, of Cleveland, and who is now out for himself with several big pictures, visited Dayton for a week in November. Interests of his productions. Mr. Schwerin has "The Devil's Playground," with Vera Michellina, "The Crucible of Life," and many other recent successes. Mr. Schwerin imparted the information that he had found Dayton a good market time in addition to himself and hoped to add more in the near future.

Dallas Trade Letter

By Phil Fox, Times-Herald, Dallas, Texas.

Fairbanks Addresses Big Texas Crowds.

TEXANS turned out by hundreds of thousands to greet Douglas Fairbanks, who made a tour of the state in the interest of the United War Work campaign fund during the second week in November.

Fairbanks was at San Antonio when the news broke that Germany was whipped and that fighting was over. There was an immediate celebration. The star was called upon to address a great crowd which had gathered around his car at the railroad station.

Marshal Eskridge, of San Antonio, presided at the dedication of a cask of Burgundy wine, which he declared was the only one in the exceedingly dry city of San Antonio.

The work done by Douglas Fairbanks in Texas proved of real value, his pictures were not too great for every community visited. Constant speaking caused Fairbanks to become so husky that it looked as though he would reach the end of his tour. His work was mostly done in Southwest Texas. He did not visit Dallas or any of the major Texas cities, although they had hoped to see him.

Must Put On Good Shows to Keep Patrons.

"If the small-town motion picture exhibitor does not want his business taken away from him, via the automobile route, by the larger cities, he must wake up and hit the ball right now," declared John C. Ford, manager of Mineral Wells, one of the most popular of North Texas exhibitors. He went on to point out that the influenza quarantine most of the small-town theatres were closed at once, while in the larger cities the quar-
ALL NIGHT THEATRES PAY DIVIDENDS

December 7, 1918

Maritime Province News

By Alice Fairweather, Standard, St. John, New Brunswick.

Imperial Theatre Renovated.

The Imperial has been thoroughly renovated during the period of the epidemic. The theatre was closed for a few weeks, and the high-ceilinged room was painted dove gray, new lamps have been installed on the ground floor and the doors, and the stage has been decorated in olive and gold, with gold furniture.

Babineau, of Palace Theatre, Dies.

R. Babineau, for the last ten years owner and manager of the Palace Theatre, Chatham, N. B., passed away last week. He was a pioneer exhibitor, one of the first in the province, having opened the C. C. W. house during the period of 1905-1906, and conducted it most successfully ever since.

An open-hearted manner made him the friend of everyone with whom he came in contact, and his integrity was unswerving.

The city's most powerful and influential department is the Board of Health, and this is widely known to thousands upon thousands of theatre-goers in Washington: Robert E. Long, as he is familiarly known, has the new Rialto Theatre, now being erected, named after him. Mr. Long's position is as assistant manager of the Keith Theatre, and he has been up North for his new establishment, the Rialto, in the old Cornwall Avenue, near the, and there is no saying that the Board of Health will permit their being opened.

Washington City News

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Long to Manage the Rialto.

BOE' ONX. One of the most familiar names among the theatre-going public is that of Mr. Bob Long. He is as widely known to thousands upon thousands of the theatre-goers in Washington: Robert E. Long, as he is familiarly known, has the new Rialto Theatre, now being erected, named after him. Mr. Long's position is as assistant manager of the Keith Theatre, and he has been up North for his new establishment, the Rialto, in the old Cornwall Avenue, near the, and there is no saying that the Board of Health will permit their being opened.

Bob Long is one of the veterans of the theatrical game in the National Capital, having a continuous record of nineteen years to his credit. He was born in Xenia, Ohio, in 1897, and has been in the theatre business for more than a quarter of a century, and has been in New York, Philadelphia, and other cities in the eastern part of the country. He has been in the theatre business for more than a quarter of a century, and has been in New York, Philadelphia, and other cities in the eastern part of the country.
San Francisco Trade Letter

By T. A. Church, 1567 North Street, Berkeley, Cal.

Theatre Men Feature Carnival.

IN THE interest of the projectionists of the local trade, a carnival was held recently during the luncheon hour at Tait's to ratify the action taken at a meeting a few days ago to increase the rates on trotting over the net receipts of the first day's performances in local moving picture houses under the War Work campaign.

At this gathering several new members were added, as follows: Verdi Theatre, Unique Theatre, Palace Theatre, Odcon Theatre, Malo Mio, A. M. Bowles, representing the American Film Manufacturing Company, motion picture theaters of the United Feature Pictures of America, represented here by William J. Citron.

Mayflower Theatres

The Liberty Feature Films Company, 376 Sutter street, recently completed its second patriotic picture, a two-reel production, entitled "Where's Your V-Signature Card?" The picture was made here in its entirety and shows many locations of surpassing beauty. This third patriotic production, "Unconditional Surrender," is under way. Florian Fisher is acting director, Mabel Buhler, third assistant director. The camera work is being done by Raymond A. Mendelsohn.

Rialto Theatre Finance.

The Rialto Theatre Company has been granted permission by the Commissioner of Corporations to issue five thousand shares of stock to Howard J. Sheehan and George M. Mann, these being in exchange for several thousand dollars that the late owner bequeathed to the Rialto Theatre and its equipment.

Rejuvenates Hamblen Theatre.

Several changes have been made in the management of the Hamblen Theatre at Alameda, Cal., since this house was opened about a year ago, and for a time its fortunes were not bright. But Capt. P. Donnellan, a pioneer exhibitor of this field, took charge last June, when Sheehan & Lunn, the operators, were transferred to a house and when the latter disposed of their interests remained with the new owners as director-general.

The Hamblen has been closed during the period of enforced closing and has reopened with a flying start.

Trade Briefs.

The New York and Pacific Coast Amusement Company, which formerly conducted a moving picture theater in San Francisco, is reported to be making a complete change of place of business to Los Angeles. The Lyric Theatre at Tulara, Cal., has been reopened, under new management, the new owners being Lloyd Miller, Earl Brown and Forrest Kyle.

December 7, 1918

THE MOVING PICTURE WORLD

BLUEJACKETS HONOR "DADDY" STRONG

Operator at Universal's Minneapolis Exchange, Given Gold Watch by Dunwoody Sailors—Is Civil War Veteran

By U. E. Mulligan, Minneapolis Journal, Minneapolis, Minn.

GEOE D. ("DADDY") STRONG, star on a Mississippi gunboat in the Civil War, and owner of the present-day bluejackets, is the possessor of a gold watch and chain, presented to him by the Dunwoody Sailors' Home of Minneapolis last week. The presentation was made after the regular Dunwoody bat- tlement, similar to those in the hotels of the "Daddy" Strong, who is 76 years old, has known every morning, rain or shine, sleet or snow. He has passed by on Hennepin avenue at 6 a.m., from their quarters in the Radisson and Higgin hotels to Dunwoody Institute.

As a veteran motion picture operator new serving at the Minneapolis Universal Exchange, he has provided many entertainments for them during their stay here. He has not missed a single concert given for the sailors, and he was in attendance as usual when he was surprised by the gift.

With the armslist signed and peace seemingly assured, "Daddy" states that he will continue to exchange "military courtesies" with the bluejackets in Minneapolis.

Metropolitan Gets "Hearts of World."

Following the lifting of the influenza ban the Metropolitan Theatre reopened Sunday, November 17, with "Hearts of the World" which has been booked for a two weeks' showing.

The Griffith picture was making a sensational showing at the Metropolitan Theatre prior to the advent of the epidemic. There was a rush on the opening bill at the Shubert when redecoration work carried on by the new Fox management is finished.

Two Big Jewel Pictures Released Here.

The Yellow Dog and "Borrowed Clothes," two novel special productions, were released in Northwest territory November 15 through the Universal Exchange. In the course of these films, manager of the Minneapolis Exchange, expects to cover the pictures a wide distribution in this region.

Many exhibitors viewed "Borrowed Clothes" at the Universal projection rooms and expressed themselves as being greatly pleased with the story, the acting and direction of the film.

Raynor New Shubert Manager.

W. H. Raynor has been appointed house manager for the Minneapolis Shubert Theatre, which has been taken over by the Fox film interests of New York City. The house is still in the process of being remodelled.

Keough Manages Chicago House.

James Keough, former manager of the Strand and more recently of the New Lyric in Minneapolis, is now manager of the Holms as long as the Lyric is away here.

Manager of the Holms house with a seating capacity of 3,000.

Tom Kress with Fox.

D. Leo Dennison, manager of the Fox film exchange in Minneapolis, has appointed Tom Kress as Minnesota representative for the Fox Corporation.

American Gets Meyer.

Fred S. Meyer has been appointed as representative of the American Film Corporation in Minneapolis territory, succeeding E. S. Flynn, who resigned several weeks ago and left for New York. Mr. Meyer has for several years been prominent in Northwest moving picture circles. He left Minneapolis a year ago to manage the Minneapolis Universal Exchange.

Northwest News Brevities.

Thomas Furniss of the Lyric Theatre at Duluth, will reopen his house when the influenza ban is lifted, with Forrest Phillips, Duluth, in the special attraction, "The Talk of the Town."

Mr. Furniss, of the Unique Theatre at Litchfield, Minn., has been allowed to reopen after a four weeks' closed period, due to influenza, showing "The Kaiser, and Boys of Berlin," at increased admission prices.

Crookston, Minn., where the influenza ban was raised recently after a shutdown period of several weeks, is a closed town again. The influenza epidemic has broken out and is raging worse than ever, according to reports just received from that town.

Philadelphia News Letter

By F. V. Armato, 114 North Solford Street, Philadelphia, Pa.

Business Good in Philadelphia.

BUSINESS among the theatres and exchanges has been good during the past week. The familiar nightly crowds have returned to see their favorite shows and the house was full to the limit. Several dramas and comedies again can be seen eagerly looking up the big screen hits at the numerous exchanges. All that the exhibitors present can do is to keep their "box office expression of delight," while the smiling on these beclouded days appears more brightening than ever. The buses and the busy machines hum in the booths, the ladies are again able to realize their importance, as being a cog in the wheel of the successful turn of events, and keep a vigilant eye towards the screen, not even a "ghost" can get by now. At the exchanges time-tables have been pilled high in anticipation of the many trips to be made by the salesmen.

Buhlcr Has Tonsilittis.

Frank W. Buhler, managing director of the Municipal Theatre, has been confined to his bed with tonsillitis and has been greatly missed along the radio. His many friends wish him well.

Uses Victroia with Caruso Film.

Alexander R. Boyd, of the Arcadia Theatre, at Sixteenth and Chestnut, created added interest early on Monday night at the presentation of Enrico Caruso in "My Cousin," which was shown here for the first time in this city. The novel scheme, which was successfully carried out, consisted of having a Victrola installed near the screen so that when the part in which Caruso appears as Pagliacci is shown, the voice comes from the record in well-timed accord with the spoken speech, thus rendering this beautiful solo. This production has made a big hit from the start and will be continued during the week of November 18.

Abrams Joins Select Sales Force.

Ben Abrams, formerly manager of Warner Feature Exchange, is currently one of the first exchanges to open in this city, is back again with the boys and announces that he has joined the sales force of the Select Feature Exchange. Mr. Abrams arrived from Baltimore last month and is now one of the leading exchanges of that city.

Buck Is with Goldwyn Exchange.

A. J. Buck, formerly manager of the Perfecton Pictures Exchange, has returned to this city after a short leave of absence and has become associated with the Goldwyn Exchange.
BUILDS THEATRE FOR ITS EMPLOYEES

Atlas Powder Company Opens 600 Seat Picture House at Perrys Point, Md.—Proceeds to go to Red Cross

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

The new up-to-date theatre with a seating capacity of 600 which has been constructed at Perrys Point, Md., by the Atlas Powder Company, in which the employees of the plant may find amusement, was opened on Victory Day, November 11, 1918, and attracted large crowds. This playhouse has been christened the New Theatre and is under the management of Mr. O’Dell, who formerly was in the theatrical business. The Atlas Powder Company does not wish to retain the investment and built it solely for the amusement of the workers engaged at this plant, and profits will go to the benefit of the Red Cross.

The theatre is thoroughly modern. The front is of stucco and the doors are brass trimmed. There is a cement sidewalk in front. The reception room is roofed and built of concrete and the doors are metal covered. It is equipped with two of the latest power motors. There is a Rewinder. The screen is estimated at 110 feet. The color scheme throughout is gray and old ivory. The wainscoting is mahogany color. It has the inverted lighting system. The chairs are upholstered. There is an orchestra pit and the stage is built so that vaudeville plays can be given. The curtain is of black velvet and the floor covering is of linoleum. Dressing rooms are located under the stage. The music is now furnished by a player piano.

At the present time only night shows are given. They have the devices of a soldier operator. The lobby has inset panels for three 33 1/3 and one 78 records. These will probably be used for photos of the stars. On the outside there are located two 33 1/3 recorders and one each side of the doors, and photo frames.

The program looked at the present time is: Two days Goldwyn, two days Paramount, one day Fox, one day World and the Mutual-Strand. Tuesday, Saturday, Goldwyn-Catholic and Sunlight comedies.

Premiere of "When Men Betray"

A Premiere showing of "When Men Betray," which is being handled in this territory by the Varsity Pictures Corporation, was given at the New Theatre, 210 West Lexington street, through the courtesy of Manager J. H. Good and Mr. Milton Caplon, president of the Variety. The screening of this feature was a special private for the Baltimore exhibitors and their families and friends. About 200 attended.

Two Parkway Benefits

The Parkway Theatre Company has given permission to the Daughters of the American Revolution and the Western High School Girl Scouts of Baltimore, through arrangements made with Bernard Depkin, Jr., the supervising manager of all the theatres in their chain, for benefits of the nurses. The benefit of the Girl Scouts was held on Wednesday and Thursday, November 20 and 21, at the Parkway, Parkway, Peabody, Strand and Wizard theatres. Through Mrs. Oscar Leser, chairman of the entertainment committee of the D. A. R. in Baltimore, a benefit will be held on the afternoons of Tuesday and Wednesday, December 10 and 11, and the proceeds will be used for the work of the state society.

Memorial Service at the New Theatre

A joint memorial service is being planned by the Patriotic Order of Americans, and its auxiliary, the Patriotic Order of Americans, to be held at the New Theatre, 210 West Lexington street, on Saturday, December 15. This service will be a memorial for the deceased members who have died since December 1, 1917.

Indiana News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

COMPLETE motion picture outfit has been installed by the Government in the atrium of the former West Baden Springs Hotel—now a big military hospital—at West Baden, Ind., for the entertainment of wounded soldiers. A rolled screen is used which rolls down in the inner court, and a projector is placed in the parlors opposite it and about 200 feet away. There are always several medical officers and the up-patients sit at ease around the tables and enjoy the show. The screen is arranged so that the in-bed ones can view the pictures from their rooms without even raising their heads.

Mishawaka's Two Theatres Reopen

After an enforced absence of five weeks because of the influenza epidemic Mishawaka's two motion picture theatres, the Lincoln and the Paramount, reopened Saturday night, November 16, to enormous crowds of film-starved fans. Both houses were thoroughly cleaned during the closed period and special attention was paid to the matter of ventilation.

Auditorium Theatre Opens

The Auditorium Theatre, new motion picture house which has been erected at Calumet Avenue and Hoffman street, in Hammond, Ind., was opened this week by William S. Hart in "The Lone Ranger," and Catharine Calvert in "A Romance of the Underworld." The theatre, which is under the management of Mr. DeHoff, is said to be one of the closest and most up-to-date in that section of the state.

Parade Boosts Showing of "America"

A big street parade, headed by the Regimental Band and followed by the Terre Haute Liberty Guards, was held in Terre Haute on Monday night in connection with the presentation at the American Theatre of the official Government picture of the premier defense drive. Tuesday night a large part of the theatre was reserved for employees of the Red Cross, and other loyal citizens — the last night of the exhibition—employees of the Columbia Enameling Company occupied the theatre.

A Busy Man Is Exhibitor O'Donnell

Hugh O'Donnell, proprietor of the Grand Theatre, at Washington, Ind., is one busy man. In addition to operating the motion picture business he is a hardware store owner and serving as a director at a couple of banks, this Hoosier exhibitor has entered the newspaper field by writing a column of news notes concerning motion picture stars for the Washington Herald, one of the daily newspapers in that city. The column, which contains breezy and up-to-date news items, appears about twice a week and is eagerly devoured by Washington film fans.

Dollman Makes State Right Purchases

Henry Dollman, president of the Doll Van Film Company, of Indianapolis, has returned from tours of railroad trips throughout the East. While in New York he purchased "Wives of Men" for the state of Illinois and "The Last of the Mohicans," which will be eagerly devoured by Indianapolis and Illinois.

Celebrate Sixth Anniversary

Lyndhurst Theatre, Rochester, Commemorates November 26 With a Special Program. M. Salyerds, Manager

By L. E. Skiffington, 61 Main Street, East Rochester, New York.

On Tuesday, November 26 the Lyndhurst celebrated its sixth anniversary. Manager M. Salyerds arranged a special bill for that day and issued a general invitation to the public to attend. The management saw that it was the right time to give the manager of the house since it opened and was in charge of the affairs throughout the theatre. Before it was completed, so the success which has come to the Lyndhurst is entirely due to him.

The Lyndhurst is situated on the corner of North Avenue and Lyndhurst street, and today is considered one of the most successful theatre ventures in Rochester. It has built up a large clientele of regular patrons which is constantly on the increase. Not only does it draw patronage from its own immediate neighborhood, but the excellence of its program attracts lovers of the silent art from all over the city.

The Lyndhurst as a purely business institution is a valuable one to the section in general, being a part of the town that might be called the border between the business and residential sections. In many ways added to the prosperity of the section. The first of several handsome, modern buildings to be erected in the neighborhood, it has become a sort of an institution. Around its brightly lighted doors, every area and place has sprung up. The business men of the section attribute a large part of their prosperity to the theatre and his active interest in the community affairs, and heartily joined in with him in observing the anniversary event.

Miss Fennyvessey Has a Kiddies' Day

Saturday, November 16, was kiddies' day at the Strand Theatre. It was all originated and planned out by Mrs. Paul Fennyvessey, the manager of that house. In connection with a special showing of the Fox kiddies she promised a present to every kid who attended the show. The kids came early and they continued to come until it was soon seen that the supply of toys which she had on hand for presents was altogether too small. In order that no business trip throughout the day was disappointed she got a big automobile and, with a couple of ushers, made a "raid" on the local department store and purchased some presents.

Miss Fennyvessey is the daughter of Albert and Alice Fennyvessey, the general manager of the Theatres Operating Company. She has several brothers who are successful theatre managers. She succeeded her brother, Paul, at the Strand, when he accepted another appointment in the management of a Liberty theatre, which job he later resigned to go across as a private in the cavalry.

Taylor Visits Rochester

Charles A. Taylor, perhaps better known as "Buck," was in the city last week. He is the manager of the Pathe exchange at Buffalo, which serves Rochester as well as the Southern tier counties. He reports that he has no kick to make and that business is booming.
IN THIS ISSUE,

Fan Fan (Fox),
Ali Baba (Fox),
All Night (Bluird),
Broadway Clothes (Jewel),
Branding Broadway (Arctraent),
The Lure of the Circus (Universal),
The Liberator (Harry Raver),
The Mystery Girl (Paramount),
The Goose Girl (Paramount),
Miss America (Vitagraph),
Love's Pay Day (Triangle),
The Profidgal Wife (Screenart),
The One Woman (Select),
The Narrow Path (Pathe),
After the War (Argosy),
The Hell Cat (Goldwyn),
The Man of Bronze (World),
Five Thousand an Hour (Metro),
One to Every Man (Foxman),
My Cousin (Paramount),

"Fan Fan",
Pretty Screen Fantasy, Typically Japan,

Reviewed by Walter K. Hill,

Want something new, Mr. Exhibitor? Do you think that novelty which every season of entertainment needs to make the public sit up and take notice is something which will show your offerings with an unusually delightful photoplay—"Fan Fan" and "Ali Baba" which have just been released? The studio naturally felt that, if prepared for release, deserve a place in your plans and will reward you in a box-office way at all. We see anyone who has been one to try to this film has brought to view. As Fan Fan she is always a delight. Francis Carpenter, as Hanki Pan, the hero, is brave and manly who commands admiration for everything he does. Of course, we must dispel the villain of the book, a woman, and in recording our discussion of her villainous conduct toward sweet little Fan Fan we find her highest compliment—for what's the use of playing a villain if one is not a success?"HAKLA PAN,"

Dashing Melodrama Acted by Clever Children Reflects "The Forty Thieves"

Reviewed by Walter K. Hill,

This delightful serial-comic melodrama we have reviewed in the booking with "Fan Fan," mentioned in detail elsewhere in this issue. The story of Ali Baba and the Forty Thieves has been coupled by some to look for a chance to show the interesting possibilities that the film offers for a chance to tell the story of the Forty Thieves. The film is all that. William Fox has brought your 'Open Sesame' of fiction to swing wide the faculties of photo-play enjoyment; to gladden the observer of this pretty fantasy with every detail of its production and artistic presentation. Followers of the screen will thank their lucky stars that they have had opportunity for such rare enjoyment as "Ali Baba" (and "Fan Fan") afford—and the exhibitor who does not capitalize on this opportunity to hook both extravaganzas is looking over a very fine roll. In foolish laxness of good showmanship, a chance to win the favor of your patrons with your public and fatten his bank roll.

Gertrude Messinger and George Stone play the haunted bride who is being manipulated by Ali Baba. Bill Druid and the bright, intelligent and gifted little girl doing Morgaina, the greatly suffering slave-girl who won Ali Baba's sympathy and love. Budde Messinger is a deep-dyed and grasping piece of selfishness who does himself credit in one of the leading roles—and there are a lot of boys and girls who enter into the scenes with pleasing result. Only a few of the roles are played by grown-ups: the children control the horses.

Because of the juvenile cast, get no idea that this is a play especially for children. There will be plenty of romance and their elders; a bit of screen blending of tragedy, serio-comic and dramatic revelations that will make the juvenile audience think before the screen a period of pure delight.

"ALL NIGHT"

Five-Reel Bluebird Offering Presents Mixture of Comedy and Farce.

Reviewed by Robert C. McElravy,

This subject in five reels, entitled "All Night," was reviewed last week in a short story by Edgar Franklin and directed by Hal Powell. The latter thing never quite loses its short-story character, as much of the plot is told in subtitles. The action at the beginning is treated quite seriously, and the situations are like those found in polite comedy, but in the last two reels things take a farcical turn. The picture as a whole fails to live up to its possibilities for some reason that is difficult to understand. It contains good material for a breezy farce, but there is a certain vagueness in the opening reels and a lack of reality that is never quite overcome as the piece develops.

Carmel Myers is cast in the role of Elizabeth Lane, the heroine. She is supported by a cast which includes M. Rodolfo De Valentina, Charles Dorian, Mary Warren, William Dyer, Wadsworth Harris and Jack Hull.

The plot concerns a young financier named Harcourt, who is in bad straits, although he has constant prospects of making a fortune. He loses his temper one night and discharges all of his servants, just as his wife has invited Elizabeth Lane and Richard Thayer to dinner. The guests arrive and also an eccentric millionaire from Montana, named Bradford Thawson, who has a ranch in the desert. It turns out that he has an important deal. Before Bradford comes the Harcourt's plan to act as maid and butler and pass off their guests as themselves. This brings up a number of complications which promise greater humor than is developed.

William Dyer, as Bradford, struggles hard to put the character over, but no matter how much it works out."

"BORROWED CLOTHES"

Jewel Presents Six-Reel Lois Weper Production Featuring Mildred Harris.

Reviewed by Robert C. McElravy.

A STRONG example of the strictly emotive type of subject in this six-reel production, adapted and produced by Lois Weber, is "Borrowed Clothes," by Marion Orth. It gives Mildred Harris, now the wife of Charlie Chaplin, the best opportunity she has had to demonstrate her abilities at emotional acting. In the subjects in which the reviewer has seen her perform her best, she is a more than passing personal charm, but in this number she does some very creditable bits of hard work, coming through as a real and suffering individual out of Mary Kirtos, the heroine, but the character is too weak to command admiration, and the story hardly worth six reels.

The central character of the story,
Mary, a girl living happily with her sister and parents. The sister, Louise, is a maniac, and Mary is employed by some sort of orphans' home to make this desire to marry her. Mary is happy with the love of George Weston until Stuart Furch comes in. She moves to a new city and stays with her sister's friend, Rita. The mere wearing of these borrowed garments wrings the secret from her, and she gives up Weston to his sister andphi for more of Furch's society. Almost all her honor, but Furch's rooms are raided by the police at the behest of Rita just in time to save Mary.

THE LURE OF THE CIRCUS

New Universal Serial Features Eddie Polo in a Story of the Tented Ring.

This new Universal serial, of which the reviewer has seen ten install- ments, is a story that is almost as well named. It has from the very first the atmosphere of the circus in good measure. Of course, the imagination of the observer can almost smell the ani- mals.

The story features as its hero Eddie Polo, who will be remembered for his work in "Liberty" and "The Bull's Eye." He is provided with plenty of opportunities in this present offering to delight his admirers, and performs a great many acrobatic and horse-riding stunts which are much more artistically performed than are those in ordinary stunts.

What we particularly like about this serial is the fact that it begins with the young woman who is the hero, and is not the villain of the piece, Richard Van- norman, and remains with it. In other words, while the story leads off to the villain for a time, he is never the one who is the central character of the serial. It is a very strong imaginative story, and the heroine is about the only lapse in charac- terization.

 review of the cast are Lewis J. Cody, Edward J. Peel, Helen Rosson, Fantine Lalou, George Nichols and Edythe Chapman.

BRANDING BROADWAY

Artcet presents William S. Hart in an Interesting and Strikingly Original Comedy by Gardner Sullivan.

Reviewed by Louis Reeves Harrison.

WHAT a pleasure to see Hart in an entirely new role, though it be on the stage. He is not the familiar figure, but a new one, and it is a pleasure to watch him in his new role. He is a different man, with a difference in an original play by an author of abundant resources with whom he has been working. The characters are adapted to the screen and the male figure is a new one, and Hart plays the part with a naturalness and an air of authority which makes the audience believe in his performance.

THE LIBERATOR

Twenty-Four Reel Serial Starring "Mac- ciste" Contains Many Stunts for the Public.

Reviewed by Edward Welsel.

NO ONE who saw Maciste, the giant screen serial hero of "The Warrior," is ever going to forget him. He is being featured in a new picture called "The Liberator," a twenty-four reel serial that is to be released in twelve two-reel episodes by Harry Haver, on the state rights plan. The story is credited to Agnes Fletcher Baine, Giovani Pastrone, producer of "Cabiria," directed the picture, which was made in Italy.

"The Liberator" is difficult to classify. It is a modern strip story with its plots of dramatic situations, and no effort has been made to give each episode the regulation serial story, but rather a group of stand- connected with it is the presence of "Ma- ciste" at the head of the series. He is such an imposing figure in the story, so much in the picture, so much a symbol of the serial, that it is impossible not to enjoy and applaud everything he does.

His support is also of excellent quality, and the production is one of unusual studio resources. It is an actual scene. Imposing exteriors of palaces, quaint village streets, massive archi- tecures, ornate furniture, and rich interior, old stone bridges, inside views of an Italian circus—glimpses of life in the land of Cabiria are reproduced by the man who created "Cabiria" with a fidelity and a humor which are a constant delight.

Neither is there any lack of incident in the story. It moves at a ponderous pace, that are always acted with skill, Mark A. Blake, review of "The Liberator" by Gerald, Julian Bernard, Ittia Manzini and Edward Daveses being among the more prominent. The music is of the most perfect and quite astonishing. Melodrama, emotional drama, comedy, farce, comic and bewildering. The serial is a most successful attempt and gives the impression of three stories rolled into one in order that "Maciste" may have a chance to save the hero and heroine from traps, strong men about like the latter, and have a lot of action. It is a most exciting story, and it is a story which will appeal to the weak and innocent and amuse the spectator with his prodigious strength and his ingratiating smile.

One of the things to be said against the serial is that it does not contain enough of the big fellows. The other is that the plot is too much involved to obtain the best results for a story told in twelve numbers. On the other hand, its novelty, foreign atmosphere, fine acting and "Ma- ciste"'s mighty manhood make it want of constructive perfection. Ernest Pagano is "Maciste's" right name.

THE MYSTERY GIRL

Ethel Clayton in Paramount Screen Version of a Gabor- McCutcheon Romance.

Reviewed by Edward Welsel.

AMIRERS of the George Barbic- cuteon-Maciste can call up a manly young American wood and weds a titled beauty of some mythical origin by the name of "The Mystery Girl" to their liking. This five-part Paramount production of Macutcheon's "The Mystery Girl" has been directed by Marion Fairfax and directed by William C. DeMille, with Ethel Clayton as the heroine.

Matters get under way rapidly. The mystery girl is the Countess Therese, who is engaged in an intrigue with a harmonica player on the French front and is known as "Driver 477," Prince Sebastian, her uncle, ruler of the land, has been killed, and he is now in hiding. Therese has the crown jewels, and the prince sends her word by Ugo, a mysterious personage, that he plans to escape to America, and for her to join him there with the jewels. In fact, Ugo, her mysterious suitor, is also is to get hold of the jewels and Therese is the only one who can do it. Naimith, known as the clearest thief in Europe, Naimith agrees to help him get the jewels for himself, but is to keep the jewels for himself.

A WAR with a "triumph" heart, falls in love with "Driver 477," and when she arrives in America he turns up at the right time to help her out of serious trouble for her. She goes to "Green Fancy," Spanish Falls, Me., and occupies an old mansion on the out- skirits of which has been cut for her by Ugo and the introduction of a troupe of stranded actors to assist Cap- tain Barnes, and of a magnificently killed while trying to kidnap the Countess. The zems are recovered and Therese and her jewels go to France and take up their old work for the cause of freedomvised.}

The "Mystery Girl" is not a perfect example of a moving picture story. There are some weak spots in the story and the continuity skips a few stitches. It is well produced and acted, however, and Ethel Clayton is a perfect Countess. Harry Woodward as Capt- tain Barnes, Clarence Barton as Prince Ugo, Charles Wets as Chester, Maym Kelso as Mercedes and Parks Jones as Fordussi are the other members of the cast.
THE GOOSE GIRL
Paramount Reissues Old Release with Margarette Clark in Title Role.
Review by Edward Weitzel.

The story of a king in this day of no kings who marries a "goose girl," and the subsequent events that take place when she is discovered to be a princess, is one that has been told many times. In modern day language it seems far below the demand for pictures, these releases should not be confined to stories whose subject matter is still vivid, in which there is at least a trace of topical and common sense. They will certainly not add to the reputation of the star, nor to that of a house whose standard has advanced far beyond these products of other days.

MISS AMBITION
Corinne Griffith's Acting Is Great Help to Vitagraph Five-Part Picture.

Review by Edward Weitzel.

The heroine, as the author of "Miss Ambition," a five-part Vitagraph picture, has not made a very profound study of life. Her heroine displays little depth of character, but Corinne Griffith, as the author of the story that riches alone cannot bring happiness. The incidents are fairly well put together, but they do not add up to a convincing picture. The picture is a safe one for a family theatre. Corinne Griffith as the heroine has helped to the story. Her sympathetic personality and the sincerity of her acting win the spectator from the first mask to the last. Miss Griffith is a name that means in society drapery, as she recalls the time she posed for a statue of Ambition. She is out of place in this picture.

"Miss Ambition" is the romance of a young woman who has worked at a sewing machine and is content to love Larry Boyle, who is just starting to make his way in the world, until she is offered a situation as maid in a wealthy family. Here she meets a sculptor and is prevailed upon to pose for him. This leads to an introduction to a wealthy old man, who offers her marriage. Martha accepts, and Larry, knowing the girl he loves, gets the money out of the mistake that they have made. The husband is killed by being crushed under the tree of a man. Miss Marta commences to think again of the man she once loved. Larry is a contractor now and poses for money. He gives all the money he has left from her husband's fortune, so that her old lover can complete an important piece of work. When Larry discovers this he repays her by making her Mrs. Boyle.

Henry House has directed the picture with good judgment. Walter McGrail as Larry, Betty Blythe as Edith Webster and Temperl Saxe as Dudley Kelland are the leading members of a capable cast.

LOVE'S PAY DAY

Reviewed by Edward Weitzel.

There is considerable new material in "Love's Pay Day," a Triangle picture, which has been directed by Mason Hopper, but the selection of Rosemary Theby for the part of the heroine is a very nice acting actress, and her work in several releases of recent date prove the truth of the saying, that the "New England Girl," in "Great Love" and the revengeful East Indian Princess in "The Silent Mystery," are a type of girl who will appeal to the leading actresses. Judith, the simple village girl of "Love's Pay Day," is not suited to her personality. Quiet intensity is Rosemary Theby's forte. The portrayal of so unpromising a character as Judith Britton requires a different style of acting. Understanding and earnestness are not sufficient to her to carry the picture.

The story of "Love's Pay Day" is melodramatic. Its characters are mostly primitive. The heroine is a village girl, with no lack of physical action as the plot is unfolded. The scenes along the coast are often striking. Miss Rosemary Theby has kept the tempo of the acting from lagging behind. Judith is engaged to Jean, a fisherman, who is a pack-planting in the village. She is not contented with her prospects in life, however, and a rival is heard. She is looking for her husband's home over to Wilton, and she is trying to embrace Judith when Jean enters the room. He kills Wilton, casts off his wife and leaves the village to start life over again. The rest of the story is developed to the final reconciliation of Judith and Jean.

Pete Morison has the build and the strength of mind for the character of Jean. He is the rough, but honest-hearted, fisherman. Other parts are well played by Billy Dale, Lilian Weil, Alberta Lee, John Lince and Harvey Clarke.

THE PRODIGAL WIFE
Screencraft Picture Featuring Mary Boland and Lacy Cotton Has Strong Emotional Appeal.

Reviewed by Edward Weitzel.

No MOVING PICTURE has ever been made to be called the "East Lynne" of the screen as this is the magazine picture of life. This Screencraft Pictures production, adapted from Edmund Barre-Delano's story, "Flaming Blushes," directed by Frank Reicher, has the strong emotional appeal which gave long life to the celebrated stage drama and made so many actresses anxious to attempt the role of the unhappy heroine. Marion Farnham is another lady Isabel, and the fatal error made by both women leads to the same harvest of tears and vanities.

Thanks to the always adequate efforts of Mary Boland, Lacy Cotton, Director Richter, and their associates, "The Prodigal Wife" is told on the screen with perfect clearness and compelling emotional power. It has the upward sweep of genuine drama, and no footage is wasted in wandering off into picture-postcard lines and tracks. Its story has often been repeated in fiction and in real life, but its theme will never lose its interest or its moral influence.

The woman who deserts her husband and children for a young man she has known, and learns, too late, the terrible consequences of her mistake, is shown in "The Prodigal Wife." Since this story has been offered in so many versions of the theme will permit. Marion Fairfax, the wife of a struggling young man, has deserted him and her four-year-old daughter and runs away with Thomas Byrne, because he promises her the luxury of the society that is denied her. For the next fourteen years she lives the life of a FAILED neglect, sinking lower and lower as she is forced to accept the companionship of the different men who enter her life.

In the meantime her husband has become famous and wealthy, and has become the husband of the woman who died and to revive her memory. When the girl, Mona, is married and about to start on her honeymoon, she is shocked by her mother's happiness, the prodigal wife, who has put her past behind her and, unknown to her daughter's home, saves the young mother from deserting her husband and child. The doctors learns of this and his heart softens toward the repentant woman. He offers to give both wife and child to her, and plucks his wife. Marion will not accept. Mona must never know the truth, she must return to her husband. Mona and husband and wife forever.

"THE ONE WOMAN"
Photoplay by Thomas Dixon and Harry Chandler Is a Deftly Constructed Story.

Reviewed by Edward Weitzel.

EX and not Socialism is the foundation of "The One Woman," a five-part story by Thomas Dixon and Harry Chandler. Sidney Franklin and Reginald Barker directed the production. It has more than average commercial merit. The material is developed cleverly, and there are many worthy people who care only for emotional appeal of moving picture fiction with whom the overdrawn sentiment and weak-kneed logic will pass for the real thing. Excellent acting by the entire cast, artistic direction by Reginald Barker and the employment of several sure-fire situations of the dramatist will secure the picture an interesting fol.

Its appearance in any theatre is bound to excite some feeling. Thomas Dixon novels will be among its strongest supporters. Friends of Socialism will condemn its鹜ins and arguments; the man who cares to look beneath its surface will find only a sex dramatic, which is not what he expects. Unfortunately for the good of humanity, is of an extremely rare type.

The religious and dangerous thing for a minister of the gospel. The Rev. Frank Gordon mistakes animalism for inspiration, and the girl he is in a badly balanced brain which panderers to sensationalism and theatrical display can work her way through. The Rev. Frank Gordon is blessed by the propertied man and two beautiful children, he persuades the father to bring him the disfavor of the trustees of his church. When publicly reburied for preaching his newly acquired doctrine from the pulpit he strips off his vestments, casts them at the foot of the altar and completes his denunciation of the present social order in his shirtsleeves.

Forced to resign his charge, he persuades his wife to become a common law wife into a common law marriage with a woman who gives him a million dollars with the promise to build a new church. The result is that his sociological followers are as difficult to manage as a cage of howling hyenas. It is a plea for the Rev. Frank Gordon to tire of him and throw him over for a new lover as it was for him to abandon his wife and children.

The minister comes upon a passionate embracing scene just after he has been thrown out of his Temple by his flock. He falls into the disposer of his honor and ends by choking himself to death. He is tried and convicted, and is sentenced by the governor at the earnest entreaty of his former wife, who has lived with the convict, to bring him to his senses and to cease to love will one day come back to her. The last scene shows him kneeling at his wife's feet and embracing the children. In a moment of righteous indignation the forgiving woman called him a common murderer. It is an interesting, but it is not known the minister's opinion of his father if the boy grows up and learns the truth.

The two of the minister's children, who are delightfully played by Ben Alexander and Mona O'Brady. The Inviting Destiny, which has Rev. Frank Gordon, Clara Williams as Kate Ransom, Herschel Mayall as Mark Overholt, James Addis as Tom Weitzel, and Thurston Hall as Governor Morrison are the adult members of the exceptionally able cast. The photographic work of Clyde Miana is finely executed.
"THE NAIRROW PATH"

Five-Leaf World-Picture Presents Fannie Ward.

Reviewed by Robert C. McElravy.

This five-leaf subject, adapted for the screen by Sulivan from Cunningham from A. H. Woods' play of the same name, is a well-made offering. The look of certain of the subtitles of history, King Solomon and riches and romance throughout the story. The play has a strong sex interest, but is one of the best of its kind. It has no doubt appeal to almost any audience.

Fannie Ward is cast in the role of Markham. The portraitist of Paris' famous run-about at the large barrow's shop with modern appointments. She is in love with a newspaperman, Dick Smart, played by E. W. Allen, who pays an important part in the story and the role has been cleverly handled by Irene Aldwyn.

There is considerable novelty in the situations in this number, which gets entirely through the conventional treatment usually found in this type of story. The young manifurturist finds her name heavily publicized in scandal, not through her own actions, but in trying to save the reputation of Gladys, the sister of her beloved. She is taken to a fast girl at the boarding house, who leads her into bad company. Gladys is victimized by a blackmailer, who is willing to give justice for the girl that the heroine herself becomes entangled in the scandal. There are no inevitable moments of interest and the number on the whole reflects careful attention to detail.

Cut: Sam De Grasse, Mary Alden and Antrim Short.

"AFTER THE WAR"

Grace Cunard Star of a Problem Drama That Reflects Woman's Greatest War Burden.

Review by Walter K. Hill.

HELE will very likely be scores of pictures approaching, from many angles, the theme advanced by "After the War," but the feature in which Grace Cunard plays a part is the first of the procession and has that much of an advantage for exhibitors. Make no mistake as a woman who has been written off will solve no diplomatic problems, dispose of no class or faction in the aftermath of war. After all, the problem found in the back-wash of war.

Grace Cunard plays the role of a woman who has been written off in foreign circles. The war is over. The singer moves in aristocratic Parisian circles where she meets the diplomats and men and women of artistic tastes. There is a whisper of her past, and this "suspicions" moves from vagueness to reality when the cry of a babe is heard in the singer's home where nobility and society has assembled at a reception.

The German ambassador has awakened his wife's jealousy because of his open attentions addressed to the singer. The wife carries her anger into the singer's home, accusing the girl of unwomanly conduct. The singer lets the wife listen while the world and potentates are accepted, and when the parentage of the singer's child is disclosed during the conversation, the singer shows her spouse dead in his tracks.

There has come into the singer's life the love of a man who has come from war fame for his valor. The singer tells him their lives may never be blended into holy wedlock. The German ambassador must support and cherish. When the father of the child is shot the wife who killed him is the singer. The situation that she may be permitted to adopt the nameless child. Thus is removed the principal excuse for the singer's reluctance to wed her first love. The man contemplates the wreck of war, considers how the singer surrendered to save his own life—and the fade-out visions a happy future for the pair.

Shorn of the many interesting details and scenes that supply the completed action of "After the War," the story is made with many out-of-the-way effects. The problem is there, skillfully handled, and presented as the issue that is torturing the hearts of the French and Belgian women today. The problem will live while present generations last; it will be met and overcome. There are no sufferings and who will bear their burden.

Grace Cunard gives a remarkably fine performance in the acting and make-up of the character. It is a difficult acting. The singer is attended by a number of close students, who have suffered and who will bear their burden.

"THE HELL CAT"

Geraldine Farrar Shows Artistic Advance as Western Heroine of "Hell Cat".

Reviewed by Edward Weitzel.

In many respects Geraldine Farrar's impersonation of Panchita O'Brien in "The Hell Cat" is her best achievement in the development of her career screen. Willard Mack has taken her measure accurately and furnished the Western opera-screen star with a story that gives her a new character for her list of moving picture creations and permits her to add a fresh face to the types of Western heroines, The doings of the men and women that people "The Hell Cat" is in the line of the ballet and the well-tested trail, but they are guided by a keen dramatic sense and a resourcefulness that has learned how to avoid every pitfall along the way.

No Goldwyn production has been more completely adapted to the screen in recent films. The locations are impressively authentic, most of the exteriors having great pictorial beauty. There are stretches of fertile valley and vistas of towering mountain and distant sky that stamp themselves on the memory by reason of their broad sweep of line and grandeur of composition.

Priscilla Dean is the keynote of the plot. An untamed savage of a man, swayed by animal instincts, powerful of build and proud of strength, his heart is determined for a tense desire for a young woman, the daughter of a neighboring ranchman. When he turns his bold advances on her, his partner murders his father, takes her to his own home and subjects her to the deepest indignities. He feels himself as if he is being led to believe she is ready to accept his fate. At the first opportunity she buries a dagger in his heart.

Told briefly, the story seems repellent. Willard Mack's skill as a dramatist and the direction of the story by Reginald Barker, supplemented by the fine acting of Geraldine Farrar and Tom Santschi, the leads, bring the story and its pathetic and moving appeal, and make it a worthy appeal that will do credit to the original talent, the acting, direction and the production. The Goldwyn production of "The Hell Cat" is a lesson of efficient surprise and the value of utilizing the speaking talent of actors. The script and the treatment are excellent.
THE MOVING PICTURE WORLD 1119

December 7, 1918

this author's works, as he has previously appeared in the stage version of "Get Out and Get Married." The production, which is a rapid fire one, has been skillfully directed by its author, Ince, and is well mounted, and the star, down to his last dollar through the crooked work of a former associate. He takes $5,000 in cash, leaves town with a girl with whom he falls in love, and on learning that she will lose a fortune of one million dollars, he leaves her and starts the business of his own, making a profit of his own. The manner in which he accomplishes this feat and wins the girl has been well handled, and the plot is so well plotted that the plausibility a rapid pace is kept up throughout.

The acting role fits Mr. Hamilton well, and not only in the lighter moments, but throughout the production his work is fine, and may be credited with an artistic and interesting joy, and the remainder of the large cast, including Florence Short, Isabel O'Driscoll, Gilbert Douglas, Robert Whiting and others are satisfactory in their respective roles.

"ONCE TO EVERY MAN"

Jack Sherrill and Mabel Wethee Are Co-Stars in Paramount’s Good Purpose.

Reviewed by Walter K. Hill.

T HE Frohman Amusement Company, of which Mrs. Mary Pickford is a part owner, and omega, has constructed a fine piece of moving picture property in "Once to Every Man," which is being released today by Paramount. Sherrill is co-starred with Mabel Wethee. Mr. Sherrill much in his favor is known in film circles for his interpretation of the character of the Miss for Miss Wethee is necessary in bringing her to screen prominence. She has been for a number of years a co-star of Al Jolson’s Winter Garden productions, and has won favor on the road as Mr. Jolson has Pleasure. Miss Wethee is a new hand and it is her first time upon the screen in "Once to Every Man," and may be credited with an artistic and thoroughly adequate performance in a role that serves as the inspiration for Jack Sherrill’s character of a youth who fought a moral and physical fight and won. The opportunity that is credited with knocking out once every man’s door is the basis of a plain and straightforward story of interest and entertaining.

The young hero has been the heritage of the picture. The lumber camp where most of the action takes place is the scene of the young man’s fight. It is in fighting for the girl who helps the youth to fight his battles that he is directly responsible for his ultimate triumph, not alone over his inherent weakness, but over the figid champion, whom he downs in stirring battle. It is the story of a youth that climaxes a series of red-blooded episodes and stand-up-fights. The young hero engages in while giving his way through adversity in the rugged surroundings of the lumber camp. Despite the fact that he is an expert for the young hero, a "scraper." a local "scraper" has won fame as a prize fighter, our hero decides to go to New York the champion is an expert sporting writer, and wres the championship from the new title-holder. This he does, and the hero, in the ring comes a message of cheer from his sweetheart. The outcome of the campaign, our hero takes new courage and strength, goes into the final round, and the price is won. Little remains to be done after the final punch—the reunion of loving hearts makes all picture work well. There is an interesting story, told in interesting detail without any questionable angle or ultra-sensational effects. It’s a stand-up-and-fight picture: a type of entertainment that will interest every class of screen follower. For all the world loves a lover who fights and wins the girl of his choice. Walkers in love affairs don’t amount to much in anybody’s estimation.

Tom Hunter has directed the picture with fine vision. He tells his story without delaying details or needless trips. The picture is well told, little is unfolded in a speedy and direct forcefulness that leads to the best possible measure of production. The picture is well done by Joe Farnham, and splendidly done. They are among the delights of the occasion.

MY COUSIN

Paramount presents Carlo Caruso in Dual Roles, Himself and His Cousin, Both Interpreted with the Skill of an Actor.

Reviewed by Louis Reeves Harrison.

WHEN Caruso appears on the screen he must be judged according to its own terms, for here he is and he scores an unqualified success within the narrow limitations of a mere vehicle. The story is that of a poor cousin of a great opera singer who brags of the relation and is ridiculed on that account in "Little Girl of the Chalk Path." But he wins her during a festa and proves it is true. There is a slender thread of love story, but practical that story is except that created by the artist in a revelation of his many-sided temperament. Magnificently, the atmosphere, in the matter of convincing atmosphere, some of the scenes of a grand opera audience being presented on a huge scale. Then an admirable choice of types rounds out and completes the artistic production. When this to add the skill of a Rohrfel in enhancing effects, there is something wonderful, for the Rivoli audience warmly approved.

The most interesting feature of Caruso's two interpretations is the freshness of the gives of what is known as "temperamental" in human nature, himself one of the most brilliant of his generation. His strength, its emotionalized support, his weakness of purpose under slight discouragement, his lapses of judgment and indiscipline, then the reactions with their tremendous appeal of ardour, native feeling and strength, these constitute a revelation well worth watching, for they are plainly true to the man himself. As the cousin, he is his weakness and more charming self, sensitive, impressionable, impetuous, a man easily moved by sympathy, jealousy and anger, amiable and magnanimous one moment, suspicious, hesitant and wary the next, and all this is most carefully maintained in contrast to the great artist at the zenith of his success, cynically humorous, bored by those who come to he help in their hopeless attempts at a career, weary of empty plaudits, yet of unspotted dignity and sweetness, the whole constituting one of the most remarkable revelations of character ever shown on the screen.

THE CAPRICE

Bluebird Photoplays, Inc.

ALL NIGHT (Bluebird) — A five-roles subject, based on a story by Edgar Franklin, and directed by Paul Powell. The story is of the love of the two lovers, and others are in the cast. This number contains a mixture of comic and comedy and is well mounted. There is a lot of promise, so that it will develop much humor. The production is below the Bluebird standard, but it is well done. The Famous Players-Lasky Corporation.

The MYSTERIOUS GIRL (Paramount) — Ethel Clayton is the heroine of this screen version of a George Barr McCutcheon novel. As the Countess Theroe the star is first discovered driving an ambulance on the fringes of the town. He falls in love with her and helps defeat her enemies, when the action is transferred to the heart of the city. A longer review is printed in this issue.

CAPRICE (Paramount). — A Success Series. This story of an early day magazine printer and his picture is based on the life of Mary Pickford’s early days. It made four years ago, and is a Moore’s is a member of the magazine business. The story is a charming one and portrays a young woman with a country girl who marries a city chap and finds his love grows cold when he realizes how undutiful and his own lord and master. The trouble is patched up and he again becomes a journalist. "Caprice" is a simple little story and an interesting example of a 1916 best seller, and of how the moving picture has improve since it was made.

Fox Film Corporation.

FAN FAN (Fox).—Promoted as an extravaganza, "Fan Fan" is really a delightful picture of the entertainment that is provided by children, with Virginia Lee Corbin, a dainty and artistic leading lady, and Francis C. Carver, a manly and leading male. There is the best of entertainment here for both children and grown-ups. The atmosphere of the picture is very skillfully conveyed to the screen, and in every scene and incident there is delightful entertainment. It is soft and sweet and will have you hailing as a benefactor and your house will advance in their esteem.

AL ALBA (Fox).—Here is a chance for mentioning George Stone and Gertrude Messinger as the leading players, this play for children for both children and grown-ups may be equally coupled with the comment above, as applying to "Fan Fan." William Fox has given us a delightful picture portraying these two delightful little romances. In production and presentation both "All Baby" and "Fan Fan" are flawless. They are each a rare treat in a screen way.

Greater Vitagraph Co.

THE TIDE OF DEATH (Vitagraph).—The finish of this number of the Vitagraph serial, "The Iron Test," is a real thriller. Both boys are lowered over a high cliff into the water. The tide is racing in, and the water climbs up to the very side of the men. The two men hang there helpless. The events leading up to this situation keep the interest tender.

MISS AMBITION (Vitagraph).—Corinne Griffith is a tower of strength to this five-part The adventure is that of a sailor who is caught in a storm. The plot is faulty in places, but the acting helps to bridge this over. Henry Houy was the director. A longer review is printed in this issue.

Jewel Productions, Inc.

BORROWED CLOTHES (Jewel-Lois Weber).—A six-roles emotional story, featuring Mildred Harris, now the wife of Charles Chaplin. This story is one which was made by Lois Weber and Phillips Smalley from a story by Marion Orr, is a strong one of its type. The theme is not altogether pleasant, but the presentation is delicate and forceful and the cast shows much acting ability. Reviewed at length elsewhere.

Mutual Film Corporation.

PEAKS, PARKS AND PINES (Rothacker).—This is the best thus far of the Outdoor Series being released by the Mutual Film Corporation. It takes the spectator through Ranier National Park, the camera following the group at times through the forest past waterfalls and other beauties of the park. A nice view of the Tatoosh range is included and also views of a glacier well up toward the peak of old Mount Ranier.
THE MOVING PICTURE WORLD

December 7, 1918

SCREEN TELEGRAM No. 75 (Mutual).—This issue contains interesting material, including a brief article about the "twilight of the giants." The usual series of current events is presented, including scenes of patriotic interest with Uncle Sam's soldiers and the JOSH HOME MAIL (Strand).—This literature relates to the exhibition of "Saidin, a fair sampl. It is perfectly harmless in type, but fails to present situations either convincing or consistent. The story is of a young couple who lives in a small Calif. flat. The wife, wishing to earn some money, brings her wealth and an audience of picturesque scenes. The plot itself is slow in movement, but well above the average level of things usually good. This sets a new record for this type of comedy and is certainly pleasing.

EVL WATER'S (Universal), Oct. 19—Episode No. 11 of "The Brass Bullet." This is one of the strongest installment yet made. It contains many exciting incidents, all directed in fine style. This serial has not the imaginative interest of certain others, but is strong in melodramatic action. This winds up with Rosalind in danger of losing her life. ON TRIAL FOR HIS LIFE (Universal), Nov. 9—Episode No. 14 of "Brass Bullet." This instalment shows Rozz making her escape from the blackmailers' headquarters, but Jack is taken prisoner. She SPEAKS (Universal), Nov. 23—This opens with a struggle between "Pop" Bates and the aviator and Mrs. Strang's remarriage. There is good work by the various fighting forces, during which Two-Gun Carter shoots Killman and puts an end to his career.

THE HANDS OF THE RUX (Pathé).—Episode No. 8 of "Wolves of Kultur." This number is full of action, but contains no big scenes, until toward the close when Alice is suspended over the edge of a cliff but is rescued by her father, the vengeful rescue of Barkay by his assistant, Helen, and pictures the manner in which Alice once more fell into the power of the chief spy.

HEAR 'EM RAVE (Holow-Pathé).—A continuation of "Harold Lloyd" is featured by the performance of the artist, Harry Lloyd and Bebe Daniels. The action in this number occurs in a large shop where the hero is seen amusing himself by amusing stunts and rejuvenating customers. This is characteristic and has some laughs in it.

Harry Raver.

THE LIBERATOR (Raver).—A twelve episode, two-reel continued story about the little giant "Clownce" as the star, this picture is splendidly acted and produced and contains a long list of the big fellow's stunts and is a winner. A longer review is printed on another page of this issue.

Screeencraft Pictures Corporation.

THE PRODIGAL WIFE (Screeencraft).—Mary Boland and Lucy Cotton are the stars in this story of the prodigal son. The narrative is handled by Edith Barnard Delano's story, "Flaming Rumpers," it is full of emotional power sufficient to make an arresting performance. A longer review is printed on another page of this issue.

Triangle Film Corporation.

LOVE'S PAY DAY (Triangle).—New England's favorite dairy, the delicious characters in this five-part picture. It is melodramatic and full of action. Rosemary Theby is the outstanding leading part. A longer review appears in this issue.

Universal Film Company.

THE KICKLE BLACKSMITH (Nestor).—A character comedy, by W. Warren Sebene, enacted in burlesque style. Ralph McComas, Eileen Sedgwick and Doley O'Brien are in the picture. The story deals with romance and love affairs of a young blacksmith, who deserts his own sweetheart for an artist's model, but is finally saved by the main character. The subject runs along in a fairly entertaining manner, though none of it rises above the ordinary.

THE HUSBAND HUNTED (Western).—A splendid three-reel ranch comedy, by Bob Burns in his portrayal of Harold Hart, A. K. W. C. Kromen, Joe Rickson, Countess Du Cello and Caroline Vaughn. This contains a wonderful cow party, and an amusing and picturesque scene. The plot itself is slow in movement, but well above the average level of things usually good. This sets a new record for this type of comedy and is certainly pleasing.

World Pictures Corporation.

HITTING THE TRAIL (World Picture).—A five-reel subject, written by Roy Sun- day for the company's star, John Edward Temple. The cast includes Carlyle Blackwell, Evelyn Grecly, Muriel Ostriche and Joseph Smiley. This is a western melodrama of the East Side and deals with real slum life. The melodramatic incidents are well managed and there is much interest on the whole. It makes an offering of about average strength. Reviewed at length elsewhere.

Picture Theatres Projected

ST LOUIS SPRINGS, Ark.—Edward McCall will probably rebuild business with some of the cameras that he has removed. A longer review appears in this issue.

UNION SPRINGS, Ala.—Criterion Theatre has closed hands.

OAKLAND, Cal.—Kinesma Theatre will be remodelled, eranz and new projection machines installed.

AUGUSTA, Ga.—Princess Company has been incorporated with $5,000 capital by E. Cy. Darby, G. Lloyd Preacher and R. L. Hearr.

CARLINVILLE, Ill.—Nathan wool house has been purchased by Daley & Dale as site for new moving picture theatre.

LITCHFIELD, Ill.—Gem Theatre has been completed. It is a fireproof structure.

BURLINGTON, Ia.—Jewel Moving Picture Theatre will be remodelled. Joseph Miller is manager.

PORT MADISON, Ia.—W. C. Marsh has converted the Majestic Theatre to Orpheum, to cost $2,000.

BOSTON, Mass.—Walder's Amusement Company has been incorporated with $50,000 capital for purpose of conducting theatres, and balcony moving picture theatre, 21 by 125 feet, for Frank Robinowitz, Em- mett and Strad Theatre, Dubuque, to cost $12,000.

BROOKLYN, N. Y.—J. & M. Levin, Inc., 118 First Avenue, has been incorporated for an extension to Peerless Moving Picture Theatre for William Wharton, to cost $16,000. Lessee, A. F. Boyer, Inc. 225 Fulton street.

NEW YORK, N. Y.—J. Krapp is preparing to erect a new moving picture theatre at 381-27 Broadway.

NEW YORK, N. Y.—Greenwich Theatre Company has been incorporated with $10,000 capital for purpose of conducting theatres, N. Frankel, 1485 Fifth Avenue, is interested.

BLACKPORT, Ont.—Cambria Clay Products Company has plans by De Voss & Donaldson, 38 First National Building, for a modern fireproof moving picture theatre.

PORTLAND, Ore.—McCarty, 512 Lombard Street, will remodel moving picture theatre.

PORTLAND, Ore.—Improvements will be made to Pantages Theatre, 153 Broad- way.

ELKH. PA.—A. P. Wesciler has plans by P. Swirsky, 102 Marine Bank Building, for moving picture theatre.

PHILADELPHIA, Pa.—John Roymay will erect a new moving picture theatre at 4910 Wayne avenue.

EAST NITIO, W. Va.—Moving picture theatre is planned by Baker-Myrty Reynolds Company.

ASHLAND, Wis.—Royal Theatre, owned by Latts Brothers, will be remodelled.

CHILTON, Wis.—E. Korte has purchased Princess Theatre from Matthew Franzen.

MILWAUKEE, Wis.—Merrill Theatre Company has been incorporated for the purpose of erecting theatre and will conduct it under management of E. C. Bostick.

TWO RIVERS, Wis.—Edward Nequate has taken over Strang Theatre.

STAUNTON, Va.—Staunton Amusement Company has been incorporated with $20,000 capital for purpose of erecting and operating moving picture theatre.

MINOQUA, Wis.—David L. Johnson plans to erect moving picture theatre here at an early date.

RACINE, Wis.—Dr. George E. Mason will build a new theatre at 110 Wisconsin street for amusment. Moving picture pictures most likely will be main attraction.

WASHINGTON, Wis.—Building on East Main street will be taken by Benja- min Ward and R. H. Freeman. They will remodel it for moving picture theatre.
Advertising Aids for Busy Managers

"HILADY O' THE BEANSTALK"
The Presents Baby Marie Osborne in the Story of a Little Tot Who Used a Fire-escape for a Modern Beanstalk.

**Cast**
Baby Marie Tompkins
Dora Tompkins, her mother.  Ellen Cassity
Jill Holgate.  Jack Connolly
The Janitor's Son.  Sambo

Directed by William Bertram.

**The Story:** Dora Tompkins divorces her husband for cruelty and drunkenness. Her country neighbors do not approve of divorce and ostracize her. She seeks to earn a living in the city and is helped to a position by Jim Walton, a former acquaintance, now a prize fighter. In time they become engaged. When Jim's promise to give up the ring, Baby Marie, Dora's daughter, dreams of Jack and the beanstalk. Having no beans handy she utilizes the fire-escape as a stalk. The first time she climbs to happiness, for she reaches Jim's apartment and he takes her to the beach, but a second climb results disastrously. The baby falls and Jim goes back in search of her. Dora Tompkins will pay for the operation to save Marie from lifelong lameness, but his broken promise is forgiven and they live happily ever after.

**Feature** Baby Marie Osborne as Baby Tompkins and Jack Connolly as Giant Jim Walton.

**Program and Advertising Phrases:** How a Child's Wanderlust of Jack and the Beanstalk Worked for Her Mother's Happiness.

Using a Fire-escape as "Beanstalk" Little Girl Climbs to Happiness.

4D.  Give Your Vision through Makes for Brilliant Entertainment.

Photoplay of Thrills and Sensations Rest on Advertising Aids.

A Delightful Photoplay Story Told by Cast of Skillful Players.

**Advertising Aids:**
11x14, three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

**"BORROWED CLOTHES,"**
Jewel Presents Mildred Harris in Her Newest and Greatest Production Under the Direction of Oscar Smalls.

**Cast**
Mary Kirk.  Mildred Harris
George Weston.  Edward J. Peel
Loulou Faller.  Helen Bishop
Stuart Firth.  Lewis J. Cody
Rita Morris.  Fantine LaRue
Mary's Father.  George Nicholls
Mrs. Kirk.  Edythe Chapman


**The Story:** Mary Kirk, urged by her family, consents to marry George Weston, member of the firm for which she works. She is interested in Stuart Firth, whom she has never met. Firth maintains Rita Morris in an expensive apartment, Mary goes to the beach and the bath-house burns while she is in the water. Stuart takes her in her car to Rita's apartment and Scoped Rita's clothes,因而烧了 Rita's dresses. The vampire protests and is turned out. She persuades the police to raid the place, Mary escapes, but her appearance at her home in borrowed finery is misunderstood, and her father beats her. Her engagement is broken and life seems dark, but all comes out right in the end.

**Feature** Mildred Harris as Mary Kirk and Lewis J. Cody as Stuart Firth.

**Program and Advertising Phrases:**
The Bride of Charlie Chaplin Starred in Brilliant Photodrama.

See Mildred Harris, Bride of Charlie Chaplin, on Her Film Homescene.

How a Girl Willingly Sacrificed Herself for Her Family's Ambitions.

How a Bride Won of Happiness Covered a Heart of Misery.

**Advertising Aids:** Quite apart from her excellent work in previous productions, Miss Harris has a new interest as the wife of Charles Chaplin. Work on both angles. Also get the credit that lies to the uniformly good work of these producers. Use the newspaper ads shown in the press sheet, or type ads along those lines.

**Advertising Aids:** One, three, and five and twelve-sheet. Various heralds in rotogravure. Window cards. Lobby displays. Advertising book. One, two and three-column cuts.

**"LOVE'S PAY DAY,"**
Triangle Presents Rosemary Theby in the Story of a Love That Was the Stronger for Coming Late.

**Cast**
Jean LaRoque.  Pete Morrison
Judith.  Rosemary Theby
Antone Brauzard.  Billy Dale
Marie Brauzard.  Lillian West

Directed by E. Mason Hopper.

**The Story:** For generations the fortunes of the little fishing village of Hearts Depression have lain in the hands of the Larroques, owners of the packing plant, and well have they fulfilled their trust. Jean, last of his race, loves Dora, Britains, but Judith longs for the life of the city, and resents his openly expressed desire for an English girl. She promises to marry him and the day is set. The packing plant trust seeks to purchase the plant. Jean will not sell when he learns the tactics they will pursue, but Judith gains title to the plant and sells to Wilton, the trust agent. Jean, broken-hearted, goes away, Judith, too late, realizes that she loves him. The trust, through their oppression, drives the village to rebellion, Jean returns, and finds not only that Judith loves him but that the sale of the plant was illegal. It is once more in his possession and he marries the repentant Judith.

**Feature** Pete Morrison as Jean LaRoque and Rosemary Theby as Judith.

**Program and Advertising Phrases:** Romance and Adventure Blend in Simple Story of Sea and Shore Brought to Happiest of Endings.


Released December 1.

"THE GREAT VICTORY, WILSON OR THE KAISER? THE FALL OF THE HOHENZOLLERNS"
Screen Classics Presents the Seven-Act Feature of the Hour Dealing with the One Question Which Interests the Whole World.

**Cast**
Conrad Rea Brett.  Creighton Hale
Vilma, her sister.  Florence Billings
President Woodrow Wilson.  Fred C. Truesdell
Nurse Edith Cavell.  Margaret McDade
Kaiser Wilhelm II.  Henry Kolker
General Von Bising.  Joseph Kilmer
Lieut. Ober.  Efrn Schenck
Eline.  Florence Short
Eline's Child.  Baby Ivy Ward
Frederick III.  Leo Delaney
William Gordon.  Frank Carrier
Deacon Looming of the Chinese Arling.
Japanese Ambassador.  T. Tamamato
Sergeant Gross.  Fred R. Stutzer
Together with forty-three other characters, representing prominent personalities among the Allies and Central Powers.

Directed by Charles Miller.

**The Story:** This is the story of the great wrong done by Germany, told through the story of German outrages. Vilma Brett comes under the notice of Lieut.
Ober, of the Prussian Army, stationed in Alsace. Her brother, Conrad, has just completed his compulsory military training and is about to be drafted, but he is wounded and in Belgium is nursed by Amy Gordon, an American, who works as a nurse in the Red Cross Hospital where Cavell is matron. Nurse Cavell saved Amy from the German Governor and aids her escape. The problem for Hugo is to get Amy away from the British lines and take her to his sister, Louise George, in Switzerland. Louise George is a famous Swiss singer. She is the daughter of a Swiss Postmaster-General and a Princess of Liechtenstein. Louise George is the wife of a wealthy financier in London. She is a famous singer and has a beautiful voice. She is also a great philanthropist and enjoys helping the poor and oppressed. Louise George is being held by the British authorities for her activities in the war. Hugo is determined to rescue her and bring her back to Switzerland.

**Program and Advertising Aids:** Great advertising for the benefit of Child Life in Great Cities. Powerful scenes brilliantly acted by Oliver, an All-Star cast. A powerful and stirring story of the war. The story of Hugo and Amy is told in a series of powerful scenes. The story is full of suspense and action. Hugo is determined to rescue his sister and bring her back to Switzerland. Amy is determined to help the poor and oppressed. The story of Hugo and Amy is full of adventure and excitement. The story is full of drama and action. Hugo is determined to rescue his sister and bring her back to Switzerland. Amy is determined to help the poor and oppressed. The story of Hugo and Amy is full of adventure and excitement. The story is full of drama and action. Hugo is determined to rescue his sister and bring her back to Switzerland. Amy is determined to help the poor and oppressed. The story of Hugo and Amy is full of adventure and excitement. The story is full of drama and action. Hugo is determined to rescue his sister and bring her back to Switzerland. Amy is determined to help the poor and oppressed. The story of Hugo and Amy is full of adventure and excitement. The story is full of drama and action. Hugo is determined to rescue his sister and bring her back to Switzerland. Amy is determined to help the poor and oppressed. The story of Hugo and Amy is full of adventure and excitement.
THE MOVING PICTURE WORLD

December 7, 1918

spoil the effect with a crude slapstick comedy. Use the scenes and the news weekly instead.

Advertising Aids: One, three, six and twenty-four sheets. Lobby displays $3.99, 1x32, 5x28, stiltis and gelatins, 1-column, two 2-column, one 3-column cuts, type advertisements, stills, music cues. Released November 21.

"THE STRANGE WOMAN"
William Fox Presents Gladys Brockwell in a Screen Version of William J. Butter's Striking Stage Play of Free Love and What It Meant in a Small Town.

Inez de Pierrefond........Gladys Brockwell
The Baron..................Charles Clay
John Hemingway...........William Scott
Charles Morality Photodrama....Harry Dorf
Mrs. Hemingway, John's mother...Ruby LaFayette
Walter Hemingway..........Raymond Nye
Mrs. Abby................Ado Beecher
Kate McMasters...........Eunice Moore
Chet de Pierrefond........Grace Wood
Cora Whitman..............Margaret Cullington
Molly McGuire.............Lucy Donahue
May Armstrong............Miss Bily Arnst
Henry McMasters...........William Hutchinson
The Princess................Miss Gerard Grasbey
The Professor.............Lola Froy

Directed by Edward J. Lesaint.

The Story: The town of Delphi, la., is provincial and contains diversified types. The son of the lawyer, a manly and ambitious young fellow, has been abroad studying architecture. There he meets Inez de Pierrefond, a girl who, though born in America, has spent most of her life in Europe. The young couple find they have much in common and their engagement follows. Inez is a woman of intellect, charm and brilliance. She is the apostle of the newest views of life, particularly where marriage is concerned. She is not a "new woman," but is opposed to taking a life-long marriage vow. To Delphi John Hemingway brings Inez and introduces her as his intended bride. The play results from this woman and her ideas being landed in the narrow community, and the outcome is entirely unexpected.

Feature: Gladys Brockwell as Inez de Pierrefond, and William Scott as John Hemingway.


Advertising Angles: Play up the star and give plenty of space to the fact that the play ran for nearly a season in New York. To open the campaign use lines hitting the high lights in the story. These can also be used for snipes or throwaways. Make it plain that the story is sensational but clean.

Advertising Aids: One, three and six sheets, two styles of each. Lobby display $5.99, 1x32 and 5x28. Advertisement slides. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per house; mats and press sheets are mailed gratis).

Released December 8.

4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no fluctuations. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

SPECIAL ROLL TICKETS

Your own special ticket, any quantity, any colors, accurately numbered, guaranteed. "Organ" Tickets for Dramas, Varieties, etc.

Tickets for Pets and Dogs:
5.00, 7.50, Prompt shipment. Cash with the order.

Get the special. Send diagram for Reserve Seats. Tickets limited.

Price
Five Thousand...........$1.50
Ten Thousand...............3.00
Fifty Thousand............4.00
One Hundred Thousand.....6.00


Write for our up-to-date price list.

Amusement Supply Co.

Largest Exclusive Dealers to the MOTION PICTURE TRADE

300-302 Malters Bldg.
1 South Wahash Ave.
CHICAGO, ILLINOIS

Dealers in Microtograph, Standard and Simplex Vitascope Picture Machines, National Carbons, Minus Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W., Specimen on Application

"THE RECKONING DAY"
Triangle Presents Belle Bennett in a Holding Story and Propaganda in America, and Shows How It Was Unearthed.

Casts:
Jane..................Belle Bennett
Kube...................Jack Richardson
Secretary.............Barney Sherry
Frank Wheeler........Tom Buckingham
Lola Schram...........Lenhore Fair
Mrs. Schram...........Louise Lester
Jimmy Ware............Lee Phelps
Tilly Ware.............Lucile Desmond
Directors.............Sidney Dexter
Directed by Harry Pollard.

The Story: Jane Whiting, "the Underworld Portia," is persuaded by her friend to go to Senator Wheeler to clear up a matter of charity, which connects the Ambulance Sanitaire with a suspected German agent. Lola Schram and her mother are workers for the ambulance. Frank, Senator Wheeler's son, is in love with Lola. The coils tighten, and Kube forbids the girl to marry Frank, shunting her when she starts to confess her share in the affair. Frank is arrested for the crime, and circumstances evidence him strongly against him, but in the end Jane breaks the real offender to book and clears up the entire matter.

Feature: Belle Bennett as Jane and Tom Buckingham as Frank Wheeler.


Exposing Ingenious Scheme of the Hun to Promote Foul, Black Star. Charity Covers a Multitude of Hun Schemes and Intrigues.

How a Woman of Heart and Beauty Crumbled the Villainous Structure of German Intrigue.

Photoplay Exposes Enemy Schemes on Basis of Discussed Facts.

Splendid Public Service Event Provided by Gripping Spy Story.

Advertising Angles: This story is based upon a recent scandal in New York in which many wealthy girls were induced to enter an ambulance service, a heavy fee being demanded of them. It was shown that the money went into the pockets of the organizer. Your editor can probably locate the story in his files, and you can use this as the basis of press work. For another angle warn against indiscriminate war charity, and refer them to the play as a reason why. You can make a small sensation by first running an advertisement against war charities (carefully worded), and in a following advertisement tell why.


"ALL NIGHT"
Bluebird Presents Carmel Myers in the Sportive Story of a Married Couple Who Were Not Married and Had to Pretend They Were.

Casts:
Elizabeth Lane..................Carmel Myers
Richard Mayer................Richard Mayer
William de Valence...........William Harcourt
Charles Dorian
Maud Harrcourt..............Mary Warren
Jack Wadsworth...Colonel Lane
Wadsworth Harris
Jack Hull

Directed by Donahue.

The Story: Dick Thayer loves Elizabeth Lane, but never can get her alone to tell

WE NEVER DISAPPEAR "ROMLOW FILM LABORATORIES INCORPORATED
220 WEST 42ND STREET NEW YORK

TELEPHONE BRYANT 5576

ALLAN A. LOWNES GEN. MGR.
**“NEWMAN” Brass Frames and Rails**

**DO YOU KNOW**

that 50% of all the frames used in the making picture houses throughout the country are made by "NEWMAN"?

**WHY?**

Because we modestly refuse to claim or lower the quality of our product, even though others have sought to undermine our prestige by underselling genuine product. That is the reason why you will not find ten frames made by the name "NEWMAN". insist on only quality made money. You ought to have your latest catalogue, "NEWMAN". We manufacture the frames in a variety of styles which do not require polishing.


ESTABLISHED 1883

117-19 S. Maryland St., Baltimore, Md.

45 W. Washington St., Chicago, Ill.


**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 makes them work hard, and "Smoke more cigarettes." "We can't get half enough smokes over here." A cigarette is the first thing a wounded man asks for. Almost every mail brings many such letters. Every dollar sends four 45c packages of tobacco. Mail the Captain of a political bureau.

**OUR BOYS IN FRANCE TOBACCO FUND**

19 West 44th Street, New York City

I wish you all possible success in your admirable effort to get our boys in France tobacco.

THOMAS ROOSEVELT.

Endorsed by

The Secretary of War

The Secretary of the Navy

The American Red Cross

The American Red Cross

“OUR BOYS IN FRANCE TOBACCO FUND”

19 West 44th Street, New York City

GENTLEMEN—1 want to do my part to help the American soldiers who are fighting our battle in France. If you can lend me $1.00 today, I will send it to the boys in France. If you cannot send a dollar, I will send many dollars. In your letter, please include the names of the soldiers you wish to support. This will enable me to send them the most needed gifts.

THOMAS ROOSEVELT.

The Story: General Harter becomes a refugee and the effect it has upon the life of a girl of the slums.

Marna Royal—Miss MacLaren

Gerald Harper—Thomas Holding

Carol Harper—Annie Q. Nilson

Drew Garrett—Frankfurth

Uncle Penny—Winter Hall

Winter Hall

Frank Brownlee

Diana Casper

Marin Sala

Mia Royal—Virginia Chester

Mr. Royal—W. H. Marks

Miss Key—Mary Taibot

To: May Park

The Story: Carol Harper is ambitious to become the wife of the Governor and seeks the promotion for her brother, John, who has been the object of political assiduity. Marna Royal, who is friendly with Flirt, the political boss. While Carol is pulling strings for her brother, she becomes interested in Marna Royal, who disowns his good natured interest and thinks he wants to marry her. Marna discovers what she supposed to be an affair and seeks to compel Carol to get engaged by offering her the price of her silence. When he refuses, she turns to her lover, Wally, and Marna finds in Carol the man she thought might be her husband.

Feature: Miss MacLaren as Marna Royal and Thomas Holding as Carol Harper.

Program and Advertising Phrases: Miss MacLaren, the Screen’s Dresden Lady, Lead’s Skiffil Company in Grippin Photodrama. Heroine of “Shoes” and Other Remarkable Photoplays Here Again. Gripping Society Drama Told in Beautiful Scenes by Brilliant Cast. The Screen Puts to Its Best Use in Telling This Gripping Story.

Mary MacLaren, Prettiest Girl in Pictures, Star of Engaging Play.

Advertising Angles: Miss MacLaren’s appearances have been made in a series of really human stories. Recall this fact and add to this a worthy companion to earlier productions. Sketch the plot briefly; laying straight up the given subject and let us be the first to say that this is a brilliant subject. The kiss is equivalent to a proposal and to the action of Carol, whose vanity leads her to believe her wife the girl she believes to be her husband’s mistress.

Advising Ads: One design each, one three and six-sheets, One stock one-sheet of star, colored and black-and-white lobby displays. Slide, Herald, Players’ cuts in three sizes. Scenes cut one and two columns wide. Press book.

Released December 7.

**THE MIDNIGHT PATROL**

Select in Picture Weekly Thomas H. Ince’s Masterly Production of a Story of Chinese Life in a Western Metropolis.

Cast:

Patrolman Terrence Shannon.

Thurston Hall.

Patsy O’Connell.

Rosemary Theby. Wu Fang.

Kino.

Jim Murdock.

Charles French.

Minnie.

Marjorie Bennett. Harmoni Holland.

Chink Ross.

William Magnus.

Sing Bok.

Yamamata.

Sergt. Joe Duncan.

Harold Johnson.

Directed by H. Ince.

The Story: Wu Fang rules the destinies of the Chinese underworld of a Western city. Jim Murdock, a political boss, shields his operations andWAYS. Sergt. Duncan, head of the police force, is killed during a raid and his assistant, Shannon, is charged with seeing that the Chinese do not transgress. Shannon not only wants to make a reputation, but he has Duncan’s death to avenge and Wu Fang fears him. He is planning a smuggling shipment of opium and warns Shannon that if there is an interference with his traffic, he will be avenged. When Wu Fang learns of the new patrolman, his plans begin to crumble. The raid cleans up Chinatown and Shannon is advanced to the position of a police chief.

Feature: Thornton Hall as Patrolman Shannon and Rosemary Theby as Patsy O’Connell.

Program and Advertising Phrases: Here’s the Question—Would Duty Impel You to Risk the Life of the Girl You Love?
"OTHERS"

The late General Booth's message to his Officers all 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 Evangelie Booth
120 West Fourteenth Street, New York City
Or Commissioner Emil, 118 N. Dearborn Street, Chicago

"FAN FAN."

William Fox Presents His Famous Juvenile Company in a Kiddy Comedy of Richly Oriental Type.

Cast

Fan Fan............. Virginia Lee Corbin
Hanki............. Francis Carpenter
The Ancient and Honorable Lady Shoo............. Carmen DeLeon
The Chief Executioner.... Violet Haddad
Head Collector......... Bud Messinger
The Emperor............. Joe Singleton

Advertising Angles: Play up the Fan name for all it is worth. For the rest tell it is a smashing big melodrama of the Chinese underworld. Present Shonan's problem for one talk.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 21-sheet. Window cards, 1 x 21. Heraldas. Lobby display photographs, 8 x 10, 11 x 14, 22 x 28. Slides. Cuts, two one-column, two two-column, one one-column, one one-column cut of star and one one-column and one two-column cuts of star.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Garrard 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 is its members are published exclusively in this journal.

YEARLY RATE
POSTPAID, WEEKLY, $7.25

ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/814

THE OFFICIAL ORGAN OF
HE CINEMA EXHIBITORS ASSOCIATION OF
GREAT BRITAIN & IRELAND, LTD.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by our professional representatives to Southern California. Commission basis. Unpublished or unproduced synopses may obtain competent constructive advice and help through the Palmer Plan and Advisory Service. Write for our free explanatory booklet.

Palmer Photoplay Corporation
105 E. W. Holland Bldg., Los Angeles, Calif.

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, Tec.; No. 2 Grade, Tec.
Stencher included

Try our instrument before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

gelatines. One, two and three-column cuts. Type advertisements, slides and music cues.

Released November 17.

Would you sell a second-hand machine? Would you like to buy one? The World's Classified advertising is a prompt means of business action.

"HITTING THE HIGH SPOTS"

Metra presents Bert Lytell in an Action Comedy of an American Engineer who Foisted the Mexican Plotters and Won a Mine for His Father-In-Law Elected.

Bob Burland............. Bert Lytell
Alice Randolph............. Eileen Percy
Morgan Randolph, Alice's father

Winter Hall

Mrs. Randolph............. Helen Dunbar
Jack Randolph............. Gordon Griffith
Harry Randolph............. Charles N. Hall
Tonia............. Jean Hume
Van Hoke............. Stanton Heck
Lopez............. E. E. Clive
Jose............. William Eagle Eye
Felipe............. William Courtwright

Directed by Charles N. Hall.

The Story: Morgan Randolph, president of the Balboa Oil Company, is told by his engineer that it will be impossible to work on Mexican territory. He gives the two additional months required by the contract. It looks as though Randolph would be bankrupt, but Bob Burland, who is in love with Alice Randolph, offers to take the place of the former engineer. He dares Harold Blake, his rival, to go as his assistant. Blake takes the dare, but things grow too hot for him and he escapes to America. Bob sticks it out, wins the concession and returns to America just in time to beat up Blake, who has traduced him and who is about to marry Alice, who believes Bob dead and who is willing to marry Blake to save her father's falling fortunes.

Feature Bert Lytell as Bob Burland and Eileen Percy as Alice Randolph.

Program and Advertising Phrases: How Love Foiled Intrigue in a Great Adventure in the Oil Fields of Mexico. American Oil and Will Power Foil Hun Plotters in Mexico.

Thrilling Drama of Intrigue and Plotting. Filled with delight and suspense. Sensational Drama Made Intensely Interesting Through Love Plot.

Baffled Intrigue Turned to Advantage by Strange Trick of Fate.

Advertising Angles: Play up the rapid action of the story. Specify that the Publishers select his high spots suggested by the title and told in the full synopsis for individual comment, playing up, especially, the defeat of the German agent, with such lines as "Darling American defeats German commercial agent in Mexico."


Want anything? Wouldn't sell anything? Seek a prompt market through The World's Classified advertising. These small ads have made many a dollar for shouters.
List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.
Tobin's Path (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfiwite Tale—Two Parts—Drama).
The Rose of Wolfeville (Wolfeville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama—Drama).

FORT FITT THEATRE CO.
The Italian Battalion (Eight Parts—Patriotic).

ESSANY COMEDIES.
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.
Nearly a Bachelor (My Lady's Slipper).
Some Joke.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.

OAKDALE PRODUCTIONS.
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fong.)
Parson Pang (One Reel—Comedy).
Pang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)
Our Bridges of Ships (Two Reels).

AMERICAN RED CROSS.
The Historic Fourth of July in Paris (One Part—Patriotic).
Soothers the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Pave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Stiet (One Part—Patriotic).
The Helping Hand of Sicily (One Part—Patriotic).

COSMOPOTOFILM.
Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.
Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married (Three Parts—Drama).

RANCHO SERIES.
(All Two Part—Drama).
In the Shadow of the Rockies.
Where the Sun Beca Red.

Mutual Film Corp.

STRAND.
Oct. 1—Keep Smiling (Elmer Field—Comedy—40-CST-1).
Oct. 8—The Girl in the Box (Elmer Field)—CUT-1.

MUTUAL STAR PRODUCTION.
Sept. 30—Treason (Edna Goodrich—Five Parts Drama—Deauville—28-PIC-1).
Oct. 5—No Reply (This Date).
Oct. 13—The Dare Devil (Gall Kane—Five Parts—Drama—Deauville—29-PIC-1).

MUTUAL.
Oct. 22—Screen Teleogram (Topical)—65-T-1.
Oct. 23—Wife of Pharaoh (Topical)—65-T-1.
Oct. 23—Screen Teleogram (Topical)—70-T-1.

OUT-CHESTER PICTURES.

OUTDOOR-ROTHACKER PICTURES.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 17.
The Bells (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 6—"Trails of Traitors"—Two Parts—Drama—Astra).
Far Flung Battle Line No. 12—"British Flying Corps"—Topical.
Hands Up (Episode No. 14—"The Oracle's Deed"—Two Parts—Drama—Astra).
Official War Review No. 21—"Under the Masterly Leadership of Marshal Foch"—Topical.
Post Travel Series No. 19—"Caribbean Lapped Shores"—Topical.
Nothing But Trouble (Rollo—Comedy—Harold Lloyd).
Heast—Path News No. 94 (Topical).
Heast—Path News No. 95 (Topical).

RELEASES FOR WEEK OF NOV. 24.
Wolves of Kultur (Episode No. 7—"The Leap of Despair"—Two Parts—Drama—Astra).
Angels of the Sun (Toto—Rollo Comedy).
Hands Up (Episode No. 15—"The Celeslial Messenger"—Two Parts—Drama—Topical).
Post Travel Series No. 20—"Sumatra"—Topical.
Official War Review No. 22 (Topical).
Heast—Path News No. 96 (Topical).
Heast—Path News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 1.
Infatuation (Gary Devis and Harry Pilcer—Five Reel Feature—Drama).
Mildy of the Beanstalk (Malcolm Osborne—Five Reel Feature—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun—Two Parts—Drama—Topical.
Official War Review No. 23 (Topical).
Post Travel Series No. 21—"Jaya"—Topical.
Hear 'em Rave ( Harold Lloyd—Rollo Comedy).
Heast—Path News No. 98 (Topical).
Heast—Path News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 8.
Wolves of Kultur (Episode No. 9—"The Predators of Death—Two Parts—Drama—Astra.
Just Rambling Along (Stan Laurel—Comedy—Harold Lloyd).
Post Travel Series No. 22—"Celeste"—Topical.
Winning the War (No. 2—Topical).
Official War Review No. 24 (Topical).
Heast—Path News No. 100 (Topical).
Heast—Path News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.
The Narrow Path (Fannie Ward—Five Parts—Special Drama)
Wolves of Kultur (Episode No. 10—"When Woman Wars—Two Parts—Drama—Western—Astra.
Official War Review No. 25 (Topical).
Take a Chance (William Howard Lloyd).
Post Travel Series No. 23—"Borneo"—Topical.
Heast—Path News No. 102 (Topical).
Heast—Path News No. 103 (Topical).

RELEASES FOR WEEK OF DEC. 22.
Fortunes of Corinna (Dorothy Dix—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11—"Heaven and Earth"—Two Parts—Drama—Western—Astra.
Official War Review No. 26 (Topical).
Post Travel Series No. 24—"Singapore."
Check Your Baggage (Rollo—Comedy—Toto).
Heast—Path News No. 104 (Topical).
Heast—Path News No. 105 (Topical).

RELEASES FOR WEEK OF DEC. 29.
Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12—"The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25 (Topical).
Official War Review No. 27 (Topical).
She Loves Me Not (Rollo—Comedy—Harold Lloyd).
Path News No. 2 (Topical).
Path News No. 3 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.
The Eyes of Julia Bella (Mary Miles Minter).
Money Isn't Everything (Marguerite Fish).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).

The Mantle of Charity (Marguerite Fish).
Delilah to the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Mary Miles Minter).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.
Nov. 24—Why I Would Not Marry.
Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 23—The Man Hunter (William Farnum).
Jan. 12—The Biren's Sons (Theda Bara).

EXCITING PICTURES.
Nov. 17—Tell It to the Marines (Jane and Virginia).,
Dec. 1—Buchanania's Wife (Virginia Pearson).
Dec. 15—Cry, Quit in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madame Traverse).

VICTORY PICTURES.
Nov. 24—Fame and Fortune (Tom Mix)
Nov. 25—Mounted (Tom Mix).
Dec. 22—I'll Say So (George Walsh).
Jan. 5—Troum (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.
Nov. 17—Morgrels.

MUTT & JEFF ANIMATED CARTOONS.
Nov. 17—The Dough Boy.
Nov. 24—The Dance in Nine Minutes.
Dec. 1—Pot Luck in the Army.
Dec. 2—The New Corporal.
Dec. 15—5,000 Miles on a Gallon of Gas.
Dec. 22—Hitting the High Spots.

FOX EXTRAVAGANZAS.
Nov. 17—The Woman Who Gave (Evelyn Nesbit).
Nov. 24—All Basha and the Forty Thieves.

Metro Pictures Corporation

METRO PICTURES CORP.
Nov. 18—His Marital Wife (Emmy Wehlen—Five Parts—Drama).
Nov. 23—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Dec. 2—Testing of Mildred Yane (May Allison—Five Parts—Drama).
Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bursham and Bayne—Five Parts—Drama).
Dec. 30—Her Enchantment (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.
Blue Jeans (Viola Dana—Seven Parts—Drama—Reel).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Palm Thief (Harold Lloyd—Six Parts—Drama—Reel).
Willson or the Kaiser?
The Pains of the Hohenzollers.

NAZIMOVA PRODUCTIONS.
Revelation (Seven Parts—Drama).
Tears of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.
Oct. 6—Tory America (Francis McDonald—Five Parts—Drama).
(Triangle Releases Continued on Following Page)
SITUATIONS WANTED.
FIRST CLASS ORGANIST desires immediate engagement. Experienced, reliable man. Fine picture player and recitalist. Spleadul library. Pipe organ and good salary essential. Satisfaction guaranteed. Organist, Box 472, Hagers-
town, Md.

EXPERIENCED MANAGING DIRECTOR seeks connection with large theatre or circuit of houses. Have opened and managed some of the largest and most costly theatres in the country. Expert on settings, music, publicity and every detail of efficient theatre management. Can furnish highest of references. Address Liberty December first. Address Managing Di-
rector, c/o M. P. World, N. Y. City.

CAMERAMAN desires position. Expert photo-
grapber, 10 years' experience in studio, educa-
tional and industrial work. Will go anywhere. A. R. Marier, 145 W. 54th St., N. Y. City.

MANAGER—Six years' experience, best ref-
terences, married, age 28, also first class op-
erator. Address Dema, c/o M. P. World, N. Y.

AT LIBERTY February 1, 1918. Reliable manager picture theatre; wife organist, pianist. Past five years have had charge one of the best theatres in W. Virginia. Well known all Pittsburgh and Washington exchanges. Must have contract. All correspondence answered. Write S. c/o M. P. World, N. Y. City.


MANAGER AT LIBERTY—Fourteen years' experience picture or vaudeville theatre; will put your theatre on paying basis; sober, reliable, experienced. Address Expert, c/o M. P. World, N. Y. City.

HELP WANTED.
HIGH CLASS, ambitions, sober manager, good showman with original ideas to conduct high-
class motion picture house within one hundred miles of New York. A man with a capacity for detail who pays attention as well as anyone. Prefer a man who has been successful in a small city. Salary and share in profits; no competition, a cinch for bright, intelligent man willing to work. Write giving former connections and references. Original, Box 312, World N. Y. City.

THEATRES WANTED.
WANTED THEATRE—Will lease or purchase high grade theatre for vaudeville, picture or both. Seating not less than 750 in good town of 75,000 or over. Location must be the best. In answering give complete information. Address Purchase, c/o M. P. World, N. Y. City.

THEATRES FOR SALE OR RENT.
NEW THEATRE in New England, modern, seats 1,000, centrally located, doing good business. Owner leaving city. If interested, and have $20,000, address "Theatre," c/o M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.
BIG BARGAIN, practically new Professional Ernemann camera, F.8.5 Eton lens, complete with tripod. Chas. R. Svinling, 1500 E. 60th Place, Chicago, Ill.

FOR SALE.—A Muy camera fitted with spiral focusing jacket, reverse drive, film pouch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Ap-
paratus, one early Hektor, one 4x5 hand camera, leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, fladers, polished, printers, developing, emergency dark-
room, novelty cabinets. Eberhard Schneider, 219 Second avenue, N. Y. City.

CAMERAS, $80, with F.5.5 lenses; tripods, $30; projectors $55; home projector, $55; twin arc lamps half price. Ray, 326 Fifth Ave., N. Y. City.


SENSATIONAL MONEY SAVING bargains is the title of the latest photographic book just off the press: a 32-page catalog filled from cover to cover with wonderful offers in every standard make of tested and guaranteed motion picture apparatus, cameras, lenses, kodaks, etc. It's the biggest; little thing in the current photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking. David Stern Company; in business since 1883; 1676 Madison St., U. S. A.

EQUIPMENT FOR SALE.
800 UPHOLSTERED OAK CHAIRS, first class shape, 900 steel frame veneer, good as new at slaughtered prices, one dood and spot-light. J. P. Redding, Scranton, Pa.

MUSICAL INSTRUMENTS FOR SALE.
FOR SALE Wurlitzer orchestra style K, used only 8 months, perfect condition, Sacrifice price, $7,500. Address D. E. McAltrath, Box 382, Knoxville, Tenn.

EQUIPMENT WANTED.
WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatres supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

MISCELLANEOUS.
HIGHEST PRICE paid for old film in reels, rolls or cartons. Let me know what you have. J. J. Norton, 110 Broad St., New York, N. Y. Phone 9078 Bowling Green.

The Moving Picture World

There Is a Great Deal of Country Beyond the Hudson River

Hell Gate and High Bridge Don't Mean Much Outside of Manhattan

The Moving Picture World Goes Into the Country Town Where the Small Exhibitor Needs Its “Aids” and “Helps” to Successful Showmanship—and the Small Exhibitor, in Small Towns and “One Night Stands” Form the Backbone of the Moving Picture Industry.
From Canton, Illinois, to Canton, China, movie fans are looking at pictures made on

EASTMAN FILM

The demand for the clearest pictures possible is world wide.

EASTMAN KODAK COMPANY,
ROCHESTER, N.Y.

FOR SALE CHEAP

Three (3) Bell & Howell Continuous Printers; guaranteed in good working condition.

THIS IS A BARGAIN

Write or wire for price.

KALEM CO.
235 W. 23rd St., New York City

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.
List of Current Film Release Dates

(Paramount Releases Continued from Preceding Page)

SUCCESS SERIES (REISSUES).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 12—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 17—Snowbound (More).
Nov. 24—The Chest (Pannie Ward and Sexue Hayakawa).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-BURTON HOLMES.
Nov. 17—Pjji Does Its Bit.
Nov. 21—Five Walkers of Bequa.
Dec. 1—The Belgian Sisters of Lazon.

PARAMOUNT-BRAY PICTOGRAPHS.
Nov. 10—A Modern Miracle Worker; Our Newest Possessions: How Movies Move.
Nov. 17—Tortola, the Fisherman's Paradise; A Machine That Thinks; An Oriental Wrestling Match; Cartoon; "The Greased Pole."

World Pictures Corp.

Oct. 14—The Road to France (Carlyle Blackard; Evelyn Gresley—Five Parts—Drama).
Nov. 11—America's Answerer.
Nov. 17—Just Sylvia (Barbara Castleton and Carlyle Blackard).
Nov. 25—The Grouch (Montague Love).
Dec. 2—Hitting the Trail (Carlyle Blackwell; Evelyn Gresley; Five Parts—Drama).
Dec. 9—The Man of Bronze (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Elvidge—Five Parts—Drama).
Dec. 23—The Love Net (Madge Evans—Five Parts—Drama).
Dec. 30—The Sea Stall (Louise Hult—Five Parts—Drama).

WORLD COMEDY RELEASES.
O, Suele Behave (Pattie Tynor).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.
1600 Broadway.
Lafayette, We Come! Pershing, 17—(Pertet Productions).

BLUEBIRD.
Oct. 7—The Page of Luxury (Ruth Clifford—Five Parts—Drama)—05240.
Together (Violet Merseras—Five Parts—Drama).
Nov. 23—Hugon the Mighty (Montre Salisbur —Five Parts—Drama).
Nov. 30—All Night (Carmel Myers—Five Parts Drama).

CHRISTIE FILM COMPANY.
Oct. 7—Why Get a Divorce?
Oct. 11—There's Three Husbands.
Oct. 28—Two's Company.
Nov. 18—Why Husbands Flirt.
Nov. 25—The Case of the Blue Flame.
Dec. 3—All Mixed Up.
Dec. 9—Johnnie, Go Get 'Em.
Dec. 17—Peggy Mixes In.

EDUCATIONAL FILMS CORPORATION.
Aug. 26—A Mexican Voyage (Wright).
Sept. 2—Clinks for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' OWN CIRCUIT.
Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarsan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Picture.

FROHMAN AMUSEMENT CO.
Times Building, New York.

FORD EDUCATIONAL WEEKLY.
Dec. 12—The Red Cross Cares for the Wounded.
Dec. 12—On Foot of the Army and Navy.

HARRY GARNER.
Asilom Building, New York.
The Hushed Hour (Blanche Sweet).
The Unparalleled Sin (Blanche Sweet).

W. W. HODKINSON CORP.
Sept. 29—Heart of Rachel (Bessie Barscale—Five Parts—Drama—Parallal.
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Pallas).
Nov. 25—Three X Gordon (J. Warren Kerrigan—Five Parts—Comedy—Hampton).
Dec. 2—Godless of Lost Lake (Louise Gium—Five Parts—Drama).

HOPT HADLEY.
130 West 46th Street, New York.

JEWEL PRODUCTIONS, INC.
The Geer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pan Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—0250.
Crashing Through to Berlin (Seven Parts—Par- tite Drama—Toplbaum).
The Yellow Dog (Six Parts—Drama).

ROBERTSON-COLE, INC.
1000 Broadway, New York.
Among the Catholic Knights of the South Pacific (Educational—Martin Johnson Film Co., Inc.).

LEONACE PERRIT PRODUCTIONS.
1446 Broadway, New York.
Stars of Glory.

GEORGE KLEINE.
Rialto DeLuxe Productions.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Young America (Seven Parts).
Triple Trouble (Charlie Chaplina Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
1510 South 220 Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burden of Proof (Marlon Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).
Oct.—The One Woman (Select Special).
Oct.—Mrs. Leffingwell's Boots (Constance Talmage—Five Parts—Drama).

WILLIAM L. SHEPPY SERVICE.
720 Seventh Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeny Production).

FACING DEATH ON THE BUMMISUP (Birmingham—Travel).
Unknown Switzerland (Birmingham—Travel).
The Pitius Railway (Birmingham—Travel).
Allied War Heroes Arrive in Switzerland (Birmingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.

B F. MUNSON (Ripin), The Mystery Ford serial in fifteen episodes.

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.

BERNARD H. BERNEIN.
923 Longacre Building, New York City.

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.

COSMOPHOTO FILM COMPANY, INC.
220 West 46th Street, New York City.
Believe.

CREST PICTURES CORP.
220 West 46th Street, New York.
The Lost of the America (Drama).

THE FILM MARKET, INC.
4037 Times Building, New York.
Suspicion (Six Reels).

Gathem (Two Parts—Drama).

GERMANY (home Sweet Germany), the Star Spangled Banner (500 feet; Gotham Films).

Hillman, Home, Sweet Home, and The Girl I Left Behind Me (Gotham Films).

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Great White Trail.
One Hour.
The Cast Off.

A Woman's Experience (Backer—Backer Production—Drama).

GAUMONT CO.
Flushing, L. I.

A Woman's News—Released every Tuesday, Gaumont Grable—Released every Friday.

GEORGE W. MAGUIRE.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).

HILLER & WILK, INC.
Raffles, the Amorous Crackman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions). The Silent Mystery (Francis Ford serial in six episodes).

THE SOCIAL SECRETARY.
Fifty Fifty.
WORTH WAITING FOR
UNIVERSAL MOTION PICTURE CAMERAS

Uncle Sam is taking out entire output of Universals. His needs come first. You must wait awhile; but, remember, a Universal is worth waiting for. Now is the time to get acquainted with this wonder camera. Write for catalog. Special booklet to theatre owners.

BURKE & JAMES, Inc. 210 E. Ontario St., CHICAGO 225 Fifth Ave., NEW YORK

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 10 Fifth Avenue, New York Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
C A M E R A O U T P U T S A N D
RAW FILM SUPPLIED
C A M E R A M E N
SENT ANYWHERE

985 Market Street San Francisco, Cal.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

Studio For Rent

Well equipped Studio for rent to responsible party.

Apply to—

KALEM CO.
235 West 23rd St. New York

PERFECTED PROJECTION

"Movies" are made possible at any time, anywhere, with a DeVry Portable Motion Picture Projector. The DeVry is always and instantly ready for an evening's entertainment or instruction; attached to any ordinary light socket, it practically runs itself. Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, at home and "over there."

Write for Catalogue G-2

THE DE VRY CORPORATION
160½ North Wells St. DE Chicago, U. S. A.

"MARTIN" ROTARY CONVERTER FOR REAL SUN-LIT PICTURES PERFECT REEL D'ESOLVING WRITE FOR FURTHER INFORMATION

NORTHEASTERN ELECTRIC CO. 412 S. Hayes Ave., Chicago 10th Broken Bldg., New York

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 to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by

MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Scherl Building, Chicago, Illinois

Wright & Calander Building, Los Angeles, Cal.

Moving Picture Machine Patents My Specialty

P A T E N T S

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years
List of Current Film Release Dates

(Edward Arnold, Players). 5.00
(Two Reels—Drama.)

1. Who's Who? (Drama.)

WOLF

The

When Men Betray (Drama).

No. 31. Rider in the Rain (One Reel-Comedy).

3. After the Storm (Feature). 4.00
(Two Reels—Drama.)

THE

The

5.00

GREGORY

Blind Justice (Drama). 2.00

M. H. HOFFMAN.

Suspicion (Six Parts—Drama). The Craving.

Ivan Film Production, 136 West 4th Street, New York.

Two Men and a Woman.

Humanity, Life or Honor.

JESTER COMEDY CO.

220 West 42d Street, New York.

(Featuring Twede-Dun.)

Oct.

1—Ain't It So (Two Parts).
Nov.

1—Some Baby (Two Parts).
Nov.

15—Camouflage (Two Parts).

MONOGR. PICTURE COMPANY.

1476 Broadway, N. Y. City.

Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.

113 West 40th Street, New York.

Zongar (Drama).

PIEDMONT PICTURES CORPORATION.

737 Seventh Avenue, N. Y. City.

His Daughter Pays.

PIONEER FILM CORP.

130 West 46th St., New York City.

The Still Alarm (Bullfighting). Women of Men.

HARRY RAYNER.

1402 Broadway, New York.

The Hand of the Hun (Four Parts—Novelty). The Master Crook.

ROMAYNE SUPER-FILM COMPANY.

221 Marcy Strong Bldg., Los Angeles, Cal.

Me and Gott.

UNITED PICTURE THEATRES.

The Light of Western Stars (Sherman Production—Six Parts).

ERNST SHIPMAN.

17 West 44th Street, New York City.


—Pea Vultures (Five Reels). Sept.

—The Prince of the Penn War (Five Reels).

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.

Featuring Shorty Hamilton, One Five-Reeler Per Month.

The Coast Guard Patrol (By Neil Shipman—Seven Part Patriotic Drama). A Nugget in the Rough (Five Parts—Comedy Drama).

Trooper 44 (Five Parts—Drama).

The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).

Billy Stingers' Poems (A series of one reel patriotic comedy-drama issued semi-monthly).

Al and Frank Jennings.

Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions. Mother I Need You.

Edwin Frueree. The Haunted House (Mythic Comedy—Two Parts).

United Film Corporation. Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co. Berlin via America (Six Parts). The Isle of Intrigue (Six Parts).

We Manufacture Complete EXIT Signs

65 to 70 Cents in Quantity Also Fire Escape Signs and Other Specialties

T. L. ROBINSON & CO.

105 W. Monroe St., Chicago

GUARANTEED Mailing Lists

MOVING PICTURE THEATRES

Every State—total, $5,300; by States, $3.50 per State. 1,500 film exchanges 5.00 313 manufacturers and studios 2.00 268 machine and supply dealers 2.90 Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

HARRY RAPF.


SOUTHERN FEATURE FILM COMPANY.

117 Broadway, New York. Beyond the Law (Kimmel-Dalton—Six Parts).

TOPICS OF THE DAY FILM COMPANY.


UNIVERSAL FILM COMPANY.

200 Broadway, New York. Song Hits in Photoplays.

U. S. EXHIBITORS' BOOKING CO.


W. H. PRODUCTIONS.

71 West 36th Street, New York. Mickey (Seven Parts).

(Two Reels—Drama.)


WARNER BROTHERS.

220 West 42d Street, New York. The Kaiser's Finish.

FELIX F. FEIST.

130 West 46th Street, N. Y. C. The German Plot.

STOLEN ORDERS (Eight Reels—Drama).

PLENKETT & CARROLL.

220 West 42d Street, New York City. The Woman the Germans Shot.

PRODUCERS DISTRIBUING CORP.

130 West 46th Street, New York City. Her Mistake (Evelyn Nesbit).

SCHOMER PHOTO-PLAY PRODUCING CO.

1440 Broadway, New York City. Ruling Passions.

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. 37.—JULY TO SEPTEMBER, 1918

WE INVEST $16.00 Bound Volumes for the years 1912, 1913, 1914, 1915, 1916 and 1917. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charge additional.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City
The Essential Requirements FOR Improved Projection ARE SPEER CARBONS

Speer Alterno Combinations for A. C. Work
AND
Speer Hold-Ark Combinations for D. C. Work
Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"
MANUFACTURED BY SPEER CARBON COMPANY
ST. MARYS, PA.

Modernize Your Theater
By installing seats like this, They will remain beautiful, comfortable and serviceable for years because they are covered with Du Pont Fabrikoid, Craftsman Quality, which doesn't wear shabby; isn't affected by heat or moisture, and is as cleanable and sanitary as glass.

Du Pont Fabrikoid Company
Wilmington Delaware
Canadian Factory and Offices New Toronto, Canada

Bulletin No. 11, Just Out, Lists Motion Picture Cameras

At a Saving of 30% to 60%

APPARATUS FEATURED IN THIS MONEY-SAVING BULLETIN INCLUDE ALL LEADING MAKES NEW AND SLIGHTLY USED.

Every item listed is a tremendously GOOD BUY—values you will be mighty glad to know about. Every Motion Picture Camera has gone through the thorough "Bass Test," and is Shipped under our unalterable guaranty to Satisfy you completely. Note below one or two items quoted from this valuable bargain bulletin:

1. DEBBIE STUDIO. 400 Feet Capacity Professional Model. Mahogany case, brass trimmed, forward and reverse movement without change of mechanism. Trick crank, one picture per turn. Heart-shaped cam and shuttle. Focusing by means of a magnifying tube, when camera is hooded. Lens mounted on a micrometer screw. Outside masking. Film register for regular work—also for trick work. Fittings all of the finest quality. The aluminum magazines are interchangeable and one extra magazine and a hand dissolve included. The lenses are a 50-M.M. Krauss Zeiss Tessar F:3.5, also a 4½" B. & L. Tessar F:3.5 for telephoto work. Also a heavy professional panoramic and tilting top tripod. The outfit is in brand new condition, overhauled in our own shop, and is worth $1,200. Our price complete only $750

2. URBAN BIOSCOPE M. P. CAMERA. 200 Feet Capacity. Dimensions, 2" wide, 11" high, 12" long. Fitted with regular crank, eight pictures per turn; trick crank, one picture per turn. Footage register. Complete with 50-M.M. Zeiss Tessar F:3.5 lens, direct finder for outside focusing. An excellent camera for all-around work. Our price with two extra magazines is only $415

3. 1918 MODEL UNIVERSAL, in brand new condition. Our price only $245

Fresh Eastman Perforated Stock at $37.50 per 1,000 feet.

BASS Great Camera Values are already known to readers of this magazine, we are glad to say, as well as BASS reliable business methods. We seek to satisfy you completely at all times.

Write for Bulletin No. 11 TODAY

BASS CAMERA COMPANY

111 No. Dearborn St. Dept. 11, Chicago, U. S. A.
Consider the Evidence

Since the Projector is (or should be) a fine piece of mechanism, to perform work upon which depends the success of your undertaking, you owe it to yourself to consider all the evidence that can help you in the selection. Let us present it:

(1) The Simplex never dominated the field just because it was alone and no one had yet undertaken to build a better Machine. But it entered a closely fenced-in market with an argument of quality so convincing that it quickly grew into favor, until to-day it dominates the field of high-quality projection, proved by the fact that three out of four go to replace other makes and that it is practically the only Machine considered by the masters in the industry.

(2) When you buy a Simplex you not only buy the best make of Projector, but the best Simplex ever made as well. Our Distributor will not offer you a new Machine of an old model for the sake of getting your order on a price basis. There is but one model and one quality of Simplex—the highest.

(3) When you buy a Simplex you buy it of a man with whom doing business contains the utmost of satisfaction. He doesn't sell the Simplex because he makes most money on it; and he knows that the after-profits for repairs are almost nil. He sells the Simplex because he thinks more of his reputation than of immediate profits. He never needs to go around another street when he sees you coming. He knows he's sold you the best there is and that you appreciate it because it makes you more money than even next-to-the-best could.

**Verdict: In Favor of the Simplex**

How could the jury bring a different verdict, with such evidence before it?
Hold a dollar too close to your eye and you lose sight of the sun.

And, so you can hide the brilliance and screen value of your negative by employing ordinary "prints."

The man who buys "prints" on mere price usually shows inferior "pictures," faulty business judgment and practices rank extravagance.

We offer quality prints and personal service at prices which represent true economy.
Projectionist Ray says

"Few people ever get rich entirely by their own efforts. They get others to work for 'em.

"Does your audience work for you? Mine does, 'cause I always run a Power's. After the show every one in the audience becomes a press agent for the house.

"Use a Powers and you'll have your house freely advertised also. Give the folks what they want—good pictures PROPERLY PROJECTED—and they'll give you what YOU want—a snug bank account.

"Satisfy your public and you'll have a line in front of the box office that'll make a merry jingle of the coins in your little old till.

"Power's Cameragraph is the best satisfier ever.

"IT PUTS THE PICTURE ON THE SCREEN"

Nicholas Power Company
INCORPORATED
Pioneers of Projection

90 Gold Street, New York, N.Y.
GOLDWYN POWER

proves itself each week in the greatest theatres of the nation where

Goldwyn Pictures

are presented. The audience-attraction of these productions is due to their quality and strength, to their convincing dramatic stories and to the most popular group of stars available to exhibitors through any one company in the industry.
When President Wilson

signed the Selective Service Draft bill, he started two million young Americans overseas to victory. Now they are coming back. The story of how America's armies of Victory were made is strikingly told by

"Made in America"

in a series of eight episodes, to be released one each week—the first Pictorial Review of the making of the American soldier. It is 100 per cent. Patriotic; 100 per cent. American.

In "Made in America" Ashley Miller, the well known director, makes his debut as a producer. By special permission of the Secretary of War, Mr. Miller spent several busy weeks at one of the largest training camps in the country and as a result "Made in America" presents the only authoritative picturization of the training of the American soldier.

It will be absorbingly interesting to the soldiers. It will touch the hearts of the women folk because its dramatic story is typical of the sacrifices and devotion of the thousands of American families and because of the original and realistic presentation in sequence and in its entirety, of the experiences of millions of young Americans.

Victory has only whetted the appetite of the American people for "Made in America." It tells how the war was won in America.

First release December 29th, 1918
Try a Washburn Night Each Week!

If you haven’t played all of these Washburn comedy-dramas, you have missed something. If you have, every one is worth a repeat. They are filled with laughs, carry strong, intensely interesting plots, and are the essence of high-class entertainment. Try one a week and you will crowd your house and please your patrons.

BRYANT WASHBURN AND HAZEL DALY

"SKINNER’S BABY"

BRYANT WASHBURN AND HAZEL DALY

"SKINNER’S BUBBLE"

BRYANT WASHBURN AND VIRGINIA VALLI

"THE GOLDEN IDIOT"

BRYANT WASHBURN AND VIRGINIA VALLI

"THE FIBBERS"

BRYANT WASHBURN IN

"THE BREAKER"

BRYANT WASHBURN IN

"THE MAN WHO WAS AFRAID"

ESSAY

GEORGE K. SPADA PRODUCERS

GEORGE KLEINE SYSTEM DISTRIBUTORS

REPRESENTATIVES AT ALL GENERAL FILM EXCHANGES
NOT A WAR PICTURE
BUT NEVERTHELESS
A PICTURE OF
THE HOUR
A SENSATION
WORTH WAITING FOR

CARLYN WAGNER as LENNON MORRETT
"AN INNOCENT VICTIM"

RELEASED SOON
JAMES KEANE PRODUCTIONS
Candler Building, 220 West 42nd Street, New York City
now

The most talked about girl in America

Mrs. Charlie Chaplin

Mildred Harris in Lois Weber's Triumph

"For Husbands Only"

JEWEL Productions

1609 Broadway, New York City
Just released

and Millions are clamoring

to see her

Mrs. Charlie Chaplin

Mildred Harris

in

Lois Weber's Production de Luxe

"Borrowed Clothes"

JEWEL Productions
coming

—the biggest attraction on the screen today

Mrs. Charlie Chaplin

Mildred Harris

in

Lois Weber's Great Heart Picture

"When a Girl Loves"

JEWEL Productions

1000 Broadway New York City
"THE REASON WHY"

"THE CLAW"
Clara Kimball Young's first series of Select Pictures embraces a group of seven splendid productions consistently fine in quality. Experienced exhibitors have proven the great value of this series to a theatre seeking photoplay attractions of the highest merit. If you have not already shown them to your patrons consult the nearest Select Exchange. Clara Kimball Young pictures are a powerful asset for any house.

SELECT PICTURES CORPORATION
720 Seventh Avenue  New York City

"THE HOUSE OF GLASS"

"THE SAVAGE WOMAN"

"MAGDA"
The Road Through the Dark is one picture alone is enough to explain the success and fame of Clara Kimball Young. In this story of a woman who never hesitated to drive ahead through the one road which was open, she is superb, brilliant, compelling!

Scenario by Kathryn Stuart
from the story by
MAUD RADFORD WARREN
Directed by
EDMUND MORTIMER
"The Cavell Case" is on the tongue of every authority as one of the important counts in Germany's reckoning, to be paid at the Peace Conference.

JOSEPH L. PLUNKETT and FRANK J. CARROLL

present

JULIA ARTHUR as EDITH CAVELL
THE BRITISH RED CROSS NURSE, in
"THE CAVELL CASE"
THE WOMAN THE GERMANS SHOT

The brutality of the commanders who condemned Edith Cavell to death is shown through the coarse quality of their revels.
Contrary to the rules of nations and the laws of warfare—Edith Cavell faces the firing squad.

The Cavell Case" is as permanent as history. It is a drama of man versus woman that is rooted in the basic struggle between justice and tyranny—the struggle that has returned civilization as victor.
Great news, isn’t it? About the Drews coming back. Like finding a five-dollar bill in an old suit of clothes; like a check from a fellow who has owed you a hundred for a year. Makes you feel good all over. And your patrons—they’re going to be tickled, too.

Especially when they hear about the new Paramount-Drew Comedies.

For a long, long time Mr. and Mrs. Sidney Drew have hoped for just one thing—they wanted to take their time.

One one-reel comedy a week, they were making. Fifty-two reels a year. They were rushed to death. No wonder they took a rest.

Now, under their new arrangement with the Famous Players-Lasky Corporation, they are to make one two-reel comedy a month.

Twenty-four reels a year instead of fifty-two.

And they’ll be, of course, vastly funnier, vastly better than the ones they made in a hurry.
The Vampire Couldn't Stand the Breakfast Table Test!

She was stealing a husband from his wife until Ethel Clayton, the wife, thought of a way to win him back.

"Come and stay with us," the wife told the vampire and the trap was sprung!

Hubby had a chance to compare the two women right in his own home—cooking, washing dishes and mending socks.

Vamps are all right in a restaurant where the lights are low, but in the morning! It's some different!

A picture for every husband and every wife.
MAURICE TOURNEUR presents "SPORTING LIFE"

A Paramount Artcraft Special

Will It Draw Crowds?

THAT'S what you're anxious to know about Maurice Tourneur's "Sporting Life." Well —

Have the people in your town emotions—do they love and laugh and gasp?

Do the women like to see beautiful gowns, society folk enjoying Derby Day or at week ends in the country? Do the men like racing and fighting and thrills?

Do you know how to advertise a big production when you have it?

Yes? Then Sporting Life's a clean up for you.

A TREMENDOUS tale of fast horses, flying fists and beautiful women. A melodrama with an appeal to all men who play and all women who love.

THIS great Drury Lane melodrama of society out-of-doors packed the biggest theatres of two continents. Now it's in a moving picture, produced by Maurice Tourneur, with all the world for his stage.
Jesse L. Lasky presents

Cecil B. De Mille's
Production

"The Squaw Man"

An ARTCRAFT Picture
By Edwin Milton Royle

A modern version of Edwin Milton Royle's famous play, "The Squaw Man." Adapted for the screen by Beulah Marie Dix.

You Believe in Names

So do your patrons. The name of your theatre is a guarantee of quality—if you try conscientiously.

The name of Cecil B. De Mille means a production of distinctive merit.

Edwin Milton Royle's "The Squaw Man" is a play the name of which is internationally famous.

And the cast! Look at these names:

Elliott Dexter  Jack Holt
Ann Little    Thurston Hall
Katherine MacDonald  Tully Marshall
Theodore Roberts  Herbert Standing
                  Edwin Stevens

From Cecil B. De Mille down, a list of guarantors of exceptional entertainment as dependable as the list of directors of the National City Bank.

DON'T forget to tell your people that "The Squaw Man" is another production by the man who gave them "Till I Come Back to You," "We Can't Have Everything," "Old Wives For New," and "The Whispering Chorus."
A PRODUCTION
PIONEER FILM CORPORATION
Presents

"Little ORPHANT"

WITH
COLEEN MOORE
AND
THOS. SANTCHI

THE PATHETIC STORY
OF THIS LITTLE ORPHAN GIRL MAKES A MOST REMARKABLE 6 REEL SCREEN MASTERPIECE

FOR STATE AND FOREIGN RIGHTS APPLY TO
THAT IS DIFFERENT

A SCREEN ADAPTATION OF
JAMES WHITCOMB RILEY'S
BEAUTIFUL POEM

ANNIE'

A STORY FOR
YOUNG FOLKS
AND YOUNG
OLD FOLKS

AT WM. A. BRADY'S PLAYHOUSE
NEW YORK, THE STAGE PORTRAY-
ALS OF RILEY'S POEMS ARE-
SCORING A TREMENDOUS HIT.

PIONEER FILM CORPORATION, 130 WEST 46 ST. N.Y.C.
Producers of "WIVES OF MEN" with FLORENCE REED
Herbert Lubin
Presents
E.K. LINCOLN
in a series of
Special Film Attractions

1476 Broadway
New York
E. K. Lincoln as "Bob Stokes" in the first Ralph Ince Film Attraction
Announce

E.K. LINCOLN

as the Star of the first

RALPH INCE FILM ATTRACTION

Arthur H. Sawyer  Herbert Lubin
1476 Broadway
New York
BRENTWOOD FILM CORPORATION

Presents

THE TURN IN THE ROAD

Story and Direction by King W. Vidor

All Star Cast Including =
Helen Jerome Eddy
Winter Hall
Pauline Curley
Lloyd Hughes
Charles Arling
George O. Nicholls
and little Ben Alexander

"As Staple and Wholesome as Sugar and Wheat" A Picture that'll Grip and Charm, every member of every American Family

For Release Information

BRENTWOOD FILM CORPORATION
4811 Fountain Ave. Los Angeles Cal.
Another Tremendous
Goldwyn-Farrar Success
is "THE HELL CAT"

THE growth of an organization in power and exhibitor-confidence is based directly upon the proved power and popularity of a producer's released productions. Prestige is built on what you have delivered; not on your promises to deliver.

Following up her nationally-popular first Goldwyn production, "The Turn of the Wheel," Geraldine Farrar now is filling the theatres of America with capacity patronage in what the critics boldly declare to be "the greatest motion picture she has ever made—THE HELL CAT."

These dynamic reviews point the way to those exhibitors who want to know what to do to help their box-offices:

N. Y. MAIL: The best motion picture Geraldine Farrar has ever had is "The Hell Cat." It is also the best Goldwyn; packed with elemental drama and passions.

MOVING PICTURE WORLD: "The Hell Cat" is melodrama as David Belasco does it; a big picture of the year and the best and most powerful story Geraldine Farrar has ever had.

N. Y. HERALD: Geraldine Farrar thrilled the Strand audiences in "The Hell Cat," the strongest dramatic role this remarkable actress has ever had.

N. Y. AMERICAN: It was a clever idea to put Geraldine Farrar in a big outdoor picture of the west. A strong Willard Mack melodrama is "The Hell Cat" filled with thrilling incidents and elemental romance.

N. Y. EVE. SUN: Miss Farrar has never had a stronger picture than "The Hell Cat." Her most wonderful emotional role since she entered motion pictures.

N. Y. POST: A magnificent picture and Miss Farrar makes the most of the most suitable role of her career.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President
EDGAR SELWYN, Vice President
16 East 42nd Street
New York City
Capacity Business All Week—A Line Always At the Box-Office

THAT'S the story of GERALDINE FARRAR in her great Goldwyn success, "THE HELL CAT," at the New York Strand—with its 3,500 seats. It takes a whale of a picture to fill this tremendous institution from pit to ceiling for a week; it takes a great production that sets the people of New York talking, and a personality of unparalleled drawing power.

All week outside the Strand a giant uniformed sentinel has been crying while keeping the block-long crowds in line: "All tickets purchased are subject to delay." This is the personal report of the Managing Director of the Strand.

Here, in additional reviews, are more reasons for the great success of "THE HELL CAT":

NEW YORK WORLD: A lively, dramatic story in which Miss Farrar delights the fans with her energetic impersonation of Pancha O'Brien.

EVENING TELEGRAM: Intensely thrilling and brimful of action is "The Hell Cat." The most powerful play in which Miss Farrar has ever appeared.

MORNING TELEGRAPH: A daring, absorbing story. Farrar is superb in this superfine production. In photography it surpasses any production in months.

EX. TRADE REVIEW: "The Hell Cat" is the strongest screen vehicle in which Geraldine Farrar has yet appeared. It is well directed, beautifully photographed and of intense melodramatic interest.

JOURNAL OF COMMERCE: The Hell Cat" affords plenty of thrills. A picture as big as Farrar's reputation.

TOLEDO BLADE: Do not miss seeing "The Hell Cat." It is the most unusual production of the season. Equal honors for Miss Farrar and Goldwyn.

GOLDWYN PICTURES CORPORATION

Samuel Goldfish, President Edgar Selwyn, Vice President
16 East 42nd Street New York City
Here's What They'll All Say About Louis Bennison:

A BRAND new, likable, wholesome personality on the screen who is destined to gain instant popularity.

"Louis Bennison is just wonderful," will be the verdict of women fans.

"O, what a smile; what a boy he is! There's no one else like him," the men will say approvingly.

Your public will be watching for the first screen appearance, on December 22 and thereafter, in the first of his Betzwood Film Company's Star Series of

LOUIS BENNISON
in Oh, Johnny!

By Wilson Bayley
Directed by Ira M. Lowry

All over America he has been welcomed on the stage. In the theatres of the country he was the biggest individual hit of two seasons in "Johnny Get Your Gun."

At the end of a show patrons will stop you in the lobby to say: "Well, I'm glad to see you get this new star. He brings new life to the screen."

All Goldwyn offices have prints of "Oh, Johnny!" and are holding trade showings and signing contracts for the star who is immediately going to capture the fancy of the country.

GOLDFYN DISTRIBUTING CORPORATION
SAMUEL GOLDFYN President
16 East 42nd Street New York City
American audiences admire feminine beauty. They buy millions of magazines with "pretty girl" covers. They flock to the musical shows with beautiful choruses. They demand beauty in their motion pictures.

"SMILING BILL" PARSONS in CAPITOL COMEDIES

26 a Year Every Second Monday

knows this, which accounts for the bevies of lovely youngsters always in his pictures. Besides the basically funny stories, he has selected the next biggest element of screen popularity.

We invite exhibitors to view at once "The Jelly-Fish," released everywhere December 15. It's another winner.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH President
16 East 42nd Street New York City
ALBERT E. SMITH
presents

EARLE WILLIAMS in

"THE MAN WHO WOULDN'T TELL"

SECOND RELEASE OF THE
EARLE WILLIAMS STAR SERIES

Written by Bess Meredyth
Directed by James Young

A SILENT hero in this day of silent heroism—that is the enviable role portrayed by Earle Williams in this romantic drama of secret service.

There seemed no reason why Hawtrey Burke should not have been in khaki when his country called. And yet he chose the polo field instead of the battle field, the cozy country clubhouse instead of the damp dugout.

EARLE WILLIAMS STAR SERIES SCHEDULE
(Current Releases)
"A Diplomatic Mission"
"The Man Who Wouldn't Tell"
to be followed by six additional features on these dates:
January 20, 1919 May 26, 1919
March 3, 1919 July 7, 1919
April 14, 1919 September 29, 1919

But was there a reason why he risked even the greatest prize of all—the girl he loved, and who loved him but could not respect him? Was he taking greater chances fighting the enemy at home than the enemy abroad?

TENSION throughout—action—love interest—mystery—suspense—these essential elements, all well blended, make "The Man Who Wouldn't Tell" one of the most powerful features in which this premier box-office star has ever appeared.
J. STUART BLACKTON

Presents

His Latest Film Production

The Story With a Laugh, a Thrill and a Throb

"THE COMMON CAUSE"

With an All-Star Cast Including

Herbert Rawlinson—Sylvia Breamer

Lawrence Grossmith,
Charles and Violet Blackton
Huntley Gordon    Louis Dean
Mlle. Marcel and Philip Van Loan
and in the Prologue and Epilogue

Julia Arthur
Marjorie Rambeau
Irene Castle
Effie Shannon
and 'Violet Heming'

Story by
J. HARTLEY MANNERS and IAN HAY BEITH
Scenario by ANTHONY P. KELLY
Musical Score by MANUEL KLEIN

VITAGRAPHS
ALBERT E. SMITH President
THE MOVING PICTURE WORLD

PERRET PRODUCTIONS

Present

The Italian Cameo Girl

Dolores Cassinelli

Directed by Alice Blache
Supervised by Leonce Perret
Story by Leonce Perret

In a series of productions

Perret Productions Inc.
220 West 42nd St., New York
GABY DE SLYS

in a special feature directed by one of the world's greatest photoplay directors, Louis Mercanton.

INFATUATION

An enthralling story by Marcel L'Herbier, superbly acted, with Harry Pilcer and M. Signoreti in the cast. 'He lifted her from the very gutter; gave her fame, fortune and love; yet through a conscienceless infatuation she was willing to put him where she once had been.'

Six Parts, Released Dec. 1

PATHÉ
DISTRIBUTORS
A.H. Woods presents

FANNIE WARD

in the photoplay
adapted from the stage success of the name

THE NARROW PATH

a striking story based on man’s eternal injustice to woman through the double standard, showing how the woman must pay, even though innocent.

Produced by ASTRA
Directed by Geo. Fitzmaurice

Scenario by Jack Cunningham and Ouida Bergere

PATHÉ DISTRIBUTORS
THE SURRENDER OF THE GERMAN FLEET—ONE OF THE MOST TREMENDOUSLY SPECTACULAR EVENTS IN HISTORY, will be shown in an early number of

OFFICIAL WAR REVIEW

The Division of Films is advised that official cameramen of the British Government secured a full reel of scenes of this surrender, which in importance and in the size of the fleet given over by the Germans exceeds anything in history.

This one reel picture would bring very large prices as a “special”. It will be issued in a regular number of the Official War Review.

This picture, together with many other exclusive and intensely interesting pictures, assure to exhibitors showing the Review that it will continue to be an unexcelled box office attraction. The French, British, Italian and American Governments are still taking pictures which will be found only in the Official War Review.

Presented by

COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by PATHÉ
It's good for you to read this, Mr. Exhibitor!

"The only single reel comedies worth running in our house," says the Gem Theatre of Peoria, Ill., of the

HAROLD LLOYD COMEDIES

"In our opinion these are the only single reel slapsticks on the market worth running in our house. They surely cannot be beaten for quality, as each one seems to be better than the preceding one. If Lloyd has any rival at all it may be Chaplin, but we doubt if Charlie surpasses him."

The Gem Theatre, Peoria, Ill., in Exhibitors Herald of Nov. 23rd.

One One Reel Comedy Every Other Week.
Produced by Rolin

PATHE
DISTRIBUTORS
MAURICE TOURNEUR PRODUCTIONS

ANNOUNCE THE SALE OF

NORTHERN NEW JERSEY

To

FRANK GERSTEN, Inc.

130 West 46th Street, N. Y. C.

For

The Film World’s Most Unusual Picture

"WOMAN"

Directed by Maurice Tourneur

Negotiations Pending for All Territories

For information regarding distribution, apply to

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK, Inc.

Longacre Bldg., 42nd and Broadway, New York City
Read these
Success Reviews

From The MOTION PICTURE WORLD:
"Packed with Thrills and Creepy Doings."

"The new Francis Ford Serial lives up to its title. * * * The Silent Mystery is packed with melodramatic thrills and creepy doings. * * * Francis Ford directed the story and he also plays the hero detective. * * * Everyone in the cast follows the pace set by the director. * * * The regular following of the serial will get a run for its money."

The EXHIBITOR'S TRADE REVIEW:
"Starts With a Francis Ford Wallop."

"Mystery has come to be the keynote of serial pictures, and if The Silent Mystery doesn’t make your hair stand on end, and cold shivers take possession of your spinal cord, then probably you have died of fright. Sets are lavish and picturesque. The cast keeps the plot humming. It is impossible not to keep one’s eyes glued to the screen. It is doubtful if an audience which is following The Silent Mystery would leave the theatre if it started to burn down around them. Such is the power of The Silent Mystery."

WID'S DAILY SAYS:
"A Full Limit of Stuff to Advertise."

"Has enough novelty, action, creepiness and kick to register as a very good serial. They certainly hand you a full limit of stuff to advertise. * * * Certainly has wild action that will cause gasps, giggles and gulps."

From THE MORNING TELEGRAPH:
"Cannot Fail to Find Favor."

"There is an atmosphere of mystery and suspense about The Silent Mystery which cannot fail to find favor with the eager and enthusiastic followers of serial productions. * * * This latest Francis Ford effort is replete with excitement and action. It would be unwise to attempt to steal forty winks during the course of the production because during that few minutes so much would have taken place that it would be difficult to take up the thread of the story again. The Silent Mystery is indeed cram full of happenings."

From the BILLBOARD:
"The First Episode Presages Success."

"Packed with punch, a thrill to every minute, Francis Ford’s latest serial, The Silent Mystery, has gone its predecessors one better of originality, continuity and gripping interest. * * * The synopsis does not convey an idea of the marvelous stunts indulged in by a company of superlative merit. The very first episode presages success, for it has a tense grip upon the emotions, and iswithout logical and convincing."

From the MOVING PICTURE NEWS:
"Should Please Mightily."

"This should please mightily in every theatre that makes a practice of running serials—and especially in those localities where Francis Ford has a good following. Every episode is full of fist fights to bring the average fan to his feet many times, and the continuity is easy to follow. * * * Francis Ford is not alone in passing out the wallops. * * * It has the sustained mystery so necessary to serials."

The Greatest Money-Maker Produced This Year!
presents

in his Newest and Greatest Serial

FORD

SILENT MYSTERY"

Handle Through the Open Market the Same as All Other Unusual Productions

Productions that are too large to be handled on programs or through releasing organizations—especially huge productions like “The Silent Mystery” with its great Box-Office value—are properly sold on the open market—therefore Francis Ford’s greatest serial will be handled the same way.

My first announcement of a new and greater Ford Serial brought a flood of inquiries from Program and Releasing organizations. They didn’t even wait for the splendid reviews shown on the opposite page. They Knew the Box-Office Value of a Francis Ford Serial.

Some had novel propositions to offer. There were so many that distribution was held up till they could be analyzed. But, as my associates pointed out none of them considered the Exhibitor.

Louis Burston, President.

HILLER & WILK, (Inc.)

Selling Agents

912 Longacre Building

New York City

After mature deliberation my associates and myself determined the most advantageous way for all was to handle this notable serial.

In the Open Market—
In this we found the Exhibitors’ and State Rights buyers’ views identical.

I have insisted from the first that since the fans demanded this big picture that ALL EXHIBITORS should have an equal chance to book it. And I knew then and know now that the best way to insure this was to handle it in the big way it deserves—through State Rights Buyers.

Hiller & Wilk, selling agents for the serial wish to thank the Exhibitors and State Rights men for their kindly interest. As the various territories are sold announcement of the buyers will be made through the trade papers. Watch for them.

Silent Mystery Company.

42d and Broadway
HENRY B. WALTHALL

in

"AND A STILL SMALL VOICE"

First of a series of eight big dramatic pictures produced by the National Film Corporation of America

Released by the EXHIBITORS’ MUTUAL DISTRIBUTING CORPORATION
No Star in the Screen world is better known or has a greater following than HENRY B. WALTHALL. He came to the front in the famous old Biograph days when D.W. Griffith was laying the foundation of the modern photoplay. No portrayal before nor since has so endeared a player to the American public as Walthall's famous depiction of the little Colonel in that screen classic "The Birth of a Nation."

Walthall's Colonel Cameron still stands as the best loved characterization in the realm of the Silent drama.

ROBERTSON—COLE COMPANY
Controlling world's rights
Mr. Carle E. Carlton Presents

LIEUT. BERT HALL and EDITH DAY

in "A ROMANCE OF THE AIR"

A BIG box office attraction now booking the principal cities. Lieut. Hall himself appears at each performance.

Released through

Crest Pictures Corp.

Times Bldg., New York City

 originals

LAFAYETTE ESCADRILLE-

Left to Right: — CONDELOT— HALL—THAYL— ViUASS— LADY CHATEAU— PRINCE— McCONNELL— BEECHMILL— Capt. HEAULT— VICTOR— CHAPMAN,

THAYL and HALL only American survivors

"TAKE IT WITH YOU, JUST FOR LUCK!"

He fought in the Foreign Legion. He was decorated by Genl. Joffre. He received the Médaille Militaire. He received the Croix de Guerre with 3 clasps. He was decorated by the Czar, four days before he was deposed. He bombed the Kaiser's Palace at Sofia.
In the Rivoli, New York, week of December 22nd
In your theatre, When?

November twenty-second
Nineteen-eighteen

Mr. Richard A. Rowland,
Metro Pictures Corp.,
New York City.

My dear Mr. Rowland:

I have just finished seeing Nazimova
in "HE FOR HER" and I want to compliment you
upon having one of the best pictures I have been
in a long time. It will lend itself to a wonderful
presentation and I am sure will be a great box office
attraction also.

Mrs. Nazimova is absolutely a revelation
and her personal performance has not been surpassed
upon the screen. I am looking forward to its pre-
sentation at the Rivoli on the week of December 22nd
with a great deal of pleasure.

Very truly yours,

Managing-Director.

NAZIMOVA PRODUCTIONS

M E T R O
EXCLUSIVE
DISTRIBUTORS

MAXWELL KARGER
Director General
Call it luck-
Call it genius or
Call it good management-

The Most Despised
He was dragged from his
throne by a great idea.

The GREAT
Wil
The Fall of the Kai

Directed by Chas. Miller. Scenario
by June Mathis and A.S. LeVine
SCREEN CLASSICS INC.

NOW BOOKING AT ALL
The Best Beloved!
This man provided the
great idea that did it.

VICTORY

son

the

ser

Hohenzollerns

It anticipated actual events.
It beat history to it.
It is the timely money coining attraction of

NOW

story by MAXWELL KARGER
Director General
SCREEN CLASSICS INC.

METRO EXCHANGES
MAY ALLISON
is appearing in
METRO All Star Series
Productions that are so
fine, so charming, that
audiences everywhere
are insisting upon see-
ing more — No Star
is climbing to great
heights faster than

MAY
ALLISON
presented by METRO in
The TESTING OF
MILDRED VANE

By Charles T. Dazey adapted
by George D. Baker and
directed in 5 acts by Wilfred
Lucas. George D. Baker
Manager of Production.

Released by
METRO

DECEMBER
SECOND
STATE RIGHTS! The Peace Shot Is Here! Hence the EXPLOSION!!

The first ULTRA Sensation reflecting the Current of THOUGHT OF THE MOMENT!

- NOT A WAR STORY, YET GRIPPING WITH INTERNATIONAL CONFLICT! NOT A LOVE STORY, YET WITH ROMANCE QUivering IN EVERY SCENE! NOT A DETECTIVE STORY, YET WITH MYSTERY AND SUSPENSE IN EVERY SITUATION!
- The first big picture since the close of the WAR to Sharpshoot directly at a subject of world-wide interest!
- Every reel detonating with substance for a SUPERPICTURE!
- Every one of its leading characters of Irresistible Attraction!
- Every one of its more than a score dramatic situations BIG ENOUGH FOR THE BIG SPOT IN ANY SPECTACULAR DRAMA!
- GET ON YOUR TOES FOR A FIRST LOOK AT THE MOST ABSORBING! MOST TIMELY!! VIVID!! STUPENDOUS!!! THRILLING SCREEN WONDER PLAY OF THE YEAR!

WATCH THE MOMENTS!

State Right Buyers

KEEP YOUR CLOCK WOUND!

***Our FRANCHISE BOOKING PLAN will make it possible for you to make BIG MONEY on this Ultra PICTURE SENSATION!

Exhibitors

KEEP YOUR CALENDAR CHECKED UP!

***Get in touch with our Booking Department immediately, giving us your OPEN DATES, for we will give you one of the BIGGEST, MOST INHERENTLY PROFITABLE BIG BUYS!

WIRE, WRITE, PHONE! For Particulars, Release Date, etc.

WILLIAM STOERMER ENTERPRISES
Temporary Office
Suite 707, 729 Seventh Ave. Phone Bryant 10359
BROADWAY WANTED FOR MURDER

**Former Kaiser May Surrender to the American Authorities**

Professor Joseph E. Howard of Columbia University, who has been in touch with the Kaiser, reports that he is quite 

**NEW YORK TIMES**

**Great Britain**

**London**

**The Daily News**

**Belgium**

**Holland**

**German Empire**

**Process**

**Extradition**

**Wanted for Murder**

Harry Rapf presents

Elaine Hammerstein

**WANTED FOR MURDER**

by S. J. Kaufman

Ex-Husband of of Kaiser at a Prison.

2ND WEEK

BROADWAY THEATRE

Direction, N. KASHIN

Ex-Kaiser of Germany is reported to be in Holland.

**The New York Times**

**London**

**Belgium**

**Holland**

**German Empire**

**Process**

**Extradition**

**Wanted for Murder**

Harry Rapf presents

Elaine Hammerstein

**WANTED FOR MURDER**

by S. J. Kaufman

Commencing Sunday, December 8th

BROADWAY THEATRE

Direction, N. KASHIN

Pirate's Trial for Kaiser Is Deemed

Holland for Wilhelm

Unanimous Decision Has Been Arrived At, Says Attorney-General.

BECKMANN-HOLLENS Очевидно, это телеграмма из Берлина.

**Paris Experts Hold Wilhelm Can Be Extradited, as Atrocities He Ordered Constute Crimes Against Common Law—Keeps in Touch With German Affairs.**

**EX-ROJLER OF GERMANY FACING CEL**
ALLIES DEMAND KAISER, MURDER

TRY KAISER AS PIRATE, PLAN OF ALLIES

WANTED FOR MURDER
W.M. HOHENZOLLERN
ONE TIME GERMAN KAISER

HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial. Dutch Cut Off Exports to Germany.

LONDON, Dec. 2—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. Views of France and Italy have been fully communicated to the British government, and President Wilson has also made suggestions relative to procedure in the case.
INDEPENDENT SALES CORPORATION

NOW MAINTAINING A POWERFUL SALES FORCE IN EVERY TERRITORY

TO BOOK

NOW Making Cash Advances on Negatives, and Financing Prints and Advertising

NOW Furnishing and Managing Separate Groups of Salesmen for EACH Producing Company to Market THEIR Pictures Exclusively

NOW Securing Physical Distribution for Producers through FILM CLEARING HOUSE, INC. Where Weekly Reports and Weekly Settlements Are Guaranteed

INDEPENDENT SALES CORPORATION
126-130 West 46th Street, New York
SUCCESS IS ASSURED

EMMETT DALTON'S

Six-Reel Motion Picture Version of His Famous Story

BEYOND THE LAW

Scenario by WM. ADDISON LATHROP

A TRUE, HISTORICAL, RED-BLOODED WESTERN PICTURE—FULL OF ACTION IN EVERY REEL

Directed by THEODORE MARSTON

Fully protected by copyright

READ WHAT THE CRITICS SAY

THE BILLBOARD:
For screen entertainment it has an abundance of thrilling episodes and will delight many who like to see rapidfire action and Western atmosphere. Emmett Dalton played the trio of desperados with naturalness and a certain surety of manner that promises well for future releases.

TRADE REVIEW:
To the exhibitor who is on the lookout for a big production which will bring results in dollars and cents, and also add prestige to his theatre, Emmett Dalton's powerful screen version of his famous story is especially recommended. Not only is the picture well directed and well edited, but it possesses something more than this; it contains a world of human interest. Human interest is the dominating keynote of the entire production, and it is carried through in a manner which will appeal to everybody.

STATE RIGHTS AND FOREIGN BUYERS ARE EAGER TO NEGOTIATE FOR TERRITORY

NOW READY FOR SALE!
TERRITORY GOING FAST!

FOR FURTHER INFORMATION COMMUNICATE AT ONCE WITH

SOUTHERN FEATURE FILM CORP.

SUITE 801-806 LONGACRE BLDG., NEW YORK

TELEPHONE—BRYANT 7835
The handsomest "lounge lizard" that ever infested a tea dansant.

The girl who deliberately married a man whom she feared.

The step-mother who fed her own jealousy by promoting a mock romance.

MAXWELL PRODUCTIONS present

THE MARRIED VIRGIN

by HAYDEN TALBOT

Here is a Picture that for **Class** in Production and **Novelty** in Plot Leaves the Ordinary "Program Feature" without an Excuse for Existence

READY IN A FEW DAYS

Kathleen Kirkham Rodolfo di Valentina Vera Sisson

Produced Under the Personal Supervision of JOE MAXWELL

GENERAL FILM COMPANY, Distributor
The Most Significant Christmas Film Ever Made!

FOR IMMEDIATE FREE DISTRIBUTION

American Red Cross

Presents

"THE GREATEST GIFT"

A One-Reel Motion Picture of Supreme Artistic Merit. It Breathes the Sympathetic Spirit of the Holiday Season and Impresses Graphically the Ideals of the Red Cross.

Produced by Courtesy of
Famous Players-Lasky Corporation

Positive Prints
The Spoor-Thompson Laboratories

Distributed by Courtesy of
General Film Company

Introducing Agnes Tait, Model for A. E. Foringer's famous poster "The Greatest Mother in the World."

Apply at any General Film Company exchange

This space contributed to American Red Cross "Christmas Roll Call" Dec. 16-23 by Moving Picture World
Fox exhibitors have a material advantage over their competitors
—they are sure of uniformly good pictures
—they are saved the embarrassment of apologizing for production shortcomings.

Fox pictures are made to a standard; then tested to see if they fit. Nothing is left to chance.
It is the Fox Idea that yesterday's experience should be made the basis of better pictures today
—that it is cheaper to stand the loss of discarding productions than to market them at the cost of good-will.
This is the policy that has made VICTORY PICTURES and EXCEL PICTURES the sensation of the 1918 season.
Every production offered in either of these two series has been a little better than its predecessor, and every one that will be offered hereafter will be better than any that have gone before.
You may have thought, when you saw the first VICTORY PICTURE: "Oh, well, Fox has to make the first ones right." And you may have argued with yourself that quality of this sort could not long be maintained.

But now you know better—VICTORY PICTURES are the talk of the trade—
the biggest series of profit-winners, without exception, that ever have been offered

VICTORY PICTURES
Tom Mix in FAME AND FORTUNE
Gladys Brockwell in THE STRANGE WOMAN
George Walsh in I'LL SAY SO
Tom Mix in TREAT 'EM ROUGH
Gladys Brockwell in THE CALL OF THE SOUL
George Walsh in LUCK AND PLUCK
Tom Mix in THE COMING OF THE LAW

They owe their success to the Fox Idea
—to the Idea that it is story, plus direction, plus star that makes a picture, and that a standard of excellence, once attained, merely represents wasted effort unless it is maintained.

GLADYS BROCKWELL, TOM MIX and GEORGE WALSH in smashing, up-to-the-second dramas, sumptuously staged, masterfully directed and packed with action, punch and popular appeal
—that's the story of VICTORY PICTURES.
And you'll find a similar appeal—similar quality—in EXCEL PICTURES.
No series of productions ever has attained the volume of bookings in a year that have been scored up for EXCEL PICTURES in the three months they have been on the market.

VIRGINIA PEARSON, PEGGY HYLAND and JANE and KATHERINE LEE have established new records for drawing power, and now these recognized and favorite stars have added to their ranks MADELAINE TRAVE-ERSE the young woman whose marvelous character interpretation in "The Callauch Case" brought her into national prominence almost overnight.

VICTORY and EXCEL PICTURES are the biggest "buy" in the market today.

Your Patrons Want to See Every One of These Pictures! Book Them Now!

FOX FILM CORPORATION
MOST PEOPLE KNOW WHAT THEY WANT—GIVE IT TO THEM

Fox Films
STANDARD PICTURES
The Best That Brains and Money Can Make

Under this slogan William Fox has built up a brand of pictures that has been shown to more people and has brought more money to exhibitors than any other brand in the world. Standard Pictures, featuring Theda Bara, Evelyn Nesbit and William Farnum and including powerful all-star productions, have succeeded because they have worth. They are built upon the very best stories available in this country and abroad.

They are built by directors who stand in the forefront of their profession—such men as J. Gordon Edwards, R. A. Walsh, Frank Lloyd, Richard Stanton and Kenean Buel.

They are built at an enormous expenditure for casts and settings.

They are interesting, impressive, dramatic, artistic.

Being built on honor, Standard Pictures have the confidence of the public. They typify the Fox Idea.

Book them, advertise them, stage them effectively, and then stop worrying about your box office and cash drawer.

The Right Picture at the Right Time, and Assistance to Put it Over—That's the Fox Idea.

FOX FILM CORPORATION
Fox Films

Always Just a Leap Ahead!

Up to the minute—and beyond! And always out first with Big, Timely Pictures that record and make history. That's William Fox. That's part of the Fox Idea. That's why progressive exhibitors—the live ones who want great feature dramas hot from the griddle of world events—are booking these smashing full-house attractions.

When are the patrons of your theatre going to see these pictures? If you don't yet know, get busy today with a Fox Exchange.

**EVERY MOTHER'S SON**  
Written and staged by R. A. Walsh

The picture of Reconstruction! It plunges boldly into the future and explores the new world that will rise from the War. The greatest mother drama ever filmed—Inspiring patriotic scenes that show the final downfall of the Hun—The Peace Conference at Versailles—Heroic deeds, romance and the fervor of youth—Filled to the gunwales with box-office values.

**WHY I WOULD NOT MARRY**  
Staged by Richard Stanton

The most powerful morality play of the decade—A picture that will set society by the ears and strip from marriage the hypocritical shams that now wreck countless lives. The woman in this story lived. She learned the world and its ways—and men. Here is a revelation that goes straight home to every man and woman in America. Sure to be a popular sensation and a money-making clean-up for the live exhibitor.

**THE PRUSSIAN CUR**  
Written and staged by R. A. Walsh

Why did the Kaiser fall?. What was the sinister system with which he long braved the world and made his power so hated and feared? Capt. Horst von der Goltz, for ten years a secret agent of Emperor Wilhelm II, exposes in this astounding drama the whole dastardly German plot to throttle mankind. Show your patrons this great spectacle—watch 'em raise the roof!

**THE LAND OF THE FREE**  
Staged by Richard Stanton

The life story of General Pershing brilliantly picturized. What attraction could possibly draw bigger crowds at this time than the intimate record of the career of America's greatest military hero? This absorbing drama follows him from the little Missouri village where he was born right up to the Hun lines—and then right through them into Germany! This great national photoplay will be everlasting in interest.

**QUEEN OF THE SEA**  
With Annette Kellerman

The world's most shapely woman and hundreds of ravishing nymphs in a sub-sea phantasy that eclipses even "A Daughter of the Gods." A vivid story, a stupendous spectacle, and marvelous scene of surpassing beauty.

*Booked Exclusively On An Individual Basis*
FAN FAN

A tale of old Japan—thousands of persons, lavishly costumed, in thrilling scenes of Oriental splendor—gay revels, swift action, glorious romance—all the color and charm of the East blended with a beautiful story that fills the heart with the spirit of Christmas—clean, wholesome, joyous—a happy picture for a happy time.

ALI BABA AND THE FORTY THIEVES

The greatest story of the wonderful Arabian Nights translated to the screen with all its entrancing beauty—the magnificence of ancient Persia impressively presented—the famous slave market of Teheran—gorgeous palaces, rich bazars, quaint caravans—robber chieftains in strange rite and stirring deeds—harem, dancing girls and rippling comedy—a picture to please the holiday crowds and pull the profits.

OTHER BIG HOLIDAY ATTRACTIONS:

JACK AND THE BEANSTALK
ALADDIN AND THE WONDERFUL LAMP
THE BABES IN THE WOODS
TREASURE ISLAND
AMERICAN HUSBANDS
WE SHOULD WORRY
TWO LITTLE IMPS
TROUBLEMAKERS
DOING THEIR BIT

Be Your Own Santa Claus! Book Them Now!
TO CONTENTS

Advertising Curntiment Criticised ............ 1192
Advertising for Exhibitors ............... 1207
Advertising Aids for Busy Managers .... 1252
Alaska Towns. Big Films in ............... 1183
Among the Independent Producers ....... 1241
Attractions at New York Theatres ......... 1194
Author Must Reserve Cinema Rights ....... 1183

"Beyond the Law" (Southern) ............... 1245
Brunet Declares Situation Favorable ....... 1184
"Buchanan's Wife" (Fox) ................. 1246
Burlington Film Pull of Thrills ............. 1201

Chaplin Entertains English Bishop ......... 1220
Chicago News Letter ....................... 1199
"Common Cause, The" (Blackton) ........... 1249
Crisis Is Now Past Says Al Lichtman ....... 1194
Critical Reviews and Comments ............. 1245

"Danger—Go Slow" (Universal) ............. 1249
"Dawn of Understanding, The" (Vitagraph) . 1247
Exhibitors Lose C. O. D. Privilege ......... 1198

Facts and Comments ....................... 1200
Film to Be Accepted as Baggage .......... 1192
Films, Will Renovate Blk .................. 1239
Fishback Making Comedy ................... 1184
"Fuss and Feathers" (Paramount) ......... 1247

"Girl of My Dreams, The" (Exhibitors' Mutual) ............................................ 1248
"Grand Opera" (Paramount) .................. 1249
Goldfish and Rotkapel Go On Tour ......... 1197
Goldwyn to Distribute Ford Weekly ......... 1187
"Greatest Gift, The" (General Film) ....... 1248

"Hell Cat's, The," Average ................ 1184
"Hitting the High Spots" (Metro) ......... 1249


INDEX TO CONTENTS AND ADVERTISERS

CARRIERS & CARBON ACCESSORIES.
Nationale Carbon Co .......................... 1265
Speer Carbon Co ............................... 1361

ELECTRICAL & MACH. EQUIPMENT.
Amusement Supply Co ......................... 1290
Herter Electric Co ............................. 1257
Porter, B. F. .................................. 1257
Reeves Mfg. Co ................................. 1263
Tryphoon Fan Co ............................... 1263
Universal Motor Co ........................... 1253

MFNS. OF INDUSTRIAL FILMS.
Dubin M. P. Co ............................... 1201
Empire City Film Lab ........................ 1205
Erbograph Co ................................. 1265
Evans Film Mfg. Co ........................... 1265
Rothacker Film Mfg. Co ...................... 1254

MFNS. OF MOVING PICTURES.
American Red Cross .......................... 1177
Brentwood Film Corp ......................... 1155
Burlington Travel Pictures ................... 1154
Crest Pictures Corp ........................... 1170
Estuary Film Mfg. Co ........................ 1139

MISCELLANEOUS
Anticipation Slides ........................... 1201
Automatic T. S. & C. R. Co ................. 1245

OEM: OF THE MOVING PICTURE WORLD

The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

TO ADVERTISERS

Bioscope, The .................................. 1256
Cine Mundial .................................. 1257
Cinema, The .................................. 1256
Eastman Kodak Co ............................ 1323
Eiffel Tower, L. .................................. 1261
Harris Corp. .................................. 1261
Lincoln Corp. .................................. 1256
M. P. C. ......................................... 1256
National Ticket Co ............................ 1256
Robinson, T. L. & Co .......................... 1255
Walsh, A. P. .................................. 1255

MOVING PICTURE CAMERAS.
Bass Camera Co. ............................... 1257
Burke & James, Inc. .......................... 1257

PROJECTOR MACHINE MFNS.
Nichols Power Co ............................. 1257
Prather & Bailey, Inc .......................... 1257

PROJECTOR SCREEN MFNS.
Gold Screen Co. ............................... 1257
Minata Cine Screen Co. ...................... 1257
GEORGE KING, of London, England, in an interview with a representative of the World, recently gave some interesting information on the subject of motion picture exhibition in London and the provinces. He pointed out some difference in the system of exhibiting and distributing films as compared with the practices here at home without expressing any individual opinions on the merits of either plan.

Mr. King is in America in the interest of Oswald Stoll, the English amusement provider, who has large music hall interests as well as more recent undertakings in the moving picture field. Mr. King is general manager of Mr. Stoll’s film holdings, of which Jeffrey Bernard is managing director, with Mr. Stoll president. Headquarters of the Stoll screen interests are at 155 Oxford street, London, in the heart of the West End theatrical district and handy to the center of film distribution for London and the Provinces.

“Mr. Stoll’s largest moving picture theatre,” said Mr. King, “is the Strand, Rivoli and Rialto.

The Strand is one of the largest and most popular of any of the theatres in London, and has a capacity of about 2,000 people. It is a beautiful theatre, with the latest in technical equipment. The Rivoli and Rialto are also large and beautiful cinemas in the West End, four of them comparing in importance with your Strand, Rivoli and Rialto.

Sunday Shows Are Restricted.

“They are Marble Arch Pavilion, seating about 1,000; the New Gallery (800), West End Cinema (800) and Super Cinema (1,100), all within a relatively small radius of territory. The shows are continuous afternoons and evenings, with the exception of Sunday. On that day our picture theatres are allowed to open at 6 p.m. and run continuously until 10 p.m. In that time we try to run through two full shows. Charity gets a large proportion of the Sunday receipts, and our employees must be paid extra—in addition to a full day off for all of them with pay, once a week. These Sunday shows are allowed in the greater part of London—but there are some of the counties within the London district that prohibit Sunday entertainments. Asked about some of the details of showmanship Mr. King said that the full-week runs are being discouraged in all English cinemas. The tendency is to change the shows twice a week. There is no such thing as pre-releasing, as practised here in America,” said Mr. King. “The protection given to theatres is concerned solely in the territory where a picture is shown. There is a time protection, generally limited to three days, and never more than a week, on second runs only. Our protection system applies to territory—only one exhibitor in any given district is allowed to show films on first run. But there is no pre-releasing or holding a film back or shoving its release date forward under any circumstances. The release date is the same all over Lon-
Industries Board Lifts Restrictions on Machines

THE conservation division of the War Industries Board has rescinded the conservation schedule that had been in force in the picture machine manufacturer and manufacturers are advised that they need no longer abide by the restrictions contained in the schedule.

This information was received by W. C. Smith, general manager of the Nicholas Power Company and chairman of the executive committee of the motion picture machine manufacturers of the National Association of the Motion Picture Industry.

The War Industries Board, however, believes that as a result of its inquiries substantial savings of labor, material, equipment and capital have been effected as a result of the schedule and expressed the hope that the industry of its own accord will find it possible to continue to observe those provisions of the schedule which eliminate needless waste and can be carried out without real hardship.

A Word to Our Readers

BEGINNING with this issue of the Moving Picture World and thereafter the day of going to press will be Thursday of each week instead of Tuesday. This will delay the delivery of your copy by two days this week, but it will reach you at regular intervals in the future.

Advertising forms will close on Wednesday and all copy intended for current publication should be in our hands on Wednesday of each week to insure insertion.

Virginia Pearson Forms an Independent Company

THE latest star to form a film company of her own is Virginia Pearson, known to photo play audiences as a star feature for the Fox Film Corporation. The title of the new concern is Virginia Pearson Photoplays, Inc. Louis Meyer of the Theatre Magazine is president; Sheldon Lewis, well known for his portrayal of villains in a number of old films and the husband of Miss Pearson, is treasurer, while John O'Brien is vice president, director general and supervisor of productions. Paul Meyer is secretary and business manager, while Charles G. Husted is special representative and studio manager, and M. Fleishman director of publicity.

Miss Pearson's contract with the Fox Film Corporation will not expire until January 16. In the meantime a number of scenarios based on her are being considered and everything is being prepared so that actual production may begin early in the new year. In the meantime, which Mrs. Pearson has to his credit a large number of feature productions for prominent stars, he announces that it is the intention of the company to produce only big special features in which Miss Pearson will be starred.

Mr. Lewis in addition to his work in the cast will also head the studio, which is being built for Miss Pearson by Mr. O'Brien in the productions, while arrangements are being made by Mr. Meyer to have the stories of the pictures supplied from various sources. The office of the company is at 6 East Thirty-ninth street, New York.

Brunet Declares Situation Favorable for Production

THE reconstruction period upon which we are now entering opens up a greater, larger field than the world has known for the past 10 years, says General Manager Brunet of Pathé. During that period the industry has made great strides. While few people expected hostilities to cease in the last year, many of the big producers and distributors have had their plans for the coming year to take up their new work upon the cessation of hostilities, and the task before them will not find them unprepared.

While there is still the prospect to bear the burden of taxation already imposed upon it, and which is reputed to have driven out of business many producers and all of the smaller exhibitors, it will now know where it stands and can make its plans accordingly; it will no longer have to work under the uncertainty of the last year, and what additional burden will be placed upon it. Altogether I look upon the situation as most favorable.

Fishback Making Comedies for Lehrman Sunshines

RED FISHBACK, who has been responsible for many successful comedies during the past ten years, is now a member of the staff of directors producing Sunshine Comedies under the general supervision of Henry Lehrman. Fishback's early experience was with Thomas Ince. That was at the time when the Broncho brand of pictures were at the height of their popularity, and Mr. Fishback's experience attracted much attention through the "Shorty Hamilton" series, which proved to be among the most successful money getters of the then famous brand.

Later he joined the Mack Sennett forces and played opposite Charlie Chaplin. It was during this period that Fishback was with Sennett that Henry Lehrman became interested in his work. He studied Fishback's handling of various situations and found that this style of comedy would make a member of his staff of directors at the Sunshine Studios. Mr. Fishback's first Sunshine comedy "Her First Knight" was completed but a short time ago.

Herbert Lubin Under Knife

Herbert Lubin, one of the moving spirits of the Lubin Production, will undergo a serious operation during the coming week at Dr. Stern's Sanitarium, 363 West avenue, New York. Dr. Stern told Mr. Lubin that he had to have the operation. It has been found necessary to again have recourse to the surgeon's knife.
BIG FILMS IN SMALL ALASKA TOWNS

That’s What the World’s Seattle Man Found on Trip to Southeastern Port of Territory—Exodus to Shipyards and Enlistments Deplete Population of Country Districts

By S. J. Anderson

added about fifty more seats to its for-
er 280, and has changed the name to the
Liberty. Mr. Barbour made a trip to Seattle and bought the equipment, Power’s 6B machines, a Minerva gold
fibre screen, etc. He also lined up the
best service he could get. Mr. Kubley,
who operated the Dream for five years,
will open a new house.

As the Dream this was the pioneer
showhouse of Ketchican, and Mr. Kub-
ley was the first theatre manager in
Alaska to sign a contract for Para-
mount pictures. That was in October,
1915. When Mr. Barbour took over the
house in September, Artcraft-Para-
mount, Goldwyn, a few state rights pic-
tures and an occasional special Metro
or Triangle furnished the programs.
Mr. Kubley is retaining his regular Art-
craft-Paramount and Goldwyn service
for his new house.

The Grand uses the regular service of
Fox, World, Pathe and Vitagraph.
This house seats 225 and is on the main
town, less than a block from the Dream.

Difficulties of the Exhibitors.

According to Mr. Kubley, who by
right of long experience speaks with
authority, the exhibitors of this part of
the territory have two great difficulties
to contend with, both due to ignorance
of conditions in Southeastern Alaska by
the film distributing companies and
their employees. The first is the trouble
in persuading branch managers or their
superiors that it is better to book the
film direct from Seattle to the exhibitor.
A great many of the films shown in this
district are handled through the Alaska
Film Exchange in Juneau, and they are
generally relayed from one house to an-
other, with the result that they are
usually delayed in reaching Ketchican
and other points south of Juneau, and
other evils of the relay system, such as
lost paper, misplaced slides, etc., are
constantly encountered.

Ketchican, exhibit in feel that since
they are on the direct route from Seattle
to Juneau, and are only forty-eight
hours from the former port, from which
to vessels arrive two or three times a
week, they are entitled to direct service
from all the exchanges in Seattle. This
has not proved impracticable, because
Paramount has been doing it ever since
their office was opened in Seattle three
years ago, and Goldwyn has been doing
it since the opening of their office. The
result has been perfect service to the
exhibitor and promptly returned films
and advertising to the exchange. Mr.
Kubley and other exhibitors of this
vicinity hold that Paramount’s three
years’ record of perfection on bookings,
publicity and advertising can be repeat-
ed by other regular exchanges and state
rights men.

The other difficulty imposed on the
exhibitors of the territory by the ignor-
ance of the film companies is the high
rating of the motion picture houses by
film executives here in New York, “to
whom Alaska is the faraway land of
gold mines, where every man goes seek-
ing amusement at night with his pock-
ets bulging with gold dust.” This de-
scription by the exhibitors of the atti-
dude taken by the film executives toward
Alaska may be overdrawn, but their
patronage has been more than clear that they are
not aware that out of the two or three
or four thousand inhabitants of Alaska’s
leading towns the exhibitor can only
count a little over half that many for
his regular patronage. This is because
many men who have their homes in
town spend the fishing season on the
water or at the canneries, while others
sometimes go out for the winters.

Injustice of overrating applies to the
other towns of Southeastern Alaska, as
well as to Ketchican.

Ketchican Has Two Theatres.

Ketchican, the first port of call in the
territory, has suffered the least from
winter conditions of any of the Southeast-
er Alaska towns. The increased im-
portance of the fishing industry, caus-
ing several new canneries to be built in
the immediate vicinity of Ketchican, has
made the town a bustling place in sum-
mer, and the people are showing little
inclination to leave it this winter. When
The Moving Picture World correspond-
ent visited Ketchican there were two
theatres, the Dream, operated by L. H.
Kubley, and the Grand, operated by A.
D. Hoorse, because, in the last few weeks,
however, the Dream has been taken
over by Jack Barbour, who has re-
modeled it both inside and outside, has

Entrance to Dream Theatre, Ketchican, Alaska.
Wrangell Has One Theatre.

Wrangell, which is the next port of call after Ketchikan, is one of the most interesting towns in Alaska to the tourist, because of its ancient totem poles and other relics of Indian village and Government fortress days, but it is credited with a population of only 800.

Sam Cunningham.

and one good motion picture show is all that it can support. The Rex Theatre, of Wrangell, presents pictures that are consistently better than are seen in most theatres with three or four times as many people to draw on, however; and its manager, Sam Cunningham, is recognized as a "regular" business man by his own fellow townsmen and by the exchange men in Seattle. The theatre occupies the lower floor of the Red Men's Hall, a high class frame building on the main street of the town. The lodge rooms are upstairs. The theatre seats 240. It is open only four nights a week in summer, but after the fishing season, when the people return to town, shows are given every night except Tuesday. Artercraft-Paramount, Mutual, Triangle and Pathe pictures are shown. The admission price is 30 cents for adults and 15 cents for children. The films are obtained from the Alaska Film Exchange at Juneau. Music is furnished here, as in most Alaska theatres, by a small orchestra.

The Coliseum a Beautiful Place.

Juneau, capital of the territory, has had its population reduced during the last two years from 8,000 to about 4,000, and the number of its motion picture theatres has been accordingly reduced from four to two. The two that remain are the Coliseum and the Palace. W. D. Gross, who operates the Coliseum, is also manager of the Alaska Film Exchange. Through this he distributes Artercraft-Paramount, Mutual, Triangle and Metro films to Southeastern and Southwestern Alaska, as well as to some of the interior towns.

The interior of the Coliseum is hand-some, its walls being tastefully decorated, its aisles covered with heavy green carpets and its entrance and stage arches draped with green velvet. Its entrance on the main street leads through a long aisle-like foyer to the main foyer from which an incline rises to the balcony, at the front of which are well arranged loges furnished with easy chairs. The seating throughout this theatre is especially comfortable, because of the distance between the chairs. There are 800 seats. A big pipe organ furnishes the music for the pictures. The stage is made big enough and is fully equipped so that the house can be used for legitimate dramas. Mr. Gross lives with his family in well-appointed rooms above the theatre. He has a scale of three admission prices to the theatre, 30 cents for adults, 15 cents for children from 12 to 15 years of age, and 10 cents for those below that age. The logos are 40 cents.

The Palace Theatre has a capacity of 650, about a third of these being on the balcony, which is well planned for seeing the pictures to good advantage. The operating room off the balcony is large and well equipped, two Simplex machines being used. Fox, Vitagraph, World and Pathe service are used. An orchestra of four furnishes the music. The Palace is managed by John Spickett, an old time Alaskan, who understand the wants of the people better than they do themselves.

Business Poor in Skagway.

The last stop made by the big steamers plying the regular Southeastern Alaska route is Skagway, the entrance to the gold fields of the Yukon. This town sprang up like a mushroom in the gold rush days of '98 and '99, and it suffered more than any other town of this part of the territory by the drawing out of men from the gold mines when war called them to the battlefields of France and to the shipyards of the Pacific Coast. Over 6,000 persons have left the immediate vicinity within the last year. In the town of Skagway itself there are not more than 500 remaining, and general business conditions are consequently so poor that the place can hardly support even the Popular Picture Palace with its small capacity of 150. George Mow, the manager, however, is showing himself a good business man keeping the place going four nights a week. He uses the Alaska Film Exchange service and declares slapstick comedy to be the favorite of the greater number of his patrons. Mr. Mow is 78 years old, but does not look over 60 and is as keen in a business way as a man many years his junior, and he is fond of motion pictures. He came to Alaska 20 years ago as a prospector and holds various mining claims, as well as owning and managing a tailor's shop.

Would Welcome Picture Shows.

From this it may be seen that the towns of Southeastern Alaska are well served with motion picture shows ac-
GOLDWYN TO DISTRIBUTE FORD WEEKLY

Beginning January 12 Will Control Releasing Arrangements for the Entire Country

EFFECTIVE January 12 and weekly thereafter, Goldwyn Distributing Corporation will release and exclusively control the distribution of the Ford Educational Weekly in the United States. This move is brought about under a contract signed in Detroit, by executives of Goldwyn and Fitpatrick & McElroy, of Chicago, sole representatives of the Ford Company's motion picture laboratories, after a conference with Harry Ford's representative, Amrose Beardsley Jewett.

For four years the Detroit manufacturer has nursed and developed a motion picture weekly. The preparation of this subject involves an annual cost said to be well in excess of $600,000, and has made it necessary for its owner to equip at his Detroit plant, large motion picture laboratories.

The humanness and range of Mr. Ford's mental interests is indicated in some measure by his screen weekly and by the topics it depicts. It is both current and permanent in its appeal. It is a scenic, a travelogue, a historical record, a portrayer of industry in many of its phases, a stimulator of patriotism and efficient citizenship.

In the last two years the distribution of the Ford Educational Weekly has been in the hands of independent picture exchanges, where it was booked weekly in 5,000 theatres. The assumption of its distribution by Goldwyn is expected at once to give this unusual weekly booking in more than 5,000 theatres each week with the ultimate aim of acquiring 7,000.

"Nothing that has come to my attention in motion pictures in years has possessed such possibilities for distribution as the Ford Educational Weekly," said Samuel Goldfish, president of Goldwyn, in making announcement of his company's plans for a sustained campaign for this new unit in the Goldwyn distributing activities. "Where many of us in the industry are devoting ourselves exclusively to dramatic productions, Mr. Ford has realized the necessity of a great screen educator. He has placed his tremendous resources behind his screen weekly with no thought of profit, but because he felt that this weekly would do something big and significant for the American public—and do it continuously.

"The power of the Ford Educational Weekly and the range of its interest is indicated by its popularity at its frequent showings in the New York Rialto, Strand and Rivoli theatres and in the equivalent theatres of first rank in the largest cities of the country. This weekly is available at a minimum of cost to exhibitors everywhere, and we shall maintain its absolute independence of all other productions, either produced or marketed by Goldwyn. It is immediately accessible to churches, lodges, farmers' organizations and granges. I am informed from Detroit that one of the Ford Educational Weekly's big forthcoming plans is to cover the vital and dramatic reconstruction work of the European nations with a thoroughness for which the editors of the weekly are noted."

All prints of the previous issues of the Ford Educational Weekly will be withdrawn from circulation under previous distributing arrangements and Goldwyn will have the sole and exclusive field during the new year.

Prints of the first weekly issues will be in all Goldwyn offices in America by the middle of December, together with the necessary lithographs and exploitation matter. A special exploitation department of the Goldwyn organization will arrange for the simultaneous syndication of the text story of each weekly in important chains of daily and weekly newspapers in every section of the country.

At a conference in Detroit, Gabriel L. Hess, general counsel, and F. B. Warren, vice president of Goldwyn, arranged to link the distribution of the Ford Educational Weekly with 10,900 Ford sales agencies in America.

Betzwood Wants Westerns.

 Writers for the screen frequently have cause for complaint against the slow process of getting decision on their stories from scenario editors. An exception is noted in the deal by which the Betzwood Film Company acquired the rights to William Patterson White's "High Pockets."

"High Pockets" was the featured novel in a recent issue of "Adventure." Within twenty-four hours from the time the issue appeared on the newsstands of Philadelphia, the screen rights of the story had been bought and paid for. Incidentally, the picture has already been completed and will be released following "Oh, Johnny," the first of the Benison series to be released through Goldwyn.

Norman Jeffieries, who transacted the purchase of "High Pockets" for the Betzwood Film Company, has been commissioned to negotiate immediately for several other stories suitable for Louis B. Mannson. Original or published stories with Western, Canadian or Alaskan locale are required at once. There is also instant demand for a feature story for Katherine McDonald.

Quick action is promised on stories of the designated type if submitted to Norman Jeffieries, Real Estate Trust Building, Philadelphia.

Myron Selznick to Produce.

Myron Selznick, son of Louis J. Selznick, announces he is about to venture into the producing field. He says he will start with two stars and a competent support to put into effect the ideas he has acquired in different departments of the industry.

Peggy Hyland in "Caught in the Act."  Evelyn Nesbit in "I Want to Forget."  Scenes and Stars of Two Fox Productions.
PLAYER WINS FIRST ROUND IN FOX SUIT
Jewel Carmen Gets Injunction Pendente Lite in Action Brought to Restrain Film Producer

As an argument bristling with charges and countercharges enlivened the presentation of an application for a preliminary injunction by Jewel Carmen to restrain the Fox Film Corporation and the William Fox Vaudeville Company from circulating statements in the motion picture industry to the effect that the Fox companies have exclusive rights to the services of the youthful cinema star or otherwise interfering with her efforts to earn a livelihood in her profession.

Rogers & Rogers, counsel for the Fox companies, submitted affidavits describing the plaintiff as a "contract jumper" and suggesting that it was time "recollective stars" were taught a lesson. Counsel charged that Miss Carmen owes her success in the motion picture industry to the Fox companies, which employed her at a salary of $100 weekly when she was only earning $50 per week, and expended large sums of money in developing her talents.

Then when the plaintiff achieved stardom, largely through the efforts of the Fox companies, counsel contended, the defendant entered into a contract with the Frank A. Keeney Pictures Corporation at a more remunerative salary, although her contract with the Fox companies had not expired.

Nathan Burkam, counsel for Miss Carmen, asserted that the Fox companies had threatened to have his client blacklisted unless she carried out the terms of her contract with those companies, although, he contended, that contract is not binding for the reason that Miss Carmen was a minor when she entered into contractual relations with the Fox companies.

Miss Carmen alleged in an affidavit filed in support of the motion that the Fox companies had entered into an agreement with the Keeney company agreeing to indemnify the latter against damages in consideration of the Keeney company refusing to employ her under the terms of her contract with that company.

"If the defendants believe themselves to have been the victims of a contract jumper they had and have their remedy," declared Judge Knox. "It lies, however, in the courts and not in harassing the plaintiff by threatening suits which are not brought nor by indemnification agreements, nor even by the teaching of lessons to recollectant stars.

"It is unnecessary to indulge in a discussion of the relative merits of the parties upon this application," continued Judge Knox. "It suffices to say that the complainant has, prima facie, established her infancy at the time the Fox contracts were made. These contracts, as I read the affidavit, were delivered in New York, so far as the defendants are concerned, and the law of the State of New York as to infancy will govern. The plaintiff has with no reason repudiated them and the fact that the defendants spent considerable money in developing the talents of the plaintiff becomes incidental and is not a reason for denying injunctive relief.

"An injunction pendente lite will be issued upon the filing of a bond in the sum of $1,000," concluded Judge Knox.

Paramounts and Artcrafts to Entertain Peace Party

Shortly following the announcement of the personnel of President Wilson's party of delegates to attend the Peace Conference in France, it was learned that the group will be entertained on board ship with motion pictures in which the most popular stars of the screen appear.

The Famous Players-Lasky Corporation received a wire from Washington November 28 to supply the motion picture entertainment, and arranged a list of fifteen subjects presenting its most prominent stars.

At the Famous Players-Lasky headquarters Walter E. Greene, managing director in charge of distribution, said:

"We naturally feel honored in being called upon to furnish the motion picture entertainment for President Wil-son's party of delegates to the Peace Conference. We have selected with utmost care pictures which were immediately prepared for shipment."


Allen Moves Over to Cleveland

J. W. Allen, special representative of the Famous Players-Lasky Distribution Department, has left the Cincinnati exchange of that company, where he had taken charge since last July, and is now making his headquarters at the Cleveland office with Detroit as the next stop.

Mr. Allen, in his tour of Famous Players-Lasky exchanges, is giving every attention to developing and enhancing the service to exhibitors. Mr. Allen appointed G. G. Rich, for several years with the Famous Players-Lasky exchanges at Pittsburgh and Cleveland, as manager. C. C. Wallace, formerly a representative of the company in Indiana, was made assistant manager.

E. M. Porter Studying Conditions

E. M. Porter, general manager of the Simplex Company, is now on a two weeks’ trip throughout the country in the interests of the Precision Machine Company, 317 East Thirty-fourth street. The journey has been made necessary by the changed industrial and economic conditions facing the country as the result of the advent of the return of general business to a pre-war basis.

He expects to obtain valuable data which will enable him upon his return to New York City to complete extensive sales plans, long under consideration, which have been held in abeyance by the unusual business conditions of the last few months.
LOS ANGELES THEATRES OPEN AT LAST

After Seven Weeks' Darkness, December 2 Marks Revival of Theatregoing, with Good Business—Other California Towns Still Under Ban, but Most Sections Are Released

(Special Telegram to Moving Picture World.)

Los Angeles, Calif, December 3. — The influenza ban was lifted by the Los Angeles Health Board on December 2. Theatres opened after a darkness of seven weeks, the longest closed period suffered by any city of this size in the United States and Canada, but houses are doing good business. Exhibitors look for a big increase in the next few days. Santa Barbara, Riverside, Pomona and several nearby towns are still under ban.

GIEBLER.

The above dispatch from Los Angeles reports are rapidly getting into their thousands. There seems to be no definite time set for the removal of restrictions in other cities in Southern California. As the other sections the influenza is threatening to stage a "come back," but theatres are open and running unrestricted in by far the greater part of the United States and Canada. From a glance at our reports from scattered districts we find these "high spots."

San Francisco has permitted theatre-goers to discard the gauze masks that were for a time necessary to admission. Several Indiana cities have again been closed, because of a recent flareup of the plague. In some parts of Ohio a return of the epidemic is threatened and theatres are closed.

Kansas City is recovering so slowly from the influence of the disease that the authorities may again put a ban upon theatres giving performances. In Terre Haute, Ind., fourteen managers took matters into their own hands and the protracted shut-down, opened without authority, were arrested and will be tried for their offenses by a jury of their peers.

Our information from various towns and centers of population will be disclosed in the following reports:

San Francisco Rescinds Gauze Mask Measure

The theatres of San Francisco, which were recently reopened, following a closed period of four weeks, are rapidly getting into their former stride, and business is expected to be normal again within a very short time. During the first week following the reopening, business was below expectations, but this is attributed to the fact that the wearing of gauze masks on the part of the public was still insisted upon, as well as to the fact that heavy rains fell during this period. The influenza has been completely wiped out here, and the use of masks as a protective measure has been done away with.

While theatre owners suffered heavy losses as a result of the epidemic, the opinion is expressed that these would have been much heavier had their places of business not been closed. Rentals have formed the chief source of loss, but in some instances property owners have shared the burden with tenants. Theatre men generally believe that the masking ordinance has also proved its worth and has been a factor in bringing the epidemic to a speedy close with a minimum loss of life and permitting houses to reopen at an earlier date than would otherwise have been possible. In fact it is believed that the Pacific Coast cities which enforced the gauze mask rule have speedily recovered from the scourge, while those which did not were still in the throes of the disease and theatres are still closed. Local health authorities declare that the epidemic is definitely stamped out and that it will not return. The ban was brought here from the Southern part of the State, where it is still rampant.

Interior Conditions Still Bad.

Theatres in the interior districts have not such restrictions would be almost certain to come back and the opening of theatres has been postponed indefinitely. In some places they have been opened only to be closed again within a few days.

It was announced in San Francisco that about 40 per cent. of the movie picture houses in the territory served by San Francisco film exchanges are in operation, and it is believed that the city and the city officials being held responsible for the failure to curb the epidemic.

Indiana Towns Close Again

Upper Influenza Recurrence

The influenza epidemic has staged a "comeback" in Indianapolis and other Hoosier cities and, as a result, the state board of health has ordered the old closing ban back into effect in a number of localities. Indianapolis, however, has been fortunate enough to date to escape the closing order, but influenza masks have been ordered worn in all theatres, stores and other public places.

The board of health at first considered replacing the ban, which was in effect for about four weeks, but it was decided to await developments that might disabuse business concerns and other business owners who experienced that the ban was in effect before. The board decided, however, to only close the schools at the present time.

In brief, Mayor Morgan, secretary of the Indianapolis board of health, said he had been promised the hearty co-operation of the motion picture exhibitors and theatre owners as well as the managers of the downtown stores enforcing the order. The exhibitors and theatre men have been ordered to refuse admission to the theatres to all persons not wearing masks. All clerks and other employees of the stores are required to wear the masks when on duty.

Theatre Attendance Lessened.

The fear of contracting the disease, which has attended the epidemic, naturally has caused many more "stay-at-homes" than usual, and, as a result, the motion picture shows have not been overcrowded. The exhibitors, however, are not complaining, as they would rather have business a little less than normal than no business at all.

It was said at the office of the state board of health that no general statewide closing order will be issued as long as the epidemic is more general, although the ban has been re-established in a number of localities.

At Terre Haute, a quarantine of all motion picture houses and theatres has been enforced in stead of resumption of the closing order, as a result of a conference of representative business men and members of the Terre Haute board of health which was held last week.

Shannan Katzenbach, proprietor of the American Theatre, who represented the exhibitors at the meeting, was called upon for his opinion of the matter, and he told those attending the conference that so far as he could see the closing ban had not helped matters much.

"Our theatres are cleaner and more sanitary than one-half the homes in Terre Haute," he said, "but we have never kidded on anything that we thought would be for the benefit of the city and its people. All of the time the theatres were closed the stores were open and crowds were permitted to congregate elsewhere. I believe the thing to do is to impose a quarantine and thus keep the affected ones away from public gatherings and out of crowds. Better results will be obtained that way."

Some of the cities which are again subject to the closing ban are Columbus, Greensburg, Sullivan, Laporte, Gary, Vincennes, Bicknell, and a few others.

Influenza Ban Is Lifted in the Canadian West

The Canadian West began to see the light of day, if not as the lifting of the epidemic ban was concerned about November 20. The theatres of Calgary were permitted to reopen on that date, but on condition that all patrons wear masks while in the show houses. Six of the local theatres promptly reopened. With many theatres expected to reopen on Saturday, November 23, but the local authorities did not remove the em-
bargo until the following Thursday, November 28, almost seven weeks after the ban expired. With this announcement was made that the city of Winnipeg would grant a rebate of a portion of municipal license fees to the theatres who had borne the loss which exhibitors had sustained.

The ban on Saskatoon theatres was lifted on November 20 and those houses were opened to business.

The theatre at Victoria, B. C., also resumed operations at the same time.

The two cities in North Central Missouri and Arkansas were also granted the privilege of reopening along about the same time, but many cities and towns remained closed.

Kershaw Makes a Protest.

After the Winnipeg theatres had been closed more than a month, President R. Kershaw of the Manitoba Exhibitors' Association made a protest to the Winnipeg authorities regarding a continuance of the ban. He protested against the attitude of the city in not closing other places, such as stores and restaurants, and complained that some lawlessness had developed because the people had no place to go. He declared, however, that local exhibitors were looking after the health of the city. They wanted common sense methods and justice. He used the argument that only healthy people should be going to the places.

The sick ones would be at home and in bed.

President Kershaw also made the interesting statement that the reason why so many automobiles were being stolen during the period of the ban was that the young fellows had nothing better to occupy their time. With the theatres open, the attention of the young men and others would be detracted from temptation.

Arrest Terre Haute Managers for Violating Closing Order

MANAGERS of fourteen theatres—practically all of them motion picture houses—at Terre Haute, Ind., were arrested by the police there on Thanksgiving Day. The theatres had been closed in violation of the order issued Wednesday by the city board of health because of the prevalence of influenza. With the number, after being released on bond, again attempted to go on with their shows, and as a result were rearrested. Bond was denied them for several hours, but was finally accepted by the sheriff.

The ones arrested a second time are Albert Breunlinger, of the New Liberty Theatre; Peter Peters, of the Fountain; William Keating, of the Orpheum; Sam Dreyfus, of the Princess; Ben Van Borsum, of the Crescent and the Savoy; and Walter Nisbet, of the Orpheum.

Those who abandoned the idea of reopening their places after being arrested are: Albert Breunlinger, of the Majestic; Roy Stewart, of the Rex; Claude Richie, of the Crescent; Charles Boland, of the Lyceum; Thomas Barh, of the Broadway; Albert Katzenbach, of the American; Edward Galligan, of the Grand, and Elias B. Sheets, of the Lofts.

All Refused to Plead Guilty.

When they appeared in court Friday, November 28, all refused to enter pleas of guilty on the ground that the ruling of the health board was in valid. The defendants all asked that the evidence be heard by a jury and the case settled in court.

The date for the trial has not been decided on.

Following the second arrests every theatre in the city became dark and in cases where tickets had been purchased for performances the money was refunded. This is a sort of a "skip-stop" affair, ordered into effect again from 6 o'clock Friday night until Monday morning. It is understood that the police intend to arrest any exhibitor or manager who attempt to violate the order.

Soon after the closing order was issued theatres closed. The owners of the theatres, their attorneys, Mayor Hunter, and several business men of the city met with the board of health advisory board to try to find the reason for the closing of the theatres and stores and not the churches and schools.

Protests were heard and many discussions held and following the meeting the theatre men all voted to stay open as usual.

John Hickey, attorney representing the theatre and moving picture interests, told those who attended the conference that the whole ruling was based purely on a Wednesday morning the theatres were open. With the theatres operating, the attention of the young men and others would be detracted from temptation.

Theatre Lifted in Spokane.

After being closed for six weeks, due to the influenza quarantine orders of the city and state health department, Spokane picture theatres and vaudeville and music houses opened their doors November 20, the ban having been lifted at midnight November 19.

Probably one of the most widely advertised shows the first day was "Crashing Through to Berlin," shown at the Majestic, Spokane, by J. W. Al-lender. This show, in an automobile, had large colored sheets and advertising mounted on frames covering the car and a band inside. This patrolled the Spokane streets all day.

Reports from the managers are that the houses are not crowded, even though the places were closed so long, however, they are not complaining and said they are glad to be open again.

Nearly All Towns in Southeast Open.

With the exception of a few small towns in central Arkansas all theatres in that state had been opened. Following the influenza epidemic, business is reported by Dallas film men to be better than in many months.

In Augusta, Ga., a series of breaks in the influenza caused the quarantines to be again placed on theatres at Russellville and Corning.

Theatres for sale; theatres for rent and theatres wanted by managers are listed very frequently in The World's Classified Advertising Department.

Kansas City May See Influenza Ban Restored

KANSAS CITY territory is not yet out from under the cloud of influenza. Kansas City and a majority of the towns in Kansas and Missouri have kept their bans for several weeks; and for a week there have been no restrictions of any kind on public gatherings. A dozen towns in each state have managed to maintain reservations for more than six weeks. But the worst feature of the present situation is that restrictions may again be imposed in towns that have not previously been believing that the epidemic had been conquered. It is reported that in both North Central Missouri and central Kansas the disease is showing itself in worse shape than during October. Even in Kansas City there is an undercurrent of rumor that the ban may be restored.

The report from the territory, as well as from Kansas City, is that business has not yet, in two weeks, reached normal volume since the lifting of the ban.

Running at a Loss.

Some of the larger theatres, with considerable overcrowding, are running practically at a loss, and all the smaller ones are trying to rebuild patronage from the ground up. They are punctiliously observing sanitary regulations, including having the houses clean, and stand ready to follow all orders as to intoxication, or holding down the number of patrons at any performance.

The exhibitors are much wiser now than while the restrictions were on. In many small communities, the exhibitors are now among the leaders of the towns in observing the restrictions on picture shows; and they are in a better position to represent their views on the subject of regulations. It is said that in a few places moving picture houses were the last to be relieved of restrictions, and that the personal relations of officials with exhibitors—and the ideas of the officials as to public effect of some drastic action on somebody—have had much to do with the course of events. Diplomacy is now the order of the day. That care is being exercised that the best possible relations shall be attained and maintained, between representatives of the industry and municipal officers.

Fresh Outburst in Louisville.

The influenza epidemic in Louisville has been giving some trouble during the past few days, there having been a fresh outburst, but as a whole the situation is well in hand, and no effort has been made at replacing the ban. Owensboro and Paducah are again running.

Pineville lifted the ban on picture shows November 23, after it had been in force for a month and a half. B. W. Norment, of the Louisville City Health Office, stated that he didn't think conditions would again become serious.

At Highland Park, a suburb of Louisville, it was found necessary to replace regulations to prevent a general increase in the influenza. To this end the Highland Park Theatre is again closed. Jim Dawson recently took over the active management of this house, which is controlled by the Swift Amusement Company.

Ban Lifted in Halifax.

The ban has been lifted in Halifax, N. S., and the theatres are now running at normal times. At first they were
only allowed to have two shows, one in the afternoon and one at night, but now the pictures are allowed to be seen in their entirety.

St. John's Operas Close.

The St. John, N. B., theatres are in full swing again, though, as fresh cases of the influenza are breaking out, the crowds of picture lovers have not come up to the usual numbers. People are still a little timid about going into large gatherings, and it will be some time before the attendance is normal.

Bay City, Ont.

The revival of the influenza epidemic after it was thought to be safely stamped out caused the health authorities of Alliance, O., to keep the lid down on theatres and other places where people might gather for nearly two weeks longer than in other parts of Ohio, and theatres were not permitted to open until November 23. Elsewhere, as a rule, they were reopened on November 11 or 12.

Ontario Managers to Fight Proposed New Ticket Tax

The legislation committee of the city of Toronto carried out its threatened promise to impose a special tax on admission tickets. The members also came to a decision to make a substantial raise in the fee for municipal theatre licenses while it was also decided to tax bill boards on a space basis.

Despite a vigorous protest on the part of representatives of the Motion Picture Protective Association, the committee decided to carry out its plans, which had been suggested by Finance Commissioner Bradshaw because the city is said to be sadly in need of money. The matter will now probably go to the City Council immediately while the proposed tickets will be placed in the legislative council for ratification by the province. The exhibitors will have at least one more chance to defeat the measure which is to become law unless the provincial legislature, and it is believed the Ontario Government will frown on the proposal to impose a tax on admission tickets, as the move almost duplicates the assessment on tickets now required by the province as a war revenue producer. It is also urged that if Toronto succeeds in its purpose of duplicating the ticket tax, many other centres in the province will follow suit.

Makes One Concession.

Only one concession was made by the legislation committee which decided not to place a one cent tax on all tickets up to 15 cents, but the schedule of taxes suggested by Commissioner Bradshaw is a popular one. The adopted proposed scale is as follows: A two-cent tax on tickets over 15 cents and up to 50 cents; a ten-cent tax on tickets valued at $1; over $1 a tax of 25 cents will be imposed.

The committee also decided to increase the fee from $500 a year to $1000. There will also be a tax of $15 on billboards for the first thousand square feet and $5 for each additional thousand feet.

A general meeting of the Exhibitors' Association of Ontario was called for Tuesday, December 3, in the club rooms at 143 Yonge street, when the proposed tax was taken up. There were over 150 exhibitors present to fight the imposition. The association boasts of a Toronto membership comprising 93 per cent. of the local exhibitors and is in a strong position to wage a war on the civic administrators. Announcement is also made that the association has passed a special tax fee for new members, in addition to regular dues, and a last call has been sounded for delinquents.

**CRISIS IS NOW PAST, SAYS AL LICHTMAN**

Famous Players-Lasky Corporation Sums Up the Situation in Middle West as It Saw It in Trip

That the motion picture industry has gone through its greatest crisis in its history and that recovery is confirmed by Al Lichtman, general manager of the Famous Players-Lasky Corporation in charge of distribution, this is the verdict of the visit made by Mr. Lichtman, which ended Sunday, after the company tour of some five weeks' duration including visits to Pittsburgh, Cleveland, Detroit, Chicago, St. Louis and Kansas City.

Mr. Lichtman, after nine days in confinement from influenza at Kansas City, returned to New York, where he has been recuperating, the next day last week.

"After personally seeing just how the motion picture industry at large went through the period of national depression which it has been operating under, and being connected with the business," said Mr. Lichtman, "in every district I visited there were signs of recovery for an average of three weeks. While gloom is evident everywhere and everyone seemed to be suffering, either personally or in a business way from the epidemic, exhibitors and exchange managers are not sitting down to bemoan their fate."

"Quite the contrary. Everyone was active, planning for better days to come. And taking the dark days in good part and determination to make up as soon as the business was resumed."

At exchanges I did not find employers of various types able to say that恐惧 long they would hold their jobs. They were making good use of this lull, cleaning house, checking up details of their organization, preparing for the rush of business that was bound to come.

While here and there I found a calamity bowler, the general feeling was one of optimism. It was, for the distribution department of the Famous Players-Lasky throughout the country, the lull, although it has cost us a great deal, will in the end result in direct benefit to the exhibitor. Although we were not booking pictures to the exhibitors to the advantage, we were able to get the undivided attention of all executives and employees on matters of importance in a manner impossible under conditions of business activity. New ideas have been created and new systems installed, all of which point to greater service the year to come.

"Among the stars who will appear in December Paramount and Artcraft releases are Douglas Fairbanks, William S. Hart, W. L. Tracy, John Barrymore, Victor McLaglen, Walter Huston, Louis Calhern, Dietrich, Isadora Duncan, Dorothy Gish and Bryant Washburn. Producers who contribute to this month's offerings are D. W. Griffith, Thomas H. Ince, Cecil B. DeMille, John England, Alfred Santell, producing the most noted artists in the field of the industry. Besides this there is the big Paramount-Artcraft Special, "Sporting Life," produced by Maurice Tourneur."

**David Davidson Killed in Action.**

The day that the people of the United States were having their premature peace celebration—Thursday, November 7—a gold star took its place in the Vitagraph company flag, for on that day David Davidson, formerly an artist in the advertising and publicity department, fell in action in France.

It was one of war's first. The young Vitagrapher, who was one of the first National Army men to reach France, should have died even if the armistice that halted hostilities was being arranged. News of his death was conveyed to his family telegram from the War Department.

Davidson was twenty-six years old, a graduate of the Cooper Union Art School, and had been a commercial artist. He had enrolled in the army by his own free will and gone into his country's service. He had been in the Vitagraph art department for more than a year.

Mr. Davidson, who is survived by his father and two brothers, is, so far as known, the only Vitagrapher who was killed in action.

**Metro Players Go West.**

Margaret McDade, who plays Nurse Cavell in "The Great Victory," Wilson Wilson, of the "Kaiser," and the young Alphonse Hohenzollern, will go to California soon, where she will appear in a number of Metro and Screen Classics, Inc., productions, E. J. Connolly, also in the cast of this subject in the role of the old Atsian, Paul Le Brett, is another who will go. Lilie Leslie, who plays the Katherine Keeler part in "The Man Who Stayed at Home," will appear in the firm's productions staged on the West Coast, and another member of the same company, Julia Calhoun.

Five other studio employees going to the coast are George McGuire, Dudley Blanchard, Mildred Anderson, Mary Doolan, and Mike Joyce.

**Two Goldwyns on Broadway.**

Goldwyn had the unusual distinction last week of having two productions shown simultaneously for pre-release first run on Broadway, at the Alhambra and the Rialto.

Rex Beach's newest story, featuring Frank McIntyre, "Too Fat to Fight," had its first presentation at the Rialto, and Madge Kennedy's "A Perfect Lady" was the week's bill at the Strand.
Senate Committee Restores

1918 Impost on Admissions

THE offices of the members of the Senate finance committee have been flooded more or less with protests again the proposed impost of the House Ways and Means Committee to double existing motion picture theatre taxes. The theatre men point out that insasmuch as the war has terminated and costs are being made all along the line in the pending revenue bill, the theatre taxes should have consideration. They have declared that if the bill had been passed in its original form a large proportion of the theatres would have been driven out of business.

Apparently the finance committee has seen the justice of the contention of the motion picture men with respect to the admission taxes, and so at the meeting of the committee November 27, it was decided to cut in half the admission taxes proposed by the House and leave them as they now exist: 7 1/2 per cent on each 10 cents or fraction thereof.

Briefs have been presented to the committee outlining the effect of the ten-cent and five-cent tax as levied in the committee. It is pointed out that if the companies have to absorb this tax they cannot hope to remain in business, they say, and taxes taken on the combined rentals. Some of the companies recommend doubling the existing footage taxes of one-fourth of a cent per foot of raw stock and one half cent a foot on negatives. This would give the desired results, they contend, but calling attention to the fact that the existing taxes have been passed on to the exhibitor by the addition of a charge of 15 cents a reel a day, they surmise that the direct tax of 30 cents a reel a day be levied by the Government upon the exhibitors.

The Senate finance committee is cutting down the total of the revenue measure in accordance with recommendations of the Treasury Department. It is easing up the special taxes, such as levies on motion pictures, commodities, and in line with this the admission tax cut comes. Every effort is being made, it is understood, to bring along such taxes and levies that will benefit the industry, Congress being informed of what happened to it during the recent influenza epidemic. It would be a bad time now to cripple the motion picture theatres.

Naugle, Vitagraph's Chief, Succumbs to Influenza

HARRY D. NAUGLE, western division manager of the Vitagraph Motion Picture Organization, died a victim of influenza at Omaha, Neb., on Saturday, November 23. He was ill only three days. He was twenty-nine years old. He had been in business with the motion picture business for a long time. Born in Arizona, Mr. Naugle was taken to Los Angeles as a child. After leaving school he took a position in a Los Angeles bank. He studied law and was admitted to the bar, but before entering upon practice the lure of the motion picture business was too much for him.

Prior to his association with Vitagraph, Mr. Naugle had been with the General Film Company, had acted as manager and sales manager, and also had operated in the state rights field. He started with Vitagraph as a salesman in the San Francisco office in April, 1913, and on May 10 of the same year was appointed manager of the Los Angeles branch. He held this post until September 25, 1916, when he was selected for the position of coast division manager, and when the company put into effect its divisional plan, dividing the country in two. Mr. Naugle was placed in charge of the western territory, and he held that post until his death. His territory comprised the area west of the Mississippi, from Canada to the Mexican border.

At the time of his death, Mr. Naugle had stopped off in Omaha en route to a meeting of Vitagraph sales chiefs in St. Louis. He died on the train, came to life and put up a fight, patients and three days later he passed away.

His mother was en route to his bedside when he died, and she took his body back to the west, where it was buried on Friday, November 29. Besides his mother, Mr. Naugle is survived by his father and sister.

Says Capital's Operators Are Inadequately Examined

IN his annual report for the fiscal year 1918-19, Mr. Naugle again complains of the manner in which operators in the District of Columbia are licensed. "The present method of operation practically decrees that any motion picture machines is extremely unsatisfactory and should be discontinued," he tells the District commission-er. An attempt is being made to effect such a change as he feels would be "satisfactory and should be discontinued," he tells the District commission-er. An attempt is being made to effect such a change as he feels would be satisfactory and should be discontinued.

During the period covered by this report there were remarkably few acci-
AUTHOR MUST RESERVE CINEMA RIGHTS

Otherwise, Declares Judge Mayer in Manners-Morosco Suit, They Go with Contract for Play

A illuminating decision interpreting the rights of producers and playwrights in their contractual relations has just been rendered by Judge Julius M. Mayer, of the United States District Court, which holds, in effect, that unless a playwright specifically reserves the motion picture rights the producer of the play is entitled to the cinema rights, at least in the duration of the contract.

This decision was handed down in an action brought by J. Hartley Manners, author of "Peg o' My Heart," against Oliver Morosco, who produced the play on the stage, which involved the actual limitation or period during which the producer was entitled to present the play on the stage as well as the moving picture rights to the production.

"When the first contract was executed, motion pictures, as the parties agree and as the testimony shows, were well known," declared Judge Mayer, "and not controverted in this case that a motion picture of 'Peg o' My Heart' would seriously damage, from a financial standpoint, the production of the spoken play. It is difficult to suppose that Morosco, as a producing manager, would risk the money necessary to produce the play at least seventy-five times each year for several years and leave the motion picture rights outstanding in Manners. In such a situation Manners might, at any time, for some reason satisfactory to himself, sell the motion picture rights and destroy the financial value of the spoken play.

"It might very well have happened that the play, instead of turning out a great success, might have had a run of short duration with consequent lean royalties," continued Judge Mayer. "Yet the production might have been salable for motion pictures at a price in excess of any royalties which failure as a spoken play would indicate. If such an interpretation were placed upon the contracts, Judge Mayer declared, the playwright would have an unfair advantage over the producer, who, having lost money in attempting to "put across" an unsuccessful production, would be deprived of the chance of recovering his losses from the moving picture rights.

In the absence of a specific reservation in such contracts clearly providing that a playwright reserves the motion picture rights, Judge Mayer concluded, the producer controls the cinema rights for the duration of such contracts.

Judge Mayer dismissed the suit in which Manners sought to enjoin Morosco from producing the play on the stage on the theory that he held the right to revoke what he termed a license permitting the producer to produce the play for a limited period and to restrain the producer from exercising control over the motion picture rights.

Says Exhibitors Criticised

CURTAILMENT OF ADVERTISING

SPEAKING before the Associated Exhibitors, Ernest A. Huber, managing editor and treasurer of The Pictureplay News, Rochester, N. Y., told of the methods and purposes of advertising and made the frank statement that the film industry leads all the rest of the world in effective advertising today. He told how the various film companies历年 employed advertising had a great extent relied upon advertising and publicity to make a market for their goods. Mr. Huber could not understand why the film industry had shut down on advertising during the epidemic.

Mr. Huber has just returned from a tour of many cities, where he has been studying advertising problems, giving particular attention to the needs of theatres. In every city he made a point to talk with as many prominent managers as possible. He studied the secretary of a company which controls a string of moving pictures houses had told him that during the closed period it was the first time he ever had the opportunity to study the trade papers literally from cover to cover. Great was his disappointment to find that when he had time to consider any suggestions or ideas that the pages might offer, to find practically all producers had either entirely suspended or curtailed their advertising.

The theatre manager said that he had spent a considerable portion of the closed period scrutinizing the film publications for information that would be of benefit to him in arranging the future policy of his house. He said that he studied many of the advertisements of films in the back numbers and only regrated that the chances of condensing the display matter during the time that the busy theatre men had loads of time to weigh the possibilities.

In the opinion of many theatre managers, according to Mr. Huber, the film producers made a "bonehead" play in cutting down their usual advertising space, even while they had suspended releasing of films. Mr. Huber said he was convinced more than ever that trade paper advertising was the best in the world for such such an industry, but that his experience had taught him that it must be consistent, even in the face of seeming difficulties.

Thieves Waylay Albert Brandt

Albert Brandt, employed in the Industrial Department of the Universal Film Manufacturing Company, is laid up with severe injuries received at the hands of his black jack robbers. He was attacked November 28 at 120th street and Lenox avenue, New York. Mr. Brandt was accosted by three men about sundown. He attempted to resist them, but was quickly overpowered. The assailants struck him over the head with blackjacks, knocking him unconscious, and robbed him of a diamond cluster pin.

Polo Takes Away Loving Cup

Eddie Polo, star of Universal serial pictures, the latest of which is "The Lure of the Circus," left New York's Sunday night bound for Toronto, with a huge loving cup tucked into his trunk. The treasure, which is a silver thing with engraving of fine sentiments on its burnished side, represents the best wishes of the New York exhibitors to the departing visitor.

Polo's stay in Toronto, which was expected to be for about a wee', is likely to be in the nature of a Christmas purchasing campaign. The star, whose professional and real life character is that of a Hercules, has the biggest job of his career in that direction. He is just now a Santa Claus for the movie queens on the coast.
GOLDFISH AND ROTHAPFEL GO ON TOUR

To Make Trip to Coast and Look Things Over, While the Exhibitor Seeks Recuperation

I n order to make a thorough survey of conditions in the motion picture industry throughout America, Samuel Goldfish, president of Goldwyn, left New York December 3 on a trip to the new Goldwyn studios in Los Angeles, which will take him all the way through all the principal cities of the United States. With him went S. L. Rothapfel, managing director of New York’s Rialto and Rivoli theatres.

The chief purpose of Mr. Goldfish’s tour is to consult with the most successful exhibitors and other leading business men in the big centres. It is his object through these visits to keep in touch with the trend of public thought and taste and to get opinions and suggestions that he can make use of in the production of Goldwyn pictures.

Mr. Goldfish and Mr. Rothapfel will be guests of honor at the first banquet held at Cleveland on Wednesday, at the hotel of the Cleveland Motion Picture Exposition. The surprise of this occasion, the way, was the presence of Will Rogers, who recently made his debut in Rex Beach’s “Laughing Bill Hyde.”

“My trip is primarily an educational journey,” said Mr. Goldfish before he left. “I mean educational for me. I am going to admire and see, but above all to listen and learn. You know it is rather a misfortune that a producer has for business reasons to spend so much of his time in New York. We do not produce our pictures for New York, but for America—for the entire world, in fact. It is, therefore, essential that a producer has the closest personal contact with the exhibitors.

“We are entering upon a new phase of the cinema industry, now that the war is ended with a conclusive victory and the disastrous epidemic is over. It is obvious to anybody with half an eye that there never was such an overwhelming demand for good, popular amusements as we shall see and have to satisfy in the period that has just begun. This is the time when it becomes imperative to a producer that he has just that personal contact with the exhibitors in person—as many of them as he can meet and from as many sections of the country.

“I shall also spend four or five weeks in the new Goldwyn studios at Culver City, Calif., supervising the production of our new pictures before I return East. As you know, I have always been more interested in production than any other phase of the work. Success begins or ends with production. Of course I do not mean distribution, but Goldwyn has a splendid business organization and now that it has got into its stride I can leave the home office with an untroubled mind.”

On his way east in late January Mr.

Goldfish will visit other sections of the country to meet exhibitors and look over the Goldwyn exchanges.

Jewel Taking on Old Employes.

H. M. Berman, sales manager of Jewel Productions, who returned a few days ago from an extended trip over the country, reports that Jewel exchange staffs are being greatly expanded to take care of men who are returning from the war service. He added further the general statement that business has developed greatly since the first influenza epidemic and the signing of the armistice.

Mr. Berman traveled over the greater part of the northwest, touching the south as far as Oklahoma City.

Among the exchangers whose names are well known in the trade and who have returned to their posts from the war are Carley Calvert, of the Omaha exchange, and Milton Feld, of Kansas City.

December Attractions

at New York Theatres

STRAND.—Madge Kennedy in a screen version of the Channelling Pollock and Rennold Wolf stage play, “A Perfect Lady,” was the feature at the Strand Theatre the week of December 1. The star appears as Lucille Le Jambon, a chorus girl, who quits the troupe at a small town and ends by marrying a local millionaire. The film is a remake of the 1916 comedy “Independent B’Gosh,” “The Riviera of Le Man,” the Allied War Review and the Strand Topical Review were also on the program. The soloists were Margaret Weaver and Ralph Erolle.

RIVOLI.—“Under Four Flags,” the last official picture of Dumas’ early chapters of the world war, opened a return engagement at the Rivoli. Week before last the picture was produced at both the Rivoi and the Paramount, which Goldwyn produced in Madrid.


KANSAS CONVENTION PLANS DISCUSSED.

Plans are again being discussed for the meeting of the Kansas Exhibitors’ Convention. The convention, scheduled for Harrison soon, last month, was held off temporarily because of the influenza epidemic. Most of the towns are now released from the restrictions. The necessity for this convention seems even more important since the experiences of the past few weeks; and when the convention is held doubtless will have a record attendance.

PoPPO Exploiting Octagon Films.

Harry H. Poppe has been appointed director of advertising and publicity for Octagon Films, Inc. He succeeds John W. Grey, who will hereafter devote all his time to scenario writing. Poppe has had wide experience in advertising and publicity capacities with both motion picture and theatrical companies. His last connection was with the Yorke-Metro Company, which produced features starring the late Harold Lockwood.

First Rest in Twelve Years.

W. Smith, manager of the Western studio of the Vitagraph Company, took advantage of the enforced closing of the studio to enjoy the first vacation he has had in twelve years. And he is one of the hardest workers at the Los Angeles plant, and when he ordered to “close shop” for two weeks he hit the trail for one of the ranches in the foothills of the Sierra Nevada mountains.

Greg Enters Writing Field.

John W. Grey has forsaken the advertising field and will hereafter devote all his time to writing. He has formed an affiliation with Arthur B. Reeve, the well known novelist, and the two, as collaborators, will write serials for production by important manufacturers. Contracts for the disposition of much of their early material already have been signed.

The World’s Classified Advertising section is a service for the free communication between the man who would sell and the man who wants to buy. Moving picture accessories are quickly disposed of, theatre matériel, and the like, are weekly supplied through this excellent medium.
INSTALLS $7000 VENTILATING SYSTEM

New Lighting Scheme and Art Objects Also Are Placed in Grauman Theatre During Shutdown

URING the enforced closing of all the theatres of Los Angeles while the influenza epidemic held sway, nearly all the air conditioning and ventilating systems of moving picture houses put in the time cleaning and fumigating and otherwise making their houses safe and sanitary by instructing ventilating systems and other conveniences for the safeguarding of the health of their patrons. At the Grauman a $7,000 ventilating system has been installed, besides a new lighting system. A number of handsome oil paintings and other objects of art adorn staircases and rest rooms.

Talley's Broadway has undergone such a process of cleaning, renovating and fumigating that a germ of any kind would last about as long as a hail on a hot griddle in any picture house that has been cut back and beautified with artistic decorations; new seats have been added, and the lobby has been entirely repainted and redecorated. Fresh draperies have been hung in Quinn's Rialto wherever draperies are required in high-class theatres; a ventilating system guaranteed to furnish so much fresh mountain air every so many seconds has been installed, and a large symphony orchestra has been engaged to furnish the music for opera attractions.

Both the Auditorium and the Broadway, owned by W. H. Clune, have been made more healthful and more attractive during the shutdowns. The Auditorium was given a complete coat of paint inside, and the stage redecorated. The Broadway's interior decorations have been made a pretty and pleasing combination of pink and white.

The cinema has a new drop curtain, and underwent the regulation renovating process. The Alhambra has been redecorated, with a rich cream color the predominating note, while the Symphony shines in pure white.

These are the theatres in the downtown section of Los Angeles, but all theatres in the residence districts underwent the same rigorous process of renovating and refurbishing.

Fairbanks Will Go to France.

Douglas Fairbanks will make one more picture in Los Angeles, then will pack his kit and sail for the south of France, where he will film exteriors for perhaps three productions that will not be war subjects, nor treat of war conditions, but will be typical Fairbanks' stories with European atmosphere. The plans of the Fairbanks organization are to take over the Plant company, and to be gone about three months. Already the force that is to accompany Doug is learning the French and Italian languages under the direction of a teacher of foreign languages who visits the studio regularly.

Universal Opened on November 18.

The big Universal plant at Universal City opened for work on November 18, after a four weeks' layoff on account of the influenza epidemic. Within a week after the reopening it was planned to have twenty-five companies at work, including the L-KO comedy companies, the western and serial companies, and the blues. The scenario department is busy furnishing scripts to the directors of the various companies now at work.

New Fox Exchange Manager.

Paul C. Mooney, film manager from Cleveland, has arrived in Los Angeles with his family to take up his duties as Pacific Coast supervisor of all the Fox exchanges. C. M. Walsh is manager of the Los Angeles branch.

Fans Demand to See Paris Gowns.

When it was announced recently that Julian Eltinge would wear only masculine attire in his forthcoming picture, "The Fascinating Widower," it was the cue for protests to begin to arrive from feminine fans. In every mail came urgent and impassioned pleadings to Eltinge to give the public just one more view of his newest Paris creations; and June Mathis got hold of the story so that Eltinge would have logical excuses and reasons for wearing women's clothes in a number of scenes in his picture.

Anna Nilsson will play opposite the star, and production is scheduled to begin in the near future at the Brunton plant. Plans for the Eltinge vaudeville tour were completed here last week by wire, and call for the opening of the all-star company on the 23d of December at the Mason Opera House.

Meeting Broken Up by Officers.

A meeting held by the Theatre Owners Association at Quinn's Rialto on November 19 was broken up by the police because of a misunderstanding as to the number of persons allowed to attend. Frank MacDonald, president of the association, secured permission from the Board of Health to hold the meeting, and about fifty members of the organization attended. Discussions were being carried on as to whether it was worth while to open the theatres and admit only persons wearing "flu" masks or wait until the ban was lifted entirely by the Board of Health, when the police descended upon the assembly and dispersed the members in short order.

Pneumonia Takes Comedian.

Wayland Trask, comedian of the Mack Sennett studios, died of pneumonia at his home in Los Angeles, on November 18. Trask had been the featured player in many a comedy during his screen career, his size and weight of 285 pounds making him a splendid foil for smaller comedians in Sennett comedies. He leaves a widow, Mrs. Jane L. Trask, and two sisters, Mrs. Allan Leonard and Miss Dorothy Trask.

Selig Plant Reopens.

The Selig studio, near Lincoln Park in Los Angeles, has been reopened for the production of pictures. Oscar Apfel, who arrived from Chicago a short time ago, has been engaged by William Selig to film "Ravished Armenia," and it is being bid that their adventures films companies are being formed to work in forthcoming Selig productions, and that before the first of the year as many as a dozen different publishing companies may be at work at the great plant. Mr. Selig himself is expected on the West Coast soon, when the plans of the organization will be announced.

Bakersfield Theatre Man Dies.

Charles Grogg, owner of four theatres in Bakersfield, Cal., died on November 19, after a few days' illness, and following closely on the heels of his brother, Cornelius Grogg. Charles Grogg is survived by a wife and two-year-old son. Mrs. Grogg will continue to carry on the business of the Grogg Theatrical Enterprises.

Operation on Nose.

Madame Yorska, French tragedienne, has sacrificed two sections of her nose upon the altar of cinema art. Madame's nose, which was formerly of the oriental type, and her perfumery, Miss Sarah Bernhardt's story, "The Infernal Snare." But the next story that was selected for the star by her director, Gordon Matese, demanded that the heroine have a Grecian nose. Mme. Yorska, who had always secretly thought that there was room for improvement on her nose, went to a doctor and had part of it trimmed off.

"It was a painful operation," said Madame, "but I have a perfect nose now, and I am very happy over it."

Universitites Gone East.

Two of the brightest of the Big U stars and their directors departed for New York last week. Dorothy Phillips and her director, Allan Holubar, who have recently completed "Victory," and wished to be present at its premiere in Manhattan, left early in the week. Later, Mae Murray and Robert Leonard, who have finished a series of four pictures for Universal, took the train for the East.

M. P. Specialists.

Gilbert P. Hamilton, former film director, and George P. Kern, who opened offices in Hollywood, and, calling themselves motion picture specialists, are
A bag containing three pairs of shoes belonging to Edna Purviance was stolen from her automobile one day last week. Miss Purviance has a nightgown, an ivory mirror and comb, cold cream and face powders.

William Parker, scenarist, has been ill but to date it has not been pronounced "flu.

Eva Tanguay, who flew from San Francisco to Los Angeles to avoid the wearing of a flu mask, has nevertheless succumbed to a mild attack of Flu.

Al Parker,嫖妓 of his mother to come from the east to make her home with him in Hollywood.

Waldemar Young, staff author at Universal, paused a busy vacation. He prepared scenarios for three productions, then found time to go hunting and fishing.

Florence Oerbe, well-known film character actress, has just received word that her son, Jack Oerbe, with the American forces in France, is dead.

Mabel Normand arrived last week to begin work in "Silk" Hopkins for Goldwyn. Sets for the production were being erected at the studio the day Miss Normand arrived.

Aurora Mardiganian, the Armenian girl who will play an important part in "Flavished Armenia," has had a severe attack of Flu.

Helen Keller made an airplane flight one day last week for a special scene in her new picture. Miss Keller said she felt as if she were leaving her mortal self behind her and was rising into eternity.

Clara B. Bronson, who arrived in Los Angeles just a few days ago, is already at work on her first picture to be made in the United States.

Colonel Mary Pickford, who could not accept the invitation by cable to go to France to join her regiment in their peace celebration, sent a cable and a check for $1,000, to make up for her absence in the jollification.

When Peggy Hyland arrived in Los Angeles she wanted to go to a good hotel. She wanted a bungalow and wanted it right away.

Another fort and her mother will take a house in Hollywood for the time she will work at the Los Weber studio on First National's "Wings." Clara Kimball Young, who has just finished the filming of "Cheating Cheaters" under the direction of Allan Dwan, will spend a few weeks in New York—President Frock's—before she begins on her next picture.

According to a wire just received at Brunate, Primo Carnera, on his way west to begin a new series of features for Pathé distribution, has been engaged as leading woman for Charles Ray in his new play.

Jack Kerrigan and Monroe Sallubury and other members of the cast of "The Birth of Bullets," which was scheduled for the second picture of the series, has been set back, and the first release will be following "The Birth of Bullets," which tells the story of how, after seemingly insurmountable difficulties, the production is finally put in the hands of the directors with the consent of the leading stars. Each picture will be complete and ready for release before it is completed, and the whole plan of organization will be presented and some definite action taken. The legislature meets right after January 1, and already there is a bill of some antagonistic bills coming up.

"When Your Soldiers Hit" set for January 17. "When Your Soldiers Hit," the first of the U. S. A. Series of two-reelers announced by the Division of Films, Committee on Public Information, will be released December 23. "The Birth of Bullets," which was scheduled for the second picture of the series, has been set back, and the first release will be following "The Birth of Bullets," which tells the story of how, after seemingly insurmountable difficulties, the production is finally put in the hands of the directors with the consent of the leading stars. Each picture will be complete and ready for release before it is completed, and the whole plan of organization will be presented and some definite action taken. The legislature meets right after January 1, and already there is a bill of some antagonistic bills coming up.
RUBBERNECKING IN FILMLAND

NOTICE is hereby served that no more publicity will be given to the Spanish influenza in this department, and apologies are offered for the unintentional touting the malady has received at our hands.

As an epidemic, the "flu" is a proper subject for comment, but we never thought it was as big a publicity hoodwink as some actors that might be named, or that while we were kidding it along and poking fun at it that we were causing the darn thing to stick around by making it believe its act was good.

We now hold, along with Adam Hull Shirk, Harry Garson, Fatty Arbuckle, H. H. Van Loan, Harry Northrup and others that if everybody would stop talking about the "flu," pretty soon we would have no "flu," and that being the case we are going to do all we can to help kill it off by swatting it with what Irvin Cobb calls the "thunders of silence."

We want to remark in passing, however, that as a collector of publicity, the "flu" is not to be sneezed at.

This week witnessed the grand opening of the Rainy Season. The word "rain" is used for the benefit of Eastern readers. Precipitation occurs quite frequently and quite copiously in Los Angeles during certain periods of the year, but it never rains—at least, so far as the local press is concerned. We take our rains very seriously from a journalistic standpoint, and during the first few weeks of the moist season, nothing escapes us.

Enough precipitation to damp a postage stamp sufficiently to enable it to adhere to a letter without the assistance of a little spit is duly recorded and chronicled.

Clouds Precipitate All Over Everything.

A downpour of this character gets a display head on the front page. A tenth of an inch is worth a two-column spread with sub-heads and everything, and anything like a sizable shower is called a storm and extras are imminent.

At any rate, on Tuesday, a number of somber-hued and beetle-browed clouds held a mass meeting up on top of Lookout Mountain and then came on down town and precipitated all over everywhere.

This caused various adjustments in the movie colony. Companies ready to go out on location did not go. Chester Conklin took an hour off and a lead pencil stub and figured the probable profit the rain would bring to his bean ranch. Herbert Heyes bought a new umbrella. Albert Shelby LeVino phoned his wife to look up his seed catalogues against his return from the studio that night.

Wilfred Lucas had distinct symptoms of lumbago. Charley, the elephant, out at Universal City, got a bath. Bud Duncan's corns registered, still being on the job. Charlie Murray arranged to get milk from a dairy situated in the dry belt, and D. W. Griffith said, " Somebody light up the gas heaters."

Slickers and gum shoes went up 25 per cent, in price.

The rain made it a good week for rubbernecking. Everybody was at home. At the Sunset plant I found Allan Dwan, armed with a bran' new megaphone, making some of the final scenes for "Cheating Cheaters," with his all-star cast.

Directing Veterans Not So Easy.

"Must be nice and easy to direct a bunch of veterans," I remarked to Allan, whereat a sad look came over his countenance.

"It might be easier," he said, "if there were more censors to each scene. There is a point in every scene immediately in front of the camera that draws the star like a magnet. With only one star, things go nice and smooth, but with six or eight, there is more or less confusion and jostling."

Dwan made a scenes with Clara Kimball Young, Jack Holt and Nicholas Dunaway and Edwin Stevens, and as I did not see any of the camera monopoly he alluded to, I am inclined to think he was kidding.

I climbed to the upper decks of the William S. Hart studios, invaded the star's dressing room, and found "Bill" killing time between scenes of "Careless Carmody," the drama now on the fire at the Hart plant, by breaking in a young and skittish typewriter.

Melody of Hart Typewriter Perfect.

Mr. Hart handles a typewriter with the same ease that he does a gun or a pony. His method, while characterized with considerable absence of technique, is at once free, firm and filled with sang froid. His style might be considered faulty by a recent graduate of a business college. He is inclined to linger on the base somewhat—his tempo gets mixed with his motif at times, and his solo movements might be speeded up to advantage, but the melody is perfect.

There is a rhythm to his work reminiscent of Verdi's "Bella Figlia Dell' Amore. It would make a bear of a one-step.

Mr. Hart uses the Hunt and Peck One Finger system affected by many great writers, and my own favorite method, and considering the fact that he never took a lesson in his life and plays entirely by ear his execution is marvelous.

It was easy to see that the machine had a hard mouth, but it's a cinch that "Bill" will have it well gaited, gentle as a dog, and so that a woman can ride it with limber bit and without spurs in a very short time.

News came from downstairs that visitors had arrived at the studio, and while Bill changed his costume I went down and found Seena Owen, who plays the girl in "Careless Carmody," and little Buster Irving entertaining R. L. "Snowy" Baker, the noted Australian athletic impresario, and George Smith, who is with the David Belasco, William A. Brady, Alex Pantages and Orpheum Circuit of the Antipodes.

When Hart came down he and "Snowy" Baker, who is an old friend of his, got to swapping stories. Bill told
of his life with the Indians, and of the free days of the wild and woolly west, and Baker came back with tales of the Australian bush.

"Snowy" promised to send Bill some souvenirs—a kangaroo or two, and a boomerang or so, and then Bill presented "Snowy" with his original sheriff shirt, a shirt that has been in more pictures than any shirt in the movies.

Rubbernecker Chokes on Hart Shirt.

I thought the occasion called for a few appropriate words, and was going to volunteer to say them, make a sort of presentation speech with a few side remarks on shirts in general and wind up with a very funny shirt tale that I like to tell, but it was all so pathetic.

Good old Bill parting with his sheriff shirt—friendship is a great thing—a shirt that witnessed his success, a shirt that had supported the golden head of many a heroine while she was being saved from the scowling heavy—I got all choked up and couldn't say a word.

Feeling the need of merriment I left there and went out to the Chaplin plant.

"Is Charlie working?" I inquired of Alfred Reeves.

"Come with me," said Al, and I followed him out on the lot to where the inimitable Charles was delpng out a new comedy. It was good stuff—Chaplin is just as funny making a comedy as he is in the finished film, but because there are many copy-cats in filmland—stuff that may not be spoken of here.

The Bridegroom and the Grindstone.

clinked up quite a bit, and then—Charlie mounted to the chauffeur's seat of a grindstone, threw her in high, opened the muller and was off—and sadness settled her somber shadow on my brow again.

To any man who has worn the galling

There was Charlie, freshly wedded, fooling with a grindstone, the symbol of marital chains, all unconscious of what the future has in store for all married men!

Wringing the hand of Edward W. Blyth, who caught the last of the tears from my eyes and stumbled away to the Pacific Electric street car and was so overcome that I almost lacked strength to give the director's assistant due attention to the fact that he had given me too much change for the four-bit piece I tendered him in payment of my fare.

St. John Exchange Tax

Probably Will Be Lowered

A RECENT event of interest in St. John was the coming to that city of L. Ernest Ouimet, general manager of the Specialty Film Import, of Toronto. Mr. Ouimet represented the Motion Picture Board of Trade, and came to the city to clear up the case of the film exchanges in St. John and their reasons for feeling that they must locate elsewhere. A conference was held with Mayor Reeves and Mayor Hayes on Tuesday, November 12, and then Mr. Ouimet, with some of those interested, appeared before the mayor and commissioners on Wednesday, November 20.

Mr. Ouimet gave facts and figures as to the taxes levied on film exchanges in other towns. In St. John taxes were higher than in Vancouver, Calgary, Winnipeg, Toronto and Montreal even without the proposed tax on one half of the gross income. The exchange in the city had paid four years ago $67. This year it was asked to pay $440. In Calgary an exchange paid $17.46, while in St. John, N. B., it was taxed up to $460.

Maritime Exchanges Losing Money.

It was pointed out that in the larger cities the opportunities for selling film were so much greater and that every exchange is at present operating at a loss in the Maritime Provinces. It was natural therefore that the exchange managers should seek to cut expenses and to locate where they could get some measure of tax exemption.

It is claimed, Mr. Ouimet said, that $100,000 is paid out in St. John, which included the censors' salaries, rents, and all the expenses of running an office.

The taxes were gone over in detail, naming first the Dominion tax, next the import tax of $30 a reel, then the provincial tax which must be paid for each province, then the censor tax also in each province for each reel of film, then the personal tax, as well as this new one, which was to be on one-half the gross proceeds.

Exchanges May Stay.

The poor exhibitor had to pay a Dominion war tax of fifteen cents a reel a day, admission tax for each province, license tax, seat tax, as well as personal, and property taxes. In all it made the separate taxes (if a man happened to be an exhibitor as well as an exchange man) amount up to seventeen different kinds.

Mr. Ouimet made a most favorable impression on the Council, and it is proposed that the subject be brought up so that it may be much fairer. While Mr. Ouimet had to report to the Motion Picture Board of Trade at Toronto, he intimated that it seemed probable the exchanges would stay in St. John.

Another argument shows that the express companies would have to withdraw one man at least, as it requires the services of one man to load the several big bags. The loss to the town of the personnel of the exchanges was described, and the importance of encouraging rather than discouraging film exchanges to help the town materialize and build it up with the city dwell upon. The fact that adding the expense of express charges to the already high cost of tickets keeps the exchanges in the city, and the probability the raising of admission prices, thus cutting off from the poor man his favorite form of amusement, was another good argument cited.

Exhibitors Lose Privilege of C. O. D. Film Shipments

FILM producers and exchanges throughout the country will be gratified to learn that the Postmaster-Generals' power to refuse to accept collect-on-delivery shipments of motion picture films from exhibitors and addressed to film manufacturers, distributors, or exchanges.

That this order has been issued as a direct result of the abuses which have been practiced by exhibitors in sending film back to exchanges with large-sized charges attached is evidenced by the fact that the order provides that motion picture films, shipped C. O. D. and addressed to exchanges, may still be accepted from producers, distributors or exchanges. Films being shipped by exhibitors, however, will be accepted only as insured mail or, if sealed, as first-class registered material.

Exchanges for a long time have been endeavoring to secure some such action from the express companies in an attempt to combat the practice of some exhibitors in returning films with charges attached for various reasons. It is declared that if an exhibitor feels that a certain tax is too much for him as great a profit as it should, he sends it back to the exchange with a charge sufficient to make up the difference. Or, if a film is not in the condition, he may make a claim for damages—but makes sure of collecting it by sending the film back C. O. D. in advance of his letter. Or, again, if he desires to collect a deposit he may have with an exchange—back goes the last film, collect, for the amount.

Distributors declare that if the express companies, also under the control of the Government, will follow the example of the Post Office Department, this restriction will be the privilege of C. O. D. shipments, they will be able to put a stop to this practice, which is not only expensive, but frequently very inconvenient, and which is held by the transporting agency until all charges are paid.

It is possible that the exhibitors will put up a kick, charging discrimination, but, undoubtedly, had they not so abused the privilege as to make it seem advisable to the Department to take it away, the order would not have been issued.

The man you are working for may not appreciate you that. Try World Classified advertisement. You may "hook up" with just the man you would like to have for your boss.
Chicago News Letter
by Jas. S. McQuade

"SMILE FILM" ON THE WAY TO FRANCE

Chicago Boys Over There Will See Face to Face Relatives and Sweethearts and View Home Scenes

THE Chicago "Smile Film," referred to in my letter of October 26, will be well on its way to France by the time this article is read. Ever since October 12 this production has been underway—the first of its kind ever filmed, and, therefore, one of the most unique. Its making demonstrates in a most convincing manner the remarkable serviceability, as well as the potency, of the moving picture as a form of human expression. What word of mouth or pen or printing press could carry the joy or the delightful realism which these pictures will bring to the Illinois soldier boys in France! And around Christ- mas and New Year's time what other medium could so effectively annihilate for the time the loneliness of our boys and the distance that separates them from the home circle and their loved ones?

The Chicago Herald-Examiner fathered the plan, and, in conjunction with Watson R. Rothacker, has completed it in a broad and worthy manner. The scope of the plan broadened as the work proceeded, until the finished product reached a length of 3,883 feet, every foot of which will be considered indispensable by the boys over there.

At first it was the intention to confine the pictures to the showing of the relatives and sweethearts of the boys of the "Dandy First" and the "Old Second" of Illinois, now respectively the 131st and the 132d Infantry. In its completed form the "Smile Film" devotes about 3,000 feet each to these subjects, while the two sections of the 149th Field Artillery are given nearly the same length. The Black Hawk division, comprised of Northern Illinois and Southern Wisconsin boys, is honored with nearly five reels, and the relatives and sweethearts of the Marines and of the Illinois colored troops are each given a section close on 2,000 feet.

Will Include Chicago Views.

To convince the Chicago boys that they are really at home while viewing the pictures, favorite views of the city and its environs have been given—such as dancing bears in Lincoln Park and other familiar scenes; two full reels of home scenes full of surprises; a glimpse of the widening of the Lake Shore Drive from Randolph street to Chicago avenue, and stirring views of the Victory celebration on November II, especially one showing what Chicagoans declared to be the busiest corner in the whole world (State and Madison) on that day of days for the inhabitants of the Lake City.

The pictures allotted each unit are headed by a picture of Governor Lowden, who greets the boys at the opening of the film, while further on Judge Landis appears and tells the soldiers to give the Germans "both barrels." Director Rex Weber, under the title, "And when you come home, boys, this is what we do in the old town," has given a humorous scene which shows the turning of Chicago upside down. By a contrivance of his own, Mr. Weber turned the camera over during the taking of the scene, while the camera man continued to turn the crank.

Charles S. Hart, director of the moving picture division of the Bureau of Public Information, who left for France a fortnight ago, will receive the "Smile Film" when it arrives, and will see to it that it is distributed to the various military units by special messenger wherever they may be stationed.

The Y. M. C. A. operators, one of whom is responsible for the design and screening of the pictures in the Red Triangle hats on Christmas Eve, and will continue daily until New Year's day is over.

Wounded Soldiers to See Films.

Arrangements have been made also for the showing of the "Smile Film" to wounded soldiers whose relatives and sweethearts appear in the pictures, as they will be shown at convalescent camps. There will be a special showing to that section of "boys" on furlough in Paris or elsewhere who belong to the Illinois units shall see the "Smile Film."

Units encamped beyond the Rhine will not be overlooked, while those who may be stationed in Metz, Strassburg, Coblenz and Cologne will also be partners in the pleasure brought by the "Smile Film." Base hospitals in Paris, where the miscellaneous and train units are stationed, will also be remembered. It is expected the Black Hawk division will be in France till after the holidays, so that they will not be disappointed as a unit in seeing their section.

President Rothacker, of the Rothacker Film Manufacturing Company, tells me that Director Rex Weber and his assistants are thoroughly exhausted by the incessant work on the "Smile Film." Base hospitals in Paris, where the miscellaneous and train units are stationed, will also be remembered. It is expected the Black Hawk division will be in France till after the holidays, so that they will not be disappointed as a unit in seeing their section. President Rothacker, of the Rothacker Film Manufacturing Company, tells me that Director Rex Weber and his assistants are thoroughly exhausted by the incessant work on the "Smile Film." Base hospitals in Paris, where the miscellaneous and train units are stationed, will also be remembered. It is expected the Black Hawk division will be in France till after the holidays, so that they will not be disappointed as a unit in seeing their section. President Rothacker, of the Rothacker Film Manufacturing Company, tells me that Director Rex Weber and his assistants are thoroughly exhausted by the incessant work on the "Smile Film." Base hospitals in Paris, where the miscellaneous and train units are stationed, will also be remembered.
time to be paid at the rate of time and a half. The present demurrage is for $1.25 an hour and double time on Sundays.

It is believed that a compromise will be made on these terms and that a strike will be averted. That would be the cheapest and the most sensible way to settle the question.

**Miss Melcher Is Organist**

at Furniss’ Rex Theatre

**MISS KATHERINE C. MELCHER,** one of the most talented woman organists in the city, who has made a specialty of playing organ accompaniment to the presentation of moving pictures for several years, left for Duluth Wednesday, November 27, to take the position of organist at the Rex Theatre, the principal house on the circuit owned by Thomas Furniss.

Miss Melcher has also been conductor of orchestras for dramatic and vaudeville attractions and has always been in great demand in musical circles. She studied the organ and piano under Harrison Wild and other widely known masters of these instruments.

Miss Melcher is well known in North Shore society in Chicago, and is a prominent clubwoman. For two years she held office in the Catholic Woman’s Club of Rogers Park and in the Society of Saint Rose, besides being an active member of eight other clubs.

In the fall season last year, when the Chicago Grand Opera Company’s orchestra played the accompaniment to a number of feature moving pictures at the Auditorium, Miss Melcher was honored by being selected to play the great organ in that building, and acquitted herself admirably.

Miss Melcher is a prominent member of the Chicago Federation of Musicians and rendered fine service to Chicago Local, M. P. E. L. of A., about a year ago, by compiling a complete list of non-taxable music for exhibitors generally. This list appeared in the Moving Picture World at the time, in several issues, and proved invaluable to exhibitors throughout this country and Canada.

The Chicago office of this publication wishes Miss Melcher great success in Duluth, and the writer, personally, congratulates Tom Furniss heartily on his happy find.

**The Randolph Will Open Xmas Day.**

Jones, Linic’ & Schaefer will open a new theatre, the Randolph, on Christmas day. Announcement of the building of this house appeared in these columns several months ago. It is situated on Randolph street, a few doors west from State street, on one of the busiest thoroughfares in the city. The capacity is not yet exactly known, but it will be anywhere from 900 to 1,100 seats.

Louis J. Jones, at one time manager of the Studebaker Theatre, has been appointed manager of the Randolph and the assistant manager will be Walter H. Moore, who has held a similar position with the Orpheum Theatre, on State street, for several years.

**Universal Items of Interest.**

S. J. Goldman, sales manager of Jewel Productions in Chicago, when seen last week, stated that Mildred Harris’ latest picture, “Borrowed Clothes,” is going over big in Chicago territory. “Women are all exceedingly anxious to see her work on the screen since she has become Mrs. Chaplin,” said Mr. Goldman.

Harry M. Burman, general sales manager of Jewel Productions, stopped over in the city, Monday, November 25, on his way to New York from middle western territory in which he has spent about three weeks calling on Universal exchange men. He reported that business was picking up, but that much of the territory was still under quarantine.

**“Lafayette, We Come!” at Ziegfeld.**

“Lafayette, We Come!” had a week’s showing at the Ziegfeld Theatre, ending Friday evening, November 29. The management of the Ziegfeld reports a large attendance for the entire period and that great enthusiasm prevailed. This feature is the first release of the Affiliated Distributors’ Corporation, which recently acquired control of the Mutual Film Corporation, the new organization being known as the Exhibitors’ Mutual Distributing Company.

**American Film Company’s News.**

R. R. Nehls, general manager of the American Film Company, Inc., returned last week from a trip to New York, where he remained five days. While in the metropolis Mr. Nehls was engaged in arranging a big export deal for his company. The proposition is already well under way, and he expects to complete it in the near future. He reports that the foreign trade is getting brisker.

Samuel S. Hutchinson, president of the company, left for the Santa Barbara studios Thursday, November 28, where he will remain for about three weeks, looking after the reopening of the studios after the fixed closed period.

H. E. Belford, formerly chief assistant to Joseph Hopp, has succeeded him as American’s representative in Chicago territory, with headquarters in Pathe’s Chicago office. Mr. Belford has been for a long time connected with the film business as an expert salesman in Chicago territory.

**Bonneville New Publicity Director.**

T. D. Bonneville, who, since its inauguration, has been the principal traveling publicity and business representative of the Division of Films, Committee on Public Information, has been appointed director of publicity and advertising of the division, succeeding W. J. Melhmis.

W. D. Coxey, who has been in charge of the press bureau, has resigned to become advance business manager for Harry Lauder.

**Tucker to Make Mayflowers.**

George Loane Tucker has signed a contract with the Mayflower Photoplay Corporation to produce a series of subjects for his Tucker series for Los Angeles this week with John W. McKay, business manager for Mayflower, and will start at once on his first production.
BURLINGTON FILM FULL OF THRILLS
Sherry's "Scrambles in the Alps" a Most Remarkable Example of Daring Mountain Climbing

WHAT is undoubtedly a most thrilling example of mountain climbing will be found in one of the latest of the Sherry-Burlington releases, "Scrambles in the High Alps," exhibited at the Strand Theatre, New York City, during the week of November 24.

The picture, which is also a sample of excellent photography, opens with a view of giant precipices, followed by a close-up of a group of the famous Zermatt guides, men who daily risk their lives among the crags and glaciers of the Alps. On the way from Zermatt, the great Alpine center, we come to the "wall of rendezvous," where the guides wait for belated tourists, and where we pause a moment to watch a party pass on and upward to the ice fields beyond. In the distance we catch a glimpse of screen a realism from the realms of eternal snow. With the exception of "The Devil on the Blumisalp," which was one of France's "Scrambles" first releases through the William L. Sherry Service, we have seen no picture of this character which can approach "Scrambles in the High Alps" in adventurous color.

M. I. M.

Winnipeg Men Denounce Proposed Building By-Law

ANNOUNCEMENT has been made at Winnipeg, Manitoba, that the much-discussed by-law which would require local exchanges to remove to one story fireproof structures, will probably not go to the City Council until after the new year—after the municipal elections. It is also declared that there may be some modification of the clause which will compel the exchanges to accommodate themselves in one story buildings. Other clauses of the by-law will remain with the City Council for a vote. It is also intimated that another clause providing for a municipal fee from exchanges will be added.

The Winnipeg exchanges are already paying a Provincial license fee of $200 a year as well as a fee of $2 a reel for the censoring of pictures. The exchanges also pay a business tax to the city as well as duty and war tax on imported films. Winnipeg theatres pay an annual license fee to the city of from $200 to $500, and the exhibitors also pay a fee of 20 cents a seat a year to the Province of Manitoba. In addition to all this, the theatre patrons pay the amusement war tax on all admissions.

On November 23, the Winnipeg exchange in the city, and the managers were preparing to move from Winnipeg to the city, if the film exchange by-law is passed by the city council in any form. Modifications promised did not interest them, they would not be doing business in Winnipeg if any of the proposed clauses were passed.

The famous by-law was copied from legislation which compelled the attention of Chicago film men some time ago. Winnipeg exchange managers declared they wanted the city to leave present regulations alone because they were capable enough to guard against any possible fires in exchanges. No fires had yet occurred in any exchanges in the city, and the managers would be "fools" not to take all necessary precautions.

Red Cross Films Make Vaudeville Hit

The weekly American Red Cross war work films began appearing generally as a regular part of the United Booking Offices program on November 24 at the principal vaudeville houses all over the country. Wherever the films were shown, reports indicate that they were received with enthusiasm, and their debut is regarded a notable success. Every General Film Company exchange was kept busy providing prints for the dates which opened the series of bookings.

In New York the Red Cross films as

program subjects made their principal first appearance at the Palace theatre, which is correctly known as the parent home of all vaudeville. Here the picture chosen was "Rebuilding Broken Lives," an absorbing visualization of the manner in which soldiers minus an arm or leg are fitted to pursue the arts of peace. Latest industry reveals bands of clever mechanical contrivances and through instruction in various trades.

Picture Salesmen Say the Theatres Are Prosperous

REPORTS arriving at the home office from salesmen of World Pictures, referring to gross conditions throughout the country, establish the fact that motion picture theatres are enjoying a prosperity that tops any like period of the past three years. One salesman added a poetical touch to his statement when he said: "They are coming back to the picture shows like a huge army, finding resistance gone, sweeps all before it."

Another salesman says: "The only picture chosen was "Rebuilding Broken Lives," a monthly period of the past three years. One salesman added a poetical touch to his statement when he said: "They are coming back to the picture shows like a huge army, finding resistance gone, sweeps all before it."

Denver says: American stories with American locale, sprinkled with laughs. St. Louis wants no American made war dramas that existed only in the minds of the scenario writer. Neither does it want underworld stuff.

Chicago expresses a preference for brave stuff with plenty of youth and the romance that goes with it.

New Orleans wants excitement that does not strain the imagination in order to create the semblance of truth. And so on. On one point they are unanimous. They do not want the swashbuckling pictures disguised in modern clothes. Moving picture patrons want the photoplays that have an element of common sense shown in the selection of the subject matter and a rational development that is boring the exhibitor.

And so on. On one point they are unanimous. They do not want the swashbuckling pictures disguised in modern clothes. Moving picture patrons want the photoplays that have an element of common sense shown in the selection of the subject matter and a rational development that is boring the exhibitor.

Lift Censorship on Export Films.

On and after December 9 there will be no further censorship of motion picture films intended for exportation from the United States. An announcement of this effect followed a conference in Washington in the office of Dr. L. S. Rowe, Assistant Secretary of the Treasury. This conference was participated by members of the Customs Division of the Treasury, representatives of the War Trade Board and of the Committee on Public Information.

No Extension for Pathe Serial.

"The Lightning Raider," Pearl White's next Pathe serial, will probably be extended beyond its original length of fifteen episodes, says Vice-President Paul Brunet, of Pathe.

Peggy Hyland in California.

Peggy Hyland, the William Fox star, arrived at Los Angeles on November 14. This is Miss Hyland's first trip to the Coast. Her director, Harry Millarde, arrived from the East a week ahead of Miss Hyland.
In discussing the proposed amalgamation of the National Exhibitors’ League with the N. A. M. P. I. we called attention last week to the lack of organization among exhibitors and mentioned in a very general way the reasons for that lack. While those reasons are the probable immediate causes of the unorganized state of the exhibition business there is an underlying cause more potent than those mentioned, namely, antagonism to producers. In the beginning the avowed purpose of the Motion Picture Exhibitors’ League was to oppose ‘the manufacturer: to prevent him charging higher rentals and from doing a lot of things that cost money to the exhibitor. This spirit exists in a measure today and has made possible the promotion of several schemes promoted with the purpose of punishing the manufacturer, but which turned out to be in the interest of the promoter’s private pocket and were really schemes to exploit the exhibitor. Consequently, between the handicap of a wrong purpose and exploiting leaders the individual exhibitor has acquired a dislike for any kind of organization plan that may be offered.

What the exhibitor would like to know before he approves the plan to affiliate with the N. A. M. P. I. is whether or not his interests will be protected by that organization by reason of his being a member of it. In other words, does his membership automatically insure him of uniformly fair treatment by the members of the other branches of the organization, or must he continue to look out for himself as he has always been compelled to do. While the manufacturing and distributing branches of the organization will deny that the exhibitor has been unfairly treated there are exhibitors who believe that they have just cause for complaint and will want ample assurances along those lines before their support can be obtained. It is a reasonable demand and should be freely and freely accorded. By doing so the manufacturers and distributors will escape a repetition of such opposition as greeted their proposition to charge 15 cents a reel to cover the film tax.

Another matter is the question of financial control. Circumstances are known to the exhibitors that will cause them to think a lot before they agree to contribute to the financial support of the N. A. M. P. I. Our personal knowledge of matters, regarding which we cannot speak here, brings us to the conclusion that there must be a radical change in the conduct of the affairs of the N. A. M. P. I. in any event. Proper authority is not exercised over the management of the organization. It is clear that something radical will have to take place in its management if it is to be placed upon a sound basis or if it is ever to become really useful to the trade. We do not condemn it utterly because we believe that is the best trade organization we have yet had and that it can be made all that it should be. But there are some changes that are imperative, either in its rules or its conduct under them.

Because the N. A. M. P. I. can give the exhibitors of the country the sort of a central organization they ought to have we hope that the plan will be given a trial. It will cost something to put such a central bureau into proper operation, but the service it will give to the trade if properly directed will more than repay us for the effort and the expenditure. Competent direction, though, must be guaranteed or it would be better not to begin.

Announcement has been made that William A. Brady and Arthur Friend will again go to Washington to importune the congressional committees on the film tax question. We recall that they went once before after which one member of the committee who heard them said: “The film men do not know what they want.” We hope that Mr. Brady and Mr. Friend will get together and agree on one story to tell the senators or the representatives, whichever they happen to talk to, so that it will be fully understood that the motion picture branch of the amusement enterprises of this country are now paying about double their proper share of the war tax. Make them understand that the film tax as now levied, or the rental tax that is proposed, is not fair and should be dropped from the schedules. Make it strong!
OUR GENERAL FLATNESS
By Louis Reeves Harrison.

No fevered encomiums can be lavished upon screen products of the year. Many of them are very safe, some of them pleasant stuff in a way, mildly pleasant, like blue milk, and still others perfectly sane—we are not so crazy as we look, but the majority of releases are made according to pattern. The alleged violent adventure, the risk that gives no thrill because the rescue is all too obvious, all very quieting to the nerves, no doubt, and to be recommended to those who live in fear of straining their brains, as there is nowhere to be found much of a demand upon ordinary intelligence.

The European war had been going on several years before it dawned upon some enterprising producers that the kaiser was not enjoying well-established popularity in this country, but they summoned enough spirit to say some bitter things about him toward the end.

It takes such a long time to become sensible! Millions of Americans have gone to the war. Millions more have been training for military service. Their mothers and sisters and wives number more millions.

Big plays of the future will appeal to these millions. Millions upon millions of intelligent and true-hearted Americans are deeply interested in events of these four years. Outside of stories of adventure and romance in war regions, now rich with drama, there are to be considered the tremendous changes made in our ways of living, in our new ideas of national service, of the injustice done many of us during these years, hundreds of big and vital themes for drama, because they strike home to the heart of us and to our pocket-books as well.

The screen must keep up with the times. We have had a plague of ancient fiction. No amount of Worcestershire sauce can make it taste like the genuine screen story, but we have had to swallow it or stay away from the moving picture show, so we gulp it down, and smile like Charlie Chaplin does in the trenches, when trying to look as though he enjoyed himself.

Somewhere in the studio is a library of novels. The producer looks over their gilded title with innocent pride. He thinks they’re Ibsens, Molieres, Rostands and Maeterlincks.

By the time any one of these works of fiction is completely denatured by some hack for the screen it might just as well have been sewn in a sack and dropped into that River of Oblivion where budding screen genius is usually strangled. To put it on exhibition, dragging through “continuity” with leaden feet, too palpably padded with unimportant movement, wigged with artificiality, false-hipped with directorial interpolation, it becomes as pitiful as a Hun suspect trying to sing “The Star Spangled Banner.”

The stage has been hampered by prejudice and predisposition. The screen might well replace these with cold common sense.

A brick house may be beautiful, useful, a work of art, yet the materials from which it is constructed are not suited to building a battleship.

The stage play, written to be interpreted through utterance, requires creative genius linked to technical skill of treatment and intelligent interpretation on the part of speaking actors.

The screen play, written to be interpreted through psychology, requires creative genius linked to technical skill of treatment for a totally different interpretation. Where it is not intended for that kind of interpretation from the outset there is usually a flat result, about as entertaining as a dentist, about as stimulating as a headache “next day.”

A plague on this stale-beer stuff—we’re just born again.

These last four years have turned the world upside down.

Let us have done with what incoherent and uninforming, theatrically prejudiced or fictionally preposterous, sickled o’er with the pale cast of some other art, in which it was none too good. Let us move along in American style, with ingenuity, with originality, with sound judgment, with subtle humor, with pictures of manhood such as marched away to France, types of true American womanhood, either that or lie down and quit, too flat for an upright art.

PERMANENT HEALTH RULES
By Robert C. McElravv.

MOVING PICTURE theatres, as well as other places of amusement and instruction where crowds assemble, might do well to profit by the now waning epidemic by establishing certain permanent rules regarding the public health. It has no doubt been observed by those who have continued to patronize theatres during the epidemic that coughing and sneezing are not at all necessary where severe restrictions have been imposed. Whether the threat of being ejected from the place has had a deterrent effect, or whether the patron’s mere consideration for others has caused him to refrain, there has been a wonderful abatement of this unpleasant habit. It has been possible to sit through entire performances without hearing a pronounced sneeze.

Coughing and sneezing are of course unavoidable where the patron is the actual victim of a hard cold, but in such a case he is no doubt better off home in bed, epidemic or no epidemic. Even in ordinary times it rather disturbs one’s hard won democracy to have some wheezing individual sprinkling the back of his neck every few moments with a sneeze. To sit through a performance under such circumstances is at any time a painful thing, as well as a source of real danger, as the best medical authorities agree. Those afflicted with colds should at all times be required to use handkerchiefs for the protection of others, and where the coughing is violent, should be perfectly willing to leave the theatre.

There are always people who are timid about going into crowds for the very reason that they are exposed to perils of this sort. Their comfort should at all times be considered, rather than that of the afflicted person. The latter, if he is not asked to leave the theatre, should at least be obliged to get “under cover” and be as discreet as possible in his coughing.

The great epidemic is now passing, but it will not quickly be forgotten. And there is of course the danger of its return at some future time, perhaps next spring. That at any rate has been the experience in other afflicted countries. For this reason we believe the proprietor of a moving picture house will have every excuse for keeping close watch upon the health of his patrons at all times in the future. Just how rigid his regulations may be made is something he must determine for himself, but we think he will make a general gain in the confidence of his clientele if he
announces careful supervision of some sort in future.

The general question of conduct of theatres, aside from matters of health, is of course always a delicate one, but it is important from every point of view, and there are many things that the manager can regulate without difficulty. Noisy ushers come easily under his control, and there are many houses where the ushers talk loudly and run up and down the aisles in a distracting manner. This is particularly noticeable in certain legitimate theatres, where the whole first part of a performance is frequently lost to those sitting in the rear seats. Much of the noise may be obviated by having soundless carpets. But as for the usher who talks glibly with patrons, or enters into a loud controversy over the location of seats, that is something else and should not be allowed to happen so frequently.

"THE HELL CAT'S" AVERAGE

By Edward Weitzel

To be explicit about the matter, only one man ever called Panchita O'Brien a "hell cat," and he did it in a fit of savage rage, because she refused to hide her contempt for him and fought with all her strength when he made a captive of her and killed her father. Panchita is as fine a specimen of womanhood as ever grew up on a Wyoming ranch. When she takes the law into her own hands and escapes further indignities by burying a dagger in the heart of Jim Dyke her act more than justifies itself. And every one will applaud Jack Webb for telling her that her suffering has only added to her claim on his love and devotion. In other words, Panchita O'Brien is a thoroughbred, and her story will interest every man and woman who admires courage and deep affection and all that is best in woman.

This very important point being established, it is in order to check up the other merit marks in the Goldwyn production, "The Hell Cat," and discover how near it comes to that elusive one-hundred-per cent. average. A review of the picture printed in last week's MOVING PICTURE WORLD stated that the plot "departs but little from a familiar and well-tested trail." Further on the article held that, "No Goldwyn production has ever been more completely satisfying."

But one means could have reconciled the two statements—craftsmanship.

Taking the story for consideration, it is quickly made clear that its material has been forced to yield every ounce of its dramatic value without once lowering the tone of its artistic standard, which is a veritable transcript of life. The main motive is primitive passion, and a story of crime and animal instinct is told on the screen lucidly and without compromise, but the artistic restraint which marks the true craftsman is never absent.

Willard Mack has employed the art of the dramatist in putting together the situations of Geraldine Farrar's latest starring vehicle, and the steady pull of its action is never broken by the introduction of unnecessary incident of any description. The closing scenes, which compose the wronged girl's vengeance, are remarkable for their brevity as well as for their power. The effectiveness of their restraint could not be increased. The character drawing is equally well done. Jim Dyke, Jack Webb, Panchita's father and Wan-e-mee are real flesh and blood beings, as created by the author and acted by the members of the cast.

Reginald Barker and his share of the work contribute largely to the merit marks of the production. With the temptation of countless long shots in a sweep of country that abounds in views of great beauty, the director subordinated everything to the human interest of the story and kept the way clear for its constant advance. This scenic background of the picture, when exteriors are used, is a delight, but from the moment Jim Dyke rides over to the O'Brien ranch and meets Panchita the fate of the girl becomes the absorbing feature of "The Hell Cat." Director Barker evidently recognized that nothing else mattered so far as the spectator was concerned. All the help that skilled attention to detail could give was bestowed on the picture, and no legitimate opportunity to add a touch of romance was neglected; but before everything else the director realized it was his duty to create drama.

Here, then, we have "The Hell Cat's" average and the reason for the picture's entertaining qualities: a one-hundred per cent. production of a familiar story whose drama possibilities will never grow old. There have been loftier themes, but none with greater vitality. And none has been told on the screen with a better understanding of its demands.

To Continue War Review

While the Material Lasts

A conference held in the office of Marcus A. Beean, acting director of the Division of Films, Committee on Public Information, between the various interests concerned in the production and distribution of the Official War Review, it was definitely decided that the Review would be continued as long as the pictorial news coming from Europe made it possible to keep up the present high standard of the weekly issues. Among those present at the conference were representatives of the Division of Films, Pathe and the Bureau of Official British Films in the United States.

Captain G. McLeod Baynes, in charge of the distribution of British films in the United States, announced that he had just received a cable appraising him that the surrender of the German fleet to Admiral Beatty had been successfully filmed, and that thousands of feet of this historic scene would be available for the Official War Review. Captain Baynes also stated that a great deal of other interesting material was now available, and that the British contribution to the War Review would continue to be of a most interesting character.

Mr. Beean stated that Director Hart, who has gone to Europe, would arrange for comprehensive pictures of the peace conference, and that the interesting period between the granting of the armistice and the signing of actual peace would be fully covered.

In the view of those competent to speak, it will be many months before the historic happenings in Europe cease to have a pictorial interest for patrons of motion picture houses.

War Risk Rate Reduced.

Of interest to exporters of motion picture films is the announcement just made by the Secretary of the Treasury of the reduction in the Government war risk rate to England, France and certain of the Mediterranean ports to one-eighth of 1 cent. This is the rate now charged by the British Bureau of War Risk Insurance for this same voyage.

An announcement from the Secretary of the Treasury states that this reduction has been brought about by the fact that the terms of the armistice, as far as the naval situation is concerned, have been complied with and practically the only risk now covered by war policies is that of mines. Prior to the signing of the armistice, the transatlantic rate was 2 per cent.
An Opportunity for Successful Work by Schools and Colleges of the Country

AFTER the war became an almost universal slogan among school authorities when the question of a more extensive use of the moving pictures in schools was urged. By the use of this expression these authorities admitted, to proper occasion and circumstances under which they saw coming the opportunity for a definite form of development in the schools for moving pictures as well. The war is now over, all difficulties brought in by the numerous war-time restrictions are being rapidly removed, consequently within a period of time shorter than many anticipate, there will fall upon the country privileges and opportunities for such great educational advancement that it will not only be criminal to neglect them, but it will be a crime against the rising generation of scholars and students if a state of unpreparedness exists.

Lessons from the Past

Present-day advantages always cause a comparison with the past, coupled with many expressions as to "What might have been." The educational war pictures of today, abounding with historical importance, have the occasion for many yearnings that the moving pictures might have existed in the days of the Civil War and the immortal Lincoln; what an education! What an inspiration! What history! With this feeling there was written upon the pages of this paper some eight years ago a similar reflection, with the prediction that, in the event of another war, the moving picture would become the greatest factor, for record, for history, for education. All this has been most surprisingly surpassed, the unexpected war came in a hundredfold greater power; the moving picture was called upon in a hundredfold greater measure, and proved to a limitless good under every possible, yet previously unconceived, occasion.

To enumerate the achievements of the moving picture would be a tremendous undertaking; it is satisfactory to know, however, that its accomplishments are legion, and universally known, also that now its possibilities are as great as in the future.

The Future

it is now everywhere conceded that the moving picture is the greatest aid to education the world has yet received; it must now be conceded also that it possesses a bottled-up store of needed information that has ever been conceived possible; the disemination of this valuable knowledge is now demanded by the advanced needs of a waiting world of schools; the only question now is: "Shall it be given them?"

To this those authorities everywhere who have under their control the management of educational institutions must make answer. The Government of the United States has already made answer in the abundant preparations secured under a duly authorized brand, and the Government pictures are prepared with the very purpose for which educational cinematography forecast. This answer will already be found in the very latest picture released under Government authority entitled "Under Four Flags." A review of this picture cannot be given here; it is already to be widely known to all those reasonably expected to be acquainted with educational propaganda. Following such a picture as "America's Answer," a school that lacks an authorized brand, and the American boy or girl deprived of its teaching is robbed of that education which the laws of every state demand in their behalf. By the admission of all educators, the "after the war" time having arrived, they are now ready to join the long line of advocates of "missions" and already to be widely known to all those reasonably expected to be acquainted with educational propaganda. Follow such a picture as "America's Answer," a school that lacks an authorized brand, and the American boy or girl deprived of its teaching is robbed of that education which the laws of every state demand in their behalf. By the admission of all educators, the "after the war" time having arrived, they are now ready to join the long line of advocates of "missions" and already to be widely known to all those reasonably expected to be acquainted with educational propaganda.

A Message for the Producer

The Motion Picture Section of the Department of Labor has requested us to hand to the producers of motion pictures, through our columns, a message which we believe is but an echo of the sincere spirit of Americanism which is and has been paramount among motion picture producers during the trying period through which the nation has been called upon to pass. The following is the message:

The motion picture undoubtedly short ended the war by at least two months. This is the opinion of officers in the Army who are in a position to know. The motion picture, can do more to stabilize labor and bring about normal conditions than any other agency. An injudicious use of motion pictures, on the other hand, can do our country incalculable harm.

Constructive education will do infinitely more good than destrucive propaganda. To portray the villain of a photoplay as a member of the I. W. W. or the Bolshevik vikil is positively harmful; while, portraying the hero as a strong, virile American, a believer in our institutions and ideals, will do much good.

Motion picture producers and scenario writers will undoubtedly be using labor themes in their productions for some time to come. The Motion Picture Section of the Department of Labor is anxious and willing to advise any members of the industry who, being American citizens, are unwilling to produce anything for the screen that violates the policies of the Government as represented by the Department of Labor. This Department is both appreciative of what you have done during the war and conscious of what you are willing to do that all may enjoy the fruits of victory.

We do not want to exercise any censorship over the screen at this time; we do not think it necessary. We do want to help you to help your Government.

"Finger of Justice" Runs in South.

The necessity for control of film censorship under one head has never had a better emphasized illustration than in the case of the Paul Smith anti-vice and anti-crime campaign. Under "Finger of Justice," the production, which was prohibited by the New York Commissioner of Licenses is to be distributed throughout Virginia, North and South Carolina, Georgia, Alabama, and Florida by the First National Exhibitors' Circuit of Virginia by contract with the Paul Smith Pictures Company. Negotiations have been consummated through the local Film Corporation, acting as agent for the producers. Contrary to the action of the New York Commissioner the picture has been passed by the Board of Censors in the city of Chicago, and also in the state of Ohio. And it may be remembered that during July last, both Washington, D.C., and Seattle, Wash., set their seal of approval on it.

The production is being exploited as a road attraction and is reported to have opened and played to capacity houses at the Bluebird Theatre in Richmond, Va.

Social and Industrial Subjects.

The 144th issue of the Paramount-Bray Pictorial contains two subjects of special interest besides a Wallace Carlson animated cartoon entitled Goodrich Dirt in "When Wishes Come True." The serious subjects cover the "Industries of the West Indies" and "The Second Line of Defense," showing what the Young Women's Christian Association is doing at the camps and in the cities for the welfare of the boys in service.

"The Industries of the West Indies," which is one of a series of pictures dealing with the Virgin Islands, our newest possessions, covers the Bay Rum industry, which is the principal industry of these islands.

Magazine's Next Issue.

The 96th issue of the Universal Screen Magazine presents as its most interesting subject "The Doctoring Duds Hospital," which shows one of the repair shops for the motion picture business. The one photographed in the picture is at Camp Meade. The picture shows how the impaired coats and trousers and even hats are doctored up so as to look
almost like new by expert workmen. Another scene of the magazine shows Madame Schwann Heinike singing at a war benefit. The last subject presents a series of colored pictures (not well colored, by the way) of various kinds of birds, including pea howl and parrots.

"Scenes in Dutch Malaysia."

In this number of the Post-Pathe series the Island of Java comes in for attention. The principal city of the island, Batavia, has been covered by the camera, showing the streets filled with the various kinds of people that populate it. One of the most interesting scenes in the picture is the manufacture of brick by hand, and the preparations for construction work carried on by women. This is the most interesting thus far of this series from an informational standpoint.

"The Island of Sumatra."

One of the most interesting of this very instructive series of travel pictures. This is devoted to scenes from Sumatra, an island on the Malay archipelago, whose chief city is a Dutch settlement of 60,000, known as Palemburg. The town is built like Venice, and has streets of water. It boasts of a floating hat store and other businesses conducted on rafts. Lace-making and various pursuits of the natives are shown.

"Official War Review No. 23."

The opening scenes in this number are picturesque in the extreme and have great historical significance. One of them shows the British soldiers entering Jerusalem. Other scenes show a gunboat in action on the Tigris River, and the manner in which camels have been impressed into war service. The Italian front comes in for further interesting delineation, and there are also views of ruined cities left in the wake of the fleeing Hun. An inspiring sight is that of Pershing’s men crossing the St. Mihiel salient.

"A Wee Bit Odd" (Educational-Bruce).

A recent number of the latest Robert Bruce series contains two short chapters, each of which presents a subject not new, but as he, himself, puts it, “a wee bit odd.” The first brings us, with the placid waters of Snake River, South-ern Idaho, to the brink of a precipice 800 feet in width and 200 feet in depth, at the very edge of which it is converted into one of the most beautiful waterfalls of the world, veiling successfully with the great Niagara, Yosemite or Shoshone. It is needless to add that these falls have been beautifully photographed, none of their beauties have been lost sight of, and even the mists have been given a page to themselves.

The second chapter reveals a large ranch in Southern Oregon on which “Golden Sand” has been discovered, where making its owner just $8,000 richer each succeeding month. From the prosaic form usually assumed by the act of hydrauliclicking gravel, it has been converted by the camera into “a thing of beauty.” Bruce has thrown over its otherwise commonplace features the veil of artistic conception, and has given us a picture that rivals in true artistry one of his recent industrial subjects, “Tales of the Tall Timbers.” This is a short bit, but as far as it goes it is decidedly unusual.

SHORT ITEMS OF INTEREST.

The 75th issue of the Screen Telegram includes among items of current interest a brief illustration of the binder twin industry, showing a plant of cacti from the fibre of which the twine is made. Some snaps in a binder twine factory show the fibre on its way to be turned into rope or twine.

A number of seven and eight minute subject pictures, including “Columbia,” “The Battle Cry of Freedom,” and “The Star Spangled Banner” have been made by the Ganthem Films, Inc., 110 West 40th Street, New York City. The stars rights of these short lengths are being sold by Robert Priest, Film Market, Inc., Times Building, New York City.

The H. R. Durant Film Service, Room 812, Times Building, New York City, have for the past two or three years been making a specialty of select programs for schools and churches. They are at the present time supplying some of the best private schools of the East as well as high schools and public schools with programs for week-end “interment” and other purposes. H. R. Durant is assisted in his work by G. F. O’Connor.

Sherry Finds New Faces at Many Old Theatres

WILLIAM L. SHERRY, president of the William L. Sherry Service, returned to New York this week after a flying trip to several of the larger eastern cities. The direct object of Mr. Sherry’s trip was to get some first hand information on conditions in the outlying territories. That there have been sweeping changes brought about by the epidemic there can be no doubt, and rather than trust to miscellaneous and unconfirmed reports, Mr. Sherry felt that the situation warranted a special trip.

“My trip was a touch-and-go affair,” said Mr. Sherry. “By that I mean that I did not linger long in any one city, but while I was there I got all the information that was to be had and I did not leave town until I had it. My trip took me to Philadelphia, Boston, Albany, Syracuse, Buffalo, Cleveland, Cincinnati and Pittsburgh. "By far the greatest number of changes I found were changes of ownership and management. Most of the theatres are still in existence and opening rapidly, but there are many strange faces at the fronts of old familiar houses. Many of the old faces are gone forever and I number many sincerely mourned friends among them. My trip, for one thing, convinced me that our mailing list will have to be extensively revised before it can be considered accurate. Any theatre management that survived the epidemic intact can consider itself a pretty substantial institution. "On the whole, I came home well satisfied with the outlook. The sledding will be hard for a few week’s to come, but after that I can see the brightest year that motion pictures have ever had.”

Frank Lloyd in California.

Frank Lloyd, director for William Farm- rum pictures, arrived in Los Angeles on November 21 after a stay of two months in New York. Accompanying him were the members of his directorial staff, including Scott Dunlap, the assistant di- rector; Marc Robbins, scenario writer; Billy Foster, cameraman, and William Shepherd, technical director.

Constance Talmadge in “A Lady’s Name” (Select).
Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

Comparatively few managers of houses in towns shut down on account of the influenza kept their advertisements running. Perhaps it was a natural move, but it is by no means certain. At any rate, the managers of certain brands of tobacco now supply their entire product to the Government, but they keep right on advertising that fact. Hundreds of manufacturers of other products keep on advertising, if only to explain why they cannot supply the needs of their former patrons. Almost without exception the theatres stopped advertising largely because they thought they had nothing to advertise. They could not announce that the films they were showing were the best and most entertaining manner. This is what the picture theatre is for, and when the managers present their bills attractively and make a feature of that fact rather than that they have this or that feature for a night or two, then and not until then, will people follow the theatre rather than the stars. Much of the way of missionary work could have been done during the epidemic. Little or nothing was done. The film theatre had no film, there was nothing to say. Some few houses devoted space to advertising the board of health suggestions. That helped a little, but a better plan would have been to have run a series of advertisements; somewhat along these lines:

The epidemic of influenza still continues, and it will be some time yet before the Big One again welcome its patrons. But we have been thinking of our loyal friends every minute of the time. The enforced closing has permitted us to thoroughly clean the house. No grip germs can find a lurking place in our theatre. When the doors are open yes, and the interior more attractive than ever, and as sanitary as paint, soap and water and disinfectant can make it. More than that, the bills will be better than ever, for good films have been piling up. Watch for the opening announcement. It will surprise and please you.

Working along these lines will bring results and people will remember long after the scare has been forgotten.

Steve and the Opposition.
We've shown a lot of Steve Farrar's advertising, and it may have seemed odd that he was so high in some towns as Harrisburg, Ill., but the answer is that Steve has opposition, and the opposition is good too. Steve would take in a big space anyhow, because he knows it is good for business, but he has to take big space when the other man also knows how to write advertising. It might be interesting to compare Steve's work with the opposition. The first display shows three twelves against Steve's three tens for his Orpheum. Steve uses a small cut against a big one, but that gives him a larger title and lets him play up his stars to greater advantage. He gets more talk, and he shows his goods in better fashion though we think he would do well to name his comedies. As a rule there is some appeal in a comedy title that will help the bare announcement. In the same way it would pay him to mention the new high spots in the war review. Telling just what will be seen gives emphasis to the fact that this is the 'real' war review. In the next example Steve takes three sixes and the other house three nines. Here the large cut works to better effect than the auto picture in the first example, but we think a smaller cut would have per-

And is striking enough to warrant a double line. The third display gives four sevens against two eight and a half. Here the Grand gets the best of it and Steve gets the small end of the display. We think we would have staggered the

A Double Display in Which Light Rule Work Does Not Fight the Heavy Cut.
Here's our idea of advertising a war weekly. It is from The Movie Fan, the house organ of the Majestic, Grand Junction, Colorado. Of course Mr. Decker has a whole newspaper in which to give his display, and does not have to worry about the cost of space, but we think that even

Advertising the Weekly.
Here's our idea of advertising a war weekly. It is from The Movie Fan, the house organ of the Majestic, Grand Junction, Colorado. Of course Mr. Decker has a whole newspaper in which to give his display, and does not have to worry about the cost of space, but we think that even

A Front Page Display for a War Film, Taken from a House Organ.
where space rate must be paid. It will be possible to play up the Official War Review. There is no feature in five reels or more that can equal in timely interest these actual pictures from the front. Just because new weeklies have always been
regarded as a filler to bring a program up to the necessary length is no reason why they should still be so regarded. Play up the live, vital features of the review and let your drama feature take a back seat for one night. See what happens. You will never change if you write the proper sort of advertisement.

Tarzan and the Hun.

S. Harret McCormick has done some excellent work for "The Romance of Tarzan." He took five fifteen for an advance, the cut showing a jungle scene with one of the "society" pictures for contrast, the two being connected by the silhouette. Having an exceptionally long story to tell, Mr. McCormick starts in with 24 point and works through eighteen and ten point lines to an eight. A portion of the space is used to announce a new conductor for the orchestra. A second Tarzan advertisement is five fulls. Here the same suggestion of jungle and palace is carried out in the sketch, but there is rather less descriptive matter, for this is for the opening, and the groundwork has been laid. The selling is done at the start, and after that it is necessary only to sustain the interest. Here the punch is set in four lines of 24 point. The "Hun Within" opening advertisement takes four fulls, the sketch being shared with the Lassiania picture. This same cut is intertrimmed down to get ten and a half inches. Apparently this use was planned when the original drawing was made.

A Five Fifteens for "The Romance of Tarzan," Which Admirably Suggests the Dual Setting of This Story.

A Four Ten and a Halfs Made from the Larger Cut Shown Above.

The background is the map of the United States, but this does not show as plainly as it might. Mr. McCormick is strong for the second use of cuts, and knows what can be done through cutting down. For that matter even the mat stuff supplied by the variety bureau will often work out well if a little care is used in planning.

Universal Stuff.

Hal Hodes has been emulating our own Walthill and has rambled lately. From Chicago he sent in a page from the Herald-Examiner for "Crashing Through to Berlin." The display was gotten up by the paper's staff. Many, if not all the talk. This is what sold the film to the public, and it is written to sell. The second Vaude is the Sunday directory from a St. Louis paper, in which Mrs. Cornelius, of the Royal, "hogs" the space for her showing of "Her Body in Bond." The entire space is about 18 inches deep.

A Six Eighteens Used by the Motion Picture Theatres of St. Louis. Note How a Single Reverse Cut Dominates the Page.

A Page Space from a Chicago Paper for a Universal Feature.

large western papers, are ready to help advertisers prepare or to prepare for them the larger displays. This one is nicely laid, but the feature is the bank of selling

Two shutdown advertisements from Ezra Rhodes, of South Bend, Ind.

This is our idea of sound, intelligent work. It is from Ezra Rhodes, of South Bend, Ind. Some years ago Mr. Rhodes used to be one of the most valued contributors to this department, but lately we have not heard from him. That he is still at it these samples prove. And he has two houses now. When the influenza shut down his houses, he did not cut down his space. He went right along taking two sixes for each house, one in South
THE MOVING PICTURE WORLD

December 14, 1918

Bend and the other in Elkhart, and he did not waste his space. Just as before, he advertised to create a demand for pictures. One half of the space was given to large advertisements, and the other half to small.

He kept the desire for pictures. He sharpened the appeal by telling them what they were going to get presently, and he kept this public on edge. This is precisely what we should have done in the case, and Mr. Rhodes is the only man who did it, so far as we know. The Chicago houses kept on with their space in certain papers, but they did not do individual advertising to preserve their desire for ammunition. It's fine work. And we hope that Mr. Rhodes will keep on coming in now that he has found his way.

Profitable Profanity.

L. W. Barclay sends in the advertising he did for "To Hell with the Kaiser" at the Parkview, Johnstown, Pa. He used practically the press work supplied by Metro, but made changes to suit his clientele. The first example shows a three newly remodeled Nemo. Mr. Barclay writes that and all the others in the company were too busy getting the house open on time to give all he wanted to the advertising, but he took three fulls type to make a noise with. He figured that the line up would bring Bolo Pasha would catch even those who did not recall the Cailoux case, and he used it in all his displays, on the front of the building and on slides. The smaller spaces are

A Four Twelves and a Four Tens Companion to the Above Display.

four twelves and four tens. The smaller is rather bold in appearance, but it was used merely to back up the more talkative display's earlier used. Some of the matinees are off their feet, which gives the production a poor appearance, but the size of these pages on which these spaces appear.

Christmas for the Kiddies.

Don’t forget to provide a special morning show for the poor children on Christmas day. Just now your house open in a small town. In a suburban or neighborhood house work with the churches or schoolteachers, but plan in some way to make Christmas merry for the children who cannot afford even the small cost of a matinee ticket. You have to sweep out the house before the regular matinees, but it is a small price to pay—just the joy you will bring into shadowed lives.

How About Door Knobs?

What has become of the door knob idea? This is the time of year when the door knob works best. The only door knobs we have seen for a long time were used in the latest Liberty Bonds. And recently the idea was adopted by Goldwyn and offered as something new. They’re useful. Use them.

Watch Everything.

One three dollar a week usher can do your house more harm than half page advertisements can offset. Watch your ushers, too.

Picture Theatre

Advertising

By EYES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HANDBOOK, 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 get your house into your newspaper, advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee houses, or any single show, how to hold weather and rainy days. All practical because it is tried. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave, New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

A Four Sevens with a Coupon for Children’s Matinée.

night shows, when the prices were fifteen and twenty cents. Mr. Barclay, for once, had the cuts he needed for the Metro exchange came through with several in addition to the three shown, and he smashed the house record with a four-day run. The same company operates the

A Three Fulls and Two Smaller Spaces for an opening in Johnstown, Pa.

for a chat about the house, and writes that later he will take the Nemo up in greater detail in a series of educational advertisements. The house has been enlarged to seat 1,400. Item one: opening announcement was three fourteen, with three thirteen for the next program. The centre display is unusually good as a patriotic propaganda picture. A four sevens was used for another display which covers the announcement of a social matinee for children, when they were admitted for five cents and the tax in order to leave more room for the adults at the

A Six Fulls in Which Type Is Made to Replace a Lack of Cuts.

The actual printing face of these letters is 3/8 inches high. Ruff could not stills from the Fox exchange, in spite of the appeals he made, not alone this but other Fox releases, and had to turn to
The Projection Department
Conducted by F. H. Richardson

Manufacturers' Notice.

T IS an established rule of this depart-
ment that no goods will be re-
dorsed or recommended editori-
ally unless the excellence of such goods
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
weeks to requests. In all such requests, those sending four cents, stamps
(less than actual cost), will receive car-
bon copy of the department reply, by mail,
without delay. Special replies by mail on
matters which cannot be replied to in the
department are impossible.

Both the first and second sets of ques-
tions are now ready and printed in neat
bulletin form, the second half being
seventy-six in number. Either bulletin
may be had by remitting 25 cents, money
or stamps, to the editor, or both for 40
cents. No change can be made in stamps.

Suggestions Wanted to Abate a Nuisance.

From (deleted by request) in the state of
(deleted by request) comes the follow-
ing:

Have been subscribers to the World
for several years and not having called
on you before, I now take the liberty of
submitting the following, asking
relief from a source of trouble which
is a nuisance. This is a railroad
town and we are obliged to call
train men out of the theatre.

We have been given to understand that it is
necessary to make a special slide for
each person to be called and very
often we are forced to break into the
show to call. Since a train man is wanted
for this reason, I want the question
asked, and that is all there is to it. Could you advise us as to
some system which will eliminate the
slide call? Some sort of signal which
will be easily and quickly changed and
read from every part of the house.

An electric sign of some sort is our
idea. Any information you can give
about this would be most appreciated
and will be appreciated by both the
writer (house manager) and the theatre.

Comment.

Comments about the situation
theatre is in is coming from our own
members in various parts of the
union. We realize that anything we may do to help solve his own
difficulties will help the train men as well.
We are hearing from our read-
ers. One of the tasks of the trainman's
existence that he absolutely cannot get
anywhere else is too monotonous to the
"callers" and yet one in case he is
needed. And the caller must be able to
got his man without much delay or with,
any at all. The train man must "sound the
bell" and put the train man in the situation
and not wait. An electric sign would be
extremely expensive and, I believe, not prac-
tical, if by electric sign you mean one
which will spell out the letters of the
name in lighted bulbs. It could be done,
but...

There are, however, a number of en-
tirely practical plans for displaying names
on a board, all of which could be used
throughout the year.

The most practical and economical of
these is a sign which could be used
throughout the year and which would
not register accurately on low. Have
several projects for a sign for a
tube screen. Picture is 15 feet, 4 inches. Was
using the old haphazard maybe-is-
and - make it not less
system until he new chart came out
in our department about a year and
a half ago, whereupon I got busy and
say, boy, I thought some one had been
monkeying with my rectifiers. Rich,
old man, you sure pulled something
that time. Why, man, I had to cut
down my juice so I wouldn't burn the
place up. Took a year to get it straight.
My wage is $18 per for three shows a
day, the three shows making a total of
18 rolls. For all over 18 rolls I get
25 cents per reel extra. When we have seven or eight hall programs I get
quite a bit overtime. Since Mr. Bartie-
son's son has gone to war I take care
of the outside advertising which
adds another few bills to my weekly
stipend, so that the total is $100 to
$108 per month for a small, small city.
By the way, I have a "Richardson rewinder." Takes 11
minutes to rewind 1,000 feet of film.
Took rewinder which came with Sim-
plex down to the foundry and had two
duplicate parts cast. Only to start
which goes under the bench is lack-
ing. Had shafts made, got me an
old sewing machine with a board on it.
Makes an ideal rewinding
table. Next secured a 1,000 r. p. m.
motor, which is belted to my rew-
ing machine drive (treadle) wheel,
attached to which is small grooved
drawing machine wheel. From this I
belt to another large grooved wheel on
rewinder. This larger wheel makes 40
turns per minute. Believe me it surely
do's do the business. Projection
room is 14 by 9 feet, with 7-foot, 6-
inch ceiling. Have photo I've been
intending to send. Too small, yes, but
impossible to send. Would send
photo of room and rewinder later.

Your rewinder spells common sense. The
damage done by careless handling
and crooked reels is enormous. Amounts
to hundreds of thousands of dollars per year.
And it is all utterly useless and sense-
less. Glad you have "seen the light" on
that proposition. Your wage is good for
a small city. I called it. As some
men are getting in some quite large
places, but that is qualified by the fact
that some quite large places have some
men who are not worth half what they
are getting. Catch them bothering to
build a rewinder to eliminate film damage.
Not on your tippytoe! "T hell with that
kind of funny business" is the way they
say it. Remember, thousands of hours of
work into the films that are not
being fired, that ends the matter
so far as they are concerned.

Have seen the photos, but try and get
that of the rewinder close up, so
we can see just how it is made.

Devry Projector and Other Things.
J. Franklin Schach, Army Y. M. C. A.,
writing from Camp Zachary Taylor, Ky.,
says:

Would call attention of projection
department readers to recommend-
tions of Bernard M. Baruch, Chairman of the Board of War Industries, to projectors, manufacturers, as set forth in Official U. S. Senate Hearings—published in this department.—Ed.) Would also like to get comment on some other things that have used the DeVry portable projector. Will you kindly advise as to the dimensions of the a. c. and d. c. arcs, in watts per c. a., as follows: 50 volt, 40 amper, 60 cycle arc, so volt, 40 ampere rectified a. c. or pulsating d. c. arc.

The recommendations set forth in official statements of the War Industries Board have already been published in this department. Space is too limited to quote them fully. I must have noticed, at least two such overseas projectionists have recently referred favorably to half-chopped wire leads and imperfect war work, particularly where 'shoves' are to be given in several rooms, as of a hospital, daily, or picture thrown on a ceiling so that soldiers may see them while flat on their backs in bed. The DeVry is a very practical machine, within its limitations. It is not intended for the are work or for the projection of anything but a single twelve-foot picture. It cannot give good results on anything larger than an 8- by 10-inch projection. It is a very fine little dark room, and to get really good results on a ten-foot a semi-reflective screen must be used (according to the manufacturer). It is the d. c. arc which is 50 volt and the a. c. arc is less than 40. Taking a normal 40 ampere a. c., 60 cycle arc, the material, current through an economizer, and a 50 volt, 30 ampere d. c. arc, taking current through a less than 40 cycle arc. A teacher, the item of money in current consumption would probably be $0.005 (Professor of Electricity) largely on the side of the a. c., but the economy as it affects the man in charge of the machine, may be considered, as: Have we under consideration a mere machine operator, or a man in charge of the machine who is a business man, and is able to make the most of the power he is using? With poor conditions, you are doing a business by not using an efficient carbon setting, and the man is in charge that would be an 'operator'; you are doing a business by not using expensive carbon setting, and the man that would do the work is in charge of the business. With those things O. K., but with wrong distance from condenser to lamp, and from lamp to plane of aperture, with wrong distance of revolving shutter, from aperture, hence inability to reduce its cutting power, projecting in two different dimensions, and, possibly, in addition to all that, wrong condenser combination, he may be able to make an economical percentage of his power.

You will therefore see how impossible it is to get in our department a plain answer, without full knowledge of the electrical and optical lining up of each individual machine. I hold the opinion of something many believe it to be. Most anything will place some sort of result on the screen. If you ask for a good screen, but get a really good screen result, but to project twice the necessary electrical power in each case, and to cut the cost of the screen on the part of the man in charge. I can give three different men your three propositions, and have them have and find, as a result, an approximately equal result on the screen. Your propositions all hang on the degree of accurate knowledge the man who is to handle the current has on the electrical handling of the projection arc and on the optics of the projection machine.

Canada and the Disabled.

This department is in receipt of the following interesting communication from W. W. Oswald, of the Board of Motion Picture Control, Ottawa, Canada, which also acts as examining board for projectionists. In reading this, bear in mind that we are fortunate in that W. W. Oswald is a modest man. In addressing his letter he looks like an ex-Hughes editor.

"Dear Friend Richardson: It is a little more than eighteen months since you visited our city, reviewing our drooping spirits with your wonderful pictures. The high voltage results of which I had so much to thank for in your visit. I am glad to say, are today in evidence in almost every projection room in Canada. If we have other projectionists, such as yourself, I am sure there are many more of the projectionists who have benefited by your visit.

"I note, October 5 issue of the "World," that you, as a nation, are beginning to experience the wonders of projection.

Our own country has been confronted with that problem for nearly four years, and throughout the Vocational Training Department of the Board (Union), Re-establishment Division, co-ordination with projectionists, of the various colleges of the country, is accomplishing wonders in the training of those who desire to take the place of projectionists in an ever-increasing demand for projectionists. Among others, we have had a large number of returned men are enrolled, among whom are five or six forming a group of their own bidding, and who are, with one equal number waiting to take up the trade. Our own country, some time since, has been working in the basic principles of electricity, mechanics and optics in the lecture rooms, as well as practical working in the machine shops and electrical laboratories of the University, supplemented by work in printing projection, and work under capable projectionists. This course is so planned by the professors in conjunction with the projectionists, that the men, all of whom are willing and anxious to develop in their new profession, will be real projectionists. The local union has taken charge of their training in practical projection work, not only the men doing their very best by the students, who spend from four to six hours in projection rooms with them. It is the idea of the professor in charge that the students will become good all around men, and will enter the local union on a basis which will allow them to carry out their obbligation as professional men. The men of the local are standing behind the students, and are pushing them with a conviction that the time is necessary to secure a first-class license in this province. We expect to receive the first license from one of a veteran before long. Here's to his success!

"Speaking of projection, we had a visit from one of your pictures, Mr. Dickinson, formerly with L. T. Gardner, of Detroit, now projection expert for the Pennie Electric Company. He advised us he had been hearing of the improved projection due to our examination, also that you had advised him to look up "Electricity in Projection," and see the cause thereof for himself. He was so impressed at the examination room just as an applicant had left, that he believes that he was somewhat taken back with electricity, and the paraphernalia.

He expressed himself as greatly pleased.

"Discouraging examinations, I am on my own ground, and since your letter in speech to the Projectionists' Union, I have been doing a lot of looking after the man of another standard. I have had high grade theatres, high grade projectionists, high grade projection rooms, high grade projection equipment. Still, we have not the high value of everything that happens with a colloquial phrase, up against it, and much to do. Do you think another could, by mutual agreement with our parties concerned, be a standard established for Class A or Class C. A Class A projectionist, whereby the men of the class A examination, and the examination required by firststandard union council can be entitled to work anywhere in the United States, and have no re-examination being required should he go from province to province, another? I am not asking this question because we have a Class A grade examination in Ontario. There, we have not, and that in order to turn out standard men, quite a number of examinations were held. Our own country has been confronted with that problem for nearly four years, and throughout the Vocational Training Department of the Board of Union, Re-establishment Division, co-ordination with projectionists, of the various colleges of the country, is accomplishing wonders in the training of those who desire to take the place of projectionists in an ever-increasing demand for projectionists. Among others, we have had a large number of returned men are enrolled, among whom are five or six forming a group of their own bidding, and who are, with one equal number waiting to take up the trade. Our own country, some time since, has been working in the basic principles of electricity, mechanics and optics in the lecture rooms, as well as practical working in the machine shops and electrical laboratories of the University, supplemented by work in printing projection, and work under capable projectionists. This course is so planned by the professors in conjunction with the projectionists, that the men, all of whom are willing and anxious to develop in their new profession, will be real projectionists. The local union has taken charge of their training in practical projection work, not only the men doing their very best by the students, who spend from four to six hours in projection rooms with them. It is the idea of the professor in charge that the students will become good all around men, and will enter the local union on a basis which will allow them to carry out their obbligation as professional men. The men of the local are standing behind the students, and are pushing them with a conviction that the time is necessary to secure a first-class license in this province. We expect to receive the first license from one of a veteran before long. Here's to his success!

"I was much pleased to see one of our British Columbia Board of Trade department columns recently with a well written and thoughtful letter. It does one good to see men trying to get ahead in their profession; also it makes one think that perhaps, even after being called all kinds of names for offering an examination which made the old-timers sit up and gasp, that it was really worth while. As for the Canadian Censor, I have culled my opinion on the subject of the standard for projectionists; also would like to hear the opinion of a man with a similar interest. I hope I have not overtaxed your time and patience with this letter.

E. L. Assistant Censor and Inspector."

No, neighbor Oswald, neither time nor patience could you or any of the "worth while" ones. It comes from a man who not only backs up theory with actual practice, but works closely together with his colleagues of the British Columbia Board, has blamed the path which others have taken, and soon or later must travel. I repeat, so far as I know, that the Vancouver exhibition of last fall was far and most rigid in its requirements of knowledge on part of applicants for license of any kind I know of. New York City and Boston are very poor seconds. I cannot spare space to comment on...
of gasoline into bearings to clean them out. Second, a block of steel, 3½ inches long by 3½-inch square, with a deep hole one-half inch in diameter in one end and a slot, beveled at its ends, in the other. This really takes some doing and replacing pins in intermittent sprockets or other shafts; prevents springing them. Third, a steel rod 7 inches long by three-sixteenth inch in diameter, knurled to afford grip, and split for ½ inch at each end. There is a remarkable tempering effect by squeezing the ends together and thrusting them into the slot of a small screw it is held in. But, however, some 70 feet, ½-inch objective. Condensers set apart as per instructions. We have a smaller one to show up at center of screen and wider at sides. Raising or lowering lamp raises and lowers ghost. We close closer. When center is off screen, closer it is, the larger the ghost. We are unable to get the ghost out by any adjustment of condensers, lamp or lamp house.

Your ghost is most likely a photograph of your arc. That you have it in focus at film plain is proven by the fact that when you move lamp house ahead ghost becomes round—you get into the center of ghost and out of the beam. In my opinion your trouble lies in spacing of condensers, which will be set with one-sixteenth inch of each other, plus possibly a too-short distance from condenser to lamp. I think your trouble is that you really ought to have for 60 amperes a c. According to the new charts, soon to be published, the correct is two 6-inch plano convex condenser lenses, set with their apexes not to exceed one-sixteenth inch apart, and it should be a trifle more than 18½ inches from center of condenser combination to film. If you use meniscus bi-convex, then you want one 6½ and one 8½ inches, with a trifle more than 21 inches from center of condenser to film. If this does not clean up on 60 am-peres. It won't be correct for any other amperage, except that a reasonable variation either way won't seriously affect results, say from 57 to 63. I am of the opinion, and have heard the contrary, that your lamp has not quite enough angle, or that your upper carbon has not quite enough advantage. Your words your upper carbon crater is not facing the lens, and so forth. Please advise as to results. If you have room, your lamp house far enough back, then it is up to you to supply you with longer rods. Distance from condenser to film is important.

Quite Ghostly.

J. B. Jenkins, U. S. Navy, writing from Cambridge, Mass., says:

"Will you be good enough to give me your opinion as to what is wrong. Following are data. Projector—Boston Type 11-30. Wire use 60 amperes; current, a. c., through Bell and Howell inductor-compensator. Lamp—400, 500, 600 watt, 350, 450, 550 ampere, 100 ampere, 2000 ampere, 60 ampere. Condensers, clean and tight. ½-inch carbons. Don't think trouble is in lamp or lamp house, as there have been no connection between condensers to film is 17 inches. With lamp house closer we get a little closer to center when off screen, closer it is, the larger the ghost. We are unable to get the ghost out by any adjustment of condensers, lamp or lamp house."

Your ghost is most likely a photograph of your arc. That you have it in focus at film plain is proven by the fact that when you move lamp house ahead ghost becomes round—you get into the center of ghost and out of the beam. In my opinion your trouble lies in spacing of condensers, which will be set with one-sixteenth inch of each other, plus possibly a too-short distance from condenser to lamp. I think your trouble is that you really ought to have for 60 amperes a c. According to the new charts, soon to be published, the correct is two 6-inch plano convex condenser lenses, set with their apexes not to exceed one-sixteenth inch apart, and it should be a trifle more than 18½ inches from center of condenser combination to film. If you use meniscus bi-convex, then you want one 6½ and one 8½ inches, with a trifle more than 21 inches from center of condenser to film. If this does not clean up on 60 am-peres. It won't be correct for any other amperage, except that a reasonable variation either way won't seriously affect results, say from 57 to 63. I am of the opinion, and have heard the contrary, that your lamp has not quite enough angle, or that your upper carbon has not quite enough advantage. Your words your upper carbon crater is not facing the lens, and so forth. Please advise as to results. If you have room, your lamp house far enough back, then it is up to you to supply you with longer rods. Distance from condenser to film is important.

Extremely Punk.

Recently the editor was summoned to a theater in Chicago which the manager and was engaged, in a professional capacity, to examine into the projection trouble. A found circle of light on the front wall of auditorium, same surrounding picture completely. The circle did not show in fadeout, or when dark title was in, which proved it to be in the lens itself. In the lens a part. Found black coating of barrel which had not undergone its repainting. Projectionists Topping did so many sad jobs that it was also advised other changes in the theatre, and both Topping and the manager were as satisfied as a patient and up. Electrode alterations could work such (their own words) wonderful improvement. The theatre is on Atlantic avenue, about 100.

Analysis of Gasoline Engine

The Lucus Products Company, Chicago, has forwarded sample of its "Lucus Four" for projectionists, consisting of the following elements: 1. Motor, 2. Fuel system, 3. Ignition system, 4. Carrying case. First, a well-made, all-metal carriage, calibrated all over. It has a force pump, designed to force oil or grease into the intermittent oil well or force a powerful, small steam

Rear Projection

The Aetna Explosives Company asks information about the practicability of projection from the rear, through transparent screen. Rear projection through a properly made transparent screen is, from many points of view, ideal, provided the distance from the screen to projection, or the picture small enough that a projection lens of less than 4, or as an outside limit, 3 ½ inches E. F. will not be required. With conditions requiring a lens of shorter F. P. than that I would not advise the attempt.
Close Attention to Small Details
Makes for Stronger Picture Presentation

LOOKING backward over the road traveled by the art of picture playing, we are surprised many times by the seeming indifference to detail which prevailed in the earlier days. We can hardly understand in our present enlightenment why we so foolishly fitted the scenic roles for Cairo and its Egyptian splendor. It seems impossible that we used "Hearts and Flowers" for every grievous movement in flesh and blood, yet such was the case. Agitation of mind, matter or morals invariably called forth Agitato No. I from the top shelf of the library; speed of any kind was portrayed by the use of a hurry. We don't deny it, for only by our mistakes can we learn.

The rapid advancement in the profession of fitting the features has made careful discrimination an important factor in the portrayal of picture emotions. The general trend of photoplay plots are only held back scenes when the musical setting may be closer knit together after the details have been considered.

Points arise regarding atmosphere, variety, temp, and color that call for argument and accurate decision. No longer do we hear from the lips of good fiddlers the "our audience." "Does it fit the scene in every particular?" That is the paramount question. If it does, the audience will be" in every direction. As long as the world lasts, dancing will play its part in the entertainment of the populace. The graceful undulations of the body to a rhythmic melody satisfies the fastidious fancies of eye and ear, if both be synchronously performed. Many dancing scenes occur in pictures and as there are diverse forms of the terpsichorean art, the music for the accompaniment must be carefully chosen. Should the dance be a Grecian classic, Apache music would never convey the proper rhythm — yet it has been attempted, either through ignorance or negligence — and vice versa, an Apache dance would be incongruous with any other music than that written for it. Spanish dances must have habanera style and a waltz will not fit a scene when people are fox-trotting. These may seem "mere details," but it is the attention to "mere details" that makes for proper presentation.

In the fitting of scenes depicting grief, "the old order changed." There are degrees of sorrow, ranging from the sad to the melancholy, and the musical accompaniment must be proportionate to the anguish of a mother bereft of her only son. It seems hardly necessary to caution musical directors against the use of Godard's "Adagio Pathetique" to fit the former, but it has been done. In analyzing the situation, the only reason seems to have been the fondness of the musician for the piece and the fact that it seemed suitable for grief. Had he used it for the other instance, there might have been less censure, but still it would fail short of the mark of precise picture fitting. It is much too serious for the cheerful and not "wailing" enough for the mother.

An arranger must be able to visualize himself in the emotion of sorrow to the degree depicted in the scene. When he feels as the actor feels, he will know the music that describes his sensation. Human nature is largely the same in the case of the arranger. It is by no means splitting hairs that he gives forth will naturally be accepted by his auditors in the same spirit and to the same degree. This holds true not only in the emotion of sorrow, but in all primary emotions.

Atmospheric pictures call for much discrimination in their music selection. The color, the mood, the music that has been used for scenes or actions occurring in Japan. No longer is this permissible for the patrons know the difference. Many compositions written by those who have never studied the Chinese music, are used to convey atmosphere. If possible, it is wise to abstain from using anything that is not authentic or correct in its melody and harmonization.

Original music as a large class might be used in adapting situations found in New Hebrides, but, if care for detail be observed, search should be made for something less Eastern and more western. It is by no means splitting hairs to say that East Indian and American Indian music is entirely different in form and rhythm, yet it is difficult to scientifically explain these differences. Nevertheless, if one is our guide and to scenes in Bombay with "From an Indian Lodge" may MacDonald result in a confusion of ideas in the minds of "paid admissions."

Surface fitting is no longer tolerated by the educated picture fans, and the musicians must take more pains, give greater thought, and scrutinize more closely than ever before. Given a scene to which the music must first determine its relation to those foregone. He must decide what dominant emotion prevails and fix the degree of that emotion by mental concentration and visualization. The atmosphere of "location" must be maintained at all times, lest through poor perspicacity he carry his people with him of a scene and land them somewhere in Russia, among the Bolsheviki.

Pictures can no longer be fitted in a "general way" with good results, and the musical director who takes his work seriously readily understands the significance of close attention to detail.

Rialto Sets New Musical Standard.

We all have wished for riches; the reasons for our longing being manifold. We have wished for wealth to protect them from work, while others see all around them opportunities to lighten the load of their fellowmen. Our personal and particular reason for desiring money at this moment — and for the time being — is prompted by truly altruistic motives. We would like to invite and bring every exhibitor in America and his musical director to see and hear the Rialto performance of this week.

There is not a weak spot in the entire bill and the musical presentation is superb. The "Schottische Hungarian Rhapsody" by Liszt furnishes a wonderful overture. Conducted by Hugo Riesenfeld with the famous Bela Nyary playing the piano, no better rendition has ever been offered to the music-loving public. The Rialto Symphony Orchestra is always at its best in works which call forth nuances of peculiar timbre.

Gladys Rice, soprano, sang in costume "Till I Wake," one of the well-known Indian Love Lyrics by Amy Woodford-Findlen. It was pleasing. The orchestra was not restrained enough in volume and frequently overshadowed the singer.

Two important words in the musical lexicon of picture playing signify the function of the accompaniment used for the pictorial-Sound. Anybody, Mr. Rothapfel does not believe in playing the entire review by means of marches, and his staff of arrangers have given us many many and well-known songs, the significance of which is strong. He used "Billy Magee, McGaw," "The Soldier's Farewell," "The Stein Song," "Landscape," "The Singing" by Elgar. Thus variety of color is maintained with additional piquancy.

Mr. Riesenfeld came back to conduct the "Credo" from "Otello" sung by Vincente Ballester. We know the aria well and have frequently heard it sung by eminent baritones under the baton of famous maestros, but never have we heard a rendition which excelled that offered at the Rialto. Mr. Ballester has a good voice, splendid appearance and knows what he is singing about. Not only that, but his portrayal of the part was conveyed unmistakably to his auditors. Mr. Riesenfeld was at home in the score and seemed to take keen enjoyment from his meritorious work.

The feature as usual received a carefully thought-out setting and the synchrony was perfect. From week to week, the theatres presided over by Mr. Rothapfel provide a standard form of entertainment unsurpassed anywhere in the country, and every producer, exchange manager, exhibitor and musical director should make it a point to visit these "temples of the motion picture."
CUE SHEETS FOR CURRENT FILMS

“King of Diamonds, The.”
Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Adagietto...Moderate...Berge
1. AT SCREENING...THEME
1 min.
2. T. PRETTY, YES I SUPPOSE...The Dawn of Love...Bendix
2 min. 2 Allegretto Moderato.
3. D. WHEN TRAGEDY MARKS TIME...Valise Moderne...Rosen
1 min. 13 sec. 2 Allegretto Lento.
4. T. IT’S A NASTY CUT, OLD...Dialogue...Meyer-Heimnd
2 min. 15 sec. 2 Andante con Moto.
5. T. THE END OF AN EVENING...THEME
2 min. 30 sec.
6. T. FETTERED...May Dreams...Borch
2 min. 30 sec. 2 Moderato.
7. D. WHEN DOCTOR EXAMINES...GLI-VER
1 min. 15 sec.
8. D. WHEN DOCTOR EXAMINES...Dramatic Tension No. 36,
1 min. 45 sec. 2 Andante
9. T. THE KING DIAMOND CLAIMS...Babbillage...Castillo
1 min. 15 sec. Allegretto Moderato.
10. T. I’VE BEEN TRICKED...Tragic Theme...Vely
2 min. 30 sec.
11. T. SO UNDER THE NAME OF KING-THEME
2 min. 15 sec.
12. T. SO PASS FIVE YEARS INTO...Andante Doloroso No. 51,
2 min. 15 sec. 2 Borch
13. T. WIDCH STORIES OF HIS VAST...Capricious Annette...Borch
3 min. 45 sec. 2 Moderato.
14. T. THE MEETING...Dramatic Tension...Levy
1 min. 15 sec.
15. T. IT’S NOTHING, I FEEL...Divine Valse...Rosset
3 min. 30 sec. 2 Moderato.
16. T. THE DAY OF REBUTION...Dramatic Andante No. 24,
3 min. 2 Borch
17. T. KING DIAMOND CLAIMS...THEME
1 min.
18. T. I MAY BE ABLE TO AID YOU...Au Matin...Gottard
2 min. 15 sec.
19. T. 920...Dainty Doffelkis...Miles
2 min. 15 sec. 2 Moderato.
20. T. I’M SORRY THE DOCTOR IS...Andante Pathetique No. 23,
2 min. 30 sec. 2 Borch
21. T. WHEN KATE TURNS OUT LIGHT...Gruense Mystioso No. 31,
2 min. 2 Borch
22. T. MRS. TARRIANO IS DOCTOR...Dramatic Tension No. 61,
1 min. 15 sec. 2 Borch
23. T. JEWEL, I LOVE YOU...THEME
2 min. 45 sec.
24. T. DR. TARRIANO, MR. BENNETT...Dramatic Finale No. 63,Smith
1 min.
25. CHARACTER...Dramatic.
ATMOSHERE...American, African Society.
MECHANICAL EFFECTS...Phone bell, glass crash, water
SPECIAL EFFECTS...Auto, shot.
DIRECT CUES...None.
REMARKS...Particularly note effects as suggested.

“Love Swindle, The.”
Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—If You Look in Her Eyes...Moderate...Hirsch
1. AT SCREENING...Dance of the Debuitantes...
2 min. 45 sec. Allegretto.
2. T. WALTZ TROTWELL...Sounds from England...Langey
2 min. 2 Moderate.
3. T. NIGHT BELL...Mock Morris...Grainger
2 min. 15 sec. 2 Allegro.
4. D. DIANA SPEES MEN...Tempest...Lake
1 min. 45 sec. Allegro.
5. T. RICHARD WEBSTER...Purissine No. 1...Langey
2 min. 30 sec. Allegro.
6. D. DIANA BENDS OVER RICHARD-THEME
1 min. 45 sec.
7. D. SUNRISE OVER THE HILLS...Valse Fantastique...Evile
2 min. 45 sec. Allegro.
8. T. SILENCE...N’Everything...Jolson
1 min. 30 sec. 2 Moderate.
9. THE CITY CLUB...When You Come Back...Prey
1 min. 15 sec. Allegro.
10. T. DEMONSTRATION...Balladine...Gillett
1 min. 45 sec. Allegro.
11. T. WHERE THERE’S A WILL...THEME
2 min. 30 sec.
12. T. A NEW ARRIVAL...Canzonetta...Herbert
1 min. 45 sec.
13. T. I HAVE A PRIVATE...Gondolier...Moszkowsky
1 min. 15 sec. Allegretto.

CUE SHEETS FOR CURRENT FILMS

December 14, 1918

14. T. PLAYING BOTH ENDS...Intemeto...Azrasky
2 min. Allegro.
15. D. HURRYING IN CAR...Purissine No. 11...Kleefert
1 min. 45 sec. Vivo.
16. D. RICHARD AND DIANA ON SOFA...THEME
2 min.
17. T. FOLLOW THAT CAR...It’s a Pippin...Notman
2 min. 15 sec. Moderato.
18. T. SAY, WHAT’S THAT GUY?...Agitate No. 6...Kleefert
1 min. 30 sec. 2 Allegro.
19. D. DIANA AND OLD VIOLINIST...Serenade...Moszkowsky
1 min. 15 sec. Allegretto Moderato.
20. T. SENSIATIONAL NEWS...Pasegled...Delbou
1 min. 45 sec. Allegro.
21. D. POLICE STATION...Whispering Willows...Herbert
2 min. 30 sec. Allegretto.
22. T. MR. AND MRS. R. WEBSTER...THEME
2 min. 30 sec.
23. T. DIANA ENTERS HOUSE...Tarantella...Bohm
3 min. Allegro.
24. T. YOU DAMN BURGLAR...Hurry No. 1...Langey
1 min. 15 sec. Allegro.
25. T. THEN I AM NOT ARRESTED...THEME
1 min. 45 sec.
CHARACTER...Dramatic.
ATMOSHERE...Neutral.

“Mating, The.”
Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Kathleen...Valise Lento...Berge
1. AT SCREENING...THEME
2 min. 45 sec.
2. T. DICK IVE'S, AUTHOR...Mimi...Leigh
2 min. 30 sec. Allegro Moderato.
3. T. THE NEW ARRIVAL...Young April...Cobb
2 min. 45 sec. Moderato.
4. D. WHEN DICK OPENS SHUTTERS...Jasmine...Kretschmer
3 min.
5. T. SAY, M—MISTER MAN, I...THEME
3 min. 15 sec.
6. T. COME OUT, GOLDARN YE...Iris...Reynard
2 min. 45 sec. Moderato Grazioso.
7. PLEASE DON’T BE MAD, I...THEME
3 min. 45 sec. Allegro Moderato.
8. T. I HOPE YOU WIN IT...A Southern Reverie...Bendix
2 min. 45 sec.
9. T. WITH NOTHING IN THE HOUSE...The Yankee Girl...Teobol
2 min. 45 sec. Allegro Caprice.
10. T. AFTER DINNER...The Witching Hour...Herrick
3 min. 30 sec. Doloroso.
11. T. MR. FANE, SURELY YOU'RE...Aramansbury...Gilder
2 min. Allegro Moderato.
12. T. IN THE MIDDLE OF THE NIGHT...Mystioso Dramatic No. 61,
5 min. 1 Borch
13. T. AND WHEN MORNING COMES...Andante Dramatic No. 62,
3 min. 45 sec. 2 Borch
14. T. IT IS NATURAL THAT IN HER...THEME
1 min. 15 sec.
15. D. WHEN BOONE RECEIVES...Antarita...Mildeburgh
4 min. Internazzione Andante.
16. D. WHEN NANCY GOES SHOPPING...Finch...Finch
3 min. 30 sec. Allegro Moderato.
17. T. HE’S A BIG ROBBER...Dramatic Tension No. 9,
1 min. 45 sec. Allegro.
18. D. WHEN BILLY CALLS US...CONSTABLE...Vivo Finale...
3 min. 45 sec. Borge
19. T. THE HEARING...Love’s Return...Eills
3 min. 15 sec. 2 Sheerwood.
20. T. SO ANOTHER DAY FINDS DICK...Fleur de Lis...Dillea
2 min. 2 Moderato.
21. D. WHEN BOAT ENTERS WATER...Agitato No. 48...Shepherd
2 min. 15 sec.
22. T. HURRY THE DOCTOR...Hurry No. 33...Minot
1 min. 15 sec.
23. D. WHEN DICK IS PICKED UP...Andante Doloroso...Burch
1 min. 15 sec.
24. T. WHERE IS HE, WHERE IS SHE...Dramatic Tension No. 64...Borch
2 min. 30 sec.
25. T. AND SO THE LITTLE GIRL...THEME
1 min.
26. T. OF COURSE IT WAS DOWN...Farries’ Greeting...Red
2 min. 2 Moderato con Moto.
27. T. NANCY I KNOW YOU DID IT...THEME
2 min.
CHARACTER...Comedy.
ATMOSHERE...Southern.
MECHANICAL EFFECTS...Boister Crowing, sneeze, train, water, horses’ hoofs.
SPECIAL EFFECTS...None.
DIRECT CUES...None.
REMARKS...Give special attention to mechanical effects.
Rock Me to Sleep" Womanly in Tone.

"Backward, turn backward, O, Time, you old thief!
Make me a child again;
Just for to-night!"

There comes a time in the life of each individual when cares and responsibilities assume such gigantic proportions that the weight of them is greater than the strength of the spirit. Then we long to shift the burden of life elsewhere, and try to avoid the pain of the echoes of the above verse.

It chances that but a few of our characteristically American songs have been written by women. "Rock Me to Sleep" has been referred to again and again as deserving of the term "womanine" in its sentiment, and it chanced to be a woman who was responsible for the words of the "Nightingale."

Elizabeth Allen, who long wrote under the nom de plume of Florence Percy, was born in Strong, Maine, in 1833. In early womanhood, she married Paul Allen, a sculptor, but he died within a year of their wedding. Later, she became the wife of E. M. Allen, of New York, for several years she made her home in Portland, Maine.

While traveling in Italy, she wrote a little poem entitled "Rock Me to Sleep. This she sent to the Philadelphia Satur-day Review, which published it, and became immensely popular. Indeed, it appealed so strongly to the public that, within a few years, it was being numbered among persons of both sexes, so closely identified themselves with the poem that they succeeded in identifying even themselves, seemingly, that they had written the song. Some drew so intimate a parallel between the womanly in the situation that had given rise to the inspiration.

Rudyard Kipling, of Boston, who published it to an air composed by Ernest LeSueur, acknowledged that he had never heard the song before, but was naturally much pleased with the financial success of the little poem, and had the audacity to send a message to Mrs. Allen offering to pay her five dollars a piece for as many songs as she should write for them; providing, of course, that the said songs should prove as popular as the one already in their possession. So great was the vogue of the "Nightingale," that the time that it was translated into practically all the modern languages of the world, and was never considered her best work.

As might be supposed, just at the time, the absurd offer did not appeal very strongly to Mrs. Allen. She would not permit one the privilege of insisting upon adequate return for service given, and, having been most kindly treated, she found herself a homeless widow with two children to support. She recalled the offer of the publishers, and the paltry five dollars were magnified into a very desirable sum of money. She accordingly sent to the Russian Company a little song. It was promptly returned with the curt information that they had made no provision for the performance of the song, and had not the funds to do it at all. Mrs. Allen, in her answer, made mention of the song that had caused the Russian Company to refuse her offer.

The poem, during the height of its popularity, was set to music by over thirty different composers. But Mrs. Allen always strongly opposed the practice of any which was the one sung in the camps and popular everywhere.

The song, which we are best acquainted at the present time is by J. Max Mueller. He came to the United States in 1814 as a lad of ten years old in the Civil War enlisted and served bravely through several battles in the Army of the Potomac. He has since sung a large number of pieces of music while in the field of action, and so closely identified Red Peter with his own spirit of patriotism and progress that the fact of his foreign birth has been practically forgotten.

When one has read the life of Mrs. Allen at the time when her little poem was having such a vogue, with such a flow of care and sorrow and no monetary appreciation for her literary efforts—when a small and well-deserved return from heriet work was such an unquestionable right—it was small wonder that her thoughts drifted back to her young days. And then the burden of life became practically immaterial, and she should long for the irresponsible joys of childhood, and she wrote:

"I have grown weary of dust and decay; Weary of the way. Weary of sorrow for reaps. Rock me to sleep, mother! Rock me to sleep!"

Grand Opera Music at the Rivoli.

Lovers of grand opera music constituted the greater part of the audience at the Metropolitan during the week beginning November 24. The feature was "My Cousin," Enrico Caruso's first screen production. Several other features that Caruso were would contain many grand opera numbers, and, in this respect, the audience was taken care of.

The overture was "Fantasie," from I. Pagliacci, conducted by Erno Rápe. We have heard much more familiar an orchestra is with a selection the more careless is its rendition. And the reason for this is that the orchestra merely labored hard enough, but his efforts were in vain. The orchestra simply would not seem to sense the measures.

Miss Annie Rosner sang the "Bird Song," from I. Pagliacci, excellently, and the sheet music suggests it was artistically rendered by Vincente Ballester. Both singers were dressed in costume, and the picture was contributed to the atmosphere desired. The artists received an ovation, and could have responded to the demands, for the more had the roles of the Rivoli permitted.

The musical setting for the Animated Pictorial was excellent and as inspiring as usual.

For the feature a number of Italian Folk Songs, Nevin's "A Day in Venice" and a number of large operatic, and many popular songs were used to fit the scenes. In this picture, Mr. Caruso is shown several times singing in a chord, and the orchestra followed him in perfect synchrony, and the effect was so realistic that we had to draw upon our imagination to believe the line notes of this splendid tenor float from the screen to us in the audience. But there were a number of times when it was fortunate for the orchestra that Mr. Caruso could not become animated with their music, for it is a story that do not do violence to someone for the careless manner in which some of the big numbers were played.

As a breathing spell between the feature and the comedy the orchestra played Lancer's "Selection of Italian Folk Songs." These characteristic songs were superbly rendered, but they lost much of their intrinsic value, as a number of them had been previously played on the program.

The comedy, "Whose Little Wife Are You," was adapted from the plays of the day, while the organ solo, always good, closed the bill.

Comparisons are odious, and it is beyond comprehension how an orchestra and an orchestra with one at the Metropolitan. That is one danger in playing opera in the music of the orchestra. For some reason the Rivoli orchestra did not have the same effect of the bill on the night we saw it. We shall maintain until the last that it is a mistake to try to turn and to glower at any one in the audience even if some old lady does get a bit garulous and unfortunately try to outdo the music. Of course, such a situation is trying on the nerves of the long-suffering music critic. But of course, it can be depended upon to quell the disturbance.

Music at Regent Theatre in Toronto.

As soon as we arrived in Toronto, our enthusiastic tone toward the natural inclinations impelled us to note the latest in picture presentation. Being told that the latest in music for pictures, we paid it a visit, and were delightedly surprised at the program.

The overture rendered by a twenty-two-piece orchestra consisted of selections from the Highborne, and was conducted by Mr. J. John Arthur, it was brilliantly executed. The orchestra played together with force, and the arrangement proved specially strong both in technique and quality.

Following the overture, "Huglies of Red Gap." This picture deals in dignified compositions of music while the music fitted the scenes admirably. There was a background of atmosphere or syncopation, and the light interlude, waltzes and two-steps seemed appropriate.

Frank Blessinger, a tenor of pure lyric quality, sang some popular songs with much gusto. His choice of such songs as "Smiles" seemed to lower the dignity of the Highbrowed music of the earlier portion of the program, and we question its wisdom if provided as a regular diet. The singers had a tendency toward the platitude, because of the response to encores. In the best theatres no encores are permitted, as it threatens the whole performance. There is no house into a concert hall. Soloists are for the purpose of resting the eye and draining off the atmosphere. If encores are necessary, therefore, their songs should be short and suggestive of the entre or apogee of the feature.

The pictorial review was well fitted by the orchestra, while the Oriental scenes occurred, and the music was well adapted. For almost a week the orchestra had played in location, and the music and its arrangement had a great deal of atmosphere and were ever ready for the harmony of the day.

John Arthur, the genial musical director, has had full charge of the music for the Regent. Since its opening over two years ago, and has built for himself and his orchestra a reputation that is enviable. It firmly believes in the great songs, and future playing and the responsibility involved therein.

"My Cousin" playing is only in its early infancy," he said, "and we may look forward to some wonderful strides in raising the level of the music. We hope some come when music scores will accompany every picture and unimportant flashes will be struck by the magnetic power of the close co-operation between picture directors and musical arrangers. Three languages are already spoken by the music, and a smooth performance becomes almost impossible.

Director Arthur will try to get together a Picture Playing Club in Toronto to keep pace with Cleveland and Toledo. Every city needs a fraternal association of this kind for mutual encouragement and protection, and, as usual, Toronto is close to the head of the procession.

W. H. Elliott, the managing director of the Rivoli, told us that the best evidence of silence during the screening of pictures, and exhort his audience by it. "I have known," he said, "to consider the pleasure of their neighbor and refrain from speaking the title of the picture at all. The length of time has had the Regent tastefully decorated, and every comfort is provided for the patrons. Director Arthur will try to get together a Picture Playing Club in Toronto to keep pace with Cleveland and Toledo. Every city needs a fraternal association of this kind for mutual encouragement and protection, and, as usual, Toronto is close to the head of the procession.

Mendoza Conductor Master at the Rivoli.

J. A. F. de Mendoza, the brilliant violinist who occupied the chair of second conductor master of the Rialto Orchestra during the last season, was once again at the Rivoli as first conductor master, taking the place made vacant by the resignation of Mr. Paul. He is known to many friends at the Rialto, and has proven worthy of the promotion accorded him.
WE FURNISH
Musical Service
High-Grade Printing
Legible Copying
Fine Autographing
Musical Scores
Pasted and Printed
MUSICAL NUMBERS ARRANGED
for Band or Orchestra
CALL, WRITE OR PHONE
CHARLES GREINERT
306 West 48th Street  New York

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL
of PICTURE PLAYING
Strand Theatre  Los Angeles

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel  Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 46th Street  New York City

SEND IN YOUR SUBSCRIPTION NOW FOR
THE MOVING PICTURE WORLD
presenting
MUSIC FOR THE PICTURES
A Real Music Service to the Leader
CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK

Announcement
of the
Music Service Exchange
507 Fifth Avenue, New York

ITS POLICY
We do not and will not publish any music nor ally ourselves with any publisher. Service is our middle name and we serve to please.

ITS PURPOSE
We will select or buy music of all kinds from any publisher for the benefit of musicians who cannot come to New York or for those who through lack of time cannot write for small orders to many and various firms. For this service we charge no fee.

ITS OPERATION
Send us your order for music with a deposit cheque, showing good faith, and we will procure your music from the various publishing houses, ship it as one consignment on the same date of receipt of the order, charging you the usual retail price less your deposit.

ITS MEANING TO YOU
Quick action, accuracy in filling your order, a retail store at your door, a saving of carfares and postage and a service that you have long needed.

EXHIBITORS—
Avail yourself of this opportunity to build up a musical library for your theatre.

LEADERS—
Send in your lists of music wanted. If suggested in any cue-sheet, indicate the name and the number and we will do the rest.

THANK YOU!

The Great War Song
The Battle Hymn of Democracy
The Song of Human Freedom Triumphant
Band, 25c; six for $1.00
ARMAGEDDON, Ltd.
141 BROADWAY  NEW YORK

The WORLD'S STANDARD THEATRE ORGANS
J.P. SEEBOURG PIANO CO. - REPUBLIC BLDG. CHICAGO

December 14, 1918  THE MOVING PICTURE WORLD  1217
Q. Will you please inform a picture "fan" through your columns if "Dawn," by Vannah, is a song or an instrumental composition? A magazine in our city used it as a theme in the show- ing of "The Doll's House," starring Elise Ferguson, and it made it a most effective musical atmosphere. Although I am not acquainted with moving picture business in any way, I have always been taken an interest in them, especially the musical elements. I am inclined to the Moving Picture World, and heartily endorse the plan of making the musical departments of moving pictures. It is my opinion that the moving picture has fostered a love for good music in the people of America more than any other industry has done before. In the leading theatre of our city we have a "Pictoplayer." To my mind this is the best organ for a small town theatre, as a small orchestra is worse than none at all. The attendance at this theatre is always capacity. A. Your letter gave us much pleasure. We are always glad to hear from music lovers whether connected with the music industry or not. And, of course, it encourages us to have the musical department of the Moving Picture World. We are extremely anxious to have this department mainly musical. We are very happy when we hear that it is serving the ends for which it was created. The moving picture, so far as its musical department is concerned, is a piano solo called a "song without words," and can be obtained from the publishers, W. M. Thompson & Co., Philadelphia, Pa. It is the property of the Music Service Exchange, 507 Fifth avenue.

Q. Can you tell me anything about an offer being made by a New York publication for a national hymn? A. During the World War, the New York American offers five thousand dollars in prizes for a new national song. We would suggest that you write them for details.

Q. I plead guilty to musical snobbery in that I have always regarded picture music as a prostitution of art. My views have changed, and I am anxious to learn how to fit pictures. Where can I procure a course? A. At present there is no authentic text book on the subject, but we believe that one has already been written and soon will be published. We shall keep your name and address before us and send you a notice immediately upon publication.

Q. I find great difficulty in obtaining the music suggested in cue sheets for the reason no publishers are mentioned. Why could not this defect be remedied? A. It is hardly possible to give the names of music publishers in the cue sheets, but by writing The Music Service Exchange, 507 Fifth Ave., New York, or Belwin, Inc., Columbia Theatre Building, New York, New York, you need will be furnished. Just mention the name of the piece and its composer. They will do the rest for you.

Song Creates Sensation at Navy Yard.

One of the songs that just fits in with the spirit of the time is "You Can't Beat Us, If You Take Ten Million More." The song is that of a song by McKinley Driscoll and Ernest R. Ball and is published by M. Witmark & Sons. This is the same song that once of the speakers, asked for a copy of the words after it had been sung, and made it the subject of a speech in the Pennsylvania legislature. Mr. or four admirals, who were on the platform, were so carried away with the song that they all joined in lustily when the chorus was sung.

The Cello An Exponent of the Voice. A musical instrument, the cello, is constructed practically from the same model as the violin, but with certain alterations. For instance, in relation to the pitch, it is smaller than the violin. Otherwise the cello would have a tremendous tone, and be so large that it would be impracticable. It has a low and varied register, and these characteristics make it invaluable as a medium for expressing the intensities of the human voice. In its lower register it has the richness and volume of a basso profundo, and its highest register is capable of expressing the tones of the lyric soprano. These remarkable qualities make the instrument invaluable to the composers.

Wagner, Verdi, and a host of other composers, appreciated the almost human qualities and possibilities of the cello, and their operas have many solo parts for this instrument. They realized that no other musical medium was capable of expressing the emotions of romance and grandeur.

It is difficult to imagine what symphonies and chamber music would become without the elements of drama and pathos conveyed by this splendid instrument. When composers who do not play the cello or do not have a proper understanding of the instrument write exercises for it, it often happens that the cello is placed in an improper light. For, while it is capable of much technical exhibitions, composers are inclined to forget the fact that it has many dissimilar voice qualities, and that it has the ability to treat in register, which is the factor that best characterizes its tonal effect, as in each register the strength of the vibrations is different. In this way, especially in concertos, some of the slow movements, this does not hold good, because the tones are carried above practice and the music becomes invalid. It is easy to comprehend that it is in the sustained melody that the cello is especially at home.

The cellist literature embraces many concertos written by such great musicians as Beethoven, Mendelssohn, Mendelssohn, Rubinstein, Dvorak, to name but a few. The composers and musicians are all noted and require no comment.

F. Popper and Servais are two men who have such an intimate understanding of the cello that even their compositions are complicated from a technical standpoint the individuality of the instrument is distinct, and this is not permitted to deteriorate. If all cellists would appreciate the fact that the cello is a large and powerful instrument and play upon it singable music practically without exception, they would create greater popular interest, and increase the wealth of delightful musical entertainment.

There is no question of the great office of the cello in the orchestra, but in a church service, with the organ, it is a worthy substitute for the human voice; also, it is a solo instrument of beauty and power, and its possibilities in this field are practically limitless.

The "Musician" Changes Publishers. The "Musician," published by Oliver Ditson Company, of Boston, Mass., since 1891, has been sold to the Henderson Publishing Company, Inc., of New York, with the January issue, will be published at 2725 Grand Central Terminal, New York. Its editor-in-chief will be Mr. Vivian Burnett, who will be assisted by William J. Balsell, associate editor. These gentlemen intend to make Musician a magazine for the promotion of efficient musical instruction, being particularly for those requiring co-operation in teaching the student.

Index to Cue Sheets, December 14, 1918

<table>
<thead>
<tr>
<th>Picture</th>
<th>Producer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>King of Diamonds</td>
<td>Vitagraph</td>
<td>1216</td>
</tr>
<tr>
<td>Lost Swindle</td>
<td>The</td>
<td>2725</td>
</tr>
<tr>
<td>Matinee, The</td>
<td>Vitagraph</td>
<td>1214</td>
</tr>
<tr>
<td>Quicksands</td>
<td>Paramount</td>
<td>1216</td>
</tr>
<tr>
<td>Sex War, The</td>
<td>World</td>
<td>1216</td>
</tr>
<tr>
<td>Secret Strings</td>
<td>Metro</td>
<td>1216</td>
</tr>
</tbody>
</table>
William Seabury Talks of Clearing House Prospects

WILLIAM M. SEABURY, who organized the Film Clearing House and who recently became identified with the Independent Sales Corporation as its vice president, when asked his views of existing conditions in the industry said:

"In my judgment the most important thing that has happened in the film world in some years is the recent announcement that the Film Clearing House is open for business. The establishment of the Clearing House is the first important step toward the reconstruction of the industry which must inevitably take place. It is the first step toward economy in distribution. It is a means of vital importance to the industry, by which it can discharge its increasing obligations and burdens and live.

"Without it some are confronted with the painful alternatives of going out of business because they cannot pay their present charges; or of going out of business because they cannot survive if they do not pay them. So that on the present basis these unfortunate expire in either event, whether they pay or do not pay.

Involves Only Physical Handling.

"While I was trying to establish the Clearing House all sorts of doubts were expressed as to its practicability. Some feared one competitor would be favored over another if several competitors distributed through the same medium—forgetting apparently that the work of distribution involves only the physical handling of film and does not involve the sale of competing product.

"If the physical service rendered is not efficient it can be terminated, but there are no competitive features involved in the Clearing House plan of operation.

"There is no more reason why one producer should refuse to distribute through the Clearing House because its competitor distributes his product through it than there is sense or reason in one merchant refusing to use a certain express company or railroad because one of his competitors uses the same means of transportation."

What One Player Does in a Few Short Years

T would be difficult to find, in looking over the list of motion picture stars, one that has had a more busy career than Carlyle Blackwell of World Pictures, who plays "Love in a Hurry," with Evelyn Greeley.

In the years that he appeared on the screen he has played in 170 pictures. In these there were 6,481 scenes in which he was pictured. He had to portray in these 32 dual roles. Two thousand seven hundred and twenty days were spent in the studio and 852 on outside locations. Mr. Blackwell spent on his wardrobe to properly dress the parts in these productions $18,700. There were 2,040 costume changes. The time he spent in the studio was 24 hours. The number of "stills" for which he had to pose totals 5,060. The amount of money which he has spent for photographs given to "fans" runs up to $2,775.38.

The number of actors associated with Mr. Blackwell in the making of these pictures is 15,950. He has had 47 directors and has been associated with fourteen picture companies. Of his leading women, twelve have become stars. Twenty-six different cameramen were employed in making his pictures. Slightly in excess of 6,800,000 feet of negative film were used. The footage of positive prints reaches the enormous sum of 25,508,379 feet. The number of days his pictures have been shown has been estimated to reach 606,900, or 1,662 days and 9 months. Allowing a conservative average of 400 persons a day who see each of Mr. Blackwell's prints during the life of each picture, we have the enormous total of 2,276,000 people who have seen his pictures. This too is limiting his audiences to America and does not take into consideration the extensive foreign distribution of his pictures. The amount of money paid in the shape of admissions in this country alone at the average price of seven cents to see Blackwell totals the almost unbelievable sum of $16,993.20.

The exhibitors paid the producers for the privilege of showing Blackwell pictures $3,855.200.

The lithographers furnished for these pictures 359 different kinds of one sheets, 326 kinds of three sheets and 270 kinds of six sheets. The manufacturer's cost of Mr. Blackwell's pictures has been $1,190,537. The number of scenario writers who furnished scripts were 142.

Will Renovate Big Films for Small Town Showmen

THE Famous Players-Lasky Corporation has completed a new system of repair and renovation of films which it is expected will take care of the problem particularly of the small town exhibitor. For some months a plan, which was conceived by Charles C. Burr, an assistant, and is now in operation whereby exhibitors in the smallest towns receive prints in first class condition. The direct supervision of the new system will fall to Mr. Burr, with Hector Streychkans in charge of the technical workings of the plan.

In connection with this new work, Mr. Burr said: "Better service to the exhibitor in small as well as large communities is the constant objective of the Famous Players-Lasky Corporation. Our new system of repair and renovation of film is unlike anything heretofore attempted in the motion picture industry.

"Since the beginning of the business, the small town exhibitor has been handicapped with films that were in poor condition. His patrons in many instances were of high class suburban sections and discriminating in the selection of their entertainment. Our national advertising campaign has reached every city and hamlet. The wise exhibitor knows he must adopt a policy of 'the public be pleased' all the time and yet, because Paramount and Artcraft pictures were in such great demand comparatively, heretofore when the prints worked down to towns of 3,000 population we were at a disadvantage because the revenue to be obtained would not pay the cost of a new print. With the new system in operation, including various mechanical innovations, we can repair and renovate, replacing parts, reissuing as it were, a print as good as new.

"A film that has never been seen is always 'new,' just as the book that has never been read. Hence the large percentage of the motion picture public in a small town should comprise the exhibitor's list of patrons provided an entertainment of suitable quality can be offered.

"Our new plan of renovating and repairing film is one of large proportions and involves plants two of which are already working in New York City, with extensive organizations. However, the return will more than warrant the trouble and expense, for small town exhibitors will now be able to tackle their prospects with an immediate asset which they never before could use in their advertising. Such a thing as a poor print, when our system is in full swing, will be unknown as far as Paramount and Artcraft pictures are concerned."

December 14, 1918
CHAPLIN ENTERTAINS ENGLISH BISHOP

Churchman Outlines His Views on Pictures for the Young and Advocates Morning Performances

THERE motion picture exhibitor occupies a position in his community precisely as a teacher of the local board of education and the teachers in the public schools, in the estimation of the Bishop of Birmingham, who visited Charlie Chaplin recently and expressed his opinions and views while noting the comedian's work on his third First National Exhibitors' Circuit release.

The Bishop of Birmingham has been sent to America by the British Government to study, among other things, the motion picture industry here, particularly the producing branch, and analyze, what the American manufacturers are doing for the attainment of better pictures for the future. He also will make an exhaustive investigation of available facts on the effects of motion pictures in the formation of character in children.

It was this latter subject which holds the greatest personal interest for the Bishop, and on which he expressed himself at length. As a representative of the British Government, whose report upon his return to England will be the chief factor in determining the activities of a number of the largest of the British film producers, whose views and opinions possess an unusual value and interest for the American exhibitors and producers.

No Penalty Provided for Offenders.

If exhibitors permit their screens to be sullied by showing deep sex pictures, questionable melodramas and suggestive productions, which have no claim to existence and patronage excepting their appeal to the morbid and degenerate minds of the comparative few in the total number of patrons of motion picture theatres, they are, in the estimation of the Bishop, committing a crime against the next generation, which will result in extreme harm to the children. He contends that there is no excuse for risque productions because the people who will patronize them are just as much prospective patrons for the decent and clean in motion pictures as they are for the other type of screen material, and that because of this the exhibitor sacrifices no profits, which otherwise would be lost to him by refusing to show any subjects but those which contain no situations or scenes that could arouse questionable speculation in the minds of children.

He concludes that there is a great distinction between a story in printed form and a story in motion pictures. An author, writing a story, will use phrases written in French, or resort to long, difficult words in describing a risqué situation, whereas, in motion pictures the situations of that character can be studied with alternatives and retain their meaning.

Bishop Spends Day with Chaplin.

The Bishop spent a day as the guest of Charlie Chaplin, and was an interested spectator of several scenes in the comedy on which he is working. He also considered the great possibilities existent in his estimation, for the use of motion pictures as the world's chief medium of education not only for children but for adults. In this connection he pointed out what he believes to be an opportunity for creating a so-called by-product, which exhibitors can use to a profit in cash and good-will. This is the arranging of special morning or matinee performances or programs made up of educational subjects being studied in the schools, or by the various local clubs.

The solicitor leaves no forwarding address with the hotel clerk when he leaves town. Exhibitors generally should be careful in signing contracts with unknown persons. In this instance the exhibitor himself sustains no direct financial loss, but he is made the instrument whereby his patrons are swindled, and it will not help his house any.

Jack Pickford Signs Up

With the First National

THERE First National Exhibitors' Circuit, Inc., has signed a contract with Jack Pickford to distribute three of his productions on which he will make an independent star and producer at the head of his own company. Announcement of the contract was made last week. Jack Pickford and his mother, Mrs. Charlotte Pickford, have left for Los Angeles, where they will join Mary Pickford, who, at the head of her own company, has already begun work on "Daddy Long Legs," her first production to be distributed by First National under the terms of the contract recently executed with that company. The juvenile star will begin work immediately on his first release.

According to the statement by First National Exhibitors' Circuit, the same general terms which are a part of its contract with Mary Pickford, governing the distributing arrangements, are the chief features of its contract with her brother.

He will have no time limit in which to produce his first picture. He will be solely responsible for its quality, and its popularity through quality product will be his own responsibility.

It is understood that the story for his first release will give him a role which splendidly suits him. "Jack Pickford has elected to adopt his sister's plan of personal responsibility for individual product," said an exhibitor-director of First National. "He is a fourth generation actor allied with an independent, open booking system. Exhibitors who book his productions through First National exchanges will not be asked to rent any other releases."

TO MAKE FILM RECORD OF RED MAN.

Albert E. Smith, president of the Vitaphone Company, will begin recording by motion picture the dances, games, sports, and all things possible to a complete pictorial history of the American Indian early next spring. The films will first be published as a super-feature. They will be sold exclusively by the use of students, in some building to be determined. Weather conditions will not be the only cause for the wait until spring. Mr. Smith believes it that time to include in his records the pictures of most of the Indians who volunteered for service and took part in the war. Accuracy with predominance in the picturization and the spectacular, while not neglected, will be sacrificed for historical values.

Ed Sedgewick Receives a Commission.

Ed Sedgewick, who appears in two Fox pictures, "The Land of the Free" and "Why I Would Not Marry," has been commissioned a second lieutenant in the First Field Artillery.
Dresses Lobby to Represent a Trench

Entrance to Old Mill Theatre, Dallas, Transformed into a Dug-Out for Presentation of "Shoulder Arms"

By Phil Fox, Times-Herald, Dallas, Texas.

DALLAS people who attended the Old Mill Theatre during the last week in November to see Charlie Chaplin in "Shoulder Arms," entered a replica of an American trench system on the western front and stepped into the entrance of a dug-out before they were shown to their seats by ushers in trim military khaki.

Manager Herschel Stuart transformed the front of his theatre into a representation of trench walls with a sandbag parapet. The dug-outs, which took the place of theatre doors, were labeled after the names of hotels and home scenes with quaint army humor. With the exception that there were no "cooties" or trench rats the display was most realistic. All house records were broken for a week's run.

Sunset Company Enlarging Its Quarters.

San Antonio, with its ideal climate and its picturesque surroundings of old Spanish missions and quaint countryside, is fast becoming a motion picture center of nationwide importance.

Out at Harlandale, a San Antonio suburb, the Sunset Corporation is rapidly enlarging its quarters. A new laboratory, a fireproof concrete building, has recently been added to the studio block, and further additions are promised, as the company is turning out big productions under Director Frank Powell.

The Sunset Corporation has its eyes on the foreign trade, which will put American pictures in great demand in Mexico and South America, now that the war has ceased. Conditions in Mexico are settling back rapidly and with the stabilizing of the national currency on a gold basis there is rapidly beginning to pick up.

San Antonio is the logical point for a motion picture production center to cater to the great demand which will soon come from the Mexican Republic, a few miles south, and officials of the big company were not slow to realize it. Films particularly adaptable to Latin American ideas are being turned out with subtitles in Spanish. Jane Miller and House Peters are to star in some most unusual Sunset features. The Perfida featuring these two stars as timed in San Antonio has proved a distinct success.

McTeyer, General's District Manager, Dead.

Manager Jimmy Kelly, of General, and his entire staff, as well as other folks along Dallas film row, were saddened by word of the death of District Manager T. F. McTeyer, of General, on November 19. Manager Kelly received a wire from Mr. McTeyer written a few hours before his death saying that he was recovering and that he would visit Dallas soon.

H. D. Norville Dead in Omaha.

H. D. Norville, western division manager for Vitagraph, who died at Omaha recently, had many friends along Dallas film row who mourn his loss. News of his death was received by J. R. Dugger, Dallas Vitagraph manager, and a close personal friend of Mr. Norville.

M. L. Levine Visits Dallas.

M. L. Levine, of Corsica, owner of the Ideal and Majestic theatres there, showed up on Dallas film row late in November, much to the astonishment of his friends, who had heard that he had died of Spanish influenza. Mr. Levine was on the point of death owing to a serious attack of the disease, but through his splendid constitution he rallied and recovered.

Larger Quarters for Pathé Exchange.

Manager Hill, of the Pathé Dallas branch, is having a busy time moving into his new quarters in the former Dallas Company Building, on Commerce street. His firm has taken the entire three-story structure, completely remodeling it. Mahogany and plate glass fixtures are being installed, making the exchange a model one for the Southwest.

How the Lobby of the Old Mill Theatre, Dallas, Texas, Was Decorated for Chaplin's "Shoulder Arms."
SAN FRANCISCO THEATRES RAISE PRICES
Due to Steadily Advancing Cost of Operation—Most Increases in Round Figures, Obviating Penny Change

By T. A. Church, 1507 North Street, Berkeley, Cal.

With the reopening of San Francisco theatres almost all of the large downtown houses have advanced their prices to meet in part the steady increase in operating costs. Several theatre managers have estimated that costs outside of house rentals have increased more than fifty per cent, during the past year and a half, but most of these have been charging former prices, with only the war tax added. The new rates in most houses are now in round figures, doing away with the annoyance of penny change. At the California minimum prices for the balcony are 11 cents for matinees and 17 cents for evening performances, these being the only prices requiring the use of pennies. Many theatres have enlarged their orchestras and added special attractions in connection with the new rate schedule.

Film Clearing House to Open Soon.

D. J. Chatkin, representing the Film Clearing House, Inc., arrived in San Francisco recently to open offices in the old George Kleine quarters, at 153 Golden Gate avenue, and after visiting other Pacific Coast points on a similar mission will return to make his headquarters in this city. He has appointed Hugh Rennie manager of the West Coast and Los Angeles branch will be placed in charge of H. J. Roberts, who conferred with Mr. Chatkin during his stay in this city. Mr. Chatkin will go to Seattle shortly to get that branch in running order and will then return to take charge of the San Francisco headquarters.

Pathe Office a Busy Place.

The quarters of the Pathe Exchange, Inc., in the Easton Building, always noted for business activities, have taken on additional life of late now that the American Film Manufacturing Company and the Hodgkinson Service have opened offices there. Ralph O. Proctor, the new district manager, paid this exchange an initial visit recently and complimented Manager E. O. Child highly on the efficiency of this branch. Mr. Proctor was formerly district manager for Pathe in the Central West, and is greatly pleased with the change to the Pacific Coast. He will establish his headquarters either in this city or in Los Angeles.

General Manager Goes to Los Angeles.

Harry Schmidt, for the past two years manager of the Pathe exchange office of the General Film Company in this field now has been succeeded by Meyer J. Cohen, former manager of the George Kleine System. He has already departed for the southern city and will take charge of that office before the general opening of the theatres in the southern part of the state.

Mr. Schmidt, while a young man, has been identified with the film exchange business in this city for many years. For the past eight years he has been with the concern with which he is still connected, having gradually worked his way through all of the departments to the position of vice-president of the company, and has been succeeded here by Meyer J. Cohen, former manager of the George Kleine System. He has already departed for the southern city and will take charge of that office before the general opening of the theatres in the southern part of the state.

Manager. Before the advent of the General Film Company in this field he was connected for two years with the Noveltiy Exchange, which this concern succeeded.

In leaving San Francisco he carried with him the good will of both exhibitors and film exchange men. The office staff of the General remembered him with a handsome brief case, while the film exchange managers of the city surprised him with a splendid gift as a token of the esteem in which he has always been held.

Managers and Salesmen in Pathe's San Francisco Office.

December 14, 1918

THE MOVING PICTURE WORLD

NEw De Luxe THEAtrE DETROIT oPens

Adam Period of Architecture Used—Seats Rise in Auditorium Style—Managed by A. J. Moeller

By Jacob Smith, 117 Free Press Building, Detroit, Mich.

THE New De Luxe Theatre, Kercheval and Park View avenues, Detroit, was opened last week under the management of A. J. Moeller. The premier attraction was a Select picture, “Mrs. Ledingwell Meets Mr. Siefert,” which starred both Paramount. Artcraft and Select productions, first-run in the territory.

The De Luxe is a $250,000 theatre in which 1,000 seats are on the main floor. A brief description of the theatre follows: The vestibule is roomy, terra cotta, Lobby and foyer conform to the general plan, carrying out the decorative lines of the entire design in ornamental plaster and marble. All floors are of silent, non-slipping tile. The auditorium is of hippodrome design, the tiers of seats sloping in one unbroken sweep, from first row to last, each seat affording an unobstructed view of the stage. The seats are reached both from the mezzanine and from the ground floor level by passage-ways through the main lobby. The seating capacity is 1,000, made possible by the construction of the auditorium. The seats are carried out to conform. The Adam period of architecture is peculiarly adapted to this purpose. The construction is fireproof, with steel frame and reinforced concrete floors and roof. The exterior is faced with cream terra cotta and brick, trimmed in terra cotta in recessed panels of sufficient color to bring into prominence the finely worked detail. Mahogany in doors and box office, marble trimmed, add to the rich appearance. The marquee projects well over the sidewalk, covering the fire entrance, and is ornamented with concealed lights recessed in glass panels.

The night illumination is made especially attractive by the use of concealed lights in the marquee flooding the building with light. The marquee is pleasing to the eyes and yet displays prominent-ly the beauty of design. Ample space for posters and advertising is left by stationary frames of mahogany set in flush panels. Ornate plaster decorations and harmonious, well placed balustrades in the beautiful stage setting, are embodied in the general plan. The De Luxe is equipped with the latest and stately at: that she is no longer handicapped with a time limit for release; that in casting her productions it is not necessary on account of existing long term work or pay contracts to use players totally untrained to parts assigned them; that the cost of her productions is not limited to a fixed amount.

Several exhibitors with whom I have talked readily admit that they can well afford to pay at least three times as much for Pickford. They not only point out the extra cost of attracting the stars referred to in the last column, but they estimate that the older film artists have been too long under the influence of the older star for that publicity. 'It must be to the advantage of the exhibitor to pay three times as much for Pickford as Mr. Siefert, because he can carry her in a larger theatre, in a theatre in a larger city.'
RECORD BUSINESS IN SEATTLE HOUSES
Theatres in Downtown Section Playing to Capacity

Influenza Depression Felt in Small Towns


The downtown motion picture theatres of Seattle have been playing to record business all week. Sunday afforded the first opportunity to get seats immediately on arrival at any of the larger theatres. At most of the houses long lines cut out along the sidewalks. The crowds were particularly persistent at the Liberty, where Charlie Chaplin is appearing in "Shoulder Arms," had just opened.

The depression caused by the Spanish influenza is being followed by astonishing effects in the small towns through the state. The cautiousness of the people after an grabbed bite, while those not aware of the limited population from which the small town exhibitor draws. Another difficulty, which several of the towns in the northwestern part of the state are attempting to confront, is the changing minds of the health authorities. In several instances they have been allowed to open, but the disease has again been admitted, and the epidemic began to spread in Snohomish County. After the opening of their own theatres a week later the disease has been steadily gaining ground, and it is possible that they may have to close, after being open for a time. In the meantime, people are giving the theatres a wide berth as a general rule. They are writing only about thirty per cent. of the towns in Washington.

Robber Caught by Cashier.

What would have looked like a regular farce-comedy robbery had there been any other one to witness it except the deadly-inearnest participants took place in front of the Mission Theatre recently. A respectable looking man walked up to the box office as if he were going to buy a ticket; but, instead of handing money to the cashier, he dived at the pile of silver on her counter, and grabbed a flat full in each hand. Instead of freeing the caustic caulkers hands and jerked them up against the glass opening, which cut them and made him scream. At the same time the doorman saw the struggling, and, walking calmly up to the would-be robber, poked his flat in his face.

"Don't move or I'll shoot."

The man stood perfectly still, and the doorman leaned, while a cashier called the police. The would-be robber pleaded guilty, saying that he was broke and needed the money. He got 130 days in jail.

Operators Get Increase.

It has just come out in film circles that the day before the opening of the theatre last week the operators union struck for $1 an hour above the depression rate. They would not go to work unless granted the increase for their six-hour day, so the threatened walkout was called a meeting and agreed to give it to them.

Fear Samuelson Is Lost.

It is feared that Louis Samuelson, well known Army and Navy canteen operator, was one of those lost on the Steamer Dunlap, which was blown up in the Southern Pacific, with the loss of 100 lives. The explosion with gasoline and dynamite, and during a thunder storm was struck by lightening. In the meantime the body of Mr. Samuelson was picked up by a tramp in San Francisco. Realizing the danger the crew immediately took to their boats, but the explosion occurred before they had got very far away. Mr. Samuelson had been a booker for Pathe first in the Minneapolis office, then in Portland, then in Seattle. He shipped on the Humara in the engineer's department. No word has been received from Mr. Samuelson's wife, who is now in Portland, or by the Seattle Pathe office.

Column Installs Big Warlitizer Organ.

The Greater Theatres Company held the grand opening of the new $30,000 Hope-Jones Warlitizer Unit Orchestra recently, with George A. Malotte at the keyboard. A noon concert was given by Oliver G. Wallace, the Seattle favorite. Mr. E. V. Basom made the Warlitizer at the Liberty Theatre famous. The installation of the new Warlitizer at the A. D. Bradys, was not mean the dismissal of the splendid thirty-piece symphony orchestra. The orchestra continues under the direction of Marius Brambilla.

Bosam Doing Big Advertising.

C. V. Basom, who has just opened the new Theatre, has taken up the running of motion picture theatres as a hobby. He opened the Theatre in Everett some time ago, and with the lifting of the influenza ban in Seattle he opened the Rosehill Theatre in Botell, a suburb of Seattle. The new house is equipped with the finest in projection apparatus and is well furnished with opera chairs.

Mr. Shaw, who operated the Liberty Theatre in Whitefish, Mont., died last week of influenza. Mrs. E. M. Shaw will continue the show.

Philadelphia Trade Letter

To Give Jobs Back to Boys in Service.

A LL of the boys who have been in the service of Uncle Sam will find their way back to their old positions at the close of the year with the exception of those who have been discharged. The A. F. of L. has taken a hand in the matter with the operators in the Philadelphia district, and they have recently confirmed by Frank W. Pulitzer, managing director of the above corporations. Mr. Hussler, formerly manager of the Princess Theatre, in France recently and sent Mr. Peru to a most interesting letter in which he related the experience which he had in the trenches. Arrangements have already been completed for the presentation of "Under the Jolly Jig," by the Steamer Dunlap, during the week of December 16.

Announced Supervisor of Projection in France

"Billic" Mck, who is a popular member of the French Army, who has been in the capacity of manager at the Broadway Theatre, Fifty-second and Greenway avenue, received an appointment from the Community Motion Picture Corporation as super-

visor of projection in France, where he will be stationed. For house "Billie" was given a rousing send-off by his friends in "Philly" when he left for New York, where he will make further arrangements for his voyage to France.

Pete Marks Promoted.

Pete Marks has been promoted to the management of the Liberty. Herbert Effinger, the general manager of the company. Pete was formerly operator of the Liberty, and on account of showing exceptional ability he was placed in his new position, which will afford him an excellent opportunity to develop his showmanship along another line.

Nixon Announces His Theatre Chain.

An announcement has been made that the Fifty-second Street Theatres located at Fifty-second and Sansom streets, has recently been taken over by Fred G. Nixon, who is also operating the Mead, Belmont, Nixon and many other theatres in this city.

Philadelphia Brevities.

Chief Yeoman William Bethel, formerly booker of the Metro Film Exchange, paid a visit to Bob Lynch, the manager, recently, and inquired how he was doing. Mr. Lynch is back in his old place in the near future.

The one-story brick movie picture theatre at 362 N. Ninth Street, was conveyed recently by C. F. Long to J. F. Brown, Jr., for a nominal sum. The property is located on a lot having a frontage of 60 feet by an irregular depth.

Rochester News Letter

By L. B. Skeffington, 61 Main St., East

Employees in Service to Get Old Jobs Back.

The eastern Kodak Company has announced that all of its employees now in service will be returned to their old jobs when they are discharged and arrive home. Where it is impossible to give a man the same job he formerly held he will be provided with one just as good. The company has considered men in the service as still being in its employ and merely away on a temporary leave of absence. For this reason the company has considered men in the service as still being in the company and the next to the subject or next of kin of the men or who ever they designated to receive them.

Wolf Back on the Job Again.

A. N. Wolf, manager of the Colonial Theatre and president of the Rochester Exhibitors' League, is back on the job after a leave of absence due to the influenza.

Ban on Outdoor Lighting Removed.

The removal of the ban on outdoor lighting is much appreciated by local theatre managers, who for long have carried of the continual darkness which enshrouded their street fronts and buried the lobbies in gloom. The glow of the street lights has been blazed out and the box office is now open for business. The public are welcome to the box office at the theatre, and many, of larger size, shows that it really has a real white light. The Main street theatres contribute considerably to the blaze of light.

Regent Installing Big Organ.

Manager L. G. Brady, of the Regent Theatre, has announced that plans are in progress of installing the big new organ is progressing satisfactorily and he expects to have the organ in place by New Year's day. The Regent will continue its large orchestra. Paramount and Arcterna pictures are featured at the Regent, frequently showing there before release in the big cities.
THE MOVING PICTURE WORLD

YAMADA AND KAITA OPEN THE ATLAS
Builds Picture House in Seattle's Japanese Business Section—Music Furnished by a Fotoplayer

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

THE finest motion picture theatre in the lower downtown section of Seattle was opened on November 12, the day of the lifting of the influenza ban in the city. The new house, the Atlas, situated at 412 Maynard avenue, was built, owned and operated by Messrs. Yamada and Kaita, the former having been an exhibitor of Seattle for the last fifteen years, having owned and operated the Electric and later the Bison, in the same vicinity. The Atlas is built of brick, with a stucco finish on the front. There is a handsome marquee with a big electric sign over it.

A particular feature of the seating arrangement of this house is that there is no balcony, in spite of the fact that the theatre has 500 seats. The auditorium is wide for one of its capacity, though not too wide, the side seats furnishing a perfect view of the picture. The walls of the auditorium are simply but effectively decorated.

Projection Room Large.

The projection room is large and well ventilated, with all wiring concealed. The machines used are Powers 6S. The screen is a Minua gold fibre. Music is furnished by two skillful musicians of the city, Artcract-Parameter, Select, Fox. Vitaphone apparatus has been contracted for. Admission prices of 15 cents and 10 cents are charged. There are no localities.

In establishing the policy of their house the managers are taking into consideration not only the large transient patronage which other theatres in this vicinity rely on, but the family trade from the rooming houses and hotels in the immediate neighborhood and the near-by Japanese residence district. With this in view they have made the rule that no smoking will be permitted in the house. In all other theatres below Yealer Way smoking is permitted.

Many Floral Pieces Received.

The Atlas opened with Theda Bara in "Cléopâtre." The opening was made an event in the vicinity, which is the main Japanese business section, and the managers received a large number of handsome floral pieces expressing the good wishes of their various business friends. There were flowers from the H. A. Johnson Company, which sold them the equipment for the Atlas; from the North American Times, the Japanese newspaper and the Times; from the Oriental American Bank; from the Japanese Commercial Bank; from the manager of the Alc, Pacific Hotel; from the owner of the ground on which the theatre is built, and many others.

Brentlinger's Employees Honor Him.

A. F. Brentlinger, general manager of the new Liberty Theatre, at Terre Haute, Ind., was the recipient of a number of beautiful presents last week from employees of his theatres as an expression of their appreciation of his generosity in paying them during the four weeks the theatres were closed as a result of the influenza. The employees of the Liberty presented him with a handsome burnished gold combination fountain pen and pencil with his name engraved on them. The employees of his theatre at Fort Wayne gave a banquet in his honor and presented him with an indirect lighting bronze table lamp. Employees of the theatre at Richmond gave him a beautiful engraved card case.

Attractive Lithos for Carlton Dramas.

Columns are now being issued for Carlton's "Air," featuring Lieu- tenant Bert Hall, the American ace, and Edith Day. The designs by Ass Cassidy are the composite results of a recent contest in which fifty members of the American Society of Illustrators at 215 West Fifty-seventh street competed. When Mr. Carlson announced the contest to the society a notice was sent to each and every member, and more than 300 sketches were submitted. From these the judges selected those most suitable for this thrilling picture, and Mr. Cassidy has made composite drawings.

Eugene Zukor Stationed at Curtis Bay.

Eugene Zukor, son of Adolph Zukor, president of the Famous Players-Lasky Corporation, is now stationed at Curtis Bay, Md., at one of the principal shell-loading plants as a navy expert. Zukor is a chief petty officer connected with the Bureau of High Explosives in Washington, under Commander W. W. Bradley, and has made enviable progress in that department. He was recently made a director of the Famous Players, succeeding James Reck, of Pittsburgh.
HARDEN RESIGNS FROM THE EQUITABLE
Management of Kansas City Distributing Corporation Assumed by W. M. Bell—Policy of Company Unchanged

The Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

W. M. Bell, vice-president, announced that the management of the Kansas City Distributing Corporation, the吃到 of which he is in the capacity of the president, has appointed Mr. Bell vice-president. This is the first resignation of the company's management, since the organization of the Corporation.

Mr. Bell has been a director of the company for the past five years, and has been active in the management of the company during this time. He has been a member of the executive committee of the company for the past three years, and has been a member of the board of directors for the past two years.

It is understood that Mr. Bell will continue to act as the general manager of the company, and that the duties of the president will be taken over by Mr. Bell.

The change in management is expected to have a beneficial effect on the company's operations, and is expected to result in the company's continued growth and success.

---

Eddie Polo to Visit Kansas City

Eddie Polo, the Universal serial star, will be in Kansas City territory this week and will spend three days here, with perhaps a day or so at St. Joseph. Exhibitors are looking forward to the appearance of the star, and personal appearances of the star are expected to add to the popularity of the serial and increase sales of the picture where his productions may be seen.

---

Fred Savage Back on Job Again

Fred Savage, proprietor of the Deluxe Theatre, has returned to work after being ill for several weeks, is reported much improved. He is again at his post of business and appears to be in good health. He is looking forward to getting back to work quickly. A. C. Shannon is handling the lobby and sales department in the organization now, and Mr. Savage has taken up his position as manager, as manager of the American, into the Pateh quarters.

Lappe Representing Select

H. T. Lappe of the Lappe-Tighe Amusement Company, of Kansas City, is now acting as city representative for Select Pictures Corporation. Mr. Lappe has been active for a number of years as an exhibitor, and has operated the Palace, the Tenth Street, the Wills, and the Will's Wood theatres all as picture houses. The firm performs a distinct service to the motion picture industry by being in the enterprise in connection with the management of the theatres.

Finishing Improvements in Spindel Theatre

The Apoll Theatre will within a few days receive the last touches of improvements amounting to about $10,000. The last work will be the installation of the new roars. The addition of the new roars will be a considerable addition to the equipment of the theatre. The addition of new roars and other improvements will make the theatre one of the best equipped in the city.

Green Buys Two Theatres

A. C. Green, the manager of the New York Theatre at Concordia, Kan., has bought the Brown-Grand and the Princess theatres. The Brown-Grand is equipped with moving picture and for occasional speaking stage productions that can be secured for the town. The Princess runs every day as a moving picture establishment.

---

Cleveland News Letter

Dec. 14, 1913

by M. A. Maloney

VICTORY SINGING at First-Run Houses

VICTORY SINGING has been introduced in two first-run Cleveland theatres, and it is likely to continue for a long time.

At the Ambler, the management suggests using the singing, which has been a favorite with a vocal specialist and high-priced man, who has been putting on patriotic singing pages on the program. From 2,500 to 4,000 people took part in the singing in the past, and naturally there was a signal for a big turnout. The Ambler puts it on every week-day evening, Smyth singing the chorus, the words then being flashed upon the screen and the audience joining in. It makes a big hit. The program of songs is changed twice a week, and it is a mixture of patriotic and comic songs.

Accordingly, a song called "Santry's "You can put on his stunt, and he also made a big hit. Santry also changes his programs weekly. He is not likely to remain a part of this theatre's program for months.

Manager for Oliver Motion Picture Supply

Frank L. Smith, formerly with the Mutual Film Corporation, Cincinnati, has been engaged by E. O. Oliver to manage the motion picture supply company.

Mr. Smith has been engaged by E. O. Oliver to manage the motion picture supply company. Mr. Smith is a well known man in the motion picture business and is expected to do a first-class job.

He has been engaged by E. O. Oliver to manage the motion picture supply company. Mr. Smith is a well known man in the motion picture business and is expected to do a first-class job.

---

Hite to Open Cleveland Branch

H. T. Hite, of the C. H. Hite At to Open Cleveland Branch, November 23, and announced that his company would establish a Cleveland branch office. Hite said that they were releasing a new picture, "Hearts of America," and that Mr. Hite had signed up with the Ohio Motion Pictures, including the Harold Lucknow Mutual pictures.
BUSINESS NORMAL IN NORTHWEST AGAIN

Capacity Houses Reported as Influenza Aftermath—"Shoulder Arms" Smashes Records at Minneapolis Strand

By William E. Mullican, Minneapolis Journal, Minneapolis, Minn.

The moving picture industry in the Northwest is now back on its old basis, many exhibitors reporting a rush of business as an aftermath of the influenza epidemic.

In Minneapolis, "Shoulder Arms," Charlie Chaplin's latest production, was the big topic on all tongues. The picture began a week's run at the New Strand Theatre Saturday. November 18, the day before the influenza ban being lifted. He had been familiarizing himself with the Liberty for several days previous to taking charge, and succeeds Sam W. B. Cohn, who resigned while the quarantine was on to enter the military service.

Mr. Houck has been in the picture business for the last five years, most of the time with the exchanges, and covered this territory quite regularly for the Famous Players-Lasky Corporation. He has visited many of the moving picture studios in Los Angeles and vicinity in connection with his exchange work, and has a wide acquaintance among the stars, directors and producers. Mr. Houck is a cousin of Eugene O'Brien, one of the popular screenmen. He was formerly a member of the Baker Stock Company, of Portland, had dramatic experience in New York, and was married several months ago to Miss Lila Barbour, of Spokane, a well known vocalist here, who has appeared on the Pantages Circuit and who sang at the opening of the Liberty, February 25, 1912.

Armistice Signing Leaves Cohn Without Position.

Three months ago Sam W. B. Cohn, then manager of the Liberty Theatre, applied for entrance to the officers' training corps, passed his physical examination, received a number from Camp Pike, Ark., at once, resigned as manager of the Liberty, arrived at Camp Pike, November 15. Discharged just one week after the day he left Spokane.

In a telegram to Mrs. Cohn he said that he was sent out of his military training was a four-mile hike and the filling of a cist with straw preparatory to a three months' course of training. He started for home at once, and was expected here November 21, but in the meantime J. William Houck had been engaged as manager of the theatre. Mr. Cohn's plans are not known, but he has had wide experience in theatrical ventures as manager, also a wide newspaper experience and had an offer from a film concern just before leaving for Camp Pike.
DUCHESS - DESMARTEAU SUIT DECIDED

Amusement Company Gets Judgment to Recover Rent of Family Theatre, Montreal—Court Also Quashes Lease

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario

The prolonged fight between the Amusement Company on the one side and Edmond Desmarais and others on the other for possession of the Princess Theatre began in 1912, reached a decisive stage in the Superior Court at Montreal on November 1, when Justice Tellier rendered a judgment maintaining the company's action to recover $4,858.33 as rent for the theatre from September 1, 1912. It was held by Desmarais was quashed, the Amusement Company was upheld in its seizure of the theatre and Desmarais and his business associates were ordered to vacate the premises within forty-eight hours.

The defendants also entered a counter-claim for $37,500, but Justice Tellier held that the cross-claim was proved only to the extent of $877, and judgment was also given against them in a suit brought by the Amusement Company, leaving the sum of $4,081.33 due to the company.

The theatre was originally rented to the Mark-Brock Enterprises, Ltd., for a period of ten years, commencing September 1, 1912, for an annual rental of $15,000. Subsequently, Desmarais succeeded to the rights under the agreement by reason of a receiver appointed for the original tenants and obtained a judgment in the Superior Court which annulled the agreement.

Desmarais entered suit to revoke the decision, and he carried his claim from court to court until the decision, as described was secured in the Superior Court. It is stated that Desmarais has paid no rent since April 10 last, and the amount of the judgment was for the rent for the period.

The counterclaim made by Desmarais for $37,500 was for alleged loss of profits during the time that he was unable to use the theatre from August, 1917, on account of the alleged interference of the plaintiff company. Desmarais presented his books in court as proof of this loss, but, according to the decision of Justice Tellier, these were found to be incomplete and defective. The witness, Scott, an expert, declared that he could not make judgment of them.

Montreal Sees "Where Are My Children?

"Where Are My Children?", a feature that had been under the censorship ban in Quebec for several days, was finally allowed to be a sensational drawing card when it was released at the Holman Theatre for a week’s run, starting Sunday, November 24. Although the feature was shown eight times each day, there was never always a crowd in line in front of the house. Manager Harry Pomeroy did some rather good newspaper advertising for the racket. Profit for all performances were 15 cents and 25 cents. No children under sixteen years of age were admitted.

Pictures Advertising Canada Shown

Because of the meeting place of the Montreal Board of Trade, was converted into a moving picture theatre on Friday, November 22, for the presentation of an address on "Canadian Trade and Industry After the War," by Watson Griffith, chief of the branch of the Department of Trade and Commerce at Ottawa. The use of moving pictures in this connection was the first step on the part of the Dominion Government to advertise the home market and international relations of the country.

Regent Theatre Being Renovated

The Regent Theatre, Calgary, Alberta, was not "refurbished" for the general reopening of Calgary theatres on Wednesday, November 26, because of the extensive alterations in hand. The new structural features include a brand new balcony to accommodate 350 persons, several additional ventilators in the roof, a new gold fibre screen and latest design for a shadow box.

Another Calgary theatre also apparently expected to do exceptional business after the influenza epidemic because extensive alterations were also made in the Bijou Theatre, which was reopened, however, when the ban was lifted on November 20. This house had also been provided with a new heating and ventilating system.

"Commanders" Services of Abbie Wright.

The services of Abbie Wright, manager of the Princess Theatre, Quebec, were "commandered" by the Canadian Department of Naval Service in November for the purpose of assisting in securing supplies of steel from leading steel corporations of the United States so that various Canadian shipyards may finish up a number of vessels quickly. Mr. Wright expects to be away from Montreal for four or five weeks, and during his absence the affairs of the theatre will be handled by the treasurer, Mr. Lapierre.

Arranged "Ad" on Chaplin's Latest.

The management of the Loew Theatre in Hamilton, Ont., put over some rather clever advertising for the presentation of Chaplin's "Shoulder Arms" during the week of November 25. One unique advertisement consisted of a single line right across the top of the back page of The Hamilton Herald as follows: "Charlie Chaplin in 'Shoulder Arms' at Loew's next week." It is seldom that a newspaper can be used in this manner for advertising purposes when the size of the advertisement is quite small. Later in the week, the Hamilton newspaper carried "news items" to the effect that Chaplin had fallen 1,000 feet from an aeroplane at Beamsville aviation camp, which is situated close to Hamilton. Upon reading the item it was found pictures of Chaplin were supposed to have fallen from the pocket of an aviator as he was making a parachute jump.

Allen Theatre "a Healthy Spot.

J. F. Price, the new manager of the Allen Theatre, Calgary, Alberta, came out with an attractive advertisement in Calgary newspaper during the "dark days" in that city for the purpose of announcing that the Allen would be reopened as soon as possible and also to educate the people that the theatre would be a healthy spot for them when they could attend once more. The advertisement was written in a personal strain, the "copy" consisting of a salutation to the local medical health officer, Dr. Mahood.

"We're all ready, Doc!" the advertisement started, following which Dr. Mahood and his hardworking colleagues say the word, the doors of the Allen will be opened wide, just as a matter of fact, and there will be a big double attraction, etc.

At this point reference was made to the promised bill, which included Dorothy Dalton in "Green Eyes" and "Fatty" Arbuckle in "The Cook."

Announcement was also made that the theatre had been changed somewhat during the lay-off. The stage had been lowered and the position of the screen had been changed.

The advertisement concluded with the following: 'There were no 'no' bugs in the Allen when it closed—Dr. Mahood said so—and there is none now.

"You are hungry for shows—we are just hungry to see you."

Under the name of the theatre appears the slogan, "The Healthiest Theatre in Town."

Ontario Picture Director Dead.

The death occurred on November 21 at Toronto, Ont., of Sidney C. Johnston, director of the Moving Picture Bureau of the Ontario Government for the past two years. While in charge of this bureau, which is a part of the Provincial Treasurer's department, he had superintended the taking of pictures for agricultural and colonization purposes and had also taken views of the natural resources of Ontario.

The deceased, who was twenty-eight years of age, was born near Toronto. He was a graduate of the Ontario Agricultural College at Guelph and was formerly a vegetable specialist in the Department of Agriculture. He leaves a widow and one child. The cause of his death was not announced. He passed away in the Wellesley Hospital, Toronto.

Banquet for Ferdinand Turner

Ferdinand Turner, the first manager of Loew's Theatre, Hamilton, Ontario, was tendered a banquet by the employees of the theatre on the stage of the house, immediately before his departure for New York on November 23 to assume the supervision of several theatres on the Loew circuit. Mr. Turner was presented with a handsomely lithographed book, a gold pen knife and a cigarette case, the presentations being made by Miss Edith Wyler, Mr. Turner's secretary. A pocket-book was presented to Mrs. Turner. R. F. Northey, of Atlanta, Ga., the incoming manager of the press, along with Mrs. Northey, both of whom made short speeches also.
Film Facts of Fictious Value

STARTING January 1, 1916, the following changes, ordered by the Board of Picture Dictators, will become effective. Seven years and six months in the hence they will become operative. Thereafter knowledge immediately Exhibitors will return films to exchanges promptly on time and in better condition than required now.

Exchanges will ship, ten days ahead of exhibition date, all the aids and advertising supplies they promise on the contract.

Film titles will be displayed in twelve languages, that all in the audience may read them aloud in their native tongue.

Statement will be issued by film magnets in effect that THE industry is old enough to ride the asphalt astride a "kiddie car.

Tight copies will be supplied with non-duplicated publicity that will aid and abet the exhibition of moving and picture photograms.

Producers of picture-plays, beside putting up the producers, will have something to say as to what their directors will produce and film.

The National Council of Engineers will meet in executive session to decide as between the use of the term "Operator" or "Projectionist." Publicists will sign their names to correspondence with a rubber stamp to let people know they have come to a state of perpetual occupation.

Attendants in film exchanges will shout and that the exhibitors who call in person for their shows to let them know how unnecessary they are to THE industry.

Showing for "stickers" on the trade-press assembled in projection rooms will start on time and the picture announced will usually begin promptly.

P. S.—We should like to come up from where we will be in a couple of hundred years and read "statements of policy" that magnates are then running in the tradepapers.

Information, Please!

"What's playing," said the Man-in-a-Hurry to the girl in the box-office.

"Who's the reason or the Kaiser? The Fall of the Hohenzollerns." "I haven't finished celebrating, either," said the customer as he grabbed his change.

"Man in the Opera Listed by United—

Tradepaper Headline

Name, please?

A Dun Role Wasted.

Mr. Walthill (Neb.).

Esteemed Sir:

Overheard from the Rivoli last week:

"Caruso has a cinch just playing himself—but that guy that plays his cousin is some actor."—T. B.

Harry Reichenbach has returned from the war, somewhere in France, and he is financially backed the forthcoming Universal production, "Keep the Home Fires Burning."

Giebler Rubbernecks a Lion

Using Reporter's Note Book

THE seeker after news, both live and wild, walked into the Sunshine comedy lot in Hollywood, Cal., where Henry Lehrman was making Fox-Lehrman two-reel laugh-bringers. He spent two hours visiting the ducks, the chickens, the trained flies, the musical skunks, the acting crabs, and the other insects and animals used in the Fox-Lehrman comedies. Tired out, he walked into one of the offices and was greeted by a lion. He had closed the door behind him and was therefore in no position to retreat.

Giebler smiled. He doesn't know why he smiled. Yet he doesn't believe it was from any feeling of joy. He sat on the arm of a chair and, being well bred, he continually faced the lion. He took out his note book. The lion put his two paws on the vacant arm of the chair.

"What do you think of these comedies, Mr. Lion?" began the interview.

"Bar-r-roo-pah!" roared the shaggy one. "They give me a pain. They got under my epidermis. I don't see where the fun comes in. Why, when I'm on you couldn't make one of those comedians or directors laugh all day."

"One day I was doing some fine stuff, running around wild like, knocking over boxes, jumping over the cameras. And what do you think happened? The director and the camera man ran away. I suppose Lehrman called them."

"That made me sore. And when I stopped acting, the whole gang began to sneak back onto the set. If I had had a camera, believe me, I could have taken some fine comedy stuff of their return."

"I'm getting tired of sitting on a box roaring. I want to do action stuff. I want to hit it up with the comedian. Why should that fellow hog it all. He takes a pretty girl and hugs her. When I go near the girls they jab a foot at me."

"And that colored fellow. Why, he's no actor. He gets scared of me and shows it on the screen, and in that way gets by. Paid for looking naturally scared. I'm going to bite that fellow some day just to prove to him that lions are as bad as he thinks they are."

"You know I'm not complaining, but I think I ought to be starred. Let them turn me loose. I'll give 'em comedy—yes, and some tragedy too."—D. A. Morrissey.
Rambles Round Filmtown

This Is Good for Programs
House Oranges—and Everything

The Oath

Through the courtesy of The Hardware Age, we reproduce from its columns this
stirring poem by a grandson of the
author of "O, Tannenbaum:"
It appeared originally in that magazine
under date of August 8:

I will not drink from a German cup,
Or eat from a German plate.
I will not drink man
All foul with German hate.

I'll use no drug with a German name,
That's grown on German land.
I'll eat no food and drink no beer
If made by a German hand.

I will not use a German tool,
Razor, or knife, or saw.
I will not trade with a German shop
That lives by the German law.

I will not sail on a German ship,
Where German songs are sung.
I will not breathe where God's clean air
Is soiled by a German tongue.

I'll not forget those awful deeds,
To girls and little boys.
No more thin Christmas trees
Those blood-stained German toys.

I will not take a German's word,
He'll break it if he can.
There is no German heart,
Or faith in a German man.

This is my oath, when war is done,
I'll swear to keep it true.
And since I know you feel the same,
I'll pass it on, bit by bit.

—Kenneth Graham Duffield.

Good News for Druggists

ETTY BLYTHE entertained her press
agent at the Vitagraph studios re-
cently when, after the spillings of said
publicist, she was at a loss for something
to fan the flame of his think tank.

Finally she discovered a bottle of cologne
and offered the poor pen-pusher what she
called a "Blythcock.

The P. A. dashed it off with apparent
relish and ever since has been haunting
bars along Broadway trying to get a
duplicate.

— W. S. —

General Pershing Speaks Picture Based
On His Life—Tradebreak.

We should be glad to give all the space
"Black Jack" needs to print his critical
review.

— W. S. —

Why the Bolshevik? (General Film.)

From a letter just in from the Coast
bearing the signature of H. (J. Van Loan)
we glean the following figures:
From Joseph Schenck for "New Moon"
for November release.
Astra Serial, for Pathe release, sold as
a $5,000-word serial to Motion Picture
Magazine.

For Douglas Fairbanks story entitled
"It Could Be Done." Figures deleted.

Last year vs. this year—$12,000 on brain work
for twelve months.

Lost month made or took in on brain work,
"I am taking the screen seriously," says
Van.

THE MOVING PICTURE WORLD
December 14, 1918

Reckless Terry Starts a Panic.

LIEUTENANT BILLIE (W. S. Moss) has been
a check for six
bits to a local newspaper for the purpose of re-
calling the "manifesto pacifist
(after the war this"

This accounts for the line (that had
formed at the right), including Helen Pol-
lock, Mary Alden, John-
Brenon, Allison Smith, Helen Rockwell
and other ladies of the craft; with the
head of the line at the testing of the
brushes' window—and considerable crowding from
the rear ranks.

Basing our belief on what we read,
rather than on what we hear, Pete Schmid
is the master vienticolet among all the
A. M. P. A.

If you don't get what we mean—

Now You Know the Essentials

Arthur E. MacHugh, who presides for B. S. Moss, has made it all clear. "Both
Tims," he remarks, "is said to possess all the
necessary attributes for a successful
screen star—looks, grows wossy, whizz and chic and all.

— W. S. —

Localising Mr. Greene.

"Walter E. Greene, general manager in
Chicago for distribution,"—Sunday Tele-
graph.

— W. S. —

For Husband's Quality (Universal).

"The Married Virgin" (General Film).

"The Better Half" (Select).

Producer Contends Dramas and Pictures
of World Conflict Are Essential 'Lost
We Forget,' is a true paper headline
after Arthur James' own heart.

Stealing Mary's Other Stuff.

Mary Miles Minter sent President Wil-
son a letter via Longhead P-1 airplane.

Douglas Fairbanks sent Secretary Tu-
multy a letter via Longhead P-1 airplane.

Now, children, let's print the answers
you received!

— W. S. —

Goldfish Thinks Peace Godsend to Film
Industry.—Trade Jemen News.

But not to the several anti-Hun pro-
ductions that have their last opportunities
for exploitation during the last
off.

Book to Fairbanks. Picture

"The woman stared, unawinking, at the
body which lay so still—'It is my hus-
band!' she said in a dry voice.

This happened on July 1, 1919.

— Chico

Willard D. Coxey leaves Division of
films publicity to become the "story man"
for Harry Lader's forthcoming tour.

An American officer instructing a class
of recruits in the use of the gas mask
said:

"Remember that when the alarm for
gas sounds, there are the likes of your
soldiers in your squad. The quick and the
Dead!"— LCIF.

Cautions That Carry a Kick.

"Come On In," (P-P-L).

THI Industries' Epic.

Once in a While Hide's Funny.

For instance. Under the venerable
caption "Answer to the Call," theEvening
World lately carried this one:

Smith—There is no age limit on vaude-
ville.

Colbrand—Yes, she is the original Lillian
Russell.

— W. S. —

"What can we do for you?" plaisants
a friendly enemy.

"What can you do from under?
What can we do for you?"

THE RAMBLER.
Arthur James Talks Salesmanship

Metro Publicity Man Takes Ground That Proper Press Work Is Chief Selling Agent for Film

By Epes W. Sargent

Arthur James, director of publicity for Metro Pictures Corporation, takes the ground that the publicity director is the chief salesman for the products of his company. Generally the press department and the sales force are more or less at odds, but there is much in what he has to offer.

"In the film business," he began, "the conditions are peculiar. You must not only sell film to the exhibitor, but you must sell it for him. If you would continue the volume of your sales and I believe that publicity work, properly done, is the chief selling agent in any film campaign that is on a permanent basis.

"We do not, however, go to the public directly, through the medium of national advertising. I do not believe that the results gained by this method bring the fullest returns to the exhibitor. I do not believe, for that matter that it is possible successfully to advertise a brand of film, and for very simple reasons. If you advertise a brand of sugar or a certain make of automobile direct to the general public, you have just one sort of sugar or one certain type of automobile to sell to the dealer through reaching the public. One container of sugar is precisely like the sugar in all the similar containers. One automobile is a duplicate of all other cars of the same sort.

"It is different with film. You are not selling one film, but a brand of film. You cannot be specific. You might persuade a

man that Metro makes the best films and he may seek a Metro subject at his local house and the particular subject he sees may not appeal to him, personally. It may be an excellent film, one winning the praise of the public generally. It may be the only film of the output that will not appeal to this particular man, but if he does not like that particular film—and a boorish usher, or a patron who reads the titles aloud may be the real cause of his dislike—he does not like the brand.

"That same man might be attracted by Metro pictures he sees upon the screen and form in his own mind the opinion that Metro pictures are worth while seeing. But he is not then judging Metro pictures, as such, but the ability of the theatre to entertain him.

"This is one angle of the situation. Another difficulty is the inability of the advertiser to offer more than a broad general appeal. I cannot, for example, take space in the national weeklies to advertise Nazimov in 'Eye for Eye' this week and expect the man who has the subject thirty days from now to appreciate my efforts. I am virtually advertising that the exhibitor is out of date, in the estimation of his patrons. They say to themselves that it is an old place, and a poor show.

"I think I can do the most good by using the money and effort I might give to national advertising directly to the exhibitor and better and more effective. We aim to help the exhibitor sell Metro releases. We use every effort along these lines, knowing that the film which brings money into the box office is going to be a better selling force for future films than page spaces of glittering generalities in widely read publications. I feel that I am more of a help to my own employers and more for the exhibitor—yes, and I'll add for the patron—if I help the exhibitor to make money with the story he has at the moment.

"To this end we work, not alone to develop the most effective advertisements and posters, but to induce the exhibitor to make the fullest use of the material at his command. We try to help him with making ready to help. We end only with the run of the film in that house.

"We do not spend hundreds of dollars on elaborate plan books, dressed out with colored covers, embossing and gilt. The plan sheet is a four-page broadside 16 by 22 inches. Take this one for Nazimova, for instance. The front page, you will notice, carries a type advertisement for the play. Ostensibly this is an advertisement to the manager, but as a matter of fact is can be used as the strip for a lobby frame, giving the star and title in 3½-inch lettering. However, we do not expect this to be used since it backs on a full page of press work.

"We start off with a full suggestion for the advertising points. An exhibitor who reads this has the foundation on which he can build his own advertising if he so desires. We follow with the bill matter, cast and full synopsis. These synopses are shorter than the play because we found that the original form was too long for average use. There are, in addition, five general press stories, an opening story, including a brief synopsis, a criticism which is a criticism and not merely puffery which even a self-respecting country editor would not print; ten teasers, eighteen catch-phrases, a program mention and a brief and a longer letter for those who like mail campaigns.

"But, mind you, this is all newspaper stuff. We know that the stuff can be printed because it is so generally used. We might use ten times as many superlatives, and if the stuff did get in it would be all

One-Sheets That Sell.

right, but we aim to turn out press material that is more along the lines of what most editors will use. The press sheet goes to hundreds of dramatic and motion picture editors. The stories either have a news or a personality value. They are not glowing puffs for Metro and its stars. It is written for the manager to hand to his newspaper. It might please the stars more to play them up more strongly. It might be supposed to make more of a hit with the man higher up if it told him the great Metro was, but we work along the lines that if we help the manager to sell the play to his public, the public will come to know Metro without this publicity having worked out that way. There is not a line printed that cannot be run by the city as well as the country newspaper.

"The Nazimova paper is a little more ample than the average, since this is a special, but it differs from the rest only in that there is a greater choice of subjects. We offer a twenty-four sheet, two sixes, three threes and three onesheets. The twenty-four sheet is a portrait poster, with a striking picture of the star. The rest are all scene posts, and they are not merely poses. They are dramatic. They tell something of the story.

"The only exception to this rule is in
the case of such pictures as 'Wilson or the Kaiser' in which the subject lends itself better to cartoon treatment. The same is true of the print itself, something translatable from the 'clinch' style of pose, even if these do work up nicely in the three-and-five frame and communicate the dramatic moments of the play.

"And we do not merely get out the paper. We persuade the managers to use it, not because we want to sell the paper, but because we want to sell the films to them. But you must know if we sell one subject to his public we can sell others to him. It has been something of a trial-and-error proposition to us. We sold 75,000 one sheets of one subject alone and had to run off an addition of 1,500,000 with this subject. We were talking to Hell with the Kaiser,' showing a bravura American flast landing on the point of the Kaiser's sword. It caught the public mood at the moment that it aided materially in selling the picture to the public and its wide use brought in the additional business.

"That is one of the points we urge. Picture producers want their films just as the circus and the stage offerings. We have passed the day when a single hired three-sheet was good enough in a conscientious advertising. That may help with the regular patrons, but the use of paper in localities where the competition and the rival theatres sells more seats than managers realize even now. Pictorial paper can be used in any city, any theatre, and it can be widely spread at a cost small when compared with the returns.

"The managers will allow you six to eight cuts in one and two column widths suitable for newspaper work. These are big enough and not too large for picture cuts.

"We also offer different designs in newspaper advertisements. Here we do not use the same illustrations or designs in line and mass. We find that advertisements print better if there is no half tone to clog up, and the design are such that the masses will not mud. The cheapest paper will take good impressions, and we get some pretty poor stock to be worked on in these days of paper famine. The cuts have all the suggestion of half tone, but they look better, and this, I believe, in a way, a properly printed cut will suggest a poorly produced play in spite of the absurdity of supporting the graphics work with any connection with the production efforts of a large company. The mental suggestion is there, the cost does not exist, we exert ourselves to produce cuts that are bound to come up well even in the hands of inexpert printers. It is a small detail, but it is all a part of the selling campaign.

"Now we offer the usual assortment of lobby displays, heralds and slides, but we believe that newspaper and pictorial advertising are the backbone of the theatre's selling system.

"And we don't stop with getting the advertising ready for distribution. Metro controls its exchanges and each exchange automatically receives its share of all accessories including the display advertise material to the theatres. Exchange managers are made to appreciate the fact that when the exchange plan is turned in providing cuts to exhibitors, there is none the less a return from helping the managers to put the right material to end in so well taken care of by the exchange that there is little need for a salaried man in the exchange. Each exchange renders this service as a part of its rental service. But if any request does come for anything additional material that is shipped out at once, if the house is nearby, or a wire is sent to the exchange if they can reach the manager immediately. The exchange is a matter of when the film is rented and without waiting for a special complaint.

Universal in the Market for Big Plays and Stories

T he Universal has issued an announce- ment that it is in the market for big plays, old, modern dramatic spoken stage, or big novels or stories, old or new. The material is sought for adaptation in the form of film produc tions by this company.

In furtherance of the search a special request has been issued to the heads of all press departments personally to scour their memories and procure for Universal film subjects in past or current literature.

"The greater and more famous the story the better," Universal adds. "In every case, the better we will like it. Price will not be an obstacle. We are ready to pay a fair price for material that meets our requirements."

It is stated that the Universal has added to its sales department several big pictures whose names are from the store of literary treasure. The name of the screen will not be changed and all adaptations will be employed as the principal asset of the film in each case.

The film industry has reached the stage now where its most responsible leaders are educated to the full value of the story as the chief ingredient of a production's success," said Mr. Laemmle. "Everyone is agreed that the public demands rich romance, strong story, and something new for its screen diversion. The Universal, therefore, is desirous that our subject be definite, consistent way. We intend to review the whole market of classic literature and modern journalism. The stories will be tested and approved as gems. Then we intend to make pictures faithfully and vibrantly based on these stories."

It is understood forthcoming produc tions will be released through Jewel Prod uctions, a name under which cases as Special Attractions. Jewel already has prepared plans to govern the advertising and distrib ution of the subjects.

Meantime, at Universcity, five dramatic companies and the Lyons-Moran companies report that they have resumed work.

Priscilla Dean, whose recent picture, "The Wildcat of Paris," is set for early release, was the first to begin under Tod Browning's new play, the temporary title of which will be announced later. The scenario was written by Harvey Gates from an original story by Evelyn Campbell. The musical score will be by Paul Powell as director in "The Wild Girl." The scenario was written by Waldemar Young, from an original story by Frances Nimmo Greene.

Mary MacLaren is about to begin under the direction of Mr. Who's Who's. This is a photoplay constructed by Miss Park from Eleanor Chipp's original story.

Lee Shumway's production starring vehicle will be "Pirate Gold." The story was written by Herbert Hall Ways and was scheduled for Mr. W. P. Kukor as director. Mr. Young prepared the story for the last-named production, also, from the original story of "Cherries Are Ripe," a French farce by Maximillian Foster and Paul West. This is to be used to make a musical film of the Roberts.

"You've Got It" is the comedy in which Eddie Lyons and Lee Moran have returned to work. Mildred Moore has the leading female role.

Elaborate preparations are being made at Universal City for the filming of a new production called "The Hopeless" starring the broadway heroine, Douglas Grant's novel, "The Fifth Ace," was purchased by the Universal-Goldwyn-Metro management for a serial presentation on the screen by Hope Loring. The project, which is being worked on in Hollywood, is planned around the plays "The Lure of the Circus," has been selected to handle the megaphone. Pat Lanning, who will be chief director, is the report of Blind dramatic stars recently, will have the masculine lead. Others in the cast include Alfred Allen, Tom Ling ham, Andrew Waldrum and Leon Kent.

Mildred Harris Close-Up

M akes A Hit in Animated

F rom Minneapolis comes this report of a stunt by which an exhibitor was enabled to present a picture or Mildred Harris (Mrs. Charlie Chaplin) without booking any such subject. Manager Brantham, of the Strand Theatre, was the author of the device. Jewel now is applying it broadcast.

The jewel exchange manager in Minneapolis clipped out a small close-up of Mrs. Harris for the poster and put in the caption, "Close-Up in a Good Time," and inserted it in the current Animated Weekly. Mr. Brantham found that this got the attention of the large black type in his quarter-page advertisement, proclaiming that Mrs. Charlie Chaplin has been added to our Clayton schedule. He is a big feature picture from another company. This was the chief attraction, but the notice was predominantly displayed as the title of the feature, and tremendous interest was added to the advertisement.

So successful was the expedient that the Jewel exchange immediately obtained other close-up stripings of the players, and arranged to provide them for all the exhibitors who desired them in that territory. Ideas traveled to other exchanges, and bids fair to become adopted throughout the country for the same effect. The stunt happened just now to have an immediate booking of a Mildred Harris picture.

Will Release Outdoor Pictures

F ollowing short-reel subjects to be released by the Exhibitors' Mutual Distribution Corporation, name the reorganized Mutual Film Corporation will hereafter be known, include the picture "Bad Men and Good Scenery," which has been planned and prepared for release at the same time as "Bad Men and Good Scenery," the second in the series, is released November 14, the third is "The Man with the Hole," the next in the series. The latter picture was noted in the annals of the bad men of the West, who made it their rendezvous and in the annals of the bad men of the West, who made it their rendezvous and rendezvous. The next film, "Peaks, Peaks and Pines," released December 1, are scenes in the vicinity of Mount Rainier, Washington, jealously called Mount Tacoma by the inhabitants of Tacoma.
Red Cross Scores Beat With Paris Victory Film

HOW efficient and important a film organization exists in the American Red Cross Bureau of Pictures is demonstrated by another news beat it has scored in securing and distributing the first news reel of the big victory celebration in Paris. So timely and exclusive was this film that it was taken by all the Keith Theatres in New York as an added special or their Thanksgiving Day programs, where it made a sensation before the big holiday audiences. On the same day dozens of prints of the Paris Victory Celebration were rushed to all parts of the country to be distributed as an American Red Cross appeal through the General Film Company exchanges.

The undeveloped negative of the Paris Victory Celebration was delivered at the New York office of the American Red Cross Bureau of Pictures near midnight, Tuesday, November 26. By 2 o’clock the next morning the negative had been projected in a form and identity form, and prints had been kettched out for it. By noon of the 27th the picture had been seen by John J. Murdock, special of the United Booking Offices and had been adopted as a special Thanksgiving Day release in all the New York Keith vaudeville houses. Not less than sixty prints of the picture had been started to General Film exchanges all over the United States by Thursday. The cameramen and agents of the Red Cross abroad are being kept in constant touch with all war area events and their work is beginning to make itself felt in the way of fine material coming back to this country.

Events from the London Victory celebration are also incorporated in the Paris film, but the scenes from the French capital predominate.

“The Girl of My Dreams” To Be Issued December 15

USUAL, significance is attached to the announcement that the Billie Rhodes De Luxe feature, “The Girl of My Dreams,” will be released on December 15 by the Affiliated Distributors’ Corporation through the Exhibitors’ Mutual Distributing Corporation.

A long-term contract was signed a few days ago between the Robertson-Cole Company, the Exhibitors’ Mutual Distributing Corporation and the Affiliated Distributors’ Corporation, by which Robertson-Cole will furnish all pictures for the Exhibitors’ Mutual exchanges. The first dramatic production to be distributed as a result of the aforementioned transaction will be “The Girl of My Dreams.”

Not only is the Billie Rhodes picture the inaugural dramatic release of the new arrangement, but added interest is given through the fact that the photoplay marks the first appearance of Miss Rhodes as a feature star. The picture scored a success at a pre-view showing by T. L. Tally in Los Angeles a few weeks ago.

The Billie Rhodes pictures are being made by the National Film Corporation of America, the releasing firm for two months in the theatre world being under the control of the Robertson-Cole Company. Miss Rhodes has attained stardom after a career of nearly five years in one and two-reel subjects. Most of her success has been scored in the field of comedy, her charm, beauty and skill as a comedienne standing out.

“The Racing Strain” Looks Big

“Another ‘Polly of the Circus’! That was the designation of a New York exhibitor following a private screening of Mae Marsh’s Goldwyn picture, “The Racing Strain.” And Goldwyn is in the belief that those who liked Margaret Mayo’s “classic of the big tops” will find the new Goldwyn Mae Marsh production no less appealing and entertaining.

“The Racing Strain,” a romance of Kentucky and Saratoga, was written expressly to suit the peculiar talents of the star by Tex Charwate. A horse race exceeding in picturesqueness and realistic detail a contest in “Polly of the Circus,” is one of the glowing features in “The Racing Strain.” The event was staged at Saratoga.

Maxwell Produces “The Married Virgin.”

Joe Maxwell, known in theatrical circles as a prolific and successful author of vaudeville sketches, has turned photoplay producer and is launching his first picture under the brand of Maxwell Productions. He has elaborately staged a story by Hayden Talbot, which may be described as a social thriller, and which contains a unique domestic plot. The title, “The Married Virgin,” applies to a complication which by an odd twist develops a happy ending for the drama. Mr. Maxwell made the picture in Los Angeles and believes he has a fine production. The principal characters are taken by Kathleen Kirkham, Vera Sisson, Rodolph Di Valentina, Edward Jobson and others.

“The Married Virgin,” in seven reels, will be released through General Film Company.

Blackton Film Goes to First National.

Speculation as to the exploitation of J. Stuart Blackton’s “Safe for Democracy” is set at rest by Commodore Blackton’s announcement that he has entered into an agreement with the First National Exhibitors’ Circuit, Inc., whereby that organization will distribute the production. While no date has been set for the First National’s release of “Safe for Democracy,” the negative has been turned over, and it is understood prints will be made up immediately and present this timely production throughout the country as soon as possible.

Semon Working on Thrilling Comedy.

Larry Semon, Vitagraph’s comedy star, has started work on a new two-reel Bi-V special comedy written by himself, which he says will introduce to picture play audiences more thrills and story plot than has ever been attempted in screen farce comedy. The working title of the subject is “Traps and Tangles.”
World Pictures Plans to Issue Special Releases

The coming year will mark a big impetus to World Pictures activity. Plans under way will put this company in a foremost position among producing and distributing companies. Besides the regular program releases there will be from time to time a special release that will be all the more "special" implies. So seldom has the World announced a special release that exhibitors are quick to appreciate the value of such a release as a box office magnet.

"America's Answer," which the World is distributing for the Division of Films, attained success as a moneymaker for managers of moving picture theatres, and was given to the exhibitors at a rental price that left a wide margin of benefit. This was followed by the success, "Under Four Flags," and has created a most friendly feeling toward the World Corporation.

McClellan Pictures, after a careful consideration of the claims of the different distributing companies, settled upon World Pictures as the best to handle "What Shall We Do With Him?" This picture is not a war photoplay, nor does it deal with war conditions. Still further, it was not the outgrowth of hate or prejudice. Neither will it depend for its popularity on arousing patriotic fervor. It makes its appeal on shaping public thought to the burning question of the hour—what should be done to the arch-criminal of the ages who must appear before the bar of justice created by public opinion and then and there answer for the rule he has wrought.

"What Shall We Do With Him?" offers no advice or suggestion as to what form of treatment shall be accorded the man who plunged the world in war in what threatened for four years to be anarchy of the worst possible kind. It is in five reels and has been directed with a cast adequate to the greatness of the subject.

The picture will be released as a special on a date to be announced within a few days.

Interest in Robertson-Cole Deal.

A topic of conversation in motion pictures circles during the past week has been the arrangement between the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation, by which Robertson-Cole furnish all pictures for the Exhibitors' Mutual twenty-nine exchanges in the United States and Canada.

The Robertson-Cole Company stands in the position of banker or agent for a number of producers. The arrangement means that the pictures handled by Robertson-Cole, having passed through a business system covering every detail, will go to the Exhibitors' Mutual exchanges fully approved productions.

Stars releasing through Robertson-Cole will make no more than eight productions a year. This means that exhibitors will get the full value of these stars, that there will be no mad rush to provide vehicles, no frenzied pace of hurried filmmaking.

Doris Kenyon's Company Leave for North Carolina

Doris Kenyon and a company of twenty-five players have left for Hendersonville, N. C., where the exteriors of "Twilight" will be made. The picture will be directed by J. Searle Dawley, with Ned Van Buren as chief cameraman and Thomas A. Persons, studio manager for De Luxe Pictures, Inc., in general charge of the production under Theodore C. Dietrich, president of the company.

Frank Mills, who did such splendid work as leading man in Miss Kenyon's last picture, "Wild Honey," which is now ready for release, will again be Miss Kenyon's leading man in "Twilight." Other principals in the cast will include Harry Lee, George A. Lessey, William Hartman, Sally Crute and Edith Warren. The picture will remain in North Carolina about two weeks, after which the interiors will be made at the Biograph studio.

Director Dawley, Mr. Persons and Joseph I. Clement, technical director, preceded the company by two days and made arrangements for the construction of a complete studio and complete lumber mill at Hickory Nut Gap. The lumber camp and sawmill, together with a score of oak trees and several hundred native North Carolina mountaineers, will be used.

The story of "Twilight" was written by Vinnie E. Roo and published in the October issue of Metropolitan. The screen adaptation was made by Louis Joseph Vance.

"Too Fat to Fight" a Hit with Y. M. C. A. Officials

REX BEACH'S drama of human emotions, "Too Fat to Fight," has been officially indorsed and given the highest possible recommendation by the Young Men's Christian Association. A committee of Y. M. C. A. officials attended a private showing of the picture and placed the organization's approval on this new and virile Rex Beach story, which depicts the wonderful work of the Y. M. C. A., the Salvation Army in the interests of humanity.

Following the projection of the picture officials and spectators were unanimous in their approval and recommendation of "Too Fat to Fight." The official "Verdict was expressed by Chairman William Sloane, who addressed the Y. M. C. A. at the Rex Beach. The tribute paid by the Y. M. C. A. insures the unparalleled success of this new Goldwyn release.

"I consider 'Too Fat to Fight' one of the most remarkable pictures I have ever seen," said Mr. Sloane. "It holds the interest from start to finish and cannot help impress every person who will see it."

Mr. Crowell, publicity director of the National Council, gave the following verdict: "'Too Fat to Fight' is undoubtedly the best picture depicting the work of the Y. M. C. A. It is first-class in every respect. The presentation of the story should insure its complete success everywhere.'

The wealth of comedy which abounds throughout the six reels drew enthusiastic applause from the audience. The dramatic episodes also were warmly received.

The Y. M. C. A. board not only indorsed and praised the picture from a technical angle, but, in addition, the strength of the story and the rapidity of the action of the play were subjects for commendation.

Show Submarines in Metro Film.

Some thrilling submarine scenes are shown in "The Man Who Stayed at Home," a Screen Classics, Inc., picture version of the successful drama of the same name. Both interior and exterior views of a submarine are photographed in connection with the action. Depth bombs have their part to play in the story, and following the explosion the tell-tale traces of oil and water are seen on the surface of the water.

In the making of these scenes, Director Herbert Blache sustained a painful injury to his hand. He was holding the "depth bomb" when a scene from the section of the scene to the players preparatory to releasing the explosive. Fortunately the bomb was one manufactured primarily for picture purposes, as the Government would not permit the use of a real depth-dealing depth bomb in production, and it had been filled with a powder that was comparatively harmless.

Chicago Showing for Perret Film.

"Lafayette, We Come," the big victory song produed and released through the Exhibitors-Mutual Distributing Corporation, was shown at the de luxe presentation at the General Pershing at the tomb of Lafayette. The production was made under the direction of Lenore Pelton, actress, directed by E. R. Lincol and Dolores Cassinelli.

Stanton to Direct Farnum.

Richard Stanton has been selected by William Fox to direct William Farnum in his next production. Mr. Stanton directed "The Spy," "Rough and Ready," "The Land of the Free" and "Why I Would Not Marry."
Johnson Cannibal Film Makes Hit in Toronto

MARTIN JOHNSON'S "Cannibals of the South Seas" had its Canadian premiere at Massey Hall, Toronto, November 22, scored a sensation.

The hall, which seats 2,950, was jammed for the opening of the thrilling adventure series produced by the Robertson-Code Company, which has the world rights, was a success in every way.

The pictures were presented in practically the same manner that they were offered in the ballroom of the Hotel Astor in New York, with the symphony orchestra in charge of George W. Beynon handling the score.

The Toronto premiere brought out some unusual features of the "Cannibals of the South Seas.". The audience went wild at the appearance of a British liner made over into a warship, the masthead of a native boat in the lonely South Seas, and, when Mr. Johnson and his wife are taken prisoners by cannibals, only to be released after a hairbreadth escape at the timely appearance of a British warship, the whole auditorium shook with cheers and cries. The demonstration was remarkable in every way.

The picture was shown all the week.

Betzwood Completes Four Bennison Films.

The four hundred acre plant of the Betzwood Film Company on the Schuylkill, a few miles above Norristown, Pa., has been converted into a section of the wildest and woolliest of western localities.

These productions, by Betzwood Film Company, are distributed through Goldwyn, Philadelphia, is to have the distinction of the first Bennison release, and is to have its advance presentation at the Victoria in the week of December 22.

French Marine Seen in "Eye for Eye."

The occupation of a North African port by French marines, who proceeded to quell the hostile Arabians, is depicted in "Eye for Eye," the seven-act production starring Mme. Mathieou as the heroine, and is to be shown at the Garson-Neilan Theatre, Los Angeles, an eight-act production, directed by Mathieu, is to be presented.

"Eye for Eye" is a splendid picturization of the three-act drama, "L'Occident," by the Belgian dramatist, Henry Kisteche, who has added two additional scenes of-hand-to-hand encounters with the Arabs as they had been appearing before the camera all their lives. Director Albert Capellani insisted that it was a natural result of the excellence of this navy training.

These scenes add to the beauty and value of the entire production.

"Eye for Eye" will be shown across the country in December.

Fox Makes Directing Changes.

Several changes have been announced by William Fox in the assignments of his directors who are still in the East.

Richard Dix, who directed William Par-

num in his next De Luxe production, which will be filmed in the East.

Charlotte Benet, who directed Evelyn Nesbit in her next picture.

At present Miss Nesbit is being directed by Renee Dreyfus.

Edmund Lawrence, who has been ill, but is now fully recovered, will direct Virginia Pearson.

Scene from "The Squaw Man" (Artcraft).

Los Angeles Opening for Garson-Neilan Pictures

AT LAST the Garson-Neilan production, "The Unpardonable Sin," in which Blanche Sweet is the star, will be shown to the public for the first time.

It has been known for some time that Mr. Garson's representatives in the East have been quietly looking around for a first-class theatre in New York to house this picture, as it was the original intention to give it a Broadway run previous to its being released elsewhere.

In the meantime the Clune interest, nosing another big feature that would possibly duplicate the successful runs of some of those that their big theatre has housed in the past, made overtures to Mr. Garson, which finally decided him to launch the picture in Los Angeles.

The engagement, which is a significant one, not only for the fact that it is said to be about the best effort of Marshall Neilan, also serves to bring back to the screen Blanche Sweet, after a year and a half's absence.

"The Unpardonable Sin" has been nearly three months in the making, and while no scenes have been released, at one time it looked as though production would be held up on account of the epidemic that prevailed in violent form in Los Angeles.

By hard work and the utilizing of many underground channels, Mr. Garson got the necessary permits from the authorities to take the big scenes, so in the midst of police, physicians, gassers and automo-

tives they were taken.

Much interest is attached to "The Un-
pardonable Sin," from the fact that there was quite a controversy over the book between the publishers and the New York Library, it first being rumored that the story was too strong or too anti-German.

Anyway the controversy became of enough importance for the New York Times to come out in a strong editorial supporting the book.

The story originally ran as a serial in a magazine, and to the astonishment of the editors of the publication it almost completely sold off the newstands on the days of its appearance. Later, the story was published in book form.

The picture is also to be syndicated among the most important daily newspapers.

The picture is eight reels in length and contains many stirring scenes and situations. Immediately after the launching of the picture in Los Angeles, Mr. Garson will come East to arrange for a Broadway run.

Night Court Scenes in Wehlen Picture.

A graphic scene in a night court is one of the interesting incidents in "Sylvia, in a Spree," the Metro screen romance to be released soon, with Emmy Wehlen as the star. Not only does Sylvia appear in the night court, but she has to ride there in a patrol wagon. This adventure is the outcome of the determination of a girl who has been closely sheltered to see a little "real life" before she settles down into humdrum domesticity. With the reluctant aid of her fiance, Sylvia has an evening in Bohemia—but she does not like it a bit. To make matters worse, the place is raided, and "the just and the unjust" are dragged away together to court. The judge is an old friend of the family. Fortunately, he is gifted with a sense of humor, and gives the adventurous youngster a good scare before he sends her home to her mother.

The romance was scenarioed by June Mathis from the original story by E. Forer and directed by Harry L. Franklin. W. I. Percival, Peggy Parri, Eugene Acker, Isab-

A.L. O'Madigan and Frank Currier are in-
cluded in Miss Wehlen's supporting cast.

Mudge Kennedy Is Seen as Dancer.

In Mudge Kennedy's recent Goldwyn successes the star proved her ability as a dancer, swimmer and all-around athlete. Stage dancing is shown to be one of her accomplishments in "A Perfect Lady," from Rose Stahl's stage play by Channing Pollock and Renndolf Wolf. Here she has the role of Lucille Le Jambon, featured performer of the Merry Models Burles-

The comedienne demonstrates in several scenes that there is much of the art tophichorean with which she is familiar.

The star is first seen in a solo dance, and the applause that followed from the 400 extras, engaged as an audience, was genuine. Though her dancing in no way borders on the vulgar, the morals com-
mittee of Bycavore orders the constable to remove the star for the proceedings. The audience eager to see more of the star's exhibition, files out dejectedly.
Doris Kenyon Comes Out for Wholesome Productions

Doris Kenyon is one of the screen actresses who have no desire to shine in vampire parts. In "Wild Honey," which was released December 9, she is obliged to portray a concert hall girl who was the vampire of her day, but the paralitical portion of the portrayal is not long, Miss Kenyon except as an it may be of benefit in truly reflecting the sinfulness of such a life.

"I am for clean pictures, all the time," said Miss Kenyon recently at the De Luxe studios in Mt. Vernon, where her pictures are made. "I am for beautiful stories to put on the screen. Therefore why defile such a perfect medium as the motion picture with unclean or unwholesome material? Fortunately, I happen to be one of the limited number of actresses who have a deciding voice in the selection of their stories, and I intend always to pick out the good from the bad. Never will I play a vampire for the mere joy of 'vamping'."

"It is true that in 'Wild Honey' I play the part of a wreathe dance ball coquette, but behind it all there is a noble purpose. With all its roughness and wild action, it is a sweet story, written by a most charming woman, Vinzie E. Roa, and it appeared not long ago in a woman's magazine. My real reason for deciding to play 'Wild Honey' was, of course, because of the opportunity it gave me to read and shoot and do other stunts. You see, I am fearfully fond of athletics and outdoor sports. In pictures, sports are not needed, except as a chance to be athletic, so every once in a while I find that I simply must do a western as a relief from the inanity of society plays. "After getting into the part of 'Wild Honey,' I began to take an interest in the character of a concert hall charmer. I was brought face to face with the real wretchedness of the life of such a woman. No part is ever to be played solely by every actress, I suppose. But when I play them to bring out all the good I can, and never never, I never have a part on that I think that 'Wild Honey' at last not seen the light of life and so freely felt herself to be led back to 'vamping' through becoming the wife of a decent, upright man."

Scene from "The Prodigal Wife" (Screencraft).

In "Lady's Name" Constance Talmadge Plays Writer

Constance Talmadge's next Select picture will be "A Lady's Name." This is taken from the stage play of the same name by Cyril Harcourt, that accomplished weaver of light comedy situations who has given the public "A Pair of Silk Stockings," another stage play in which Constance starred in the screen version. "A Pair of Petticoats," "A Place in the Sun," and many others.

In "A Lady's Name" Miss Talmadge will play a young and fascinating woman novelist who is looking for a future color. She isn't the short-haired, bespectacled type of writer, but a buoyant, whimsical young woman whose search for literary material leads her to advertise for a husband. The young woman played by Constance is Mabel Vere.

Applicants come thick and fast, and, according to reports, the comedy angle develops at a rapid rate, but at last one of the suitors is accepted for further examination. Finally, after she has gleaned all of the information necessary for her book, she discovers that she is not in love with the supposed candidate for her hand and the man who has been her fiancé ungraciously withdraws.

Miss Talmadge is directed by Walter Edward Ford, who has done such successful work in several of her recent pictures, is her leading man. The scenario was written by Julia Crawford Ivers.

Getting Real Chinese Atmosphere

William Duncan and members of his company, including Edith Johnson and Joe Ryan, have recently been "on location" in San Francisco's Chinatown, making scenes for the next Vitagraph serial, "The Man of Might." As is usual, Duncan insisted on having the real thing in his picture. Up to date he has used Mexicans, Yagul Indians, Japanese, Chinese, and a few other types in his serial.

"Just Rambling Along"

Stan Laurel, the English comedian, who was signed for a series of one-reel stories by the Rolin Company during his recent vacation, has, in "Just Rambling Along," probably the best of the lot, it is said. With a proper appreciation he has characterized it as "Hoover hilarity," which, though it has to do with food, is nevertheless entirely unstinted. Pathé releases this comedy the week of December 8.

Post Travel Shows Odd Spot

That "Celebes, Malay Archipelago," is one of the odd spots in the world, so far as the people and the customs go, is entertainingly shown in No. 22 of the Post Travel Series, released the week of December 8 by Pathé. Macassar, on the southern coast, is one of the greatest ports, and has a population of 27,000, all of whom, with the exception of 5,000 Chinese and society players, is seen. It resembles the Japanese in face and figure, but who are much less polite and agreeable.

Scenes from "The Man Who Stayed at Home" (Metro).
The Moving Picture World

December 14, 1918

THE MOVING PICTURE WORLD

1237

“The Racing Strain” Has Strong Support for Star

MAE MARSH is accorded strong support in her newest Goldwyn picture, “The Racing Strain,” by Tex Charwat. For her leading man Miss Marsh has Clarence Oliver, whose work opposite Madge Kennedy in her patriotic Goldwyn picture, “The Service Star,” brought him marked praise. Oliver also gave a note-worthy performance in the successful Rex Beach production, “Laughing Bill Hyde.” Before his advent in pictures Oliver was a favorite on the musical comedy and vaudeville stage.

Prominent on the stage and screen, but new to Goldwyn pictures, is Clifford Bruce, who plays the part of the heavy. On the speaking stage Bruce was widely known as leading man with Charles Frohman’s all-star company. He entered the cinema field four years ago and was successful from the start.

W. T. Cameron, singer and actor of “Floradora” fame, who more than a decade ago was a featured player in many successful musical comedies and light operas, is seen in the role of Colonel Cameron, a Kentucky horseman. Since his entry on the screen three years ago Cameron has been seen to good advantage in important parts.

Another of highest dramatic order is intrusted to Edwin Sturgis, who has been in several Goldwyn productions. Sturgis, who appears in the comedy role of Detective Chase with Tom Moore in “Just for Tonight,” Tammany Young, who showed his stuff in Blinky in “The Service Star,” starring Madge Kennedy, completes the cast of “The Racing Strain.” Since his last Goldwyn appearance Young gave a striking performance in an important role in “Hit the Trail Today.” Previous to his advent on the screen Young was a popular vaudeville favorite.

Roy Stewart Rides for Triangle.

A picture that is said to feature the expert horsemanship of Triangle’s favorite Western star is “The Silent Rider.” Roy Stewart is the starred player, and the picture is scheduled for release on the program of December 8. The story, described as a vigorous narrative of the great ranch dealing with range riders, rustlers and round-ups, was written with scenario by C. M. Clarke. Ethel Plummer is again the leading woman after her recent appearance in several William Desmond productions. Cliff Smith directed, with Steve Rounds at the camera. L. S. McKee and Leo Willis are members of the supporting cast.

Scene from “The Silent Rider” (Triangle).

“High Pockets” Will Be Second Bennison Picture

WHN Louis Bennison makes his debut in a foightnight in the lively dramatic romance, “Oh, Johnny!” he can, as a new star, afford to be very thankful that his way has fallen among producers like the Betzwood Film Company, a Philadelphia organization comprising Senator Clarence Wolf, Ira M. Lowry and their associates.

Before the public has seen the first Bennison star series release, before the public has seen his screen personality, the Betzwood Company, with a huge faith in his coming success, has completed four Louis Bennison productions.

Mr. Bennison has enjoyed a most unusual and spontaneous success in the theatre, and through the medium of a single play, “Johnny, Get Your Gun,” focused the attention of amusement lovers. Those who have seen his screen productions can foretell his popularity with the American public.

“Following ‘Oh, Johnny!’ his first production, which is the work of Wilson Bayley, directed by Ira M. Lowry, will come ‘High Pockets,’ from a featured novel by William Patterson White in a recent number of ‘Adventure.’ Screen rights to this fast-moving story of love and luck were purchased within twenty-four hours of the time copies of the magazine made their appearance on the news stands of Philadelphia.

Bennison will have for his leading woman in “High Pockets” Katherine MacDonald, celebrated for her work opposite William S. Hart in “Shark Monroe” and “Riddle Gawne.” Those who have seen this second Bennison production declare that the combination of star and leading woman promises much.

The third Bennison picture is “Sandy Burke of the U-Bar-U,” a romance of the Western plains, in which Bennison is given an opportunity to display his skill as rider and roper, and which affords full scope for his breezy and unusual personality.

Dwyer Brothers Report Sales.

The Dwyer Brothers Co., 26 West Nighton street, Columbus, with a branch office at 631 Walnut street, Cincinnati, reports several Simplex sales recently made in Ohio and Kentucky. Among the important ones are: George Bleich’s Empress Theatre, Owensboro, Ky.; Ada Meade Theatre, Lexington, Ky.; White Eagle Theatre, Toledo; Princess Theatre, Roseville, Ohio; Photoplay Theatre, Columbus, and Edmon’s Theatre, Mason, Ohio.
Problem of Kaiser Aroused
Interest in Metro Features

CURIOUSITY in regard to the disposition to be made of Wilhelm Hohen- solmn, former Kaiser of Germany, has served to arouse new interest in "To Hell with the Kaiser," the seven-act patriotic Screen Classics, Inc., feature. This picture is one instance of a production in which the interest is cumulative, and this has been due partly to the fact that this picture did not merely chronicle past events, but foreshadowed coming ones as well. The query is becoming insistently in motion picture circles. "Who is the screen classicist," Buren asks, "and how is he choosing his pictures?" The picture is in receipt of hundreds of letters from exhibitors who wish to play it again or use it for special presentations.

This prophetic quality is seen not only in "To Hell with the Kaiser," but also in the forthcoming Screen Classics, Inc., super-feature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohen-solmn." Events forecasted in this production had been acted before the camera by the Screen Classics, Inc., players, written by Maxwell Karger and directed by Charles Miller before they actually had historic being. Moreover, some of the events forecasted have not happened yet. But they exist at this moment on the film in the safe, which is now the Screen Classics, Inc., celluloid is kept.

"To Hell with the Kaiser" is as timely now as when it was presented several months ago, because it has anticipated history. That anticipation was built on a logical interpolation, in the telling of an incident of the most exceptional and novel companies on record for the presentation of her forthcoming serial picture, "The Heart of Wetona." The screen version of "The Heart of Wetona," which was a famous Idaho belasco stage success of two seasons ago, was written by Mary Murillo, while the direction was in the capable hands of Charles Miller.

"The Heart of Wetona" cast includes one genuine Indian princess and three full-blooded Indians, Wolf, Bird, and Black Lizard; the latter, until a few years ago, one of the most ferocious reservation Indians. The princess is Uwane Yea.

The cast also includes Fred Huntley, Patricia Dene, Bessie Edler and a score of gorgeously dressed Indians and squaws.

Pathé to Push "The Lightning Raider." In an effort to make its forthcoming Pearl White serial, "The Lightning Raider," as most successful in its long list of serial releases, Pathé Exchange, Inc., announces part on December 28 an extensive national advertising campaign. The first advertisement will precede the release by the first episode, about a week. Pathé executives hope by this campaign to increase the enormous army of serial fans throughout the country.

In addition to this campaign the new Pearl White serial will be backed by a whirlwind advertising campaign.

Lee Children Start Picture. The Lee children, Jane and Katherine, who are on the West Coast for the first time, are under the direction of Arvid Gillstrom. This newest Lee vehicle, entitled "Smiles," is from a story by Arvid, the casting of the Lee children is Ethel Fleming, Val Paul, Carmen Philips, Charles Arling and Katherine Griffth.

Kenyon Company Spends Thanksgiving in South

DORIS KENYON and her company spent Thanksgiving Day in the heart of the Carolinas, where the exteriors of "Twilight" are being made. J. Searle Dawley, the director, declares, "With Mabel K. Davis, Thomas A. Persson, studio manager, who is also with the party, provided a most bountiful repast, which was served at Esmeralda Inn, twenty-five miles from Asheville, N. C., where the company is stopping.

In pleasant weather, some wonderful exteriors are being made. Mr. Dawley is most enthusiastic over the cast, and recently C. Deitrich, president of De Luxe Pictures, Inc., declares that Mr. Dawley is making the best pictures in which Miss Kenyon has ever appeared.

The company expects to remain in North Carolina about two weeks more. In the party are Doris Kenyon and her mother. Mrs. James H. Kenyon; J. Searle Dawley and Mrs. Dawley; Theodore C. Deitrich and Mrs. Deitrich; Thomas A. Persson and Mr. Persson; Carl Davis, Mabel K. Davis, Sally Crute, Edith Warnir, Miss Davis, Nod Van Buren, Hugh Rice, George Lessey, William Anderson and Joseph Clement, technical director.

Edythe Chapman in Lytell Support. Edythe Chapman has a role of genuine interest and importance in Bert Lytell's Metro photodrama, "Faith," is now in production at the American stage. Miss Chapman has been seen in a number of Metro features, notably in "First Blood," "The Lay of Dreams," both starring Viola Dana. She has that rare combination, understatement and ability in handling it. She excels in sympathetic treatment, but it is a sympathy that does not become overbearing to her co-partner.

Miss Chapman has appeared in leading parts with many of the larger producing companies, and has also headed her own stock company. Among her greatest successes have been "Lady Windermere's Fan," "Divorcees" and "Diplomacy." She has also appeared in the leading feminine Shakespearean and other classical parts. Previous to her dramatic experience she studied voice culture, and suited herself with operatic roles.

To Burlesque "Flu" Epidemic. Mildred Moore has been engaged as the new leading woman of Lyons-Moran comedies, and has also headed her own stock company. Among her greatest successes have been "Lady Windermere's Fan," "Divorcees" and "Diplomacy." She has also appeared in the leading feminine Shakespearean and other classical parts. Previous to her dramatic experience she studied voice culture, and suited herself with operatic roles.

McCUTCHEON Story for Alice Brady. While Alice Brady's Select picture, "Her Great Chance," is being shown in first-run houses, announced is the Select's sequel that her next attraction will be "In the Hollow of Her Hand," a story by George Barning McCutcheon.

Charles Maigne wrote the scenario and also directed, thus making the second picture for Alice Brady for which he has written the scenario and directed. The picture is neither comedy nor melodrama, but is an accurate portrayal of the times. In the hands of Mr. Maigne it is probably one of the most real and sincere of the epidemic pictures that have been made.
Four Big Selects for Release in December

Of the most alluring arrays of box-office attractions ever assembled by select for one month’s output is the group offered for the month of December. The stars, the subjects, and the order in which they will be distributed are: Constance Talmadge, in “A Lady’s Name,” in which she is presented by Lewis J. Selznick; Mitchell Lewis, select’s newest star, in “Code of the Yukon”; Norma Talmadge, in “The Heart of Wetonas,” and Alice Brady in “The Shadow of Her Hand.”

Constance Talmadge’s picture is a screen version of the famous stage success of the same name by Cyril Harcourt. The scenario is by Julia Crawford Ivers, and the direction is by Walter Edwards.

Mitchell Lewis’ vehicle is a story of the Northwestern Orient, which has been written by Anthony Paul Kelly. The scenario and direction of “Code of the Yukon” are by Bert Leavitt. For this picture Mr. Lewis is seen as a French-Canadian. There is a fight, a plunge through darkness, and — in this spectacular battle is Tom Santschi.

In her latest select picture, Norma Talmadge is a sly-eyed Indian maid. The “Heart of Wetonas” is no less appealing than David Belasco’s famous stage success of the same name. The story is sung in the play by George Scarborough. Mary Murillo wrote the scenario, and it was directed by Richard Philcox.

Last in Select’s December attractions is Alice Brady, whose forthcoming picture is from a story by George Barr McCutcheon. It has to do with a woman trying to protect the woman who killed her husband, and Alice Brady is the one who is held in the hollow of the other woman’s hand. Charles Maigne wrote the scenario and directed the production.

Priscilla Dean’s Bluebird Praise

Glowing words from the West Coast reference to Priscilla Dean’s latest Bluebird, which is temporarily entitled “Bluebird—Safe Cracker.” This subject will be released in February. Meanwhile the young star has reached New York through the channel of a big film, entitled “She Married a Husband,” which is looked upon as a subject that will keep exhibitors busy. Miss Dean in her next picture is cast as an underworld crook. In the supporting company two interesting names appear. Another newcomer is Spottiswoode Aiken.

Wellington Player is Miss Dean’s leading man. This will be his first appearance in support of the Bluebird star.

Miss Dean’s picture, “She Married a Husband,” is set for release December 16, Previous December 30, but has been transferred to take the place of “The Cabaret Girl.”


Paramount Releases Five Comedies for December

With the war over, the amusement-seeking public is more desirous of having a hearty laugh than before, and the Famous Players-Lasky Corporation has prepared to give exhibitors the opportunity of supplying this demand. The Paramount comedies which have just been listed for release are said to present one of the most notable schedules yet offered. There will be three Paramount-Mack Sennett comedies and two Paramount-James Montgomery Flagg subjects for December.

The first comedy is “Her First Mistake,” from the Mack Sennett studios, and which will be released December 1. The picture is said to be a decided novelty, and an unusually humorous story makes this one of the finest laughmakers yet released by this producer.

On December 8 there will be released a Paramount-Flagg comedy, entitled “Independence, B’Gosh.” The story deals with the woes of the Whiffies, a country couple who inherit a fortune of $85,000,000. Olin Howland and Florence Dixon are starred.

“Hide and Seek, Detectives,” is another Paramount-Mack Sennett comedy for December, to be released on the 15th. As the title implies, there is much of the Sherlock Holmes traveasty in this two-reeler, with Ben Turpin and Charles Lynn playing the title characters and Marie Prevost in another important part.

James Montgomery Flagg himself plays the star part in his comedy to be released December 22, and named “Perfectly Flendid Flanigan” or “The Hart of the Dreadful West.” Supporting him in the cast are Olin Howland, Ruby DeLormer and Sally Long. Mr. Flagg is a great admirer of William S. Hart, the Arcteraf star, and his new comedy is a travesty written around the Hart type of pictures. The resemblance of Mr. Flagg is this film to “Big Bill” is said to be remarkable.

The final comedy release of the month will be “The Village Chestnut,” another Paramount-Mack Sennett offering and, although there is nothing laughable ever available, it is promised that this picture, now in the making, will more than rank favorably with the quality of the others on December’s schedule.

Earle Williams in Secret Service Play.

In “The Man Who Wouldn’t Tell,” the Vitagraph Blue Ribbon Feature, scheduled for release the week of December 9, Vitagraph presents Earle Williams in the second of his eight star series releases under the new rotary Star Series releasing plan and booking policy. He has the role of a British secret service man in this country at the entrance of the United States in the World War and on a mission that makes impossible any explanation to the girl he loves of the apparent inaction which makes him appear a slacker.

The play is written by Bess Meredith, and is described as swift of action and war, and as a mystery film, the plot centering about the activities of two Germans, posing as pre-Americans, and who finally are unmasked. Mr. Williams is finely suited to this forceful role and is supported by Grace Darmond, Charles Spear and Edward Cecil. The picture was filmed on the Pacific Coast under direction of James Young.

Ray Putting on Baseball Picture.

Charles Ray, the Thomas H. Ince star, is at work at the Ince studios in Hollywood under the direction of Jerome Storm on a baseball picture for Paramount, which is as yet unnamed. This will be welcome to exhibitors and the picture and baseball fans throughout the country who re- call how Ray jumped into popularity in the early Triangle days with his delineation of the college baseball hero in “The Flim Flam Man.”

Ray is an enthusiast on the great American game, besides being a pretty good pitcher himself, so he is right in his element in the new picture. There are a lot of professional ball players among the cast and extras, and the games were played at Washington Park, Los Angeles. Jane Novak is leading woman.
Special Company Presents
"The Turn of the Road"

SINCE no two persons can, in the nature of things, form identical conceptions of the same story, the ideal condition would seem to be that in which the author of a really strong story should also direct its picturization. As director, this author-director should have high casting ability, thorough directing experience, and not be bound by too many restrictions on the part of the producing company.

This is the condition obtaining in the film of "The Turn of the Road" which was written, cast and directed by King W. Vidor for the Brenwood Film Corporation and is expected to be ready for release shortly.

"This picture demanded the extreme of realism and naturalness in its treatment," says S. P. Trodd, publicity director, "for it deals with the life of today as it is known and lived by the average American. Its humor, pathos, suspense and climax are drawn from everyday life. Overaction or overcharacterization would ruin it. It called for the utmost, naturalness in the portrayal of every main part. And this has been provided through an exceptionally well fitting and happy cast. It would be hard indeed to find better suited people than Helen Jerome Eddy for the part of a serious, self-sacrificing and unselfish daughter; Pauline Curley for that of her sister of high, though not too high, ideals; and Winter Hall for that of their dignified clergyman father. Mr. Vidor in his turn has put these characters and their lives so naturally into the story that the characters turn naturally out of the screen into the minds of the people who could play their parts without the least touch of make-up."

Losanco Super-Plays Begins Work in California

A PRODUCING company known as Losanco Super-Plays, Inc., has been organized in Los Angeles for the purpose of producing picture plays based upon the policy that "The Story's the Thing." J. W. Early, one of the pioneer producers in the industry, is the director general of the new organization, and its policies have been largely dictated by the fruits of his experience.

The Losanco Super-Plays, Inc., plans to partly supply the insistent public demand for better and better pictures by featuring all members of its casts instead of the star alone, by selecting its stories with the greatest care, and insisting that they carry a message and be free from disagreeable "suggestions"; by casting in each part actors and actresses of proved ability who are naturally the exact type for the part, by sparing neither time nor expense to make each production superior, and by working in close touch with the associated exhibitors to keep in touch with the public's wishes.

Production has already been started upon a satirical two-reel comedy, and the Losanco banner will include the products of two five-reel dramatic companies, two two-reel comedy companies, and one one-reel comedy company.

H. M. Gillum is business manager of the new firm. Everett C. Maxwell, short-story writer and photo-dramatist, heads the scenario department. Carl Stearns Clancy is writing the continuity for the first "super-drama." Clyde McCoy will direct under Mr. Early's supervision. Earl McFarley will produce a series of one-reel comedies. Robert Phelan is head cameraman. Theodore Kleine is technical director and Clarence W. Fry the location man.

Lillian Hackett, of New York, will have the leading role in the first five-reeler, Miss Crete Carton, formerly with the Rolin Studio, will be the headliner in the two-reelers, and Miss Glory Raves, a clever ingenue actress, who came to this country after playing Wendy in Peter Pan for two seasons in London, will be the most important member of the one-reel comedy company.

The general offices of Losanco Super-Plays, Inc., are at 901-6 Citizens' National Bank Building, Los Angeles. Plans for a new studio are being drawn up. The company is temporarily operating under its first corporate name—The Pekin Feature Film Company.

Will Help Finance Producers.

While the operations of the Independent Sales Corporation are definitely limited to the maintaining of a large force of film salesmen throughout the country for the sole purpose of booking pictures, and it will not be concerned in the producing of pictures or in the physical distribution of productions, it recently became known that an important part of its functions is the financing of producers in so far as a cash advance on finished negatives is concerned, and also the financing of prints and advertising.

This places the Independent Sales Corporation in a position where it can close with producers, or groups of producers, immediately to take full charge of the advertising and marketing of their pictures, while at the same time sharing with them the burden of the cost of production. The physical distribution of the pictures, which is a thing apart from the activities of the company, is taken care of by a special arrangement between this company and the Film Clearing House, which specializes in that branch of the exchange business.

First Walthall Release Is Set for December 22

HENRY B. WALTHALL will be the Christmas star of the new Exhibitors' Mutual releases. By the terms of the contract between the Robertson-Cole Company, Mutual Distributing Corporation and the Affiliated Distributors' Corporation all pictures of the Robertson-Cole Mutual exchanges in the United States and Canada are being supplied by Robertson-Cole. Mr. Walthall's first release program will be on December 22, when his first vehicle, "And a Still Small Voice," will appear.

Mr. Walthall is at work at the National Film Corporation of America studios on the East Coast in "Lives for Sale," described as an original powerful story. His next production will be a play founded on Huddie Wood's "The Long Lane's Turning." It will be produced as a super-feature.

"And a Still Small Voice" is described as a photodrama of unusual novelty and strength, with Mr. Walthall at his very best.

Government Aircraft in Carlson Film.

In "A Romance of the Air" several different types of valuable aircraft are used, and in order to get the right type of machinery, obtained by Carl E. Carlson from both the Committee on Public Information and the Army and Navy Aircraft Board in Washington to use the Government machines and the Government flying field at Thanh, N. Y.
Among Independent Producers

Conducted by C. S. SEWELL

Notable Cast Selected

FOR the initial Ralphe Ince Film Attraction now being produced for S-L Pictures, by Emnett S. Sawyer and Herbert Lubin announce an all-star cast has been engaged. The feminine contingent will be recruited from the stage and screen respectively; namely, Grace Darling and Clara Jelley.

Miss Darling is known to motion picture audiences by reason of her appearance in feature of Diana S. and also for the reception of unique publicity through the medium of a chain of daily newspapers, while Clara Joel, who also enact an important role in this production, has starred in the dramatic successes, "Commanding Captain" and "Wish Me Good-Bye, Pleasure," and is said to have turned down many previous offers from producers to appear in motive pictures. Among the male members of the cast who will appear in support of the star, E. K. Lincoln, is W. B. Mack, who has appeared with such celebrities as Wilton Luckaye, John Drew and Julia Marlowe in stage productions. Another well known stage player is Irving Brooks, who has appeared with Madame Modjeska, William Faversham and others, and has also appeared in screen productions, including the recent Blackton feature. Another prominent player is John F. Wade, who has been fitted with the role of "C. M. D."

In addition to the foregoing the cast includes Leo Delaney, the favorite of early Vitagraph days, who has since been seen in a number of features, and is known to nearly every patron of motion pictures; and Corredor Dunion, a returned war hero, author of "A Yankee in the Trenches," who is also an excellent actor.

Actual Scene of Exploits Used in Dalton Production

EMMET DALTON, general manager of the Southern Feature Film Corporation, announces that the initial production in this company, "Beyond the Law," is now ready for disposition to state rights and foreign buyers.

Regarding the reception accorded this picture at its premiere at Wurlitzer Hall on November 25, where the audience was composed of state rights and other members of the motion picture industry, and the subsequent glowing terms: "After it had been shown a number of the audience told me I had a production which was destined to create a furor in the industry. Of course, my picture will not create a furor, but it will serve the day as a hit to satisfy his patrons and his box office. That is the conclusion of the test of a picture, and I am certain that 'Beyond the Law' can stand that test."

S. Jay Kaufman

Mr. Kaufman, for Initial S-L Picture

The original story was enacted in real life. My brothers and myself lived the life of the picture seven years ago."

At Wurlitzer Hall, "Beyond the Law" was shown to the accompaniment of appropriate music, and many favorable comments were made on the effective Western atmosphere of the production.

The cast, headed by Emnett Dalton, includes Bobby Connelly, Ida Pardee, William Dunn and others.

S. Jay Kaufman

Jay KAUFMAN, known as a severe critic of motion pictures, has himself at last written a picture. It is called "Wanted for Murder," and has just been completed by Harry Rapf. Mr. Kaufman is the author of several one-act plays, and conducts the "Round the Town" column in the New York Evening World.

Mr. Kaufman made the following statement:

"I am not opposed to moving pictures. I have never been. As to the picture, 'Wanted for Murder,' which I wrote, it is in the nature of a coincidence that the picture was written about five months ago, and now our title seems to be on the lips of everyone.

"It is the idea that the Kaiser is responsible for millions of murders. I wrote the story because I thought it was good propaganda, and in addition it told some other things in which the public would be interested.

"This quality of simplicity convinces me that greater subjects can be filmed because the greater the subject, the simpler the story. 'Wanted for Murder' is a timely story, but the other things I want to do are rather more unconventional and startling."
"Wanted for Murder" Rich with Exploitation Ideas

Harry Rapp, who is producing the feature, "Wanted for Murder," starring Elaine Hammerstein, calls attention to the many opportunities afforded exhibitors for exploitation possibilities in connection with this feature. The title lends itself to advertising stunt, while the theme will be a live one after peace talk subsides, as several of the Allies are reported as taking steps to extradite William Hohenzollern and try him for the murder of helpless women and children.

In addition, five hundred soldiers assisted the well known vaudeville artists Irene Franklin and Burt Green, in some of the scenes showing how the boys are entertained on the other side, and the names of these boys can be secured for local exploitation. The Y. M. C. A. has offered an opportunity for the principals to develop an acquaintance which is followed by romance and adventure, and the Salvation Army lassies come in for their bit of fame, while the Motor Corps of America is shown searching for the sick and wounded.

For thrills there is the bombarding of Berlin with peace propaganda by American aviators followed by the rise of Bolshevism and disorder in Germany. It is also announced that many new units are in preparation for the Broadway showing of this picture, and they will be furnished to exhibitors.

Serial Starring Maciste Filmed Under Difficulties

Harry Raver, who is in charge of the distribution of the twenty-four reel serial, "The Liberator," starring Maciste, the giant of "Cabiria" and the hero of "The Warrior," furnishes some interesting side-lights on the actual production of this picture.

It was begun in August, 1917, but was not completed until September, 1918. Due to the difficulties experienced in keeping the cast intact because of the military demands affecting the male members who were in the Italian Army, work on the production was abandoned no less than four times, and it was only through the influence of Gabriele D'Annunzio that periodic leaves of absence were obtained.

Many of the male artists may be observed wearing the army identification tags. Instead, the director, who also staged "Cabiria," was injured in action twice, and directed a portion of "The Liberator" while seated in a wheelchair. Miss Manzini, who portrays Donna Violante, lost both her father and brother just after the picture went into production. "Bianca" of the story lost her husband in battle, and the child around whom the action develops is her own.

All of the principals of this picture were also members of the "Cabiria" cast.

Grace Darling to Support Lincoln in S-L Pictures

One of the best known personal names of the motion picture screen has been engaged for a leading role of the first Ralph Ince film attraction in the person of Grace Darling. Miss Darling has been chosen by Arthur H. Sawyer and Herbert Hiatt, producers of the S-L production made by E. K. Lincoln, who will be seen in the stellar role of the S-L production now in the running at the Y. M. C. A. Temple in New York. Her appealing blond beauty, together with marked ability in the matter of ingenue and leading parts requiring intelligence and brilliancy of execution, influenced the organizers of the new company in making their choice.

Grace Darling possesses youth in abundant form, and has been acclaimed on various occasions as one of the leading beauties of the silent drama. Her career in the movies, with its consequent rise to world-wide fame, has been meteoric in the rapidity of its flight.

Upon her was bestowed the biggest campaign of publicity ever devised by the most powerful chain of daily newspapers in the United States when Miss Darling made a continental trip from New York to California, taking this omnibus journey with an inspection of that wonderful fest of engineering, the Panama Canal. As the leading lady of the first S-L production was photographed more actual times than any individual in the world. Stops were made in every important city, the leading officials visited and celebration held in honor of Miss Darling's arrival. An ovation was accorded her at every station, and she met innumerable celebrities of every station in life. Bearing letters from Governor Whitman and the late Mayor Mitchell, Miss Darling was received by Mayor Rudolph, of San Francisco, to whom she presented the transcontinental messages. Following her return to New York, the much-photographed young lady appeared in several successful productions, thereby more firmly establishing her country-wide popularity.

She bears the unique distinction of being the only individual in the world to protect her features by patent. Because of various attempts to imitate her likeness in the movies by the use of make up, Miss Darling made application to the Patent Office to have her features duly registered. A replica of her face, done by a well known sculptor, was placed on file at Washington.

In appearing as one of the leading supports to E. K. Lincoln in the victorious Ralph Ince film attraction, Miss Darling has a role especially suited to her beauty and ability.

A Notice of Importance Concerning the Independent Distribution of Productions

The Arrow Film Corporation are specialists in the Independent motion picture field, operating to serve your wants on production of all lengths, including serials.

We have completed our enlarged plans for the year 1919 for the State Right distribution of motion picture productions, and are in a position to furnish you with confidential information regarding any productions or angles of the Independent picture business.

There will appear in this space weekly for the last twelve months, announcements of interest to the Independent market.

The record of transactions closed through this office during the year as recorded in the various issues of the trade publications exceeds that of the combined results of other like organizations. Your doing business with us will prove to you why this is so.

Why not affiliate with a concern conducting its business along strict commercial lines?

Let us open up a correspondence.

What are your needs?

Are you receiving the class of productions desired?

Are your purchasing arrangements satisfactory to you?

Let us put you on our mailing list for

THE ARROW BULLETIN, A LIVE STATE RIGHT JOURNAL

Our Efficiency Means Your Success

ARROW FILM CORPORATION
W. E. Shallenberger, President
TINE BUILDING, N. Y.
**State Rights Sales Reported This Week**

HILLER & WILK announce the sale of "The Four Year War" to the Warner Brothers Theatres. The two-day巡演 will be held in all four states. The film has been well received in its road dates.

**Pioneer to State Right**

NATHAN HIRSH, president of the Pioneer Film Corporation, has announced the sale of "The Siren" to states in the independent market. The film has been well received in its road dates.

**Moore Uses Gerard Picture for Second Run at Strand**

FOR what is said to be the first time in its history, Tom Moore's Strand Theatre, Washington, D.C., a first-run theatre, has played a second run on a production after it had been the featured attraction several weeks before at a competing theatre.

The production was "My Forty Years in Germany," a First National attraction. It was booked at the Strand for a week's run beginning on Sunday, November 18. The first run was at the Poli Theatre, the local Shubert house, where it played for a week at advanced prices to excellent business.

In speaking of the engagement, Mr. Moore said:

"The most interesting part of the peculiar situation involving 'My Forty Years in Germany' is that when it was shown at Poli's Theatre the public generally was at a tension. There were few individuals who did not have a relative or intimate friend in the service. The result was that they were keyed up every moment, because the picture visualized the events directly responsible for the part their relatives or friends were playing in the war. We played the production at the Strand after the war had ended. Then the people were relaxed. This danger for their relatives or friends was passed. They were composed, and, with minds freed from strain and anxiety, they sat back and enjoyed this pictorial presentation of the facts leading up to our declaration of war against Germany with all of the interest that existed before peace was declared, but without the mental strain."

"This production is big enough as an attraction to stand a repeat booking or a second-run showing with all of the prestige that usually goes to a first-run engagement."

The quickest route to a market for used films is via The World's Classified Advertising. A trial will prove this assertion.

Scene from "A Romance of the Air" (Carlton).
breakdowns. Most of these men suffer from heart and nerve trouble, and generally come back after being treated. In France we had about 5,000 men in training constantly, and in the schools there are about 1,000 machines. The daily breakage is about 25 machines. The life of a machine in a school is rarely more than thirty hours in the air. In France our output was about seventy machines per day—consumption about forty-five. There are no special physical requirements in France. The only examinations are of the eyes and heart. We had men fifty-two years old who made good flyers.

Gersten Secures "Woman" for Northern New Jersey

NORTHERN New Jersey rights for the Maurice Tourneur production, "Woman," have just been sold to Frank Gersten, 130 West 46th street, New York City, who is well known as a distributor for unusual features in Northern New Jersey.

Hillier & Wilk, who are offering this production on state rights basis, announce that strong interest has been manifested in "Woman" at the New York Rivoll Theatre, when it was pronounced by critics to be an unusual and remarkably produced feature.

With the announcement of the open market plan for "Woman," and letters telegrammed from exhibitors and exchange men in all sections of the country, production has been provided and sale of a number of other territories will be published within a few days.

Maurice Tourneur Productions commissioned Burton Rice, the well known artist, to design the lithographs for "Woman," and the Rice posters are said to be strikingly beautiful. "Woman" admits of unusual billboard and poster display, and Mr. Rice has taken full advantage of his opportunities.

Stoermer Offers "The Tidal Wave."

All speculations are wasted energy, according to William Stoermer, producer, author of "The Honor System," and now author, producer and purveyor of "The Tidal Wave," which he is preparing to circulate immediately. There are certain angles of mob psychology that may be predetermined accurately, according to the Stoermer manual of film tactics. In his preparations for "The Tidal Wave" the producer goes back to July, 1917, almost a year and a half ago. At that time, the owner of "The Tidal Wave" decided that he would have in negative form on the shelves ready to be finally cut and subtitled a picture big in drama and timely in subject. Just suited to what popular desire should approximately be when the war was over and peace declared.

"The Tidal Wave" is not a war play. "The Tidal Wave" is not in the limitations of definitions a romance. Another fact for record is that "The Tidal Wave" is not a suspense detective story. But, The Tidal Wave, a story of spies and agents and atmospheres of all three of those kind of dramas," said Mr. Stoermer. "I am testing my judgment to parallel public inclination at an hour commonly supposed to be the most difficult to gauge by film makers and exhibitors, and, for that matter, authors. And, I do not think that I am going to be mistaken in believing more than a year in advance that I could call the turn on public desire in film plays after peace had been finally tagged to the great red bowl that has convulsed the world for the past four years. In The Tidal Wave' I think I have the kind of play that nineteenth of playwrights want at this time."

"Sins of the Children" Now Ready.

"The Sins of the Children," recently made, but held up through the influenza ban, was released on December 1 by Harry Rapf. This picture is founded on one of Cosmo Hamilton's widely read novels. It is claimed to be a tremendous box office attraction, as it portrays human emotions in detail the same vein that the Cosmo Hamilton books are so well known for. The cast includes such stars as Misses, Stuart Holmes and Mahlon Hamilton. The settings and productions are of high standard.

Perret Completes "Stars of Glory."

Leonce Perret's victory film, "Stars of Glory," is now ready. Mr. Perret announces that work on this production was started in 1917, a year before the official appointment of General Foch as Marshal in charge of the Allied armies, and now, with Allied armies again on the right of the armistice, the production is complete.

Mr. Perret further announces that out of gratitude to General Pershing for having brought victory and peace to France, he has decided to dedicate this picture, which he considers his masterpiece, to him, and has cabled him requesting permission to do so.

Dispose of seats, films, lights or equipment that you don't want; buy such accessories as you need, through The World's Classified Advertising section—one of the most effective places known to the moving picture industry.

The Moving Picture World

December 14, 1918

Edith Day
Featured with Lieutenant Bert Hall in "A Romance of the Air."

Big Battery of Cameras for Ralph Ince Feature

In accordance with their policy of loaning to the inaugural Ralph Ince Film Attractions every possible aid to insure perfection of the mechanical and technical detail, Mr. Louis Ince, and Herbert Lubin have secured the field of cinematographers and picked William Black and Cornes Fishback to photograph the various scenes. Both of these men are experts. William Black has been responsible for several recent Metro features, while Fishback has turned the crank for a large number of the leading companies. Both have introduced novelties and innovations in the matters of side lighting, stereoscopic effects, and impressionistic night scenes, and surprises are said to be in store for those who witness the Ince production on the screen.

Capable assistants have been provided in the persons of Charles Nelson and Hugo Sussman, who will have charge of a battery of motion picture and still cameras, ten in all. This multiplicity of photographic discipline has been provided in order to secure scenes from every possible angle. The work of the photographic division will be under the direct charge of William Cohill, working under the supervision of Ralph Ince. Mr. Cohill is thoroughly familiar with this branch of the business due to several years' experience in the leading studios of the West Coast and in New York.

All cameras, both still and motion, have been provided with the most modern appliances in order to permit of the greatest latitude in securing original effects.

This is an example of the careful attention the sponsors of Ralph Ince Film Attractions are giving to every detail of the first production presenting E. K. Lincoln in order that it may meet the expectations of the leading exhibitors of the United States.

Lieutenant Bert Hall
Speaks of Aviation

Lieutenant Bert Hall, the American Ace, who has taken part in over one hundred aerial battles, and who is featured in Carl E. Carlton's production, "A Romance of the Air," says the average life of an aviator is about twenty years. "However," adds Hall, "this does not mean they all die. Some are prisoners, some wounded and many are physically

Scene from "Beyond the Law" (Southern Feature Film Corporation).
Critical Reviews and Comments
Concerning Current Productions

"THE SILENT RIDER"
Five-Real Triangle-Kaybee Presents Roy Stewart in Fine Western Subject.
Reviewed by Robert C. McElravy.

In this five-real subject, "The Silent Rider," written by C. M. Clark and directed by Cliff Smith, Triangle-Kaybee has turned out a Western number of great merit. It represents a high point of development for this type of offering, in scenic investiture, in appropriate plot and character, and in its magnificent and sweeping photographic effects. The action is leisurely at the beginning, but comes up gradually to a gripping climax.

Roy Stewart, who can fill the role of the hero, Bob Gideon, once more proves himself a performer to be reckoned with in the delineation of Western character parts. He is not the typical "bad man" or half-bandit portrayed by William S. Hart and other capable players. He is rather the antithesis of this type—the jovial, good-natured cowboy of Western fiction, always ready for a "fight or a fiddle" and also to fall speedily in love with the heroine of the story. There is perhaps no one in the films who visualizes this class of hero more effectively than Mr. Stewart.

The setting for this particular tale is an actual place, a picturesque little settle in the heart of a rolling mountain country, which lends itself admirably to the historical and picturesque Western story. The hero arrives in search of a job at a time when two of the ranch employees have been killed by cattle rustlers. The plot concerns his work of locating and rounding up the rustlers, who are represented by the foreman of the ranch and his followers. In this manner the story is divided in a way that is both interesting and dramatic, giving the story an up-to-the-minute appeal.

The excellent photography was the work of Steve Rouds.

"BEYOND THE LAW"
Southern Feature Film Corporation Presents Emmett Dalton in Own Life Story.
Reviewed by Margaret J. MacDonald.

Just as the youth of a few years ago revered the stories of the Wild West, as told by William F. Cody and others, a new generation is discovering the realism to-day and greeting the thrilling story of the Daltons, Kansas outlaws of the latter days of the nineteenth century, as presented in six reels by the Southern Feature Film Corporation, Emmett Dalton, which is the story of the last two but one of whom are killed off in their final foolish attempt to get even with their persecutors, is featured in the story.

The production is not one which we will criticize as a bit of dramatic fiction, nor did we find it lacking the highest standards of artistic picture craft. On the contrary, we view each scene of the pictured narrative with the same eager anticipation of coming events as the small boy feels for his story-book heroes. And at the same time there are no glaring mis-calculations evident in the making of the picture, and in the picturization of the serial of his life as written by himself for the Wide World Magazine. The author moves easily and without any evidence of effort on his part to drive home facts which stand for themselves in the dramatic situations which naturally evolve from the chain of thrilling events subscribed.

The story opens with the appointment to the office of United States deputy marshal of Frank Dalton, who later loses his life in the rounding up of lawbreakers. At their brother’s death Bob and Grat Dalton are appointed deputies, and their younger brother, Emmett, anxious to be in the same line of work, follows in their wake whenever he can.

Discovering that the United States marshal under whom they were working was appropriating fees intended for the deputies they resigned their offices and started off for New Mexico along with a couple of pals. Here the men separated, Bob and a couple of the others striking off farther west. The act which brings them from outlaws occurred in one of the gambling dens of the west where Bob, discovering himself being fleeced by a crooked game in the roulette wheel, takes all the gamblers’ money at a revolver’s point and departs with his companions.

Discovering that Emmett is in Coffeyville, Kansas, California is attributed to the Daltons, who are at the time hundreds of miles away, and gonded by the injustice of wrong accusation they decide to live up to their reputation. The robbery of an express train carrying a shipment of gold marks the gang’s first robbing, and in no time the police are on the track of Bob’s sweetheart is killed. Becoming hardened he plots with his companions the robbery by daylight of two banks in Coffeyville, Kan., at the same time. Here three minutes required for the time clock on one of the safes to strike brings the Government officers at their heels and all are killed but Emmett, who is sentenced to prison for a long term. A pardon granted him for good conduct leads to his release, and the following shows the adventures of the Daltons, with their plans and machinations. The story is well photographed and directed.

"THE TESTING OF MILDRED VANE"
Metro Features May Allison in Five-Real Subject of Unusual Story Interest.
Reviewed by Robert C. McElravy.

Complete novelty of plot is a thing so rarely encountered that it brings an added interest to "The Testing of Mildred Vane." it cannot be given credit for being entirely original. It is a good deal of this desirable commodity and at least turns up a story of remarkable quality. Here is a love story, with the added element of a scintillating villainy that has been shown on the screen for some time in the machinations of Dr. Hernandez, and we have seldom seen a persecuted heroine placed in a more awkward predicament than is Mildred Vane.

Mildred is the daughter of Matthew Vane, or at least she is presumed to be when her father, Dr. Hernandez, a Spanish physician, once loved the girl’s mother, and is determined to have revenge upon both father and daughter because of his old disappointment in love. He persuades Matthew Vane, through some old letters, that his daughter was once married to him and that Mildred is not in fact his daughter. The father, shocked and with his reason almost gone, leaves Mildred in the care of the doctor while he goes on a trip. While he is away the doctor discharges the family servants, makes a practical prisoner of the girl and finally tries to wed her to an unwelcome suitor. But the girl’s lover, a young professor of Greek, comes to the rescue and finally brings out the truth.

This makes a compact and enjoyable feature and has few shortcomings of any sort. The cast includes May Allison, George Field, Niguel De Brullier, Darrell Foss and Fred Goodwin.

"INFATUATION"
Six-Real Pathé Special Feature Presents Gaby Deslys in French Adaptation.
Reviewed by Robert C. McElravy.

This is a good deal of pictorial charm that is six-reel production, made by the Eclipse Film Company, and released by Pathé. It is adapted from a story by Max von Sydow and its scenes are laid in Paris. The story itself is one of general appeal and contains many picturesque incidents in both the opening and closing reels.

Gaby Deslys, the widely advertised French dancer, is cast in the role of Flora...
Nyx, a girl of the streets, who becomes a great actress as the story proceeds. Her brilliant career is cut short by the excitement in European court circles, suffers no diminution under the searching lens of the public. Nyx is a devastatingly beautiful woman, but though in no way notable. The story, however, is one of the sentimental, heart-touching sort, and the film from which the story was carried and she stars in his productions, Harry Miller plays the "other man," a wealthy young gentleman who tries to win back the girl away from her husband. Mrs. Maxadax also has an important part as Le Baron, the money lender and villain of the piece.

The production as a whole may be recommended for its general entertainment values and brilliant pictorial effects. Louis Mercurante.

"BUCHANAN'S WIFE"  
Virginia Pearson  
Star of Fox Film in  
Which MacDermott Is  
Surprisingly Artistic.  
Reviewed by Walter K. Hill.  

The presentation of "Buchanan's Wife" proves that a good story may be screened by a few players and turned to some advantage. A film of such calibre as one of the cast is as clever as Marc MacDermott. The title role is played by Virginia Pearson, a favorite with many of the audience, but the greatest interest and importance is attached to the role of Buchanan, played with his customary skill by Mervyn MacDermott. Victor Sutherland, Ned Finley and a woman who is unmentioned in the cast constitute the other major characters, and on the whole this gives "Buchanan's Wife" an effective presentation.

The woman in the case married the wrong man. When her husband discovers this fact he causes the man whom his wife really loves to be invited to the Buchanan home, and there, before their dinner guest, Buchanan insuits his wife by accusing her of infidelity. A terrible error, but one that eventually leads to Buchanan's in his library, easing his conscience by copious libations from his bottle of "Kansas," a burglary, enter, and is again cowering before the muzzle of Buchanan's gun.

Then a strange complex idea enters his head, an idea that he calls "Kansas" a thousand dollars if he may disappear with the tramp and share the life of a mendicant. Buchanan's wife goes to Europe after setting every agency at work to discover her husband. In this task Harry Faring, the man she loves, gives his aid. Finally Mrs. Buchanan is called back from Europe to identify a corpse that is supposed to be the remains of her husband. This identification she gives and soon thereafter becomes Mrs. Faring. Buchanan is proved to be an easy mark and no one is going to believe anything like it ever happened. Taken at its face value, the story holds a quaint and clean of fact, and there is just enough of the spirit of romance in the air to satisfy the taste when once satisfied to settle back in his seat and see how the author has managed the spectacular. You will discover that careful direction, a capable cast and the humorous acting of the author's and his assistants will make the picture a success, and supply him with many hearty laughs.

There is an exciting role for Miss Pearson and she plays it well.

"TWO-GUN BETTY"  
Bessie Barrsrole in Well-Made Comedy  
Produced by Robert Brunton  
Distributed by W. W. Hodkinson.  
Reviewed by Edward Weltsel.

IT ISN'T so much what you do, it's the way you do it, is exemplified in "Two-Gun Betty," a five-part picture written and directed by Howard Hickman and presented by Robert Brunton, with Bessie Barrs as its lively and attractive heroine. Betty is a small girl and no one is going to believe anything like it ever happened. Taken at its face value, the story holds a quaint and clean of fact, and there is just enough of the spirit of romance in the air to satisfy the taste when once satisfied to settle back in his seat and see how the author has managed the spectacular. You will discover that careful direction, a capable cast and the humorous acting of the author's and his assistants will make the picture a success, and supply him with many hearty laughs.

The drama where Bessie Barrsrole hotfoots it around and around a barnyard at the end of a rope which is attached to the neck of a large horse. It is a real comic an' powerful amusing, as the gifted young men who write the western story subtitles might say. Bessie is also as cute and cunning a cowboy as ever was. She can make up her mind to try out any word that will roll off her tongue. The why and wherefore of Betty Craig, in the person of Mrs. Harris, and her right to wearing sheepskin bloomers is set forth in this wise: Betty has a plum of a job in the west. boys' camp. She buys a complete cowboy outfit, and the party starts for Jack Kennedy's place. All are made welcome in the rancher's home, Betty's masquerade. She is finally persuaded by Jack to stay at the ranch as its mistress.

"LITTLE ORPHAN ANNIE"  
Pioneer Presents Six-Reel Selling  
Production of Riley's Great Child Poem.  
Reviewed by Robert C. McElravy.

I would be hard to think of a stronger subject of juvenile appeal than the im- 
portant and well-loved character of Little Orphan Annie," by James Whitcomb Riley, but it startled even a case-hardened critic to see how well this film has been made into a moving picture. It is all there, the delici- 
taste, the smiles and tears, and all the romantic dreams, childhood, Annie, her sorrows. Even the good old "Riley" has been included. He heads off the film, reciting a few lines of the poem, and is then pictured surrounded by a group of children. A wild night at a previously staged bar-room free-for-all, and a real adventure with cattle thieves winds up Betty's masquerade. She is finally persuaded by Jack to stay at the ranch as its mistress.

"HYDE & SEEK DETECTIVES"  
A Paramount-Mack Sennett Farce.  
Reviewed by Louis Reeves Harrison.

I T IS not to be expected that the in- 

defective, fun-making ability of the writer-director will be in evidence, even if compelled to rely on other conditions for his rough and tumble style of production. Turpin and Lyman have the title role in...
"TOO FAT TO FIGHT"  
Goldwyn Releases a Bright and Humanizing Comedy of War Service by Rex

Reviewed by Louisa Reeves Harrison.

LIKE other Rex Beach productions, "Too Fat to Fight," is admirably marked by a significance from its interpreter, the leads by Frank McIntyre and Florence Dixon being particularly in this respect; the subject matter is vital and the material finely constructed, but audience interest is somewhat stimulated by the big and most effective subtitles ever shown on the screen, and by a tender and pleasant treatment of the characterizations involved in the production. The latter is felt deeply at intervals. The soul of the story is untouched. It is a kind of American, without theatricalism, affecting to those hearts are really and wholly "human."  
The story contrasts our first easy-going indifference to world events with the surprising and sudden step that suddenly grew in our hearts, even in cold hearts and base ones, under the inspiring influence of noble spirit and situations. That step was to get into the fight and could not do so, who was even rejected by the "I" on account of being too fat, found a pull to enter war service. That he displayed heroism is not astonishing, but the story does not furnish him with an advantageous opportunity to show it—a weakness which makes the ending rather commonplace—but interest in its career is of minor importance where there is an evident intention by show the big and most effective subtitles ever shown on the screen, and by a tender and pleasant treatment of the characterizations involved in the production. The latter is felt deeply at intervals. The soul of the story is untouched. It is a kind of American, without theatricalism, affecting to those hearts are really and wholly "human."  
The story contrasts our first easy-going indifference to world events with the surprising and sudden step that suddenly grew in our hearts, even in cold hearts and base ones, under the inspiring influence of noble spirit and situations. That step was to get into the fight and could not do so, who was even rejected by the "I" on account of being too fat, found a pull to enter war service. That he displayed heroism is not astonishing, but the story does not furnish him with an advantageous opportunity to show it—a weakness which makes the ending rather commonplace—but interest in its career is of minor importance where there is an evident intention by show the big and most effective subtitles ever shown on the screen, and by a tender and pleasant treatment of the characterizations involved in the production. The latter is felt deeply at intervals. The soul of the story is untouched. It is a kind of American, without theatricalism, affecting to those hearts are really and wholly "human."  

"FUSS AND FEATHERS"  
Ends Bennett in Thomas H. Ince Supervised Paramount Picture of His Own Creation

Reviewed by Edward Wetzal.

YOUTHFUL charm and the change from life in a humble shack to the Fuss and Feathers type of existence are conditions that always attract the public. The girliness of End Bennett and his experience in the same Paramount production, "Fuss and Feathers," give the picture a firm hold on the absorption of the spirited players in the front row. Written by Julian Josephson and directed by Fred Niblo, under the supervision of Thomas H. Ince, is a part of the comedy-drama variety that is intended only to entertain. Much of its material is taken from the stage, which helped it out by sound judgment. The acting of the star and her support is also a genuine credit to the good "Fuss and Feathers." William Will the pleasure and find the fortunes of Susie Baldwin uncommonly engaging.

When Peter Baldwin strikes it rich, after prospecting for gold all his life, he cooks up the old shack and Susie and her starts for San Francisco. The man who takes his "end" off his hands for two hundred thousand dollars is Martin Ledyard, a wealthy mining inventor, who is having to coddle his mother and be told by the elder Ledyard to go out and earn his own bread, in a mercy-receiving the situation, but doesn't make good. A large roll of bills, given to him secretly by his mother, sets him off on another turn at any living.  

and her father are partners. By their arrangement, the master-mind of the comedies of fancy manners as soon as she realizes the limited supply of the article provided by the presence of the crooks. Pete resents the master crook's treatment of him and throws him and his brother into the possession of the crook. He, Stanton, the crook, rolls and plays young Ledyard and leaves him on the road. He is rescued by Susie and taken to her home. Pete hires the boy as Susie's etiquette teacher after he recovers, and the story is nothing short of heart-warming, the parentsLedyards object to Susie, but change their minds when they learn she saved them. When a chance by Stanton to rob the Baldwin house, led by steady humanism, is supported by Douglas MacLean as Robert, John P. Lockney as Pete Baldwin, French Charles as Martin Ledyard, Cyril Nash as Jack Ledyard, and Robert McKim as J. Wells Stanton.

"A PAIR OF RAINBOWS"  
Two Comedies Produced by the United States Motion Picture Corporation

Reviewed by Edward Wetzal.

THE titles of two Rainbow comedies just released by the United States Motion Picture Corporation are "The Christmas Judge" and "Nearly a Slacker." Slippet Vera and Eddie Louudon are the leading players and talk of the second reel in length were directed by Joseph Richmond. The stories are straight comedy stories, but their entertaining qualities, while not at all remarkable, will appeal to the not over-critical public. Some "Judge" relates to the private trials of a young chap who has managed to win the affection of a young lady when elected or appointed a judge and who uses his position to make his future mother-in-law's life a torment. The old gentleman has refused to let his daughter marry the man of her choice. Father-in-law assembles the company with a bunch of chorus girls. The judge finds it out and has brought it into the court. The former the prisoner is ready to say "Heaven bless you, my children." "Nearly a Slacker" concerns a young chap who is kept under his mother-in-law's thumb until he joins the army. The end of the film works a welcome change in his domestic arrangements, both his wife and her mother being eager to wait on him. The entire cast of both pictures apply themselves earnestly to their tasks. General Film Company distributed the subject.

"WIVES AND OTHER WIVES"  
Five-Reel American-Pathe Subject Presents Fairly Strong Family Comedy

Reviewed by Robert C. McEvary.

T HIS five-reel offering, "Wives and Other Wives," begins with the matrimonial affairs of Gemma and Robin Thomas, a real pair of newlyweds who reside in an apartment house. The wife and husband get in a battle of the letters and the young husband leaves in high dudgeon. Later Mr. Craig, and many other characters, marry to the Chamberlin apartments by mistake, and Mrs. Chamberlin, thinking him a burglar, shoots him at close quarters to his great unhurt. His wife, however, searches for him and finds him in the Chamberlin rooms. The opening situations are attractively

"THE ZERO HOUR"  
Five-Reel World Picture Features June Elvidge in Entertaining Story

Reviewed by Robert C. McEvary.

This five-reel world picture, "The Zero Hour," written and directed by Travers Vale, tells a bright, entertaining story. It deals with faithful and devoted wife playing the part of an over-curious attorney interested in bringing the young man into the matter but, in the end, the young man fulfills his promise of a future. There is never a moment when the two sisters become confused in the mind of the observer, and this aids immensely in the plot interest.

The villain of the story is Enna Brand, well presented by Armand Kallos. Brand is an out-and-out fake clairvoyant, and he induces the father of the two girls to appear as a seance as the deceased husband of Mrs. Taunton, mother of the hero, Breckinridge. In reality, the hero's mother, who she thinks is the spirit of his mother is so great that Mrs. Taunton dies at the scene, leaving the old man to the care of the fake clairvoyant. He afterward falls in love with Fanny Craig, who becomes his secretary after he is cured of his belief in the spirit of his father and mother. He then is on the spiritualistic practices.

Frank Mayo is cast in the role of the hero. Others appearing are Henry Windick, Grace Henderson, Clio Ayers, Nora Cecil, Dorothy Walters and Reginald Carrington.

"THE DAWN OF UNDERSTANDING"  
Bessie Love Scores in Vitagraph Production of "Dawn of Understanding"

Reviewed by Edward Wetzal.

THERE are a number of original twists to the Bret Harte story, "The Dawn of Understanding," produced by the Vitagraph company, with Bessie Love as a forlorn little heroine who creates happiness for others and for herself in spite of the trouble that falls on her. Particularly the production is a good one, and this tale of the West in '49 will prove refreshing to the young American picture patron.

Bret Harte's ability to reproduce life in the Wild West in the days when the prairie-schooners were headed for Calfor- nia, guarantees the spectator correctly drawn details. The story is written by David Smith, the director of the picture, who has handled the scenes with considerable skill, and the cast does its work
"REBUILDING BROKEN LIVES"
America's Red Cross War Film
Illustrates A Marvelous Achievement
Reviewed by Edward Weitsel.

ONE-REEL picture, entitled "Rebuilding Broken Lives," and showing how the Red Cross is helping to bring about the canning of the problems of childhood, has been completed by the American Red Cross. The script and direction are by Madeleine K. Griffin, and is being distributed by the General Film Company. It illustrates the methods used by the Red Cross in fighting war and its aftermath. Last week the episode was shown at the Palace Theatre, where it was received with gratitude and wonderfully instructive, it was among the most entertaining features of the program.

Everyone is familiar with the determination in all possible cases, the maimed soldiers of France and her Allies with artificial arms and legs of so efficient a pattern that the brave men need not be dependent on the charity of their governments, but could earn their own living. "Rebuilding Broken Lives" is a fitting title for the work the organization is accomplishing. To see men with both arms cut off at the shoulder doing various kinds of farm work or engaged in some mechanical pursuit, and able to work as skilled and capable as any of their fellow citizens, is no more than can be expected. And consequently, Jim should be exonerated and Ira is convicted of the crime. He is about to be lynched when Sue's testimony saves him. Sue goes back home and is promised his wife. Jack Gilbert, Frank Glenond and George A. Williams lead the support.

"A PERFECT LADY"
Goldwyn Picture Starring Madeleine Kennedy An Amazing Story of a Burlesque Queen.
Reviewed by Edward Weitsel.

NOTHER union of the church and the stage takes place in "The Golden Perfect Lady," adapted from a stage play by Channing Pollock and Rennold Wolf, that is being presented by the Australian Churchill-Badger, which has not done any new surprises for the moving picture fans, but it is capital. The cast is under the direction of Churchill-Badger, who has introduced considerable extra comedy business. The authors of the play have aimed at putting on the screen the old ladies' war in a small town narrow-mindedness.

This is a bit of a girl-queen of such excellent habits that she has every right to call herself a perfect lady. Left stranded in the town of Syacoma, Lucille LeJambon, whose real name is Lucy Higgins, opens an ice cream parlor and dance hall combined. Where she teaches the young people the latest dances until a church committee headed by Deacon John Griswold, the minister, makes inquiries and denounces Lucille and all her works. The Rev. David Grayling, pastor of the church, makes inquiries and is satisfied that her character is all any prospective lover could ask. But at the end of the show is a lesbo performance and Lucille leaps on the dance hall so that she might earn the money to educate her sister. The minister, therefore, refuses to back up his church members, and they are terribly shocked whenever he is discovered making love to the girl.

Her sister, Claire, arrives on the scene with more trouble for the denunciator. His son, Bob, is engaged to Claire. The elder Griswold storms and races, and casts aside the boy, but in the last terms when Lucille obtains a film showing the old fraud on a gay lark with Claire, the minister finds it in his possession and he is discovered making love to a wealthy old goat who turns out to be her grandfather.

Her sister, Claire, arrives on the scene with more trouble for the denunciator. His son, Bob, is engaged to Claire. The elder Griswold storms and races, and casts aside the boy, but in the last terms when Lucille obtains a film showing the old fraud on a gay lark with Claire, the minister finds it in his possession and he is discovered making love to a wealthy old goat who turns out to be her grandfather.

"THE GIRL OF MY DREAMS"
Billie Rhodes Shines As Star of Mountain Story Released by Exhibitors' Mutual.
Reviewed by C. S. Sewell.

FOR its initial release on the program of the Exhibitor's Mutual Distributing Corporation, the Robertson-Cole Company presents "The Girl of My Dreams." This is also the initial starring appearance of Billie Rhodes in a feature, although she has been widely known for her work in short comedies. It is an entertaining production, founded on a short story by Mabel O'Shea. It is a pretty little story of a mountain girl raised by adopted parents, her father having been killed by a runaway horse. The story opens with a young man, a victim of an automobile accident, and seeks to comfort him. Later he visits him and in his delirium he calls for her. After recovering, he finally locates the girl, finds her by a wealthy old man who turns out to be her grandfather.

Her sister, Claire, arrives on the scene with more trouble for the denunciator. His son, Bob, is engaged to Claire. The elder Griswold storms and races, and casts aside the boy, but in the last terms when Lucille obtains a film showing the old fraud on a gay lark with Claire, the minister finds it in his possession and he is discovered making love to a wealthy old goat who turns out to be her grandfather.

"Sorba Victorioso."
Though less inspiring and more conventional, this one-reel subject is a revelation of what is being done in the way of war work in America. But it is far more than that in its suggestion of Government parenthood, and it has the character of the greatest matter of which mankind are endowed. It is delightfully, both as to actors and setting, a picture that is at once human and diversified. It is a background of magnificent chapels and ancient convents, in addition to scenes of war, and it tells its story well. And the scenes of happiness, not those which are backgrounds of magnificent chapels and ancient convents, in addition to scenes of war, and it tells its story well. And the scenes of happiness, not those which the heart, but they are neverthe- less impressive. Perhaps the only one which gives a glimpse the enormous number of little ones brought back to normal health and happiness through the imaginative work done by the American Red Cross workers. These are pictures which we are likely to value more, if only we consider the work of Art Director Martin Donner as well up to standard.

"THREE RED CROSS PICTURES"
They Are Interesting, Patriotic and Highly Recommended.
Edited by Lewis Reeves Harrison.

THIS one-reel subject is a revelation of what is being done in the way of war work in America. But it is far more than that in its suggestion of Government parenthood, and it has the character of the greatest matter of which mankind are endowed. It is delightfully, both as to actors and setting, a picture that is at once human and diversified. It is a background of magnificent chapels and ancient convents, in addition to scenes of war, and it tells its story well. And the scenes of happiness, not those which the heart, but they are neverthe- less impressive. Perhaps the only one which gives a glimpse the enormous number of little ones brought back to normal health and happiness through the imaginative work done by the American Red Cross workers. These are pictures which we are likely to value more, if only we consider the work of Art Director Martin Donner as well up to standard.

"The Greatest Gift"
This is a three-reel subject contributed to the Red Cross War Bureau by the American Export Film Company. It is a figurative treatment of the Good Samaritan idea in a series of episodes beginning with the story of a little girl living in a small town.

The facts concerning the gift's parentage have been already revealed to the audience.

"The Moving Picture World" December 14, 1918
Belgian Village," "Christmas in the Trenches" and "Christmas in the Base Hospital," an ambitious attempt to enforce the neutrality of Belgium in the Great War commis- sion. The allegory is remarkable chivalry for the pains taken to set forth these moralities and to unite them in what is little less than an illustrated sermon, but it is lacking in the attacking of anything resembling a spark of interest, least convincing where it is most theatrical. The purpose, how- ever, in its minimum effectivenessتقيدthere are touches of warmth in the purely human picture of Christmas in the Tene- chores, there is no resisting him. Philip Van Lons and Joris. Marcel give the stamp of authenticity of plot and theme to the remain- sides of the triangle.

Herbert Lawtin, painted as Orrin Palmer, Sylvia Bretherton as Alfred Huntley, Gordon as Edward Wadsworth maintain their places piquently at the head of the cast. Charles and Virginia Blackton are interest- ing as little refugees, and Louis Dean is sufficiently ambitious to be one of the worst type of German general.

The characters in the prologue and epilogue are Shannon, Irene Castle, Violet Heming, Julian Marlow and Marjorie Rambeau. It is hardly necessary to point out that the opening and closing incidents of the story could not have been accomplished without the measure of these distinguished players' well tried art.

"DOUG-TIME—GO SLOW!"


Mae Murray has never done any- thing better or more interesting in her work to date, and her new five-reel Universal production on this subject, "Danger—Go Slow!" Her creation of the character of Muggsy is a most pleasing bit of work. Muggsy seldom has a girl in boys' clothes carried off the deception so well. Later, when the plain girl is discovered, the interest is well sustained, though the plot developments are of an improbable sort. However, the combination of humor and pathos and some excellent character work, and should be very popular. The opening scenes depict a raid of the police on a gang of New York crooks, of whom Muggsy was a member. Known as "Jimmy-the-Eel," are members. Jimmy is captured, but Muggsy escapes, and rides in a box car to the village of Cottonville. Here she falls in with typical village life, and in due time meets the mother of Jimmy, who keeps a light burning every night for her wandering boy. There is a genuine heart interest in this portion of the picture, for Jimmy is a very humorous character, and at times border- on burlesque. Muggsy's blackmailing of the, delinquent is very complicatedly staged, and the manner in which she buncos Bud, the village Adonis, is very droll, though the whole picture is more or less structural, but put over by excellent acting.

Robert Leonard wrote and produced the story, assisted by Mae Murray. Others in the cast are Jack Mulhall, Joseph Girard and Lon Chaney.

"SET FREE"

Edith Roberts Featured in Five-Reel Blue- bird Offering of Delicate Comedy Type. Reviewed by J. Stuart Blackton's War Drama Has Many Entertaining Qualities. Reviewed by Edward Wetzell.

FASHIONED after the J. Hartley Mann- ers and Ian Hay Belth stage play, "Getting Together," J. Stuart Black- ton's new production, "The Common Cause," brings to the screen a picture in which the thrills are often expertly devised and the laughter is genuine. It is filled with many entertaining qualities, abundant vitality being one of its prominent merits. The story is a useful one, the acting is good, and the serious motives are offset by a number of comic scenes that will be favorites for many of the members of the audience. To-morrow, next year or ten years from now the humor of this picture will be enjoyed, and the observers will still be fresh and appetizing. The mass of moving picture patrons who go to the theatre to be entertained and amused have a treat in store.

After opening with the most impressive portrayal of French soldiers in the Battle of Verdun, the picture shows the significance and its artistic excellence—ever given a war drama, "The Common Cause" gets down to brass tacks, as the saying has it, and scorns no means, however lowly, to build up its dramatic situations and add to its always honest if obvious merit.

At times some of the business smacks of the stone melodrama of the old popular priced theatre, and a more direct method of arriving at the results of the scenes would tighten up the suspense. There is an evident de- termination, however, with the production of the French picture to employ every means in its power to insure correct atmosphere and presentation and adequate realism of the story. The scenes of soldiers in battle are simulated with convincing realism, and the reproduction of comparative normal life in a French village before and after an attack is equally well done.

The hand of the experienced dramatist is shown in the directness of the story and in the view of life in the making of its comic relief. Orrin Palmer and his wife have drifted apart before the picture begins, a common theme with the Frenchmen, and the friction with Edward Wadsworth. This episode is only slightly developed, but both husband and wife have genuine love for the one remaining. Mrs. Palmer is among the first to offer her services, and her husband and her French friend have the sensation of the war. Mrs. Palmer is among the first to offer her services, and her husband and her French friend have the sensation of the war. Mrs. Palmer is among the first to offer her services, and her husband and her French friend have the sensation of the war. Mrs. Palmer is among the first to offer her services, and her husband and her French friend have the sensation of the war. Mrs. Palmer is among the first to offer her services, and her husband and her French friend have the sensation of the war.

Edith Roberts plays with animation the principal role in this five-reel Bluebird subject entitled "Set Free." She has the role of a girl named Roma, who conceives the idea that she has gypsy blood in her veins, and sets out upon the road to take her chances with life.

The conception as a whole is one of the most interesting subjects, but it cannot be called a big story in any sense of the word, as there are few plot points of interest in it. The picture carries the interest along from scene to scene in a pleasant sort of way. The characters in the cases of the heroine's travel through Poland, are too incredible in spots to carry the illusion of reality, though it serves to amuse the eye.

The story opens on some pleasing home scenes, with Roma and her aunt living in an aristocratic old house. The girl is just at the age when romance begins to enter the picture, but time hangs heavily on her hands. Her aunt, desiring to have her see the world, and inclined to be too careful with the money of which it seems to abound, her aunt and she finally settle that Roma, who is the granddaughter of a gypsy named Gypsy Nan, a badly wanted thief. A Mrs. Goodwin, who is a widow, and a Miss Muggsy, who is a gangster, are finally awakened similar feelings in themselves. The organization of a gypsy band and bank robbery bring the story to a close.

Harry Hilliard plays the role of the lover, and others in the cast are Hazel Goodwin, Molly McConnel and Blanche Gray. The scenario was written by Roxy Taylor, and Tod Browning directed.

"GOOD-BYE, BILL!"


IT is a strife difficult to classify "Good-Bye, Bill!" This story deals with the love life of a woman who is predestined to marry in the end, and the picture has a number of scenes that would seem to indicate romance and love. But the picture is much more serious. Its humor is often of the Keystone Comedy variety, and Anita Loos has turned out a picture that will be an unwelcome guest now being entertained by Hol- land. Both in subject-matter and titles she has employed her keen wit to show the hollowness and sham of the German court. There are many laughs in the picture, but all the serious effort has not been handled in all seriousness. The burlesque has William Hohenzollern, before he stabbed his toe and fell off his horse, as its principal character, and it may be said of Bill that he dominates the picture. With Murray, Talmer, Loos and Ernest Truex are overshadowed by him.

The ordinary standards of measurement cannot be applied to this picture. Its humor is often of the Keystone Comedy variety, and Anita Loos has turned out a picture that will be an unwelcome guest now being entertained by Hol- land. Both in subject-matter and titles she has employed her keen wit to show the hollowness and sham of the German court. There are many laughs in the picture, but all the serious effort has not been handled in all seriousness. The burlesque has William Hohenzollern, before he stabbed his toe and fell off his horse, as its principal character, and it may be said of Bill that he dominates the picture. With Murray, Talmer, Loos and Ernest Truex are overshadowed by him.
selected, and the picture has the benefit of excellent direction. When the story runs into Mexico, where an American capital has a make-or-break investment in an oil concession, stirring action keeps the spectator tensely interested. Here excellent "tapes" predominate, and the illus-

"THE MAN WHO WOULDN'T TELL" Earle Williams and Grace Darmond in Vitagraph Romance of Love and War.

Reviewed by Edward Weitzel.

THE CHASE from the world conflict occurs in Germany. Though the picture is a five-reel Vitagraph picture directed by James Young, and featuring Earle Williams and Grace Darmond in the roles of the hero and heroine, no grounds for the statement that the story is Bess Meredith. Her hero is Hawtree Burke, a young Englishman. Burke, a week-end nurse in Berlin and looks upon Burke as a slacker. In reality the Englishman is on secret service for the Government, and Burke, Dudley, is under his command. They are engaged in watching a German spy named Eric Merton, who is paying them the same compliment.

Burke, Dudley, while obeying Burke's instructions, become involved in the murder of Joseph Fuhrman, a shipping agent who was secretly working against the Allies. The boy is arrested and put on trial, and Burke dare not testify in his defense that Dudley will dis-

Buchanan's WIFE (Fox)—Virginia Pearson is the star, and Marc McDermott as the prime mover in an unfolding drama of tension. The picture will leave in this attraction a play that will suit a vast majority of "fans" and serve to show the value of a series of handsomely produced performances in the nature of domesticated animals.

HYDE & SEEK, DETECTIVES (Paramount-Sennett).—A farcical presentation of a situation in the roles of detectives, very swift in action, but lacking in true humorous situations. Plenty of laugh and tumble action and some laughs.

PUSS AND FEATHERS (Paramount-Weedou.—Edith Bennett is the star of this five-reel-odd drama, directed by Fred Niblo. It tells the story of the heroine's sudden rise from poverty to riches, and is on a level with the other best released this season. It is reviewed at length on another page of this issue.

INDEPENDENT, POOHSH (Paramount-Weedou.—This is the latest of the two-reel comedy starring Olin Howland and Florence Dixon. Its humor is continuous and full-flavored, and it is excellently played. A longer review is printed on another page of this issue.

Frohman Amusement Corporation.

FROHMAN'S A DATE (Majestic).—Here is a perfectly equipped picture, with a cast which includes leading names familiar to screen fans who have admired them in many films.

Famous Players-Lasky Corporation.

MY COUSIN (Paramount.—Enrico Caruso is shown in dual roles, one a great opera singer, the other a poor extra. He is played by both parts with masterly skill. In the matter of characterization alone, this release will hold intelligent audiences, and the view given by the great artist of his own nature is fascinating enough to carry the release to high popularity. Reviewed in last week's issue.

WHOSE LITTLE WIFE ARE YOU (Paramount-Mack Sennett).—A farce on familiar lines. The picture is filled with performances of domesticated animals.

THE CARRIAGE (Fox.—There is more of emotion in this than in air-planes, the two manage to get back to the circus. Live action is still the pacemaker in films and the best effort of the week is "The CARRIAGE," with Caro-llowing as effective as ever.

W. W. Hodkinson Corporation.

TWO-GUN BETTY (Brunot).—Written and directed by William S. Brunn, and starring Bessie Barricase, this five-reel picture is good romance and better fun. It is given a longer review on another page of this issue.

Metro Pictures Corporation.

THE TESTING OF MILDRED VANE (Metro).—A strong five-reel subject, based on the story of the same title by Charles T. Dazey, and directed by Wil- fred Lucas. The cast includes May Allis-

THOUSAND AN HOUR (Metro).—This interesting five-reel story serves to introduce Hume Hamilton to the film world. There is plenty of humor and the action moves hand at a rapid pace, but there is very little suspense. It is a very clever picture and the subject of Chester's stories and has been well di-

Pathe Exchange, Inc.

WIVES AND OTHER WIVES (American-Pathe).—A five-reel farce-comedy, written by Sidney Fox and directed by Lloyd Ingraham, with Mary Miler Minter in the leading role. This subject is at-

INFATUATION (Reline-Pathe).—A six-

THE NARROW PATH (Astra-Pathe).—A five-reel dramatic narrative, adapted by Ouida Berge and Jack Cunningham from a novel by William T. Seward. Seward heads a well-balanced cast. The number has a strong sex interest, but is entirely acceptable and much stronger in develop-

Brute force who lives to try her mother's soul and to finally cause the death of its father at the hands of a vengeful wife. This is the kind of film that we have been expecting for a long time, with names familiar to screen fans who have admired them in many films.

Educational Films Corporation.

A WEE BIT ODD (Educational Films Corporation).—A Robert C. Bruce scenic study of High Life and the criminal, and of the interesting part played by living creatures in odd phases of existence.

General Film Company.

REBUILDING BROKEN LIVES (Red Cross Film).—Red Cross series, showing the work of supplying crippled soldiers with re-

Argosy Film Company.

ARGOSY'S A DATE (Argosy).—Grace Cunard is starred in a drama of force and action, presenting a problem resulting from the war. There is a child born of

Goldwyn Pictures Corporation.

THE HELD CAT (Goldwyn).—Geraldine Farrar acts a new type of western heroine in this Goldwyn romantic picture. It was written by Willard Mack and has been artistically produced under the direction of Reginald Barker.
ment than the average offering. Reviewed at length in last week's issue.

THE CELESTIAL MESSENGER (Patho).—A fine six-reel weekly product, with "Hands Up!" Some interesting developments occur in this number. Prince Pampas returns, and the Inca are about to wed him to Echo, against her will, when a bolt from heaven sets fire to the temple and the Inca is saved. This has contained many picturesque and imaginative situations. Its principal weakness being an insufficient cast. A commendable effort at the expense of credibility; nevertheless, it has retained a strong grip on the public.

THE PRECIPICE OF DEATH (Patho).—Episode No. 9 of "The Wolves of Kultur." Zarembe meets a well-deserved fate in a somehow strange situation. The director has contrived the way in which Alice turns tables on him in the struggle on the cliff and sends him over the edge. These episodes then arise for herself and the others at Water Edge, where the torpedo has been taken. The trip made by Tom on top of the auto is an interesting one.

OFFICIAL WAR REVIEW, NO. 23 (Patho).—One of the most interesting and instructive of this class, and dealing with army life on the various fronts. This shows well in the scenes as an expedition leaves Jerusalem, a gunboat in action on the Tigris, and gives a picture of General Allenby in action at Jericho. The scenes between the various army types and with Pershing's men are also included.

JUST RAMBLING ALONG (Rolin-Pathe).—An exceptionally good travel picture, with Stanley Laurel as the hero. He appears as a young man at a summer beach resort, meets a pretty girl and eats a meal at a cafeteria without paying for it. This contains considerable amusement and humor. A real film to be remembered.

HOT ROPE (Post-Pathe).—An exceptionally good travel picture of the town of Palenburg, a Dutch colony on the island of Java, where 60,000 inhabitants is known as the Venice of its locality, as the houses rest on piles and the streets are of water. The number is wonderfully picturesque throughout.

Pioneer Film Corporation.

LITTLE ORPHAN ANNE (Pioneer-Selig).—A splendid six-reel production, illustrating the poem of James Whitcomb Riley, with which Colleen Moore appears as Orphan Anne and visualizes the part perfectly. This subject is one that will have tremendous appeal for women and children, and is exceptionally well made. Reviewed at length elsewhere.

Select Pictures Corporation.

THE ONE WOMAN (Select).—Story by Thomas Dixon and Harry Chandler, this five-part picture is finely acted and produced, and will prove interesting to many moving picture patrons. It is intended as a companion serial to "Damon and Pythias." Colleen Moore, Clara Williams, Herschel Mayall, Adda Gleason and Thurston Hall are in this number. The plot is one of the best that has appeared in, and with the last installments have been particularly good.

Southern Film Corporation.

BEYOND THE LAW (Southern Feature Film Corporation).—A five-reel western, with "The Dallons of Kansas," who were driven to outlawry by the persecutions of grafting, thieving, and stealing. A interesting appears elsewhere in this issue.

Triangle Film Corporation.

THE FLIGHT RIDER (Triangle-Kaye).—A splendid five-reel western subject, written by C. M. Clark, and directed by Cliff Smith and Roy Stewart is case as the cowboy hero, and Ethel Fleming as the heroine. The subject concerns the round-up of a band of cattle rustlers on a big ranch and is full of picturesque color and incident. Reviewed at length else where.

United States Motion Picture Corporation.

SOME JUDGE AND NEARLY A SLACK-ER (U. S. Motion Picture Corporation).—Three-reel comedies of the Rainbow brand, this pictures are fairly amusing and have nothing at all new. They are reviewed at length on another page of this issue.

Universal Film Company.

ANIMATED WEEKLY, NO. 51 (Universal).—Nov. 20.—How Washington, D. C., was guarded from the air leads this weekly. There are several General Events, scenes from London, New York, and various other places dealing with the great air war. Cartoon by Hy Mayer closes the reel.

CURRENT EVENTS, NO. 81 (Universal).—Nov. 20.—Scenes from our flying navy lead this number. The arrival of French soldiers in America, surrender of the powerful German fleet, how Brazil learned plans, and other lettrages are included. A Thanksgiving cartoon by Wil- lie Hopkins closes the number.

THE BRASS BULLET, NO. 19 (Universal).—This final episode brings the story to a close. It is assumed they are all suspicion of the murder by Mrs. Strange, after the death of her son, the oilman. Through the efforts of Rosalind are were, and Spring-Gilbert and his gang are brought to justice. This serial has grown in strength since the early episodes, and the last installments have been particularly good.

The LURE OF THE CIRCUS (Universal).—Episode No. 2 of "The Lure of the Circus." The story of the kid who interned following the burning of the oil well. "Dynamite" Dan confesses—"That Nan's fights single-handed with the members of Har- den's gang. Scenes from the late brought out that Harden had a daughter, Alice, for whom Nan is hunting. The serial gets the investigation, but bids fair to have plenty of exciting action.

World Pictures Corporation.

THE MAN OF BRONZE (World Picture).—Five-reel subject of written serial story, with the redoubtable Eddie Polo in the lead, assisted by Molly Malone, Noble Johnson, Charles Hill Mailes, and others. In this number the pretty girl heroine runs away from a girls' seminary to attempt to help save the town. The burning of an oil well makes a dramatic closing feature. A feature of the serial which makes it particularly good.

At DESPERATE ODDS (Universal).—Episode No. 2 of "The Lure of the Circus." The story of the kid who interned following the burning of the oil well. "Dynamite" Dan confesses—"That Nan's fights single-handed with the members of Har- den's gang. Scenes from the late brought out that Harden had a daughter, Alice, for whom Nan is hunting. The serial gets the investigation, but bids fair to have plenty of exciting action.

Swab Issues Monthly Messenger.

The latest issue of the Monthly Messenger, issued by Lewis M. Swab, Philadelphia, who is the exclusive distributor for the Simplex products in Pennsylvania, New Jersey and Delaware, is a particularly attractive number. One full page is devoted to a prospectus of Mr. Swab's new organization, which he hopes to establish in a short time in the Central Association. After the readers of his house organ are told that they have been invited to inspect the object of the association are set forth.

Following a partial list of the principal number in the Swab Government vessels, army posts, Federal depart- ments, training camps, hospitals and industrial organizations.

Universal Buys West Story.

What is believed to have been one of the last stories written by Paul West, famous autho and playwright, worked before he was found dead, apparently from suicide, in Paris, has been purchased by a valuable weekly addition to the exhibitor's program because it will give every soldier an opportunity to see the "job was done" without going into a detailed explanation: and, how the $400,000 worth of material to speak, mentally, morally and physically.
“THE ROAD THROUGH THE DARK”
Clara Kimball Young and Her Own Company Present a Screen Adaptation of the Brilliant Story by Maud Radford Warren.

Cast:
Gabrielle Jardeee
Clara Kimball Young
His Highness, Duke Karl
Jack Holt
John Morgan
Henry Woodward
Marie-Louise
Eleanor Fair
Georges
Bobby Connolly
Antoine Jardeee
John Stepping
Louise Jardeee
Lillian Leighton
Private Schultz
Elmo Lincoln
Pater Alphonse
Med. M. Kimball
Aunt Julie
Eugenie Besserer

Directed by Edmund Mortimer.

The Story: Gabrielle Jardeee, daughter of a conservative Parisian family, is in love with an American, John Morgan, who her parents disapprove of. She is sent away from Paris to a small village, where her aunt lives with her sister and brother. The war comes and the Germans enter the town. She becomes the mistress of a German Commandant. By means of a coded card John each week writes her the French Government with valuable information. In Berlin, she kills Karl and makes a great escape to Paris, where she meets John, who offers her the love she thought she had lost.

Fathers of the Nation Young as Gabrielle Jardeee and Henry Woodward as John Morgan.


Advertising Angles: Advertise Miss Young, especially through the medium of photographs and pictorial paper. Tell that it is the story of a French girl who becomes the mistress of a German prince in order that she might save her village and obtain information for France. Play up the situation of a girl who uses the cipher arranged by her sweetheart to tell of her degradation.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 1x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star. Released by Select in November.

“WHY I WOULD NOT MARRY”
William Fox Presents a Startling Theme in a Spectacular Fashion with a Carefully Chosen Cast.

Cast:
Not stated.

Directed by Richard Stanton.

The Story: A lawyer, a banker, a physician and an impecunious youth each seek the hand of the heroine in marriage. She is forced to choose—her father—the richest of the quartet. She slightly favors all four. But a crystal globe is given her to look into the future. In the globe she perceives what the fates have in store for each marriage. The lawyer would cast her off for an adventuress. The banker's financial sins find him out. The physician neglects her for his studies and the impecunious youth would sacrifice her to his employer to advance his fortunes. She rejects them all and seeks engagement in business, but here fresh troubles arise and once more the Swami presents the crystal globe and shows her the path to true happiness.

Program and Advertising Phrases: Four Times Had She Been Deceived by Men The Pressed Updying Love for Her. Every Woman's Story of Marriage Will Like to Know How to Choose a Husband. Four Kinds of Husbands Reflected in Mysterious Crystal Ball. The Art of Crystal Gazing Reduced to Science in Photoplay. Powerful Discussion of Marriage Problems in Stirring Photoplay.

Advertising Angles: This is the sort of story to be circumscribed if you would gain reward. You must spend money in its exploitation, but if you do this you should pack the house. Even in a small town hold it for two days, and your second day should be the better of the two. The press book gives plenty of suggestions. By all means have a crystal globe for the lobby. If you cannot obtain a fairly large crystal invert a small fish globe. If you can rig it so that the stills appear below on the lobby floor of the stand so much the better. Use plenty of paper and augment this with at least two throwaways two days apart.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby display photographs, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents each per cut, mats and press sheets are mailed gratis). Released November 24.

“DEUCE DUNCAN”
Triangle Presents William Desmond in the Story of a Thorough-Going Scamp Who Deserved the East Side Met.

Cast:
Deuce Duncan
William Desmond
Ann Tyson
Lulu Maxim
John
Ed Brady
Pedro Estaban
George Field
Sheriff
William Ellington
Jardee
Joe Singleton

The Story: Ann Tyson leaves her cabin with her brother, John, who has escaped from prison after serving fifteen years of his term. He steals Deuce Duncan's horse, and they seek a new town, and Ann goes to work as a housemaid in "Hell's Half Acre." There Deuce finds her and saves her from insult. He is influential in saving John from the consequences of a crime committed by the gang with which he has allied himself, but he shows his gratitude by telling John that he is her brother, but a former prison companion and that he will help her free her brother only at the sacrifice of her happiness and the boy.

Feature William Desmond as Deuce Duncan. servicing cast as Ann Tyson.


“I WANT TO FORGET”

Cast:
Varda Deering
Evelyn Nesbit
The Chauffeur's Little Son
Russell Thaw
Luit
John Long
Henry Clive
August Von Grossman
Alphonse Ether Helgar
William R. Dunn
Cordeilla Deering
Jane Jennings

Directed by James Kirkwood.

The Story: Varda Deering is a butterfly living only for the joy a life of gaiety can bring her. Then she meets John Long, and a sense of higher aims as awakened within her. The outbreak of the war takes Long to Mexico on a diplomatic mission. When her former lover Varda in the arms of August Von Grossman. Not knowing that she, too, has enlisted in the service of her country, Varda has to return to her old frivalities. But Varda has been playing for high stakes, her honor against Von Grossman's...
THE MOVING PICTURE WORLD

December 14, 1918

"THE HELL" Path Presents the Distinctive Player, Frank Keenan, in a Screen Version of One of the Most Famous Plays of the Opening Stage.

Cast:

Mathias — Frank Keenan
Annette — Lois Wilson
Lengarlaw — Catherine 
Ida Lewis
The Jew — Bert Law 
Nikolas — Christian 
Gari — Carl Stockdale

Directed by Ernest C. Warde.

The Story: Mathias, the old sleeping-keeper of an Alsatian hamlet, murders a wealthy Jew who comes to spend the night at his inn, robs him of his jewels, and then destroys his body. The murderer is never discovered, but the season passes into local history as "The Polish Jew's winter." Mathias prosperes, and in after years his daughter becomes engaged to the captain of the gendarmerie. Mathias prepares her dowry, and the sight of the gold brings again to his tortured conscience the ever-present sound of the sleigh bells which heralded his ill-fated guest's approach. In his troubled sleep he dreams that he hears the murdered man reproach him and that the powerful will of a hypnotized spirit is whispering in his ear. In an ecstasy of fear he expires, as if stricken by the guilt of his wife and daughter, the victim of Heaven's vengeance.

Feature Frank Keenan as Mathias.


Advertising Angles: Appeal to Mr. Keenan's large following and make your patrons realize that this is an offering out of the ordinary. It was a part of Sir Henry Irving's permanent repertoire, and has been played by every tragic actor of note in the last generation. Make a special hit in the literary societies and the English literature class in High School, offering to set aside a choice section of the story for your students to read. Use a sledge of bells worked by motor or boy-power for your lobby.

Advertises:

- One poster, two sheets, six-sheet, one 24-sheet
- Lobby displays 11x14, both in sepia and black and white, also 22x28. Slide campaign book. Cuts. Released November 17.

THE "ONE WOMAN" Select: Pictures Presents a Sensational Play by the Great Henry Dixson, Author of "The Birth of a Nation." Cast:

Rev. Frank Gordon — Lawson Butt 
Blanche — Margaret O'Shea 
Mark Overman — Herschel Mayall 
Ruth Gordon — Adda Gleeson
Governor Morehouse — Charles Hall

Directed by Reginald Barker.

THE STORY: Frank Gordon, a brilliant young clergyman, forsakes his wife and home to follow a career of socialism. When love is expelled from his church, Gordon enlists the services of Kate Ransom, and later divorces his own wife in order to gain Kate's sympathy and love. He finds a new home and family among another man. Heartbroken, and with all of his ideals smashed, Gordon kills the jealousy-possessed minister of a common-law wife. When he is convicted and sentenced to prison for life, his former wife begs his release and takes him back.

Feature Lawson Butt as Rev. Frank Gordon, Sally O'Shea as Kate Ransom, and Adda Gleeson as Ruth Gordon.


Advertising Angles: Make due use of the facts that this is the second by the author of "The Birth of a Nation," but lay heavier stress on this story for its own appeal. Take up the free offers and see if you can get all you can out of this. Work on the socialistic angle, get up with the world-wide spread of the story, and ask if this is where it will lead us, start well in advance and see if you can not work up a controversy in the local paper. It should only be necessary to put a story like this before the public. Even in small towns you will find those who will reply.

Advertises: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet Window cards, 11x21. Herald. Lobby display, 12x18, 12x24, 2x2, 2x4, 2x8, 8x10. Slides. Cuts, two one-column, two two-column, one three-column, one one-half column, three one-column and one two-column cuts of star.

Released in November.

"FUSC AND FEATHERS" Thomas Dixon Presents His New Australian Star, Enid Bennett, in the Story of a Rough Diamond and Her Search for Polish.

Susie Baldwin — Enid Bennett
Riley Ledyard — Charles MacLean
Pete Baldwin — John P. Lockney
Martin Ledyard — Charles French
Sybil — Evelyn Nesbit
J. Wells Stanton — Robert McKim

Directed by Fred Niblo.

THE STORY: Pete Baldwin, an unscrupulous prospector, strikes it rich and takes his daughter, Susie, to San Francisco to arrange the sale of his mine. They are entertained by Ledyard, a mining broker, but his honest qualities and consciences are lacking in training angles Susie. She takes her father away and engages an unscrupulous man to marry him. When it is revealed that he is replaced by a young man whom they do not know to be the son of the Ledyards, but he is recognized by friends, and his frantic mother comes to "save" him and remains a captive to the new charm of the one roguish.

Feature Enid Bennett as Susie Baldwin and Douglas MacLean as Robert Ledyard.


Advertising Angles: Play up Miss Bennett and draw attention to her growing popularity upon the high point of the story. For a teaser ask "Have you the sleds?" and "What are the plans for the sleigh ride?" and "How is our sweetheart?" Enid Bennett had." You can make that your chief angle and collect on it.

**HITTING THE TRAIL**

World Pictures Presents Carlyle Blackwell and Evelyn Greetley in a Story of a King and the Mums Who Took the Straight Path.

Cast:

Kid Kelly .......... Carlyle Blackwell
Flo Haines ........ Evelyn Greetley
Joe Carrill ......... Joseph Smiley
Rev. Thos. Roberts  Geo. MacQuarrie
Mamie .................. Mabel Bunn
Annie ................. Mariel Ostech
Tony ................... Walter Green
Goldie ............... William Houston

Directed by Dell Henderson.

The Story: The Kid is an East Side gangster, but he is man enough to go to jail. Jerry will lead him to his woman who is known to his friends as Claire Dawson, and determines to win her. He has a dashingly personality, and wins Claire's attention, but he thinks she wants to marry money, and plans to steal a million dollars by substituting kgs of sand for the real by selling it from outside his store. Then he wins Claire, but, finding that she is marrying for love, he lets himself be imprisoned on the river, where he cached it. Then detectives work upon Claire to demand money, believing that Jerry will return to his cache. He does, but with results far different from those anticipated by the detectives. Feature Harry Morey as Jerry Rufus and Betty Blythe as Flo Haines.

Program and Advertising Phrases:


Vitagraph's Blue Ribbon Series Presents Its Newest Feature:


**CAPRICE**

Paramount Presents a Reissue of One of Mary Pickford's Greatest Successes.

Cast:

Mercy Baxter .......... Mary Pickford
Jack Henderson ............ Owen Moore
Mr. Henderson .......... James Gordon

Story: Jack Henderson, a hunting trip, meets Mary Caprice, a little mountain girl, Mercy Baxter. He marries her, in spite of parental protest, and takes her to the city. He is placed at the mercy of maniacs, dressmakers and all of Mary's aids to fashion, but her gaucheries cause much embarrassment, and finally Mercy writes her father to come and take her home. But home is where the heart is and love for Jack is still strong. She persuades her father to send her to a boarding school where, eventually, she works for her education and her own husband falls in love with her. Never realized before that it is her husband until she reveals herself to him in her backwoods garb once more.

Feature Mary Pickford as Mercy Baxter and Owen Moore as Jack Henderson.

Program and Advertising Phrases: Revival of the Stirring Comedy-Drama That Brought Fame to Minnie Modem-Fiske (Now Mrs. Fiske). Mary Pickford's Reissue of One of Her Early Successes.

How a Little Girl of the Mountains Was Transformed into a Queen.

Mr. and Mrs. Owen Moore (Mary Pickford) in a Revived Screen Success. Paramount Studio.

Screen Line for Green Is "Caprice." Now Revived, with Mary Pickford Starring.

Advertising Aides: Offer this as a reissue and make it plain that it is such. Tell that it is one of the best of the early Pickfords and well worthy of comparison with later issues.

**INFLATION**

Pathe Presents the International Star, Gaby Deslys, in a Striking Story by Marcel L'Herbier.

Cast:

Flora Nys .......... Gaby Deslys
Paul Bernard ..... M. Signoret
Gregoireton .......... Harry Pilcer
Le Baron ................. M. Moreau

Director .......... Marcel L'Herbier

The Story: Flora Nys is a little Parisienne, a maker of artificial flowers in her tiny rented garret, but, as the rent is coming due, and, realizing for his overdue rent, suggests that she can make money more easily in other ways. She resents the suggestion. She

**OTHERS**

**ADVERTISING "PHOTOPLAYLET"**

Films That Flash Your Advertising Story on the Screen Automatically, and Fix the Facts About Your Products Unforgettably in the Minds of the Public.

The most powerful form of advertising. No expensive ad is too corny for this, no picture too shabby too attract attention. It is the ideal method of advertising and marketing goods and ideas. No other method of advertising can appeal to so many people in such a short time.

**HOARDOED ASSETS**

Vitagraph Presents Harry Morey in the Picturesque Role of a River Pirate Who is Amazed to Find That He Did Not Steal a Million Dollars.

Cast:

Jerry Rufus .......... Harry Morey
Claire Dawson .......... Betty Blythe
John Barr .......... George Majerion
Detective Ryan .......... Robert Gaillard
Patsy .......... Jean Paige

The Story: Jerry Rufus is a pirate river, but a cat can look at a king, and he looks at a woman who is known to his friends as Claire Dawson, and determines to win her. He has a dashingly personality, and wins Claire's attention, but he thinks she wants to marry money, and plans to steal a million dollars by substituting kgs of sand for the real by selling it from outside his store. Then he wins Claire, but, finding that she is marrying for love, he lets himself be imprisoned on the river, where he cached it. Then detectives work upon Claire to demand money, believing that Jerry will return to his cache. He does, but with results far different from those anticipated by the detectives. Feature Harry Morey as Jerry Rufus and Betty Blythe as Flo Haines.

Program and Advertising Phrases:


Vitagraph's Blue Ribbon Series Presents Its Newest Feature:


Released December 23.

**THE AUTOMATIC TICKET SELLING AND CASH REGISTER CO.**

Manufacturers of Automatic Ticket Machines and all kinds of Theatre Tickets

1735 BROADWAY, NEW YORK CITY

December 14, 1918
comes to the attention of Paul Barnard, a famous actor, who yearly gives a Christmas party to the poor children of his district, which Flora attends. He marries her and makes her a star, but she becomes infatuated with a man-about-town, Lt. Karen, who has never forgiven her for slighting his proposals, induces her to leave town on the night of an important performance, representing that her lover is fatally ill. Paul suffers a collapse, and Flora, rejected by the man she loves, creeps into his bed. His memory is gone, but is brought back when he discovers her as she was that Christmas day, last year.

Feature: Gaby Deslys as Flora Nys and M. Signoret as Paul Barnard.

Program and Advertising Phrases: The Original and Only Gaby Deslys Becomes Star of Vital and Vivid Photodrama.

Romance of Modern Paris Centering in the Music Halls.

Great French Cinema Masterpiece Featuring Famous Gaby Deslys.

Well Help You Pronounce Her Name—Gabby Del-lec. That's It.

Gaby Deslys, Leader of Parisian The-
sations of the Fashion, Newest Screen Star.

Advertising Angles: The star should be known to your patrons through the exploitation she received while a vaudeville star in America, before her love for the film business took hold.
THE ZERO HOUR

World Pictures Presents June Elvidge in a Gripping Expose of the Methods of Spiritistic Conmen Written by the Late Paul West.

Cast:
Fanny Craig .......................... June Elvidge
Evelyn Craig .......................... Evelyn Craig
Mickey Warwick .......................... Henry Warbrick
Esau Brand ........................... Armand Kalisz
Bruce Taunton ........................... Frank Mayo
Grace Henderson ..................... Grace Henderson
Hilda ................................. Glio Ayers
Mrs. Winslow ........................... Nora Cecil
The Doctor ............................. Dr. Frank Waltz
Paul Warren ........................... Reginald Carrington

Directed by Travers Vale.

The Story: Fanny and Evelyn Craig are twin sisters. They are kept in ignorance of the fact that their stepfather is a fake medium until they return from boarding school, where he is no longer able to keep them. They are reunited with zestful Parrish's schemes, but Fanny despises them and obtains a position with a law firm. One of the plans in the firm is conducting a crusade against fake mediums, whose trickery has killed her mother, and Fanny is temporarily involved. He is saved by Evelyn, but by a strange trick of fate she finds happiness and who brings happiness to the man to whom Evelyn was engaged.

Feature: June Elvidge in the dual roles of Fanny and Evelyn Craig and Henry Warbrick as Mickey Parrish.

Program and Advertising Phrases: If You Saw a Beautiful Ghost Would You Be Interested in Fanny Craig in Love With Her June Elvidge Star in the Longest and Most Successful Dual Role on Record, July 16. The Ghostly Star of Gripping Mystery Play of Happy Ending. How True Love Bridge the Gap Between the Living and the Dead. The Most Striking, Unusual and Interesting Drama of the Season. Advertising Angles: Aside from the star, work on the expose angle. Tell in black type that this story shows how changes of work upsets the creators. Make positive sensational statements along the lines of the story, and make as much noise over it as possible in all newspapers. Can use freely. You can circulate this picture without a come-back. Make some use of the J. West. It will be called that he was gassed at the front and committed suicide while temporarily insane from the effects of gas.
Program and Advertising Phrases: Love Blossoms Where Jealousy Had Tried to Find Disparity. Peggy Hyland Star of Bewitching Comedy Drama Spiced with Romance. With William and Weathered Confused to Bring True Love’s Together. Society Girl Mistaken for Seamstress Dies of a Pneumonia Illness. This Girl Jilts a Snob to Marry a Real, Live American. Advertising Angle: Play on Miss Hyland’s personality and give the breezy points in this comedy. There are innumerable points. Select those you think will most appeal to your clientele, then hammer hard on them. Use individual style as the basis for window cards hand-lettered with the same points.

Advertising Aids: One, three, and two-sheet advertising, size 8x10, 11x14, 22x28, stills and gelatins, 1-column, 2-columns, 3-columns, cut, type advertisement. Novelties. Music cues. Released December 15.

"THE MARRIED VIRGIN" General Film Presents Vera Sisson in a Sensational Story of a Loveless Marriage and an Experiment that Failed. Cast: Mary McMillan, Vera Sisson, Douglas McKee, Frank Newton. biçim, Ward Johnson, Mrs. Spencer-McMillan, Kathleen Kirkham, Anne Mullin. Lillian Leighton, Roberta, Elsie Franklinc, Rodolfo di Valentina The Story: Mary McMillan, the daughter of a rich contractor, marries Douglas McKee, a rising young lawyer. Her stepmother has an affair with a young adventurer, but they agree to elope whenever they can obtain the funds. The Count seeks to blackmail the contractor, but the scheme fails and he then forces the daughter to marry him, planning to elope with her stepmother on the proceeds of the legal element; the jealous woman, fearful that he will not keep his promise, seeks to disfigure him with acid. In the struggle in the automobile, the car is dashed over the cliff and she is killed. The Count elapses, but McKee finds a legal avenue of escape for the girl he loves, through the application of a long-forgotten law. Feature Vera Sisson as Mary McMillan and Frank Newton as Douglas McKee.

Program and Advertising Phrases: Man and Wife Affable in Public Live at Home as Perfect Strangers. Old English Law Cited as Pivotal Point in Photoplotype. They Were Married to Strangers: at Home. Two Sided to Married Life Reflected in Strangely Interesting Play. Screen’s Latest Note: Discloses Odd Features of English Law. Advertising Angles: Make what interest you can with the situations presented, using chiefly that of the woman who plans to elope when her adventurer-lover can raise the funds. Also use the marriage of the daughter. Advertising Aids: One-one sheet, three-three sheets, one sheet, 11x14 print for lobby display. Cuts, mats, herald, press sheets.

Help and Situations Wanted are an important part of the service accomplished through The World’s Classified Advertising Department. Many profitable transactions have resulted through this means of communication.

GREAT BRITAIN

Brillisher, about to return to Eng-
land, has formed a sales and display agency in Great Britain.

Address S. E. L. Moving Picture World,
516 Fifth Ave., New York City

ST. JOHN, N. B.—St. John Amusement Corporation, Ltd., has been incorporated with $150,000 capital, and plans to take over Imperial Theatre. H. V. Belyea is interested.

FAR ROCKAWAY, N. Y.—Plot of ground on north side Rockaway Beach Boulevard, facing Grand Avenue, has been purchased by Minerva Theatre Company as site for theatre.

JAMAICA, L. I., N. Y.—George L. Jenks, Western Office, Co., has plans by De Rose & Pereira, 119 West Forty-fifth street, New York, for alterations to moving picture theatre to cost $1,500.

NEW YORK, N. Y.—Toby’s Bow Company, manager of Wintergarden Theatre, has been incorporated with $10,000 capital, and M. Croswaith, 45 John street, is interested.

DANVILLE, VA.—Virginia & Carolina Amusement Corporation has been incorporated with $50,000 capital for purpose of engaging in general theatrical business, open and operate moving picture theatres, operate agencies, and manufacture moving picture films.

SASKATOON, CANADA.—Major J. Graham, of Regina, has purchased Strand Theatre from F. L. Sommerfeld. Harry Mee will be manager.

JACKSVILLE, FLA.—New Casino Theatre will open soon.

ATTICA, IND.—Messner Theatre will be remodelled; Leslie Holland is manager.

HAMMOND, IND.—Orpheum Theatre will open soon.

BURLINGTON, Ia.—Robert Trax plans to remodel his moving picture theatre in near future.

DETROIT, MICH.—E. D. Jackson Company, 1922 Ford Building, has contract to build an addition to Frontenac Theatre, 52 by 60 feet, for John O’Dell, 114 Lauren avenue, to cost $50,000.

NORTHFIELD, MINN.—Grand Theatre will reopen at an early date.

ATLANTIC CITY, N. J.—Seltzer Brothers, 323 Market street, Philadelphia, have plans by Hoffman Company, 1429 South Penn square, Philadelphia, for alterations and an addition to Globe Theatre.

FAIRVIEW, N. J.—Erection of moving picture theatre and apartment building, 25 by 100 feet, by Vincenzo Pompolino, Cliffside, N. J., to cost $11,000, has been postponed to now.

PATERSON, N. J.—New Jersey Realty Company has plans by H. B. Crosby, First National Bank Building, for remodelling the house; Charles Latine, 126 West Forty-sixth street, New York.

NEW YORK, N. Y.—Fort Washington Circle Realty Holding Company plans to erect theatre, with seating capacity for 2,500 persons.

CINCINNATI, O.—J. H. Clair Glaessner, 1715 Waite building, is preparing plans for a two-story theatre and store building, 50 by 150 by 196 feet, to cost $260,000.

PORTSMOUTH, O.—William Spitzer and Frank Eakins have purchased Temple Theatre on Eleventh street from J. F. Potter.

EAST PITTSBURGH, PA.—Malinoff Brothers have plans by Harry S. Blair, Vandergrift Building; to remodel front of moving picture theatre.

EMPORIA, VA.—Emporia Amusement Corporation has been incorporated with $50,000 capital by Rosa L. Fryer and Winfield A. Wilson, both of Washington, D. C.

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Tenth Man (The Broken O (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FOFT PIT THEATRE CO.
The Italian Battlefield (Eight Parts—Patriotic).

ESSANAY COMEDIES.
Sankeville's New Sheriff (One Part).
Sopha's Birthday Party (One Part).

RAINBOW COMEDIES.
Nearly a Stacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.
The Midnight Burglar (Five Parts—Drama).
Wanted, a Grand Prize (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTON FILM COMPANY.
(Featuring Charlie Fangs.)
Pareen Papp (One Reel—Comedy).
Fang's Pets and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)
Our Bridge (One Reel—Drama).

AMERICAN RED CROSS.
The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Plane (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Killings of No Man's Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
The Healing Hand of Sichy (One Part—Patriotic).

COMPOSITOPHILM.
I Believe (Six Reels—Drama).

AMERICAN FEATURE FILM CORP.
Exacts of Love (Six Parts—Drama).

MAXIMUM PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

RANCHO SERIES.
(All Two-part Dramas)
In the Shadow of the Rockies.
Where the Bus Sets Red.

Mutual Film Corp.

STRAND.
Oct. 1—Keep Smiling (Ellen Field—Comedy—40-CST-1).
Oct. 8—The Girl in the Box (Ellen Field)—41-CST-1.
Oct. 29—Arc Brunettes False (Ellen Field)—40-CST-1.
Nov. 17—The Tale of a Hat (Ellen Field)—30-CST-1.
Nov. 21—Just Home Made (Ellen Field)—33-CST-1.

MUTUAL STAR PRODUCTION.
Sept. 29—Tess of Edna Goodrich—Five Parts—Drama.
Nov. 17—The Dark Devil (Gail Kane—Five Parts—Drama)—2-SP-H-15.

MUTUAL.
Nov. 6—Screen Telegram (Topical)—71-T-1.
Nov. 18—Screen Telegram (Topical)—71-T-1.
Nov. 26—Screen Telegraph (Topical)—71-T-1.

A. D. C. SPECIAL.
Nov. 17—The Heart of Lincoln—Six Parts—Drama—Affiliated—1-SP-L-6.

OUTING-CHESTER PICTURES.
Oct. 6—An Opposing Shore (Topical).
Outdoor-Roathamer Pictures.
Nov. 21—Blackfoot and Pit Head—16-G-R-1.
Nov. 21—Bad Men and Good Scenery—17-G-R-1.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 17.
The Bells (Frank Keenan—Five Parts—Drama).
Waves of Kultur (Episode No. 6—"Tales of the Vikings"—Two Parts—Drama—A Tar).
Par Flung Battle Line No. 12—"British Fly on the Ships"—One Reel—Drama).
Hands Up (Episode No. 14—"The Oracle's Decree"—Two Parts—Drama—Astra).
Official War Review No. 22 (Topical—"The Under the Masters—Leadership of Marshal Poch"—Topical—Drama).
Post Travel Series No. 19—"Caribbean Lapped in the Shingles"—Five Reels—Drama—Astra.
Nothing But Trouble (Rolin—Comedy—Harold Lloyd).
Hearst-Pathre News No. 94 (Topical).
Hearst-Pathre News No. 95 (Topical).

RELEASES FOR WEEK OF NOV. 24.
Waves of Kultur (Episode No. 7—"The Leap of the Leaping Dolphins"—Two Parts—Drama—Astra).
An Enemy of Soap (Toto—Rolin Comedy).
Hands Up (Episode No. 20—"Sunstruck")—Five Reels—Topical—Drama—Astra.
Official War Review No. 22 (Topical).
Hearst-Pathre News No. 98 (Topical).
Hearst-Pathre News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 1.
Infatuation (Gaby Deslys and Harry Placer—Drama).
Five Reels—Special Feature—Drama/Madly c the Bedfellows (Marguerite Osborne—Five Reels—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"—Two Parts—Drama—Drama).
Official War Review No. 23.
Post Travel Series No. 21—"Java"—Five Reels—Drama—Astra.
Hearst-Pathre News No. 98 (Topical).
Hearst-Pathre News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 8.
Waves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin—Drama).
Post Travel Series No. 22—"Cetebra")—Five Reels—Drama—Astra.
Hearst-Pathre News No. 100 (Topical).
Hearst-Pathre News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.
The Narrow Path (Pannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10—"When Women Wars"—Two Parts—Drama—Westm.)
Official War Review No. 23 (Topical).
Take a Chance (Rolin—Comedy—Harold Lloyd).
Post Travel Series No. 25—"Borzoo.
Hearst-Pathre News No. 102 (Topical).
Hearst-Pathre News No. 101 (Topical).
Liberty's Triumph (War Special).
Winning the War (No. 2—"Feeding Our Fighters"—Topical—Drama).

RELEASES FOR WEEK OF DEC. 22.
Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Waves of Kultur (Episode No. 11—"Betwixt Heaven and Earth"—Two Parts—Drama—Astra).
Official War Review No. 26 (Topical).
Post Travel Series No. 24—"Singapore.
Check Your Haggis (Rolin—Comedy—Toto).
Hearst-Pathre News No. 104 (Topical).
Hearst-Pathre News No. 105 (Topical).

RELEASES FOR WEEK OF DEC. 29.
Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Waves of Kultur (Episode No. 12—"The Tower of Tears"—Two Parts—Drama—Westm.)
Post Travel Series No. 25.
Official War Review No. 31 (Topical).
She Loves Me Not (Rolin—Comedy—Harold Lloyd).
Pathre News No. 2 (Topical).
Pathre News No. 3 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.
The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Clements the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Women (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

THE MOVING PICTURE WORLD
December 14, 1918

BIGH TIMELY PICTURES.
Nov. 24—Why I Would Not Marry.
Dec. 8—Every Mother's Son.

FOX STANDARD PICTURES.
Nov. 17—The Woman Who Gave (Evelyn Nesbit).
Dec. 1—I'm the Devil (Theda Bara).
Dec. 1—I Want to Forget (Evelyn Nesbit).
Jan. 12—I'm the Siren's Son (Theda Bara).
Dec. 29—I Know (William Farnum).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—I'm the Man Hunter (William Farnum).
Feb. 25—I'll Find You (William Farnum).

EXCEL PICTURES.
Nov. 17—Tell It to the Marines (Jane and Katherine Lee).
Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 23—I, the Danger Zone (Dudless Traverse).
Jan. 12—Smiles (Jane and Katherine Lee).
Jan. 26—the Girl Who Has No Regards (Peggy Hyland).

VICTORY PICTURES.
Nov. 24—Paine and Fortune (Tom Mix).
Dec. 8—The Strange Woman (Gladdys Brock).
Dec. 22—I'll Say So (George Walsh).
Dec. 22—I'm a Fireman (Tom Mix).
Jan. 19—Shadows of Her Past (Gladdys Brock).
Feb. 2—Look and Laugh (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).

FOX-LEHMAN SUNSHINE COMEDIES.
Nov. 17—Mongrels.
Dec. 1—The Fatal Marriage.
Dec. 29—I'm the Son of a Hun.

MUTT & JEFF ANIMATED CARTOONS.
Nov. 17—The Dough Boy.
Nov. 24—Around the World in Nine Minutes.
Jan. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—Hitting the High Spots.

FOX EXTRAVAGANZAS.
Nov. 17—Pan Pals.
Nov. 24—All Babs and the Forty Thieves.

THE GREAT NINE.
Dec. 20—Fighting Blood (William Farnum).
Jan. 12—The Regina.
Jan. 15—The Broken Law (William Farnum).
Jan. 25—Under Two Flags (Theda Bara).
Feb. 1—Chivalry (Dr. Rameau).
Feb. 1—The Third Railway (Valeska Suratt).
Feb. 16—The Making of Paris (Theda Bara).
Feb. 21—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.
Cleopatra (Theda Bara).
Les Miserables (William Farnum).
A Daughter of the Gods (Annette Kellerman).
HELP WANTED.


THEATRES WANTED.

WANTED—Every theatre, especially those in large cities. Will photograph any picture on a trial basis.

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 for 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 investigation.

SITUATIONS WANTED.

EXPERIENCED ORGANIST at liberty for immediate engagement. First-class musician. Familiar with piano player and recitalist. Splendid library of best music available for the work. Pipe organ and good salary essential. South preferred, but will go anywhere. Organist, Box 472, Hagerstown, Maryland.

MANAGER motion picture theatre wishes connection. Ten years of active, energetic and executive experience, thoroughly familiar with the fine points adequate to best financial results. Will consider circuit or independent theatre. Ready to go anywhere. Licensed operator. Active, c/o M. P. World, N. Y. City.

OPERATOR at liberty. Ten years' experience; also most efficient at booking, advertising and all details of theatre management. Combination, c/o M. P. World, N. Y. City.

MANAGER—OPERATOR six years' experience in motion pictures. Has good position now, but wants to locate in the South or Southwest. Can furnish the best of references Address Geo. A. Knowles, Lyric Theatre, Kalamazoo, Mich.

EXPERT FEATURE CAMERAMAN with $2,000 BELL & HOWELL CAMERA and all desirable attachments, is now at liberty to receive offer for 1919. Previous photopey cinematographer for Chaplin, Francis X. Bushman, Henry Walthall, Bryant Washburn, Beverly Bayne, etc., 10 years of large producing company as feature cameraman, expert on trick and dissolve work, photographed over 200 productions aggregating over 800 reels. Address Jay Ayre, c/o Moving Picture World, 64 W. Randolph St., Chicago, Ill.

CAMERAMAN desires position. Expert photographer with Pathé camera; 10 years' experience in studio, educational and industrial work; will go anywhere. A. R. Martin, 145 W. 84th St., New York City.

MANAGER—Highly efficient for high class photo play house. Seeks immediate connection with reputable concerns. Address with all branches of business. Best of credentials; Address Efficient Manager, c/o M. P. World, N. Y. City.

MANAGER AT LIBERTY—Fourteen years' experience picture or vaudeville theatre; will put your theatre on paying basis; sober, reliable, go anywhere. Address Expert, c/o M. P. World, N. Y. City.

HELP WANTED.

WANTED—Leader for larger theatre, preferably a large city. 

MANAGER—Two motion picture houses, one in a city of 12,000, the other in a town of 2,000. Will sell or rent. Complete.

Ready to go anywhere.


TO OWNERS OF MOVING PICTURE THEATRES, OR ANY OTHER THEATRES, DEAR SIR:—I have been in the stage business for 20 years and have been active in the making of films for the past six years. For the past two years I have been manager of a large motion picture theatre, and at present am managing another. As I have in mind a change of business, I am very much interested in buying a small theatre, or in renting one, and would like to find someone who is interested in selling his theatre. I can assure you that I will make a good owner. If you are interested send your address and a description of your theatre to me. I will show you every respect.

S. W. BUNN, Manager.

SPECIAL FEATURE CAMERAMAN, 10 years' experience, at liberty; will go anywhere; he can get any job in the business unless he is a failure. Address J. H. Underwood, 43 West 28th St., N. Y. City.

CAMERAMAN, ETC., WANTED.

WANTED—Bell and Howell and other good make motion picture camera with tripod and carrying case; must be in good condition and cheap for both. Address Baker, 25 Elizabeth St., Detroit, Mich.

WE WISH TO BUY for cash high grade motion picture cameras, such as Bell and Howell, Pathé, Debrée, etc. Motion Picture Apparatus Co., Inc., 110 West 52d St., N. Y. City. Phone Farragut 4779.

CAMERAS, ETC., FOR SALE.


MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Four Sibbett orchestrations, two each style "T" and "V," at bargain prices. Instruments are in first-class condition, used only few months at camp theatres three hours daily. Address Lookout Amusement Co., Chattanooga, Tenn.


SENSATIONAL MONEY SAVING bargains is the title of the latest photographic book just off the press; a 32-page catalog filed from cover to cover with wonderful offers in every standard make of tested and guaranteed motion picture apparatus, cameras, lenses, Kodaks, etc. It's the biggest little thing in the current photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking. David Stern Company; in business since 1885; 1067 Madison St., Chicago, U. S. A.

PHOTOGRAPHIC EQUIPMENT.

FOR SALE.

A GULF CAMERAMAN—Wants to buy a Bell and Howell camera at a lower price than advertised by the manufacturers. Address Me at the Gulf World, Galveston, Texas.

EQUIPMENT FOR SALE.

800 UPHOLSTERED OAK CHAIRS, first class shape, 500 steel frame veneer; good as new at slaughter prices, one floor and spot-light. J. P. Redington, Scranton, Pa.

FOR SALE—150 opera chairs, ashesots booth, power transformer, screen, all new; used a few times. Address J. J. B. S tailor, 1914 No. 8 St., large; big bargain. W. F. Reif, Homestead, Pa.

FOR SALE—A $3,500 Wurlitzer organ, style "V," complete. Offer to buy and will pay in cash, in the market to sell $2,000 or act on once. Write Paul Steiger, 461 Spring St., West Hoboken, N. J. Phone Union 1160

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Four Sibbett orchestrations, two each style "T" and "V," at bargain prices. Instruments are in first-class condition, used only few months at camp theatres three hours daily. Address Lookout Amusement Co., Chattanooga, Tenn.

MISCELLANEOUS.

HIGHEST PRICE paid for old film in reels, rolls or cuttings. Let me know what you have. J. J. Norton, Room 69, 116 Broad St., New York, N. Y. Phone S075 Bowling Green.

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 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

NOW READY—VOL. 37.—JULY TO SEPTEMBER, 1918

The Record of Moving Picture History in the Making

INVEST $45.00

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since 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

In answering advertisements please mention The Moving Picture World.
List of Current Film Release Dates

Metro Pictures Corporation.


SCREEN CLASSICS, INC., SPECIALS. Blue Jeans (Viola Dans—Seven Parts—Drama—Roller). To Hell With the Kaiser (Laurence Grant and Olive Teller—Five Parts—Drama). Pals First (Harold Lockwood—Six Parts—Dr.). Wilson or the Hooligans (The Fall of the Hoehentollerns).

NAZIMOVA PRODUCTIONS. Revelation (Seven Parts—Drama). Toys of Fate (Seven Parts—Drama). Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Reissue Subject to Change Without Notice.


KEYSTONE COMEDY REISSUES. Sept. 15—Patty and Broadway Stars (Roosco Arbach and Mary Hagen—Five Parts—Drama). Sept. 22—Submarine Pirate (Sid Chaplin).

Greater Vitagraph Inc.


Universal Film Mfg. Co.

ANIMATED WEEKLY.


CENTURY COMEDY.

Oct. 9—Umbrella Ladies (Alice Howell—Two Parts—Drama). Dec. 18—The Cabbage Queen (Alice Howell—Two Parts—Drama).

L-KO.


NESTOR.


UNIVERSAL SPECIAL ATTRACTION.


UNIVERSAL SCREEN MAGAZINE.


UNIVERSAL SPECIAL FEATURE.


Universal Current Events.


STAR COMEDIES.


WESTERN AND RAILROAD DRAMAS.


MASTER COMEDY.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

La Cinematografia Italiana ed Estera
Offical Organ of the Italian Cinematoographe 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

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."
$2.00 PER COPY, POSTPAID
Published and for Sale by
MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY

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.

MOTION PICTURE DIRECTORY COMPANY
50 Fifth Avenue, New York
Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

The Essential Requirements FOR Improved Projection ARE SPEER CARBONS
Speer Alterno Combinations for A. C. Work
AND
Speer Hold-Ark Combinations for D. C. Work
Produce Incomparable Results
Write today for descriptive folders.
Read the unbiased opinions of operators.
Place an order now with your Supply House.
"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

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 obnoxious 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.

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 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 Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City
List of Current Film Release Dates

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.
Sept. 30—Laughing Bill Hyde (Rex Beach)—Five Parts—Drama.
Oct. 7—Hidden Pines (Mabel Normand)—Five Parts—Drama.
Nov. 17—Thirty a Year (Tom Moore)—Five Parts—Comedy-Drama.
Nov. 24—A Perfect Thirty-Six (Mabel Normand)—Five Parts—Comedy-Circus.
Dec. 1—The Hell Cat (Gertrude Farrar)—Six Parts—Drama.
Dec. 8—A Perfect Lady (Madge Kennedy)—Five Parts—Comedy—Drama.
Dec. 15—Too Fat to Fight (Rex Beach Story)—Six Parts—Drama.

GOLDwyn SPECIALS.
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betwood—Seven Parts—Drama).

CAPITOL COMEDIES.
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 19—Katie O'Keefe (Two Parts).
Nov. 17—Pink Palamas.
Dec. 1—Proposing Bill.
Dec. 15—The Jellyfish.
Dec. 29—Poor Immortal.
Jan. 15—You Know What I Mean.

Paramount Pictures Corp.

PARAMOUNT-BENNENT COMEDIES.
Oct. 6—Beware of Boers.
Nov. 17—Whose Little Wife Are You?
Nov. 24—Her First Mistake.

PARAMOUNT-ARBUCKLE COMEDIES.
Sept. 15—The Cook.
Nov. 24—The Sheriff.

FAMOUS PLAYERS-LASBY CORP.
Paramount Features.
Oct. 13—When Do We Eat? (Emil Bennett)—Five Parts—Comedy—Drama.
Oct. 13—Such a Little Pirate (Lida Lee)—Five Parts—Drama.
Nov. 17—The Male-Behave Wife (Billie Burke).
Nov. 17—The Gypsy Trail (Bret Washburn).
Nov. 24—Women's Weapons (Ethel Clayton).
Nov. 24—A Daughter of the Old South (Pauline Frederick).
Nov. 24—Maryday Smiles (Vivian Martin).
Nov. 24—Puss and Feathers (Emil Bennett).

Artcraft Pictures.
Sept. 29—Joanna Enlists (Mary Pickford)—Five Parts—Drama.
Nov. 17—My Cousin (Enrico Caruso).
Nov. 24—Under the Greenwood Trees (Elsie Ferguson).

PARAMOUNT-ARTCHAFT SPECIAL.
Nov. 24—Sporting Life (Maurice Tourneur Production).

PARAMOUNT-FLAG COMEDIES.
Oct. 13—Tell That to the Marines.

SUCCESS SERIES (HEISSERS).
Oct. 6—Man from Mexico (John Barrymore)—Five Parts—Drama.
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 17—Stone (Vida Moore).
Nov. 24—The Chest (Fannie Ward and Sessee Haykawa).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-BURTON HOLMES.
Nov. 17—Fiji Does Its Bit.

Nov. 24—Fire Walkers of Begua.
Dec. 1—The Belgian Sisters of Lazen.

PARAMOUNT-BRAY PICTOGRAPH.
Nov. 10—A Modern Miracle Worker; Our New Possessions; How Movies Move,
Nov. 17—Tortola, the Fisherman's Paradise; A Machine That Thinks; An Oriental Wrestling Match; Cartoons, "The Greased Pole.
Dec. 1—Indoor; Outdoor; New Possessions; The Second Line of Defense; Cartoons; "A Swiss Dirt. When Wishes Come True."

World Pictures Corp.

Nov. 11—America's Answer.
Nov. 17—Just Sylvia (Barbara Castleton and Johnny Hines).
Nov. 25—The Great (Montague Love).
Dec. 2—Hitting the Trail (Carlyle Blackwell and Evelyn Greely—Five Parts—Drama).
Dec. 9—The Man of Bronze (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Elvidge—Five Parts—Drama).
Dec. 23—The Love Nest (Mabel Evans—Five Parts—Drama).
Dec. 30—the Sea Wait (Louise Huff—Five Parts—Drama).
Jan. 6—What Love Has Forgiven (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 15—the Allies (Carlyle Blackwell and Evelyn Greely—Five Parts—Drama).
Jan. 20—The Sphinx (June Elvidge—Five Parts—Drama).
Jan. 27—Mandarin's Gold (Kitty Gordon—Five Parts—Drama).

WORLD COMEDY RELEASES.
0, Susie Behave (Ray Tichner).

AJFFILIIATED DISTRIBUTORS CORP.
1000 Broadway.
Lafayette. We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.
Oct. 7—The Lure of Luxury (Ruth Clifford)—Five Parts—Drama.
Together (Violet blades—Five Parts—Drama).
Nov. 23—Hug the Mighty (Morris Salisbury—Five Parts—Drama).
Nov. 30—All Right (Carmel Myers—Five Parts—Drama).
Dec. 2—Tongues of Flame (Marie Walcamp—Five Parts—Drama).
Dec. 9—Set Free (Edith Roberts—Five Parts—Drama).
Dec. 16—The Cabaret Girl (Five Parts—Drama).

CHRISTIC FILM COMPANY.
Oct. 7—Why You Don't Love!
Oct. 14—Three Hours Late.
Oct. 21—Way Husbands Flirt.
Oct. 28—Two's Company.
Nov. 15—Way Husbands Flirt.
Nov. 22—Two's Company.
Dec. 3—All Mixed Up.
Dec. 9—Johannie, Go Get 'Em.
Dec. 17—Peggy Mixes It.

EDUCATIONAL FILMS CORPORATION.
Aug. 26—A Mexican Venus (Wright).
Sept. 2—Cigars for Kings and Millionaires.

FIRST NATIONAL EXHIBITORS' CIRCLE.
Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Poor Years in Germany."

Tarzan of the Apes (Elmo Lincoln and End Markey).
Tempered Steel (Madame Petrouva).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrowa—Five Parts).

FROHMAN AMUSEMENT CO.
Times Building, N. Y.

FORD EDUCATIONAL WEEKLY.
Nationally Distributed by the Grover Distributing Corporation, 31 East 42nd Street, New York City.
No. 118—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with our Army and Navy.

HARRY GARSON.
Aeolian Building, New York.
The Hush Hour (Dorothy Dwan).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP. (Revised Through Pathe)
Sept. 30—Heart of Rachel (Bessie Barriscale—Five Parts—Drama.
Oct. 7—Whatever the Call (Linda King—Five Parts—Drama—Plaza).
Nov. 23—Three X Gordon (J. Warren Kerrigan—Five Parts—Drama—Hampton.
Dec. 2—Godess of Lost Lake (Louise Glaum—Five Parts—Drama).
Dec. 16—Two Gun Betty (Bessie Barriscale—Five Parts—Comedy).
Dec. 23—The Challenge Accepted (Zena Keefe—Five Parts—Drama—Arden).
Jan. 6—The Dance of J. (J. W. Kerrigan—Five Parts—Drama—Hampt).

HOPP HADLEY.
130 West 46th Street, New York.

JEWEL PRODUCTIONS, INC.
The Goerz of Berlin (Century Production—Two Parts).
The Sleuth of the Ludstina (One reel Pat Picture by Wissor Glay)—60140.
For Husband Only (Six Parts—Plaza)—60289.
Crashing Through Berlin (Seven Parts—Patrician—Topical)—60316.
Nov. 1—The Yellow Dog (Six Parts—Drama).
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

ROBERTSON-COLE, INC.
1000 Broadway, New York.
Among the Champs—Around South Pacific (Educational—Martin Johnson Film Co., Inc.)
Once to Every Man.

LEONARD PERRET PRODUCTIONS.
1402 Broadway, New York.
Stars of Glory.

GEORGE KLEINE.
Raito De Luxe Productions.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Samuel Marl).
Emsney.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burglar's Proof (Colin Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts—Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).
Oct.—The One Woman (Select Special).
Nov.—Mrs. Ledwidge's Boots (Constance Talm).
Nov.—Her Great Chance (Alice Brady).
Nov.—The Road Through the Dark (Clara Kimball Young).
Nov.—The Cavil Case (Special).
Nov.—The Midnight Patrol (Special).

THE MOVING PICTURE WORLD
December 14, 1918
From Canton, Illinois, to Canton, China, movie fans are looking at pictures made on

EASTMAN FILM

The demand for the clearest pictures possible is world wide.

EASTMAN KODAK COMPANY, ROCHESTER, N.Y.

Perfect developing and printing demands long experience and modern facilities. We have both.
We have met every exacting demand; have in fact more than pleased the most critical.
We can satisfy you, too.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

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.

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.
List of Current Film Release Dates

WILLIAM L. SHERRY SERVICE, 729 Seventh Avenue, N. Y. C. Marriages (Catherine Calvert—Kenny Production). Frontier Days on the Bismarck (Burlington—Travel). Unknown Switzerland (Burlington—Travel). The Quiet Halt (Burlington—Travel). Allied War Heroes Arrive in Switzerland (Burlington—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP. 1463 Broadway, New York City. The Eleventh Commandment (Drama).


COSMOPHOTO FILM COMPANY, INC. 220 West 42d Street, New York City. I Believe.


PHYSICAL CULTURE PHOTO PLAYS, INC. 113 West 40th Street, New York. Zougar (Drama). PIEDMONT PICTURES CORPORATION. 729 Seventh Avenue, N. Y. C. His Daughter Pays. PIONEER FILM CORP. 130 West 46th St., New York City. The Silent Man (Selig Production). Waves of Men.


FELIX F. FEIST. 150 West 46th Street, N. Y. C. Stolen Orders (Eight Reels—Drama).

PLUNKETT & CARROLL. 220 West 42d Street, New York City. The Woman the Germans Shot.

PRODUCERS' DISTRIBUTING CORP. 150 West 46th Street, New York City. Her Mistake (Evelyn Nesbit).

SCHOMER PHOTO-PLAY PRODUCING CO. 1440 Broadway, New York City. Ruling Passion.
COMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 West 40th St., New York City
Bryant 5437

Split Steam Heating Unit
FOR SALE
American Ideal Steam Boiler, completely equipped, and including American Sirocco Distributing Fan with Vento Radiators and Register Faces. Only in service one winter. Capacity, 8,000 cubic feet of air per minute, also 1,000 square feet of direct radiation, complete with valves and piping. Detailed plans will be furnished to make the system fit any particular theatre.

We are in a position to furnish complete Ventilating and Heating Systems and Direct Current Generating Units. Inquiries solicited.

REEVES MACHINERY COMPANY
17 East Rich Street
COLUMBUS, OHIO

WHITE A.C. SPECIAL
MOTION PICTURE CARBONS
Standard for Alternating Current Projection

A product that is considered standard by the experts in any industry must meet the requirements of the service for which it is intended. White A. C. Special carbons were designed to fill the need of an efficient light source for alternating current projection. They have been tested by the experts in the motion picture industry who are satisfied that they fill the bill in every particular.

White A. C. Special Carbons are standard. They give a pure, white light of high intensity, noiseless and flickerless operation, and a rugged light source not affected by any slight changes in voltage. Simply insert a trim of White A. C. Specials. No other change of equipment necessary.

FOR DIRECT CURRENT PROJECTION
The Columbia-Silvertip combination gives a strong, penetrating light and absolutely steady screen illumination.

Write today for our circulars.

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

Moving Picture Machine Patents My Specialty
PATENTS
WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

MINUSA
Gold Fibre Screens

IMPROVE your projection
INCREASE your patronage
INFLATE your receipts
INDOURED by all Leading Exhibitors
INFORMATION and Samples upon request

DEALERS EVERYWHERE

MINUSA CINE SCREEN CO.
Bonnard & Morgan  St. Louis, Mo.
A word anent the
Third Anniversary Edition of

CINE-MUNDIAL

It Comes Next Issue
Under Date of January, 1919

It will be a special number in every sense of the word.

special reviews
special articles
special data
special observations by our own staff correspondents throughout Latin-America
special tips to buyers
special hints and helps to exhibitors
special opportunities for American exporters
special — no; only our regular advertising rates

but special, yes very special reasons for our regular advertisers doubling their usual number of pages.

and similarly special reasons for new advertisers jumping in at once.

Send that advertisement NOW!

Reserve space immediately

It Goes to Press at Noon
Saturday
DEC. 14

CHALMERS PUBLISHING COMPANY
516 Fifth Ave., New York
Phone Murray Hill 1610-11-12-13
Isn’t this a fair comparison?

To the man who doesn’t know, one automobile looks much like another; and when he sees two cars of the same general style he’s likely to put them in the same class as to quality.

But when he becomes acquainted with automobiles he stops judging by general appearance, and goes deeper. In fact, he learns that often the cheaper car is built more for looks, at the expense of quality in vital parts.

In this respect it is fair to compare Projectors with automobiles and to point out how unwise it is to say “Oh, a Projector is a Projector; they’re all about alike.”

Nothing of the kind. They must of necessity resemble each other in general appearance, the same as automobiles; but in the VITAL PARTS, that’s where the big difference lies.

It is the quality of these vital parts that determines the performance of any Machine, and not the finish. A die-cast gear is a soft-metal gear no matter how heavily you nickelplate it; and a cut cast-iron or steel gear with a decent machine finish will outlast a number of them.

That’s the kind of stuff the Simplex is made of; and that’s why its projection is not only perfect when the Machine is new, but PERMANENTLY so.

The screen doesn’t show how the Projector LOOKS, but how it is BUILT
Projectionist Ray says

"The finest fixings, the best orchestra and the most lavish decorations will never make a theatre "go," unless there is included the proper kind of projection.

"Years of experience enable me to speak with certainty when I say that POWER'S PROJECTS PERFECTLY—and beyond perfection you can't go.

"I'm a repeater when I say POWER'S stands the test of Time, but you've got to show me a test that equals it.

"POWER'S CAMERAGRAPH has come through on this supreme test which has won for it the confidence of both trade and public throughout the world.

"Why, do you suppose, such houses as Loew's Brooklyn Metropolitan and Washington Palace (two of the finest in America) use POWER'S? Why?

"IT PUTS THE PICTURE ON THE SCREEN"

Copyright, 1918
Nicholas Power Company
Incorporated

Nicholas Power Company
Incorporated
Pioneers of Projection
90 Gold Street, New York, N.Y.
TAKE NOTE

that thus far this season, for eleven consecutive Star Series productions,

Goldwyn Pictures

have again scored definite, assured successes with the exhibitors of America, with the public that makes the amusement business possible and with the critics who interpret public opinion. Remember: we said in advance:

'This is a Goldwyn Year!'
ALBERT E. SMITH
presents

GLADYS
LESLIE in

"THE BELOVED
IMPOSTOR"

SECOND RELEASE OF THE
GLADYS LESLIE STAR SERIES

Written by Mrs. Elizabeth J. Mariani

A LOVABLE mite of a teasing, heart-grabbing debutante is the role of Gladys Leslie in this tender comedy drama.

Betty made a wager that she could win Dick Mentor—a woman-hater—his hate springing from the heart-ache that another woman had caused him in the past that he was trying to forget.

And to batter her way into a heart armored against the wiles of women—how to do it! Betty knew. She assumed the part of a twelve-year-old child, and Dick turned to her as the first feminine influence that he had allowed to enter his life since the great event that had embittered him.

But Betty's plan worked too well; for when she had won his love as a child, she knew that she had lost her own woman's heart to him. It is the way in which she works herself out of this serio-comic situation that makes this unusual role the best in which this widely popular star has ever appeared.

GLADYS LESLIE STAR SERIES SCHEDULE
(Current Releases)
"The Mating"
"The Beloved Impostor"

to be followed by seven additional features on these dates:

January 27, 1919    June 2, 1919
March 3, 1919     July 14, 1919
April 21, 1919   August 18, 1919
September 15, 1919

VITAGRAPH

ALBERT E· SMITH, President
To The Men Who Sign The Checks For Motion Picture Producing Companies

Owing to the new and patented method of developing motion picture positive used by the Spoor-Thompson Laboratories, we can and will print and develop your Positive Film at a lower rate per foot than you can obtain anywhere.

Furthermore there will be no extra charges of any kind. And the quality is the supreme effort of the art.

Write or call upon our sales manager, Mr. Charles F. Stark, for details.

Spoor-Thompson Laboratories
1333 Argyle Street Chicago
Sales Office and Service Bureau, 110 W. Fortieth Street
New York City  Telephone Bryant 1490
Is there anything you need to know about this picture except that Cecil B. De Mille has produced this modern version of Edwin Milton Royle's popular play?


That's all anybody needs to know to realize what a great box office attraction this production is going to be.
What's All America Awaiting?

WHEN the happy millions had finished celebrating Victory, what next did they want? It's what you are eager for—you, your wife and everybody else in your town.

You're all anxious for just one thing: to hear the story of how our boys did it—the real story, full of fire and color, from the lips of one of the fellows from your own town. Right? You bet!

Well, here it is. The story of Victory, the reason why, brought before your very eyes. It's as intimate a tale as though told by your brother—all the interesting touches. That's why it's the big production of the year—the picture all America wants to see.

D.W.GRIFFITH

Presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by D. W. Griffith  Story by Capt. Victor Marier  Photographed by G. W. Bitzer

The Griffith Players

Are as distinctive in their acting as the Griffith Productions are distinctive in motion pictures.

Miss Lillian Gish portrays the modern French girl who is a figure of such commanding interest to the women, and men, of America. "Lillian Gish has gone to such heights of expression that she has pulled up her ladder after her." — Beulah Brown Fletcher, St. Louis Republic.

"The acting of Lillian Gish exceeds anything I have ever seen on stage or screen." — Ona Moody Lawrence, Chicago Post.

"Miss Gish plays fine and subtle harmonies upon the heart strings of all who watch her." — Philadelphia Public Ledger.


"Robert Harron does the most wonderful work ever seen." — Kitty Kelly, Chicago Examiner.

"Robert Harron exhibits marvellous talent." — Tamar Lane, Boston Record.

"Robert Harron's work is a revelation." — Philadelphia Ledger.


"Robert Harron, the greatest of all screen actors." — Monroe Lathrop, Los Angeles Express.

Miss Gish and Mr. Harron are supported by a cast which meets the high standard set for the Griffith Players.
DOUGLAS FAIRBANKS
in
“Arizona”
An ARTCRAFT Picture

Adapted from Augustus Thomas's Play "Arizona"
Produced by Douglas Fairbanks Picture Corporation

MADE TO ORDER FOR FAIRBANKS

DOUGLAS FAIRBANKS aboard a broncho dashes up to the ranch house and yells to a bunch of cow punchers, "Come on quick, we're going to fight."

"Fight who?"

'Who, hell! What difference does it make? Come on!"

And away they go—a thunder of hoofs and a dust cloud, Douglas Fairbanks and his very own army.

That's a scene from "Arizona," a scene typical of this great stage success now produced in the big out-doors where the story belongs.

As a play it was a box office winner. As a moving picture, with Douglas Fairbanks as "Lieut. Denton"—say what a business you'll do!
Mr. and Mrs. SIDNEY DREW

THE appeal of the Paramount-Drew Comedies is limited to the following classes of patrons of moving picture theatres:

1—Youngsters.
2—Men—married, happy and unhappy.
3—Women—married, happy and unhappy.
4—Men, unmarried, who wish they weren’t unmarried.
5—Men, unmarried, who are glad of it.
6—Women, unmarried, who wish they weren’t.

Figure it out for yourself. The only class left, the only persons who won’t laugh at the Paramount-Drew Comedies are Women, unmarried, who don’t want to be married!

Any of ‘em in your town? No? Then there’s a 100 per cent appeal for you in Mr. and Mrs. Sidney Drew.
Adolph Zukor presents

Elsie Ferguson

in

"Under The Greenwood Tree"

An ARTCRAFT Picture

By H. V. Esmond. Scenario by Adrian Gil-Spear. Directed by Emile Chautard.

When Elsie Ferguson Seeks Adventure—

WHAT is more exciting than beauty in search of a life of thrills in the rough, tough world of a band of thieves?

Nothing much, especially when the beauty finds more thrills than she expected and the ruffians have to be given a first class trouncing by the hero in order to save the beauty's life.
Jesse L. Lasky presents
Cecil B. De Mille’s
Production

"The
Squaw Man"

An ARTCRAFT Picture
By EDWIN MILTON ROYLE


You Believe in Names

So do your patrons. The name of your theatre is a guarantee of quality—if you try conscientiously to give them the best.

The name of Cecil B. De Mille means a production of distinctive merit.

Edwin Milton Royle’s “The Squaw Man” is a play the name of which is internationally famous.

And the cast! Look at these names:

Elliott Dexter
Ann Little
Katherine MacDonald
Theodore Roberts
Edwin Stevens

Jack Holt
Thurston Hall
Tully Marshall
Herbert Standing
From Cecil B. De Mille down, a list of guarantors of exceptional entertainment as dependable as the list of directors of the National City Bank.
DECEMBER 24th is the day...mark it on your memo pad...write it on your cuff...and REMEMBER THAT DATE. That's the date that marks the advent of the mightiest combination of animated news reels the industry has ever seen, viz., THE HEARST NEWS (being the former Hearst animated photographic section of the Hearst-Pathe News)—THE MUTUAL SCREEN TELEGRAM and THE UNIVERSAL CURRENT EVENTS.

These will be released each week (three a week) all three produced by the INTERNATIONAL FILM SERVICE (Inc.).

Thus each week Exhibitors can advertise these three as Attractions extraordinary, insuring America's millions with ALL the world's big news events in animated pictures, presented in a brand new and unusually fascinating manner, with EXTRA big added attractions each week as described on the next page.
The History of Animated News Reels

CONTRACT NOW!
That means TODAY—NOW—if you wish to hold the whip hand over any and all competition in the animated news reel line.

Wire your nearest Universal Exchange, thru which these animated news reels will be distributed all over the country and secure your 3-A-WEEK sure-fire winners, greater than anything heretofore attempted.

Waste no time—let nothing delay you—beat your competitor to it by wiring today. Then, backed by the mighty advertising and publicity forces of the entire list of Hearst newspapers throughout the country—plus the power of the Hearst magazines and trained force of animated news reel photographers covering every part of the world, you'll have nothing to do but ANNOUNCE that your theatre has THE BIG 3. Contracts are now being signed between Exhibitors and Universal Exchanges everywhere. Get action if you appreciate what “EXCLUSIVE” means with the BIG 3.

In addition to the former big box office features of the former photographic section of the Hearst-Pathe News—the Universal Current Events and the Mutual Screen Telegram, you will have regularly animated cartoons from the pens of such world renowned Artists as Winsor McCay—Hal Coffman—Hy Mayer—T. A. Dorgan (Tad)—Harry Murphy—Powers and the great Opper.

In these animated cartoons that will prove genuine house packers, you'll get the famous Shenanigan Kids—Happy Hooligan—Silk Hat Harry and others.

REMEMBER—a unique and entirely original newspaper advertising campaign, backed by huge publicity, will back THE BIG 3 all over the country. Thus you will have not only the mightiest combination of news reel forces with everything that's new in news pictures of the world, but an advertising campaign that will send thousands to theatres who never went there before. There's a golden stream of new dollars headed for those Exhibitors who CONTRACT NOW.
Goldwyn to Distribute the Ford Educational Weekly

THE FORD MOTOR COMPANY, the greatest manufacturing enterprise in America, has for four years placed its tremendous resources behind the creation of a great educational film weekly.

At this moment from 3,000 to 4,000 theatres are presenting this unique and powerful screen achievement to their audiences, and have been doing so since its inauguration.

It is Henry Ford's intention to have this costly and popular weekly given the greatest volume of distribution ever attained by any feature in the motion picture industry.

In keeping with his demand that a great and stable Educational be available for the entire American public and at a minimum of cost to the exhibitors who will present it; with the intention of having such a weekly publicly exhibited in from 5,000 to 7,000 theatres each week.

Henry Ford and His Representatives have chosen GOLDWYN as the exclusive distributors of The FORD EDUCATIONAL WEEKLY

A Single Reel Weekly  52 Issues a Year

Goldwyn invites the exhibitors of the nation to write, wire or visit its branch offices to make immediate arrangements for the booking of this approved and established feature and announces herewith the first five issues to be released under the Goldwyn imprint:

Jan. 12: "What Uncle Sam Will Do For 2 Cents."
Jan. 26: "Hang It All!" The story of wall paper.
Feb. 2: "Carrying Old Glory to the Seven Seas." The story of the Hog Island shipyards.
Feb. 9: Canada's "Mountain of Tears," Mt. Edith Cavell.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFIELD  President

16 East 42nd Street  New York City
A Great Imagination Has Built the Ford Educational Weekly

There is not in the entire industry a feature filled with such humanness, of such great range and scope as the Ford Educational Weekly.

It is both current and permanent in its appeal. It is a scenic, a travelogue, a historical record, a portrayer of industry in many of its fascinating phases; a stimulator of patriotism and good citizenship.

In Detroit Mr. Ford has equipped a plant and laboratory that take rank with the best plants in the industry. His Educational Weekly always has the distinction of beautiful production.

The men who produce the Ford Educational Weekly have entree to plants and institutions that are still barred to the inquisitive lens of other cameras. Their power lies in the tremendous power and resources of the man whose far-reaching dreams are translated into action.

Samuel Goldfish, president of Goldwyn, in announcing the distribution under the Goldwyn imprint of this splendid product, correctly says that "Henry Ford has created the Ford Educational Weekly with no thought of profit, but because he feels that through this weekly will be conveyed a message of inspiration to the American public."

The conditions under which the Ford Educational Weekly is to be placed in increasing thousands of motion picture theatres are vitally interesting to exhibitors. The cost is to be so remarkably low that no exhibitor can afford to keep it off his screen.

Advance prints of the first five releases now announced will be in all Goldwyn offices by December 15. Every Goldwyn manager and salesman and 10,500 Ford Motor Company sales agencies in the United States in a few days will be ready to sign contracts or forward applications for service to the Goldwyn Home Office.

Read the news announcements in the motion picture trade papers.
The Entire Nation Stands Ready To Boost This Story

Try to estimate the huge number of men and women in your city or town who during the war did relief work with the seven great organizations — Y.M.C.A., the Jewish Welfare Board, the National Catholic War Council, the Salvation Army, the War Camp Community Service, the American Library Association and the Y.W.C.A.

Millions of Americans are ready to support and help you exploit the greatest comedy-drama production of the year.

REX BEACH'S
Drama of Human Emotions
Too Fat To Fight
with Frank McIntyre
Directed by Hobart Henley
Produced under the direction of GOLDWYN

Here are the whole-hearted, approving reviews of this production's pre-release at the Rialto, Theatre, New York:

N. Y. TELEGRAPH: "Too Fat To Fight" is a big, human drama of comedy and pathos filled with those fine "touches" that always gain popularity for the picture containing them.

N. Y. GLOBE: There are fat men and fat men, but Frank McIntyre is in a class by himself. "Too Fat To Fight" is a lovable, human story that big audiences are applauding.

N. Y. MAIL: "Too Fat To Fight" is a picture of which its author, star and director can well be proud. We predict for it great national popularity.

N. Y. POST: A most amusing and enjoyable comedy drama is Rex Beach's "Too Fat To Fight" at the Rialto. Mr. Beach was lucky in getting Frank McIntyre for the role.

N. Y. SUN: A powerful Beach scenario, a story of laughter and tears, a most appealing star all make "Too Fat To Fight" a pronounced success.

N. Y. TELEGRAM: All those who enjoy hearty laughter will both laugh and thrill when they see "Too Fat To Fight." It contains also just enough tears to make it intensely human.
Another Madge Kennedy Success
The Most Favorable Notices She Ever Received Are On "A PERFECT LADY"

EXHIBITORS accept and believe a unanimous verdict on the success of a star and production. They know that it is not the function or intention of the critics to be over-enthusiastic or over-friendly.

It is therefore Goldwyn's pleasure to stand aside while those who have seen MADGE KENNEDY in "A PERFECT LADY" by Channing Pollock and Rennold Wolf definitely pronounce this production to be her most successful Goldwyn Picture.

"A PERFECT LADY" is a big stage hit by two nationally-known authors, with a universally loved star of constantly increasing popularity and appeal and directed with great skill by Clarence G. Badger.

Not forgetting the nation-wide acclaim that has greeted each new picture of this favorite star, Goldwyn is proud of the spontaneous approval shown in the following reviews:

NEW YORK AMERICAN: An unusually strong and laughable dramatic comedy with even bigger appeal than the original play.


JOURNAL OF COMMERCE: "A Perfect Lady" is a particularly successful Goldwyn Picture."

NEW YORK POST: "In a Perfect Lady" Madge Kennedy is an even better comedienne than ever before...Delightful...Bright.

NEW YORK HERALD: Madge Kennedy has played many screen roles delightfully, but she has never before had a finer success than in "A Perfect Lady."

NEW YORK WORLD: "A Perfect Lady," was a stage hit and now Goldwyn has turned it into a truly enjoyable picture.

N. Y. TELEGRAPH: It would be hard to picturize a stage play more successfully than "A Perfect Lady" has been by Goldwyn....... One has to be glowingly enthusiastic in writing about Madge Kennedy."

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President 16 East 42nd Street
EDGAR SELWYN, Vice President New York City
What A Wonderful World This Is.

"SMILING BILL" PARSONS is one of the proofs of it. Less than a year ago undreamed of as a motion picture star—today one of the popular heroes on the screens of the universe.

Welcomed daily and nightly in 2,900 theatres of our own United States; enjoying a large measure of confidence and liking because of his wholesomeness and good nature.

Playing from Hempstead Heath to Peckham Rye in London, booked in the principal cinema houses of the United Kingdom, he holds the favor of our British blood-cousins.

Applauded by the French and bringing good cheer to the thousands of Americans on leave or furlough in Paris.

In Italy, in Argentina, in Scandinavia, in nearby Canada and far off Australia and New Zealand populations like and unlike our own have expressed their united approvals of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year Every Second Monday

Good nature, likability, cleanliness and popularity—he has all of these reasons for success. He has become a success by popular decision. Truly, this is also an appreciative as well as a wonderful world.

You are missing one of the screen's best elements of attraction in your theatre if you are not playing Capitol Comedies.

GOLDFWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City
Six Louis Bennison Pictures, Starring A New Favorite

EVERY exhibitor in the business knows how few new personalities are instantly welcomed by patrons of the screen.

But once in a while there comes along a new star who makes himself; who doesn’t have to fight for recognition and acceptance; who draws patronage right from the jump. Such a star is found in

*Betzwod Film Company’s Presentation of*

LOUIS BENNISON

in *Oh, Johnny!*

*By Wilson Bayley*

When you and your audiences see Louis Bennison on the screen you will say: “Now I understand what personality is. This boy has it.”

“Oh, Johnny!” will duplicate on the screen the success Bennison scored in his great stage hit, “Johnny Get Your Gun.”

There are six Louis Bennison Star Series productions offered under a single contract and distributed exclusively by Goldwyn. Four of these fine productions are completed. “Oh, Johnny!” is available for immediate release everywhere after December 22.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City
HE'S IN AGAIN

Bulls Eye Film Corp.
729 Seventh Avenue, New York City

Billy West
The Funniest Man on Earth
MITCHELL LEWIS
in the first of his Select Star Series

"CODE OF THE YUKON"

from the story by Anthony Paul Kelly
Scenario and Direction by Bertram Bracken

The Girl who won the love of Jean
NOW PACKING THE

BROADWAY
WANTED FOR
MURDER

RUSH!!
BOOK THIS BIG
HARRY RAPF
SENSATION
—NOW—

BOOKINGS PLACED BY
INDEPENDENT SALES CORPORATION

Exchanges in
BROADWAY THEATRE
MURDER

TRY KAISER AS PIRATE, PLAN OF ALLIES

WANTED FOR MURDERS
WM. HOHENZOLLERN
ONE TIME GERMAN KAISER
French British

HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated to the British government, and President Wilson has also made suggestions relative to procedure in the case.

DISTRIBUTED THROUGH
FILM CLEARING HOUSE, INC.
Every Territory
JULIUS STEGER

PRESENTS

THE SURE-FIRE BOX OFFICE WINNER
OF THE YEAR

EVELYN NESBIT
and her son
RUSSELL THAW
in
HER MISTAKE

First of the Series of Twelve Big Special
Productions at the Fixed Rental Prices of

$10 — $20 — $30
PER DAY

READY FOR IMMEDIATE RELEASE

BOOKINGS NOW BEING PLACED BY
INDEPENDENT SALES CORPORATION
REPRESENTATIVES IN EVERY TERRITORY
J. STUART BLACKTON
PRESENTS

THE STUPENDOUS UP-TO-THE-MINUTE
SPECTACULAR DRAMA

"LIFE'S GREATEST PROBLEM"

Featuring MITCHELL LEWIS

As presented with tremendous success at the Rivoli Theatre under the title

"SAFE FOR DEMOCRACY"

Second of the Big Extra Attractions
at the Fixed Rental Prices of

$10 — $20 — $30
PER DAY

READY FOR IMMEDIATE RELEASE

DISTRIBUTED THROUGH
FILM CLEARING HOUSE, Inc.
EXCHANGES IN EVERY TERRITORY
WHO SAID:—"NO MORE WAR PICTURES!"

We would like to meet the American who, when he sees flashing in letters of fire

THE BATTLE OF CHATEAU THIERRY

in front of the leading picture theatres of the country, will not rush in to witness the armies of America and the Allies putting the final touch to PRUSSIANISM.

Five thrilling reels compiled from ABSOLUTELY OFFICIAL and AUTHENTIC films secured by the official photographers of the French Army.

For further information communicate with

E. RATISBONNE
Delegate of the Cinematographic Division of the French Army

729 7th Ave. Bryant 1571

New York City
As the curtain rings down on the last act of History's Greatest Drama an audience of a hundred million in mighty acclaim greets the victorious principal players —

“STARS of GLORY”

featuring

Dolores Cassinelli and
E.K. Lincoln

Produced by
Leonce Perret

PERRET PRODUCTIONS
220 WEST 42nd STREET NEW YORK
WORLD PICTURES present
JUNE ELVIDGE in
"The Zero Hour"
with FRANK MAYO

"Plot novel. Holds the attention. Bright, entertaining story."
—MOTION PICTURE WORLD.

"This production will go down as a fitting memorial to the noted author, Paul West."
—EXHIBITORS' HERALD AND MOTOGRAPHY.

"Plot filled with situations."—MOTION PICTURE NEWS.
An announcement of the greatest importance to every exhibitor —

PEARL WHITE

surpassed by no one as an attraction, the premier serial star of the world, is presented in an entirely new role in her newest and greatest serial

THE LIGHTNING-RAIDER

Produced by Astra
Directed by Geo. B. Seitz.
Written by Bertram Millhauser and Geo. B. Seitz.
Released Jan. 5th

PATHE DISTRIBUTORS
You know what to expect in a

PEARL WHITE

serial – action, thrills, story, acting and feature production of the highest type. You will find them all in

THE

LIGHTNING RAIDER

Produced by Astra
Directed by Geo. B. Seitz
Written by Bertram Millhauser and Geo. B. Seitz
Released Jan. 5th

PATHÉ DISTRIBUTORS
Some of the most marvelous and thrilling scenes ever taken by a motion picture camera are in

OFFICIAL WAR REVIEW
number 24.

You see a spectacular and terrible attack by Italian flame throwers; an actual charge by infantry through a terrific storm of shell fire; German shells striking a Red Cross hospital, and other wonderful scenes.

Exhibitors are assured that not only is there an ample supply of material being received, but that the quality of the subjects is unparalleled.

Official war pictures of the French, American, British and Italian Governments.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chat S. Hart, Director

Distributed by
PATHE
Much in Little
One reel every other week.
PATHÉ REVIEW
a film magazine

The one requirement asked for each subject that goes into this fascinating film is, "is it interesting?" Each number will be made up of Scientific, Educational, Scenic, Humorous, or Sport subjects, not one of which will be dry, or so lengthy as to be uninteresting.

The first number will be released on January 19th. Its contents are typical of succeeding issues. They look attractive, they are attractive!

Analysis of Baseball (wonderful slow motion photography)
How Music Affects Animals (Ditmars Film)
Picturesque Brittany (Pathécolor)
Butterflies and Bees (Pathécolor)

Here is truly a release which gets away from the objections which so often attach to the words "educational" or "scenic." It is a film for the whole family, suitable for every theatre and with a most dependable quality. Take a look at the first issue at your nearest Pathé Exchange!
American Film Co. Inc.

Presents:

MARY MILES MINTER
in "Wives and Other Wives"
An American "Flying A" Picture

By STEPHEN FOX  Directed by LLOYD INGRAHAM

The first of a new era in Minter pictures—presenting this dainty star in a role other than that of an ingenue. Capacity business will doubtless result at every theatre showing this "different" offering.

Other Minter Subjects Now Showing:
"The Eyes of Julia Deep"
"Rosemary Climbs the Heights"

Produced by
AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, Pres.

Distributed by PATHÉ
THEY ARE COMING BACK
FROM BATTLEFIELD AND CAMP

MILLIONS of young American soldiers, trained to the minute—those splendid armies whose skill and valor shattered Germany's dream of World Domination—they represent the triumph of our modern military system and our national efficiency.

"MADE IN AMERICA" in a series of eight epoch-making episodes presents with wonderful realism an authoritative story in pictures, of the Selective Draft, the training of the American soldier here and in France, and the making of America's Victorious Armies.

Upon the background of this great panorama replete with scenes of deepest interest to every patriotic American, a story has been drawn which will appeal strongly to the hearts of the American people. It is a story of devotion to country, mother's love and sacrifice, regeneration and the valor of the American soldier on the battlefields of France.

Exhibition: "MADE IN AMERICA" is sure to be a strong and continuous attraction. Everyone who sees it will "carry on" and follow through the experiences of the typical young Americans to the grand finale—PEACE WITH VICTORY.

One Reel Released Each Week

Produced by Mr. Ashley Miller

Published and Distributed
by the W. W. Hodkinson
Thru Pathé Exchange, Inc.
The Challenge Accepted

An unusually dramatic and absorbing story of a woman's part in the testing of a Man

A Big Special Attraction to be released December 29th by W.W. Hodkinson Corporation through Pathé Exchange, Inc.
“CROWN JEWELS” TAKEN TO AMERICA

Valuable Gems of Royalty Removed to the U. S. by Triangle Players.

Yes: it's all over, the armistice was signed. But the attempts of the Crowned Heads of Europe to protect their wealth, furnish a theme for an unusual crook play, timely in its appeal.

—CLAIRE ANDERSON—

sparks as the featured player in "Crown Jewels". With excellent photography, settings, a brilliant supporting cast and suspense sustaining situations, you are guaranteed a Triangle Play that will increase your profits and please your patrons. Strike while the iron is hot—show this picture now. Released by the

Triangle Distributing Corporation
1457 Broadway
New York
FOR STATE RIGHTS

TOM MIX
MASTER OF THE PLAINS

IN A
Series of Sixteen Two-Reel Western Comedy-Drama
Re-issues Made and Copyrighted by WM. N. SELIG

EXHIBITORS
From Every Part of the Country
are Inquiring About These Pictures

TERRITORY IS SELLING FAST
STATE RIGHTS BUYERS SHOULD GET BUSY

Here's a Good Thing—A Real Money-Maker

First Release:
“Twisted Trails,” January 1st
and then One Every Week

Communicate with

EXCLUSIVE FEATURES, INC.
126 WEST 46TH STREET
Phone Bryant 6436 NEW YORK, N. Y.
The Film of

Get it

M. M. Rubens, owner of 5 theatres in Joliet, says:

"The Kaiser's Finish" holds record of all our houses for the day. Audience well pleased.

See it at these Exchange

New York and Northern New Jersey—Emanee Film Co., Inc., 145 West 45th St., New York City.
Michigan—Standard Film Service Co., Film Exchange Bldg., Detroit, Mich.
Iowa, Kansas, Nebraska—A. H. Blank Enterprises, Rialto Theatre, Omaha, Neb.
Southern California and Arizona—T. L. Tally, 833 South Broadway, Los Angeles, Cal.
Illinois—Central Film Co., 318 South State St., Chicago, Ill.

Western Pennsylvania, West Virginia—Qualit Film Co., 414 Ferry St., Pittsburgh, Pa.
Texas, Oklahoma, Arkansas—Metro Film Corp.
Chicago, Ill.

Supreme Film Co.

Kentucky and Tennessee—Big Feature Rights Corp.
Rex Theatre, Louisville, Ky.

Sol Lesser grabbed it!

"THE KAISER'S FINISH"
Capacity Crowds at Palace

Des Moines.

Er’s Finish played to enormous capacity business. Palace, Moines. Playing to more money than the Beast of Berlin, standing the crowds up a block long. Picture completely filled every one. It is without a doubt the biggest success in moving picture business and so timely that any exhibitor could break records with it even in the face of Flu epidemic.

C. E. HOLAH, General Mgr., A. H. Blank Enterprise.

You will book it

Lieber Co., 24 West Washington St.,

Chicago, Ind.

Pitts, Missouri and Southern New Jersey—

Feature Film Exchange, 1339 Vine St.,

Phoenix, Pa.

Delaware and District of Columbia—

B. Lust, Washington, D. C.

Pitts, Pa.

Minnesota, North and South Dakota, Wisconsin—

First National Exchanges, Minneapolis and

Milwaukee, Wis.

Northern California, Nevada and Hawaii—All Star

Feature Dist., 101 Golden Gate Ave., San Fran-

cisco, Calif.

New Orleans, New England and Denver Territory—

Apply to A. Warner, 220 West 42nd St., New

York City.

Foreign Rights controlled by Hiller & Wilk, Long-

acre Bldg., New York City.

Don’t monkey with Dead Ones

Breaking Records In the Face of the Epidemic
A New Idea

The man who doesn't think of the future usually lives to regret the past.

Live-wire exhibitors always are thinking very much about the future.

And they're thinking more seriously than ever about it right now, while the nations of the world are trying to decide whether they should put on their business coats or stick to shirt sleeves and preparedness.

That's why so many exhibitors are interested in the Fox Idea.

The Fox Idea takes the future into consideration.

The Fox Idea is a merchandizing idea. It is based on the sound business principle that a good product is an asset even before it is sold.

The Fox Idea is that if an exhibitor's "Fox Days" are successful days, there will be more of them— that the public will ascertain these days and remember them— and that public, exhibitor and producer alike will benefit.

The Fox Idea is business principle applied to motion pictures.

It is the principle of SERVICE.

BOOK THEM NOW!

THE PRUSSIAN CUR
THE LAND OF THE FREE QUEEN OF THE SEA EVERY MOTHER'S SON

FOX FILM CORPORATION
Fox Films

The Fox Idea

—the giving of the full measure of VALUE
—UNIFORM VALUE
—and keeping a safe distance ahead of the times.

On these pages is listed the proof. Here are productions that have made millions of dollars for the exhibitors of the United States
—productions that fill any measure of value
—productions that are in advance of events and which, as in transforming WHY AMERICA WILL WIN into THE LAND OF THE FREE, are kept ahead.

You never are asked to fulfill an engagement with Methuselah when you contract for Fox pictures.

The Fox Idea—Fox service—Fox enterprise—are your protection.

If YOU are thinking of YOUR future, you are looking out for the present
—building for tomorrow.

And the only pictures in the world that will give you the sort of uniform, dependable service you require are Fox pictures.

Start right today! Book them now!

BOOK THEM NOW!

FOX

FILM CORPORATION
World's Record—"UNDER FOUR FLAGS"

For one solid week ending November 23, the two foremost motion picture houses in the world—the Rivoli and Rialto, in New York, played to the biggest audience in their history—packed to the doors every performance.

MR. S. L. ROTHAPFEL says:

"Even with these two great houses it proved impossible to accommodate the crowds and now—after our colossal record of attendance, I have contracted for this great film for another solid week, at the Rivoli," beginning December 1st."

These great pictures can never be taken again, for they are the last great battles of the last great war—close up living records of the stirring scenes that really happened—thrills in the air—in the sea battling the submarines—in the front line trenches.

"Under Four Flags" is the actual, authentic official United States Government War film made at the front.

Will be released in 5 REELS Every foot an attendance magnet

See press sheet for New York Newspaper comments

You simply cannot afford not to show this picture.

Get your order in immediately.

Distributed through WORLD FILM CORPORATION Branches
She dominated hundreds of comedies with her dainty beauty. She is even more attractive as a full-fledged star in "The Girl of My Dreams".

Released by
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION
MAURICE TOURNEUR PRODUCTIONS
Announce the Sale of
WESTERN PENNSYLVANIA
AND
WEST VIRGINIA
TO
First National Exhibitors' Exchange
Pittsburgh, Pa.
FOR
THE FILM WORLD'S MOST UNUSUAL PICTURE
"WOMAN"
Directed by MAURICE TOURNEUR
Negotiations now pending for all territories

For information regarding distribution, apply to
MAURICE TOURNEUR PRODUCTIONS
SELLING AGENTS, HILLER & WILK, INC.
LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY
To Those Who Criticise “First National’s” So-called Extravagance

“Virtuous Wives” is finished. We saw the completed production last night. It is a picture that will justify our preference for better pictures at higher prices more eloquently than any words of ours.

It is more than a month since we saw the first print. It was a good picture then. But it required additional cutting, titles had to be altered, some retakes made—in a word, it had to be given the finish that marks the difference between a special and a program release.

All this takes time—the time of high salaried men—and costs money. But when “Virtuous Wives” goes to trial on the screens, with the public sitting in judgment—we have no fear of the verdict. We know that satisfaction to the public means profit to our own theatres and those of our customers.

Some exhibitors who have already contracted for it and perhaps felt that the price was too high, are going to admit that such productions are worth all they cost them—and more.

There is one angle to the matter which many exhibitors overlook; that is, that where they individually spend a few extra dollars for a real quality production, the producer must spend thousands. He takes the chance, not they. If such productions as “Virtuous Wives” fail to justify the money spent on them, it means bankruptcy to their producers. But here again “First National” is safeguarded. Our exhibitor Board of Directors, who contract for its attractions, have built their fortunes and the prestige of their theatres by experience and judgment. Their knowledge of trade conditions and composite judgment preclude the probability of unprofitable deals with stars and producers. We believe that our live and let live policy has at last won the confidence of the leading stars and responsible producers. We hope to merit their confidence.

Our hats off to Mr. Louis B. Mayer, successful exhibitor, successful exchange man, successful producer of “Virtuous Wives,” which we trust will prove one of the big successes of the year and a vindication of our theories and policies.

And last, but not least—our congratulations to Anita Stewart. We count her sweet personality one of our great assets.

FIRST NATIONAL EXHIBITORS’ CIRCUIT, INC.

December 29th
“Virtuous Wives” Release Date
FRANCIS FORD'S
Newest and Greatest Serial:
"THE SILENT MYSTERY"

The Biggest State Rights Offering on the Market Today

Wise State Rights buyers know the value of a FRANCIS FORD SERIAL.

At the time this advertisement was prepared negotiations were under way for several blocks of territory.

We advise you to get your application in NOW if you want a share in the juiciest State Rights PIE that's been cut for a long, long time.

Our First Announcements Closed the Following Territory:

Greater New York, Merit Film Corp., 126 W. 46th St., New York.
Northern New Jersey,
Southern New Jersey, Exhibitors' Distributing Corp., 221 Yonge St., Toronto, Canada.
Western Canada, Exhibitors' Distributing Corp.,
Eastern Canada, 221 Yonge St., Toronto, Canada.
Maryland, Delaware, Super-Film Attractions, Inc., 1209 E St., N. W., Washington, D. C.
District of Columbia, Virginis, Wisconisn, North Carolina, Western Pennsylvania, Penn Film Service,
West Virginia, Matthew Teplitz, Pres.,
Georgia, Mississippi, Alabama, First National Exhibitors Circuit,
Florida, Louisiana, Atlanta, Ga.
Tennessee, South Carolina, R. Dean Craver,
North Carolina, Charlotte, N. C.
Northern Illinois, Bee-Hive Exchange, R. C. Cropper, Pres.,
Indiana, Chicago, Ill.
Wisconsin,

All communications answered in the order of their receipt. Write, wire, phone or call—

LOUIS BURSTON, Pres.

Silent Mystery Corporation

HILLER & WILK, Selling Agents

912 LONGACRE BUILDING 42d AND BROADWAY, NEW YORK
TIMELY ONE-REEL SPECIAL

Driven From The Seas
German Fleet Surrenders Without Honor

ATTRACTION ONE-SHEET POSTER

Exhibitors can book this timely one-reel money-making special from the following states-right exchanges:

Savini Films, Inc.
ATLANTA, Ga.

Eltabran Film Co.
CHARLOTTE, N. C.

Celebrated Players Film Corp'n
CHICAGO, ILL.

Metropolitan Co.
DETROIT, Mich.

W. B. Towne Photoplay Co.
ST. LOUIS and KANSAS CITY, Mo.

Doll-Van Film Corp'n
INDIANAPOLIS, IND.

Associated Theaters, Inc.
MINNEAPOLIS, MINN.

First Nat'l Ex. Exchange
PITTSBURGH, PA.

Pearce Films
NEW ORLEANS, LA.

Northwestern Consolidated Film Co.
SEATTLE, WASH.

All Star Feature Distributors, Inc.
SAN FRANCISCO, CAL.

Electric Theater Supply Co., Inc.
PHILADELPHIA, PA.

Regal Films, Ltd.
TORONTO, CANADA

First National Exhibitors' Circuit
DENVER, COLO.

SALT LAKE CITY, UTAH

Super-Films Attractions, Inc.
WASHINGTON, D. C.

and

M. H. HOFFMAN
729 Seventh Ave., New York City


On November 21, 1918 ("DER TAG"). the German High Seas Fleet fulfilled the terms of the Armistice by an inglorious surrender to THE ALLIED NAVIES THESE SCENES WERE PHOTOGRAPHED ON THE SPOT
FRANK A. KEENEY
Presents
CATHERINE CALVERT
in
"MARRIAGE"
A Scintillating Social Satire
by
E. Lloyd Sheldon
Also in
"A ROMANCE OF THE UNDERWORLD"
The Great Drama of Life
By Paul Armstrong
and
"OUT OF THE WEST"
E. Lloyd Sheldon's Famous Love Story

THEODORE DIETRICH
presents
DORIS KENYON
in
"WILD HONEY"
A Drama of the Golden West
and
"The Inn of the Blue Moon"
by
LOUIS JOSEPH VANCE
also in a dramatization of Mary Roberts Rinehart's famous story
"The Street of Seven Stars"

New York, New Jersey, and Western Connecticut Booked Direct Through the
All Other Territory Booked Through the General Film Co.
Centrally Located Laboratory

FOR SALE

Equipped to do work at minimum cost.
Owners retiring from business.
Address, Laboratory-W, care M. P. World, New York City.
The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages
If there ever was a chance that the National Association of Exhibitors and the Motion Picture Industry would unite in one organization that chance went a glimmering when the meeting of the latter organization called for 11 o'clock on Tuesday, December 10, failed for want of a quorum necessary to transact business.

Ordinarily, when quorums fail to appear, meetings are put off to a more favorable date, but there was a suspicion in this case that the failure on the part of the exhibitors to produce a sufficient number of its members to transact the business in hand was premeditated by certain branches of the organization, and that failure was immediately construed by the representatives of the exhibitors to mean that the unrepresented branches were antagonistic to the proposition and took that method of declaring their opposition to the more open method of appearing and stating their attitude on the floor of the meeting.

Exhibitors Announce Withdrawal.
The result was that the representatives of the exhibitors declared it was their intention to withdraw forthwith and discontinue any participation in the affairs of the N. A. M. P. I. and hereafter to devote their time and their energy toward building up a real exhibitors' organization. Official action will be taken along those lines as rapidly as the machinery of the exhibitors' organization can be put in motion.

No particular surprise was occasioned by the announcement to that effect when made by President Schaefer of the Exhibitors' Association, since it was pretty generally understood that the exhibitors throughout the country did not look with favor upon the plan for various reasons.

There was some attention given to a statement which President Brady read into the record before he declared the meeting dismissed, in which he said he would call a meeting of the board of directors of the N. A. M. P. I. and tender his resignation to take effect at the earliest possible moment. However, this may be an amendment.

Roll Call Develops No Quorum.
The meeting, what there was of it, was called to order about 11:20 o'clock by President Brady, who asked that the roll of members be called. This developed the fact that only the exhibitors and the General Branch (Branch 5), had a quorum present. The producers and the exhibitors' branches were represented by but one member, Mr. Gradwell, of World Pictures. Whereupon Mr. Brady declared that there was no quorum and that the objects for which the meeting was called could not be discussed.

Schaefer Serves Notice.

P. D. Schaefer, president of the Motion Picture Exhibitors' League of America, thereupon said: "There has been ample notice given of the holding of this meeting, so that there is no excuse for those who were not attended. I wish to serve notice now that I shall call a meeting of the directors of the Exhibitors' Association immediately and recommend that the organization withdraw from all further negotiations with the N. A. M. P. I."

This was immediately followed by a statement by President Brady, who said: "I have been president of this organization for the past two and a half years, giving my time and my own money for my travel expenses connected to remain in office for another year or during the crisis occasioned by the war, when my friends at the Boston meeting urged me to stay on, and I now wish to say that I shall call a meeting of the directors of the N. A. M. P. I. and present my resignation to them as president, to take effect at the earliest possible moment. The meeting is adjourned."

Mr. Brady picked up his hat and quickly disappeared without further comment. Those remaining gathered into little groups and discussed the sudden events of the day.

Black Considers Action Affront.

Alfred Black, a member of the board of directors of the exhibitors' organization, said that he considered the absence of the producers and distributors as a direct affront to the exhibitors and that he was willing to go on record as believing that the producers were afraid that the proposed plan would have resulted in a strong exhibitors' organization and, consequently, had abstained themselves from the meeting.

Mr. Gradwell of World Pictures said freely although he was opposed to the plan and would have voted against it if the opportunity had offered for the reason that he believed too much power would have been given to the exhibitors. As to the reason for the absence of the other producers he declared that he had no knowledge of what had happened.

Mr. Schaefer said he was going to Washington that afternoon, but that he would get in communication with the members of his board of directors at once and advise them of what had happened as well as to the course he thought best to pursue.

"What we propose to do now," he said, "is to get busy and form a real exhibitors' organization. I am going to Washington today to see if we cannot get the him tax taken off and possibly get a reduction in the tax on admissions. We have tried to get the producers to co-operate with us on this matter, but we do not seem to be able to get co-operation from them."

Horstmann and Hespe Agree. Ernest Horstmann, of Boston, and Dr. Charles Hespe, of Jersey City, both representatives of the exhibitors' association, agreed that the action proposed by President Schaefer was the only proper way to deal with the situation and that they were now satisfied that the producers did not want them in the organization. Mr. Horstmann expressed the belief that the proceeding, once it was proved, that exhibitors and producers could not be amalgamated.

Pat Powers of the Universal dropped in, at the meeting had adjourned and shed his broad Tipperary smile over the assemblage. "I always get in after the explosion occurs," he remarked as he assimilated an earful of information and looked over the place where the explosion occurred.

Jules Brulatour of the Eastman Company was also a late arrival. He brought his benignant smile with him and wanted to know what it was all about.

After that the assembled members gradually slipped away to engage in their usual vocations.

President Schaefer Makes Statement. Prior to leaving for Washington Thursday night, December 12, where, with Alfred Black he had an engagement to discuss tax matters with Chairman Kitchin of the Ways and Means Committee, President Schaefer issued a statement covering the situation as it appeared to him after the fiasco of the N. A. M. P. I. meeting on Tuesday. Mr. Schaefer recites the facts as stated in the Moving Picture World's story of (Continued on page 1318).
SENATE COMMITTEE AMENDS TAX BILL
Seating and Admission Imposts Remain Unchanged, but Levy on Rentals Is Cut in Half

A

T last the Senate Finance Committee has reported the new revenue bill which will, when it becomes law, take the place of the measure in form and substance, hereinafter framed by the Ways and Means Committee of the House of Representatives, and a provision is made to provide a revenue of $8,000,000,000, but owing to the cessation of war and the stoppage of large expenditures for munitions and other purposes of war, it was calculated that $6,000,000,000 would be sufficient for the needs of the Government and the schedules were accordingly reduced by the Senate Finance Committee.

Though not as great as was proposed by the Ways and Means Committee the schedules as revised by the Senate committee afford little comfort to the motion picture interests. The excising tax will remain the same. The admission tax has not been changed from that of last year, but the levy on the gross rentals of motion pictures this tax has been reduced to 3 per cent. This is to take the place of all rentals, paid at the time of admission, and positive prints as in effect in 1918.

As reported the bill affecting motion picture readings reads as follows:

TITLE VIII. — TAX ON ADMISSIONS AND DUES

Sec. 500. (a) That from and after — there shall be levied, collected, and paid to the United States, on each admission to the theatre, opera, or other place of amusement, any one person, whether the same be paid by the holder or for the use of such box or seat in such opera house or place of amusement, an excise tax of 10 cents in excess of the amount of the tax laid upon the admissions therefrom, on each admission to a theatre, opera, or other place of amusement, such tax shall be paid by the person paying for such admission.

(b) No tax shall be levied under this title in respect to any admissions at which the price of admission is such that the amount paid for such admission is to be 20 per cent of the amount paid for refreshments, or more, and such admission is to be paid by the person paying for such refreshments;

(c) The term "admission" as used in this title includes admission paid for by reservation or otherwise, and other similar accommodations and the charges made therefor.

(d) The price at which the tax is to be paid by the person paying for admission at which an admission ticket or card is sold shall be conspicuously and intelligibly printed, stamped, or written on the face or back thereof, together with the price at which such admission is to be paid, or at the ticket office of the theatre, opera, or other place of amusement, or before such person sells an admission ticket or card on which the name of the vendor and the price is not so printed, stamped, or written thereon.

(e) The term "admission" as used in this title shall be deemed to include, in lieu of the amount of such tax imposed, a tax of $100.

(5) Proprietors of theaters, museums, and concert halls, where a charge for admission is made, shall, and if the charge is not more than two hundred and fifty, shall pay $50; having a seating capacity exceeding two hundred and fifty, and not exceeding five hundred, shall pay $100; having a seating capacity exceeding five hundred, shall pay $150; having a seating capacity exceeding one thousand, shall pay $200. Every edifice used for the purpose of dramatic or operatic or other representations, or for the exhibition of motion pictures of $50 or over, and the name of the owner or lessee of such edifice, and the date, time, and place of such exhibition, and the amount of such tax paid for the exhibition, shall be written, stamped, or otherwise placed on the ticket, or such admission paid for by reservation or otherwise, and other similar accommodations and the charges made therefor.

Sec. 501. If any person manufactures, produces or imports any article enumerated in section 9 of 500, or leases a license for export any positive motion picture film containing a picture ready for projection, and, whether through any agreement, arrangement, or understanding, or otherwise, sells, leases or licenses such article at less than the amount paid for the manufacture, and shall be collected thereon, either in the manner provided in section 905, or in such manner as the Secretary of the Treasury may by regulation prescribe, and shall be returned and paid, in the manner provided in section 905, or by the person selling such film.

(5) In the case of persons having the permission of any one person to sell, lend, or give to any one person, or any place of amusement or a lease of any such place, to the use of such box or seat in such opera house or place of amusement, the tax imposed by paragraph (1), a tax equivalent to 10 per cent of the amount paid for admission in excess of the regular and ordinary admission prices of admission in excess of the regular and ordinary admission prices of admission, shall be paid by the person paying for such admission, and such admission shall be returned and paid, in the manner provided in section 905, or by the person selling such admission.

N. A. M. P. I. and Exhibitors Split

(Continued from Page 1317)

the Tuesday meeting regarding the determination of the exhibitors to withdraw from negotiations with the N. A. M. P. I. and the resignation of Mr. Brady as president. The new president, Mr. Long, who will not permit the adding of the whole of the tax imposed by such contract then the license or license shall, in lieu of the lessee or licensor, pay no such tax as is not so permitted to be added to the lease or license upon which the lease or license was to be executed. The new president, Mr. Long, who will not permit the adding of the whole of the tax imposed by such contract then the license or license shall, in lieu of the lessee or licensor, pay no such tax as is not so permitted to be added to the lease or license upon which the lease or license was to be executed.

"From the foregoing it seemed to be conclusive to all the exhibitors present that the manufacturers and distributors would continue to admit the present chaotic conditions as a basis for an end to the movement that would organize the exhibitors branch of the industry by a proper method and that manufacturers and distributors evidently fear that the exhibitors branch might not act fairly when so organized and might fail to exert the power that they would possess for the benefit of the entire industry.

"Certainly the admission of this weakness on the part of the manufacturers and distributors is not necessary for the exhibitors of the United States to perfect an organization independent of all the other works in the industry, in order to protect and encourage their business in every way possible.

"The By-Laws Committee of the Amalgamated League will be asked to frame the new by-laws for the new Exhibitors League upon such a basis that it should be evidenced to exhibitors that the exhibitor and picture theatre owner in the United States that it is imperative for the future success of his own business to become identified with this movement.

"We should control our own destinies and not be controlled. The result of these recent events must finally bring the realization to the exhibitors.

I appeal to every exhibitor and theatre owner in the United States to join this new exhibitor movement—a movement that will make the exhibitors one of the most powerful organizations in the United States with equal power to be so."
GOLDFISH PREDICTS NEW SCREENERA

In Sensational Talk to Minneapolis Exhibitors
Goldwyn Chief Denounces Trade Evils and Deplores
Financial Conditions, but Says Change Is in Sight

By William E. Mulligan

M O V I N G pictures, as much as anything else, won the war, and the next President of the United States will be elected or defeated on the screen, according to Mr. Goldfish, a New Yorker, who addressed a gathering of moving picture men of the Northwest at the Radisson Hotel in Minneapolis Saturday night.

Mr. Goldfish made some of the most startling and gripping exposures of the inner workings of the moving picture industry and its achievements ever heard in this territory. He predicted many changes and a great revival.

"The pictures won the war as much as any other thing outside of the actual fighting," he said. "This may sound like an extraordinary claim or boast, but I know that it's true. I've heard Mr. Baker say it; I've heard President Wilson say so."

Morale Fortified Through Screen.

"There was a time when the French nation was bleeding to death. They kept telling the people that the American army was coming. They couldn't believe it; they had to be shown something besides newspaper reports. We sent the pictures showing that America was doing her bit, by raising its armies, that it was building great facts, that it was making actual preparations on an enormous scale for war. And let me tell you that when the pictures came the entire morale of the nation was raised. The pictures saved the day. The screen also kept up the morale of the American soldiers. This was demonstrated by the fact that as soon as a man came out of the trenches, even before he had his bath, he was taken to a hut, where pictures that bolstered up his spirit were shown."

Mr. Goldfish told of film propaganda which is now being carried on in Mexico and Siberia. There are now 159 camera men and 1,000 operators following the American and Allied armies in Siberia, showing what America is doing to offset German propaganda," he said.

Screen a Power in Next Election.

"The producer doesn't know his strength," he added, "and likewise the exhibitor doesn't know his strength. But they are fast realizing their power, and I make the prediction that the next President of the United States will be elected or defeated on the screen."

But with only 60 per cent. of the theaters of the country now operating, the most critical situation in the history of the moving picture industry is faced, according to Mr. Goldfish.

The influenza epidemic, lack of cooperation by the smaller distributors and the employment of "petty larceny tactics" by certain interests and individuals were blamed for the crisis by Mr. Goldfish. He predicted a change in the situation and a glowing future for the moving picture, which, he said, was destined to become one of the greatest American institutions from an educational, political and recreational standpoint, ranking with high class drama, art and literature.

More than sixty moving picture theater proprietors of Minneapolis, St. Paul, Minnesota and surrounding towns were present at the gathering. The addresses followed a dinner given by John Hicks, manager of the Minneapolis Goldwyn exchange, in honor of Mr. Goldfish, who is president of the Goldwyn corporation, and S. L. Rothapfel, managing director of the Rialto and Rivoli theaters of New York City, former manager of the Minneapolis Lyric. I. H. Ruben, of Ruben and Finkelstein, owners of a chain of theaters in downtown Minneapolis and St. Paul, was the toastmaster.

The uplifting of the screen was the keynote of all addresses. When this accomplished, Mr. Goldfish said, the screen will enter a new era.

"The moving picture is coming into its own," he said. "The melodrama and claptrap picture is dead. The great spectacle is dying. The unclear picture is no longer popular. What the people want is a clean-cut story, and we must give it to them."

CROOKS HAVE GOT TO GET OUT.

"But in the meantime the moving picture industry is confronted with a serious financial crisis. Though it sounds unbelievable, I want to say to you that in this industry, which is rated as the fourth largest in the United States, there isn't a producer in the United States today who is paying a dividend. And the banks will not loan them money. This condition is largely our own fault, because of lack of cooperation with the exhibitors in the practice of our stupendous methods by certain distributors and exhibitors, who have tried to dominate the movie market. Some exchange men have failed to do what they can cure this ill. All the fly-by-night exchange crooks have got to get out, and the same is true of the exhibitor who resorts to unethical methods."

"What do you do with a dog? Eat dog. From now on we are going to build and reorganize. The day of domination is over."

"GET OUT OF RUT," SAYS ROTHAPFEL.

Mr. Rothapfel urged exhibitors to "get out of their rut" by using psychology in showing the right kind of pictures. "Don't depend on Marie, 'Dough' or Charlie, nor the speakeasy."

"The public doesn't know what it wants. First, the public doesn't know what it wants. Second, you don't know what the public wants."

In introducing Mr. Goldfish as the principal speaker, Mr. Rothapfel said: "Your sober citizens have a feeling that producers and big distributors are out with a club to take advantage of them at every opportunity. But after talking with them, they have been entirely dispelled, and I know that I am working in the interest of the moving picture industry as a whole."

Goldfish Would Talk Over Troubles.

"I want you to know that I have no horns on me," said Mr. Goldfish. "I didn't take this trip to sell any pictures or to be your barker. I came on this trip to meet the exhibitor, to tell him of the situation facing the producer, to talk over our troubles in common, and to do whatever I can to uplift and better the screen."

"I wanted to meet the 'poor down trodden evils' that I had heard so much about, the poor exhibitors. And I have met those poor devils all over the country. Some of them I found had 'only' a string of ten or fifteen theatres; and I didn't think they needed a very great deal of sympathy, but they were not all fixed that way. The exhibitor has been perfectly justified in getting pictures just as cheap as he can, but attempts at dominating the market by unfair methods of competition are having a most evil effect. We, as producers, you as exhibitors, are facing a crisis at the present time. You must rise to the situation and try to cure it."

Speaking of the importance of the relationship between the producer and the exhibitor, Mr. Goldfish said: "You need the producer as much as he needs you. It's a fifty-fifty proposition. We must work for stronger co-operation and encourage competition to insure progress for the moving picture industry."

Exhibitors Not Always Militant.

Mr. Goldfish declared that the producers had made many sacrifices to the end that they might improve the screen, but maintained that the exhibitors had not been far-sighted and for the most part had done little to improve the situation. "Many companies have been idle when their interests were threatened," he said. "They have not attempted to see what they could do to keep the theatre business during the influenza epidemic but seemed perfectly content to allow department stores and other large enterprises to operate without protest when their own means of livelihood was temporarily cut off."

"Have exhibitors put up their prices?" he asked. "Have they done anything to keep the moving picture business in the right kind of picture?" Some have, but the majority have not. Cooperation, organization, competition and foresight are the needs of the day.

The popular demand for pictures, as seen from the point of view of the producer, Mr. Goldfish said:

Can Make a Picture with Four Players.

"The day of the spectacle has gone. The people don't want the spectacle; they want the story. And you can make a successful picture of the right kind of story with the right kind of story as the background. Gentlemen, do you realize that we are today inducing every famous author to write the screenplay, the story section, or the background story from authors in many cases without the slightest intention of pro-
ducing them. We are paying men $1,500,
$2,500 and more for stories, and are then
putting these stories on the shelf. Why
are we doing this, you ask? We are do-
ing this to encourage the authors, to
keep them from dropping out of the
game, and to insure the best possible produc-
tions for the screen.

The longer it runs at theatres was pointed out by the speaker.
"If producers have to hurry through
with their productions just to accommo-
date a once-a-year run dried up, pictures
are bound to suffer," he said. "We want
more time to perfect our work. We
would rather charge you $75 to show a
picture for two days than $50 for one
day."

Too Much Apple Pie Will Nauseate.
Mr. Goldfish cautioned the exhibitors
against killing their theatres by con-
tinually running the same old stars. He
cited the case of a New York theatre
which was ruined because it wouldn't
give its audiences an opportunity to see
new personalities. "People will get dis-
gusted if they see the same old bunk
every week," he said. "You can't live
forever on what your making on these
tall trees, and if you don't kill them,
Chaplin and Pickford if you run them
too often. I don't care how much you
like apple pie; if you keep eating it long
enough it's going to be sick. The same
is true of the screen.

"If we in the producing end did the
same as you are doing we would have
been out of theatre years ago. The
industry has got to do new things, and the
producer has realized that fact. He
is giving you and the public a new per-
normality and thought. Meet him half
way; give the honest producer a chance.
He is trying to better the game. Do
your part and encourage competition.

No Room for a Kaiser.
"The day of the town where an ex-
bhibitor controls practically all the the-
atres, which net him above expenses
about $10,000 a week. This poor exhibitor
admitted to me that he had taken ad-
vantage of his power. He said: 'It's a
biased market and I'm going to take
advantage of it. You can't blame me.'

This is an intolerable situation and there
must be a change.

"Many exchanges are robbing
the exhibitors, too. A manager offers you
a picture for $50 and goes across the
street and offers it for $500. But you
cure these evils, and I know that
you will. All the fly-by-night exchange
crooks have got to get out. The same
is true with the unscrupulous and domi-
minating exhibitor who tries to manipu-
late the market. There is a cure for all
these evils. Let's get together. We want
to help you. Help us.

"I want to assure you on behalf of
every producer that's on the level, and
those are the only kind who are going to
remain in business, that we want to
work with you. I'll give you my word
and I don't mean to make a fool of this
year, the next or the next after that be-
cause I have all the money I need—that
I'll go on and fight for the democracy
and uplift of the screen as long as I
have breath in my body. So help me
God, I'm telling you the truth.

"I don't say I'm the savior of the mov-
ing picture industry, but I've done a lot
to keep up competition and help it gen-
erally."

Farrar Brought New Clientele.
Speaking of some of the productions
of Goldwyn, Mr. Goldfish said: "Mr.
Farrar didn't make $10,000 on Geraldine
Farrar in 'Carmen.' But what did it do for
the exhibitor? It brought in a new clien-
tele. I saw such men as Astor and
Colonel House attend a showing of 'Car-
men' in New York. Do you think the
old-line screen player would have
brought in such men? No. The screen
is not going to be improved or bettered
in any way by salacious pictures or pic-
tures of the old clap-trap variety. We
want clean pictures and they are going
to bring us the bread and butter."

Mr. Goldfish said that Goldwyn
produced no war pictures because he felt
that he would have been "building on
sand." "You've got to build on a peace
time, bread and butter basis," he said.
"The future of the moving picture is the
same as the drama. Remember the old
fashioned melodrama you used to see?
Well, you don't see it anymore. And
now the blood and thunder dramas of
the screen are gone. Moving pictures
will not succeed in the future as they
may have done these years ago, and now it's getting down to a sur-
vival of the fittest."

Stars Getting Swelled Heads.
Mr. Ruben, in his address, said: "I am
sure that all of you who have heard Mr.
Goldfish talk will feel the same as I do
that he is absolutely on the level. We
will have to dispel the feeling that has
existed for a long time that we are be-
ing tnod on by all the producers. I am
sure we can overcome this a little of this petty
larceny that has been going on for
a long time. We must give serious
thought to the future of the picture busi-
ness. Some picture stars are getting the
swelled head, because they have been
making too much money. They have
quit their old organizations and the re-
sult is that we are going to be compelled
to pay three or four times as much as
we have in the past. We've got to en-
courage the legitimate organizations. This
situation is serious and we must give
it a lot of study. How is it pos-
sible?

Were created the demand for the
pictures which won them success. We
are the ones who can answer the
question.

"Let's be fair with them, and while it
we're doing something for ourselves. I don't
want you to think that Mr. Finkenstein
or myself have been actuated by any
selfish motives. Although we own a
number of theatres in Minneapolis and
St. Paul, we have not been trying to
take advantage of our fellow exhibitors
or anyone else. I am merely saying this
because I am trying to convince Mr.
Goldfish that conditions he found in
some cities where the moving picture
game is dominated and controlled by one
interest do not exist here.

Chamberlain Traces Progress.
The progress of the film industry dur-
ing the past few years was traced by
Dan Chamberlain, exhibitor of Fargo,
Mankato and Faribault, in an interest-
ing address.

"Time was," he said, "when people
were ashamed to admit they had been
to the moving pictures. Now our best
society is finding the screen one of its
chief forms of entertainment. The
movies are an interesting topic in all
homes. The industry is steadily impr-
oving and has a great future."

Other speakers were Joe Friedman
of the Friedman Film Corporation, George
Fynn of the Minneapolis Daily News, and
Dan C. Pettjohn, representative of
Mutual and the corresponding of
the World. Following the meeting Mr.
Goldfish and Mr. Rothapfel left Minne-
apolis for Seattle.
COLISEUM AT SAN FRANCISCO OPENS

Newest Picture House Is a Magnificent Structure—Cost Is Over Quarter Million—Samuel H. Levin, the Owner, Gives Opening Day’s Receipts to Red Cross

WITH the dedication of the Coliseum Theatre, Clement Street and Ninth Avenue, San Francisco, on the evening of November 22, another magnificent residential district moving picture palace was added to the alreadv abundant list of fine the-
eries for which the Bay City is noted. It is one of the few theatres erected during warr time, and the opening was auspiciously timed, following the cessation of hostilities by less than two weeks.

Samuel H. Levin, owner and director of the Coliseum, made a generous contribution to the Red Cross by giving the entire gross receipts of the opening night to the San Francisco chapter. The opening was marked by the same “outburst” of the Park-Presidio Improvement Association, the Clement Street Merchants’ Association, the Point Lobos Improvement Club and the United Women’s Picture Industries of Northern California. John A. Britton, chairman of the local chapter of the American Red Cross, was eloquent in his praise of Manager Levin’s generosity, and wished him a full measure of success in the name of this organization. Supervisor Emmett Hayden represented the city, in the absence of Mayor James Rolph Jr., while Major Meyer J. Cohen spoke for the film industry in his usual happy vein.

Section Reserved for Film Men.

Narly every film man in the city was present as a guest of Mr. Levin, a special section having been reserved for members of the United Motion Picture Industries of Northern California. In order to make the house a hundred percent benefit for the Red Cross, Mr. Levin personally purchased this block of seats and presented them to his guests. The floral offerings of the various film exchanges and others connected with the business were notable, attesting to the esteem with which this exhibitor is held.

The Coliseum Theatre is a magnificent structure of concrete construction, occupying a prominent corner in the heart of the high class residential district between Presidio and Golden Gate Park. The location is unique in that this house is farther removed from the main business street than any other theatre which approaches it in size or appointments. The theatre is well named and its being featured as a “Downtown Theatre Uptown,” its size, appointments and screen offerings placing it in a class with the very finest houses.

Cost More Than Quarter Million.

Erected at a cost of more than a quarter of a million dollars, it represents the crowning achievement in the career of Samuel H. Levin as a director of moving picture houses in this city. “I have sought to embody in my new house,” he said, “every detail demanded by the public, with some ideas of my own that will prove to be a surprise to many. During the past fifteen years I have had charge of many local amusement enterprises, but could not find a landlord who would erect the palatial kind of a building which I wanted to house my latest venture, so I built it myself. I have purchased outright the land upon which the Coliseum is built, and have personally financed the deal in every detail. This investment is unique, since the entire transaction represents the work and faith of a single man.”

The main facade of the Coliseum Theatre is severely simple in design, rather tending to emphasize the broad expanse of marquise and the width of the entrance than to direct attention to detail. The interior is suggestive of the same simple refinement, with the exception of the delicately traced design of the organ loft and the ornamentation of the proscenium arch. A heavy plush curtain covers the screen from view when the stage is utilized for musical acts, which is a feature of every bill. The stage is given a dignified touch by a baby grand piano left in view at all times at one end.

Seating Capacity 2,200.

The seating capacity of the house is 2,200, the balcony caring for about 700. About two hundred can be accommodated in the loges and half as many in the boxes. Much of the luxury which typifies the Coliseum Theatre is centered on the mezzanine floor, where a lounge and reception room extends the entire width of the building. Here are to be found comfortable divans, chairs and cozy seats, all heavily upholstered, with women’s dressing and retiring rooms, free telephone booths, a miniature conservatory with a playing fountain, and a section for smoking. The balcony and log sections are reached from here by a short incline.

Modern to the last detail, this theatre is equipped with elaborate heating, ventilating and vacuum cleaning systems. The projection booth is located at the rear of the balcony and includes in its equipment two late model Simplex machines. On the ground floor is a parking station for baby carriages, with a nurse in attendance to care for youngsters.

Special attention is being paid to music on the program of the Coliseum. In addition to a large orchestra a Robert Morton organ has been installed by the American Photo Player Company, and this instrument, presided over by Louis Diamond, is coming in for much praise. Manager Levin has access to the best musical acts that come over the Ackerman & Harris Circuit, one of which graces every bill at this house, as an added attraction.

Scale of Admission Prices.

Paramount and Art Talk pictures are being featured, and O. Henry stories and Christie comedies have also been booked. Four changes a week are to be made and prices are 10 cents for adults at matinees and 5 cents for children. Evening prices are 15 cents and 10 cents, with boxes 25 cents and loges 20 cents at all times. The hours for performances are 1:30 to 5 for matinees and 6:30 to 11 for evening shows, with continuous performances on Saturdays, Sundays and holidays from 1 o’clock to 11.

Oak in soft French gray is used throughout the house, and all aisles,
TO PRODUCE FEATURES WITHOUT STARS
This Policy Announced by New Plimpton-Fischer Photoplays, Inc., Working on Initial Feature

Of the newest companies to enter the motion picture field is Plimpton-Fischer Photoplays, Inc., which will produce special feature productions. Work is well under way on the initial offering at the Plimpton-Epic Pictures studio at Sherwood Park, Yonkers, N. Y. William J. Reid is president of the company; Horace G. Plimpton, vice-president and general manager; John S. White, treasurer; Frank W. Kane, secretary, and David G. Fischer, director general. The directors of the organization consist of the officers, together with Rollin T. Lincoln, Donald M. Hill and James H. Kendall.

All of these are successful businessmen either in the motion picture field or in commercial lines. President Reid is New England division sales manager for Van Camp Products Company, a writer of note and a firm believer in the development of the motion picture along artistic lines. General Manager Plimpton was for seven years in full charge of production at the Edison studios, and two years ago organized Plimpton Epic Pictures and equipped the studio at Sherwood Park, which has since been used for propaganda and industrial work. Mr. White, the treasurer, is New England manager of the Morse Chain Company. Secretary Kane is State forest for Massachusetts; Donald M. Hill, who also is counsel for the company, is a member of the law firm of Blodgett Jones, Burnham and Bingham, of Boston.

Rollin T. Jones has for several years been connected with the Boston bond brokers, Clements, Parker & Co., while James G. Kendall owns and operates a large farm at Holden, Mass. Director General Fischer is an author and director, having dramatized for the stage "Lavender and Old Lace," "The Purchase Price" and other plays. He was for one year a star and director for Essanay, and with the American Film Company for four years in the same capacity, then director general for Premier for one year and for American Commercial two years, and for two years director and author for the United Play Company.

The scenario for the initial production was written by Captain Richmond Pearson Hobson in collaboration with Mr. Fischer, under whose personal direction the production will be made. It is announced that there will be no star in the Plimpton-Fischer, pictures, which will rely upon the theme and excellence of production for their appeal.

The title of the first production has not yet been made public. The cast has been selected and includes Vincent Coleman, Dixie Lee, Ashton Newton, Frances NeMoyer, Virginia Thorne, Harold Salt, Frank Readick and Charles Martin. The camera work will be under the direction of Stanley G. Mason, who started with the Biograph Company under William Bitzer, chief cameraman for D. W. Griffith.

Walter Irwin Resigns from Vitagraph Company

A meeting of the board of directors of the Vitagraph-Lubin-Selig-Essanay, Inc., held Monday, December 9, Walter W. Irwin, general manager and treasurer of the Vitagraph distributing organization, tendered his resignation which was accepted to take effect January 1, 1919. It is stated that differences of opinion on matters of business policy was the cause of Mr. Irwin's resignation.

Mr. Irwin was appointed to the position he now resigns in April, 1913. Previous to that he had no experience in the motion picture business. He says that he will retain his stock interests in the organization, but that he may start a company of his own after he has taken a real vacation.
HOW "HENRY" KEEPS HER SMILING

By Edward Weitzel

Having Contracted for a Full Season of Stage Work, He Most Obligingly Signs Up with Paramount for a Round Dozen of Drew Screen Comedies to Be Produced En Route

E VER heard of the positive person who set himself up as an art critic and discovered it was possible to make an embarrassing mistake? The awakening came to him while he stood frowning at a landscape in a public picture gallery. Turning to the man next to him the critical gentleman demanded in a tone of cruel and unflagging dignity:

"Who ever saw a sunset like that?"

"I have," was the quiet reply.

"Where?" incredulously.

"In Venice—when I painted the picture four years ago."

Next way of stopping all argument, wasn't it? Well something very like that occurred when Mr. Sidney Drew told Mrs. Sidney Drew that he didn't believe any man ever acted in the way Henry of the Ancient and Honorable Order of Marrying Married Men was supposed to conduct himself in a movie that hit the bull's eye of popular approval. The conversation took place brightly, early one morning a month before the creator of Henry had his eyes open. Sitting up in bed he addressed his wife thus:

"You dear! I've been thinking all night about the pieces of new business you put in for Henry at the rehearsal yesterday, and I'm afraid they won't go."

The director of the Drew comedies sat up in bed also and looked across at the gentleman whose chief business in life is "Keep Her Smiling";

"Won't get? Why not?" she asked.

"Because, no man ever did such things."

"Yes, they have, dear! I've seen our father more than once do everything about the house I've given you to do in the picture."

Right here is the secret of the unique success made by the Drew comedies. They are amusing slices of life; skillfully transplanted bits of human experience that awaken kindly laughter and pleasant memories. Their characters are the sort of folk you are glad to know—to have as neighbors, if you live in a place where people own their homes and take their supplies from the grocery boy at the kitchen door in place of having things sent up on the dumb waiter.

A Good Day's Work.

It was 5 o'clock in the afternoon when the interviewer rang the bell of the Drew apartment on Park avenue and was told that the master and mistress were expected every minute. At five-fifteen they arrived. After spending the better part of the day at the studio, hard at work on a picture with the promising title of "Harold, the Last of the Sners," they had hurried home for dinner, and by seven-thirty must be in the Majestic Theatre, Brooklyn, making up for their parts in "Keep Her Smiling." A short session and a quick getaway seemed about the order of things for the waiting interviewer. Nothing like that happened. Mr. Drew came into the room with the air of being anything but pressed for time. A moment later Mrs. Drew followed, and almost her first words were

"I'm sorry we were late, but sit down and we'll have a nice long chat." There was not the slightest indication of weariness in her voice and once the object of the meeting was under discussion she displayed the deepest interest and an unflagging animation. A long rehearsal, an interview and an evening performance may be said to constitute a good day's work. When this was suggested it brought forth a deprecatory shake of the head from Sidney Drew and the information:

That isn't a day's work for Mrs. Drew. After we get home tonight she'll put in an hour or so reading scenarios and discussing the one we're doing now. Every odd moment we have we talk over and turn inside out the plot and the business of one or more of the pictures we're going to produce.

"Aren't you afraid you'll be held up as a terrible example of a slave-driving husband?"

Again Sidney Drew shook his head deprecatingly, gave his wife one of those never-to-be equaled Henry glances of admiration and pretended to whisper behind his hand:

"This is not for publication, but I just have to let her work as hard as she wants to; "It's the only way I can keep her smiling."

"Attention! Scenario Writers!"

"Playing a theatrical season on the road and producing moving pictures en route is an invention of your own, I understand, Mrs. Drew?"

The lady in the corner of the sofa showed that her stock of smiles was not running low:

"Yes; the idea was mine, but we've divided the management of the two branches of business: I work for Mr. Drew at the theatre, as it were, and he works for me at the studio. We are to make twelve Paramount-Drew Comedies a year, all two-reels in length."

"How many are finished?"

"Three. The first to be released will be 'Romance and Ring.' Then come 'Once a Mason' and 'The Amateur Liar.' "You have selected the dozen scenarios?"

"No, indeed! Please say so in your interview. We shall be glad to read every scenario that may be sent in. We want real stories about amusing people, and prefer to have more characters and more complications than in our one-reelers."

"You made fifty-two of them a year, didn't you?"

"Yes. And we never could have succeeded so well without our friends. They didn't always know it, but they helped us get many a story right. Down at our summer home at Sea Gate we'd sit around the dinner table and Mr. Drew or I would start a discussion over a situation in a scenario and get everyone's opinion as to whether or not a man would do as the author suggested. This would give us a line on how the situation might strike the public and perhaps show us how to improve matters."

"Speaking of the house at Sea Gate, hasn't it been used for interiors in your pictures?"

"More than once. We are great believers in having the sets absolutely correct and our kitchen has been the scene of several movie squalls."

"That is why you and Mrs. Drew al-

The Inventors of a Distinct Type of Screen Comedy—Wholesome, Domestic.
THE MOVING PICTURE WORLD

December 21, 1918

ways looked as if you truly belonged there.
“Why not?” asked Mr. Drew. “It should be easy for a man and his wife to make themselves at home in their own pictures.”
“You’ll find it difficult to secure such interiors on the road.”
“We’re going to try for them, at any rate.”

Here is the foundation of the Drew method of screen production: Consistent and constant endeavor. The amount of work necessary to complete one of their pictures demands every moment of time that can possibly be utilized. Asked to relate some amusing mistake incident to the filming of the comedies, Mrs. Drew said seriously:
“Nothing that happens when we’re working on a picture is ever funny to us.”

Texas Managers’ Association to Hold Meeting in January

MUCH interest is being evidenced in the meeting of the Texas Amusement Managers’ Association, which is scheduled to meet in Dallas early in January. Secretary Lew Remy says that he expects all attendance records to be broken owing to the importance of some of the subjects which are coming up for discussion. The meeting was to be held early in November, but was postponed on account of the influenza situation.

Perhaps the principal subject which will be discussed by the motion picture men will be the proposed Texas fire prevention law which will be submitted to the next legislature. Many exhibitors, especially those living in the smaller towns of the State, believe the measure is drafted too stringent.

The law as proposed gives the state fire marshal or his deputies power to order the power and lights cut off in any theatre without notice, and should fire prevention conditions be deemed not up to standard. He is to be the sole judge in the matter. There are also other sections of the bill which will be discussed in an effort to secure equitable legislation.

Lehrman Engages Jack Blystone.

Jack Blystone, who for a number of years has been associated with L-KO comedies, has resigned his position as general supervisor of productions to become a member of Henry Lehrman’s staff of directors at the Sunshine Comedies studios.

About five years ago Mr. Blystone left Universal, where he had been directing, to go with Mr. Lehrman, who was then at the head of the L-KO organization. During the remainder of the time that Mr. Lehrman was with L-KO Mr. Blystone continued to direct under his supervision, and when Mr. Lehrman sold his interests to start the Sunshine Comedies organization, Mr. Blystone was made general supervisor of production at the L-KO studios.

The Kargers Move to Coast.

Maxwell Karger, director general of Metro Pictures Corporation, who arrived in Los Angeles on the eve of Thanksgiving, has sold a home on West Sunset near Sunset Boulevard. The Metro director general was accompanied from New York to the west coast by Mrs. Karger and their two babies.

Frank T. Montgomery Dead

A MEAGRE report comes to the Moving Picture World by way of Dallas to the effect that Frank T. Montgomery, a pioneer in motion picture exhibition, died in Dallas last week. Mr. Montgomery was one of the earliest exhibitors in Fort Worth, Texas, in 1905, when he opened the Edison theatre. Succeeding in this venture he sold at a considerable profit a few years later and went to Memphis, Tenn., where he scored another hit as a picture theatre manager.

Picture theatres were modest affairs in those days, but Montgomery’s Majestic was a revelation, and he coined money by reason of his advanced methods, subsequently owning three houses in that city. Late in 1910 or during the first of 1911 Montgomery sold his Memphis houses and opened a fine theatre in Jacksonville, Fla. Here he organized a large company and opened theatres in several Southern cities and one in Dayton, Ohio. While some of these houses were remarkably successful and placed Mr. Montgomery among the leading picture theatre managers of the country, the ventures of his company was a whole proved disastrous in the end and he was a heavy loser.

Since that time Mr. Montgomery has been connected with various picture interests and is reported to have had charge of the amusement concessions at one of the Army Cantonnents. No further particulars regarding his demise have been received.

Quimby Off for Old Point.

Fred C. Quimby, general sales manager for Pathé, has closed his office and started on a fortnight’s vacation at Old Point Comfort. Mr. Quimby has been working hard for a long time on the details of the launching of the Pearl White Serial, “The Lightning Raider.”

Rosenbaum Goes to Los Angeles.

Ed. Rosenbaum, Jr., who has been on the staff of the exhibitors’ service bureau of the Fox Film Corporation for several months, has been transferred to the studios at Hollywood, leaving for the West last week.

 Clair Beranger to Free Lance.

Clara Beranger, until recently a member of the World Film Corporation’s scenario staff, has entered the free lance field and hereafter will devote her time to the preparation of original stories and continuities. Miss Beranger’s experience as a writer of motion picture pictures dates back eight years, at which time she contributed a one reel story each week to the old Edison company, then one of the leading companies in the production of pictures.

Miss Beranger began in the free lance field, having followed this method of marketing her product after her Edison affiliations. Vitagraph, Famous Players and other companies have produced her scripts. Previous to her connection with World Film she was a member of the Fox scenario department, while recently she prepared a number of Baby Marie Osborne-Pathe pictures, including “Milday of the Beanslake,” “Dolly Does Her Bit” and “The Voice of Destiny.”

Pegler to Publicize Sherry Service.

Arthur James Pegler, who for the last two years has handled newspaper magazine publicity for Mutual Film Corporation, has resigned to assume charge of publicity for the Sherry Service. Mr. Pegler is well known in newspaper circles and is a contributor to the magazine as well as author of several plays.

Perkins a Visitor in New York.

George F. Perkis, general manager of the Perkins Electric Company, 497 Phillips Square, Montreal, was a visitor here recently. The company is the exclusive distributor for the Simplex projector throughout the Dominion of Canada and maintains branches in Toronto, Winnipeg and St. John.
SHEEHAN TO MAKE TRIP TO EUROPE
Prior to Starting on General Manager Will Inspection Tour Fox Visit Home Exchanges

Preliminary to a trip to Europe, Winfield R. Sheehan, general manager of the Fox Film Corporation, is now on a tour of all the William Fox exchange offices, likely to arise during the Fox West Coast studios in Los Angeles. Mr. Sheehan, who will be absent from the home office a month, will make a thorough inspection and study of conditions in each of the branch offices, with a view to inaugurating changes in sales and service methods to meet the new conditions likely to arise during the reconstruction period following the war.

On his return from this tour Mr. Sheehan expects to start immediately for Europe. He will spend considerable time in Italy, France, Spain and Great Britain, as the rapid growth of the Fox corporation's business in these countries necessitates a close inspection of the branches offices on the Continent—France, Spain and Italy.

Mr. Sheehan recently appointed Field Carmichael, manager of the William Fox branch in Detroit, as foreign representative of the Fox corporation, and Mr. Carmichael now is abroad arranging for the expansion of the Fox distribution facilities on the Continent. Mr. Sheehan will supervise and direct this work, leaving the physical quarters of the offices in the hands of various European capitals. An entire building in Paris will be leased, it is understood, as the home of the Fox films in France, Spain and Italy.

Up to this time the Fox business in France, Spain and Italy has been conducted through offices in various cities, but it has become evident as time went on that these facilities were inadequate to care for the rapidly growing volume of business. Besides Paris, Mr. Sheehan has just named directors of branches in London, Madrid, Rome, Venice, Naples and other cities.

He has worked out definite, detailed plans for the extension of Fox facilities in each of these cities and these plans call for the inauguration of the same system and methods as he organized for his company in this country with success.

The present extended trip is the first that Mr. Sheehan has made away from the home office is more than a year. Aside from solving the perplexing questions of film production and distribution which were an indirect development of war conditions, Mr. Sheehan also has placed a large part of his attention on the assistance which the films have given directly to the Government. The production of propaganda pictures, the devising of meetings of co-operation with Uncle Sam in dissemination of American documents in foreign lands, and the working out of means by which the motion picture theatres of America could take part in the big war relief campaigns, have all come before Mr. Sheehan. In handling these projects he applies the same precision and organizing faculty which have brought him success as general manager.

One of the big problems which Mr. Sheehan handled just before departing on his trip was that of arranging for the re-employment of former Fox employees who left the organization to enter the war service. More than 400 men will find their old jobs waiting for them when they are mustered out of service.

Mr. Sheehan has active supervision of the establishment of Fox branch offices in Australia, South Africa and elsewhere throughout the world. He has recently been occupied with the extension of Fox business in Japan and China, carrying on a supervision by cable that has attained remarkable results despite enormous difficulties of distance and local conditions.

The foreign growth of Fox films has developed problems which required a close study of conditions in various countries. This growth has involved the employment of persons familiar with the tongues and the customs of countries to which the films were consigned. These experts translate the films' titles and reedit them when necessary to suit the views and manner of the countries concerned.

How long Mr. Sheehan will be gone on his trip to Europe is not known. During his absence Herman Robbins, his assistant, is acting general manager.

**Gompers to Show on Screen Labor's Great Achievements**

Frederick L. Collins, president of McClure Productions, Inc., who has a contract with the McCullum company to appear personally in a motion picture based on his life, says that Samuel Gompers, president of the American Federation of Labor, has signed a contract with the McCullum company to appear personally in a motion picture based on his life and on the loyalty and helpfulness of American labor to the cause of democracy through the great war world.

Now that Bolshevism has entrenched itself in Russia, secured a foothold in the Central Empire, and is threatening to engulf other countries of Europe, the loyalty of Samuel Gompers and his associates in the American Federation of Labor stands out in splendid contrast to those who would disorganize the industries of our country through their wild ideas. Even before America entered the war, Mr. Gompers took a firm stand against the spread of German and pacifist propaganda through the ranks of the workingmen, and from the time war was declared he and his companions toiled unceasingly to send our army and its vast supplies to the battlefield. It is this 100 per cent. Americanism on the part of labor that will form the theme of the film, production in which Mr. Gompers will appear.

Mr. Gompers' rise from humble birth to his leadership in American labor circles offers splendid opportunities for making a film that will grip the hearts of the people, and now that labor is prepared to play its part in the work of reconstruction as it has played in the world war the timeliness and constructive nature of this picture is evident. Mr. Gompers' association with the leading characters of present-day history insures that the picture will have a marked historic value in addition to its entertainment features.

Material for the scenario of the Gompers picture is now being gathered by the editorial staff of McClure Productions, Inc.

**Films Division Issues**

Leaflet on Its Pictures

The Division of Films of the Committee on Public Information is distributing to exhibitors a leaflet announcing the U. S. A. Series, a collection of series of two reels, each dealing with some vital war activity, illustrating the methods and the successful results attained. The first of the series will be released this week as a new release following every two weeks.

The pictures in the order of their release are as follows: "If Your Soldier's Hit," "Wings of Victory," "Making a Nation Fit," "The Birth of Bullets," and "The Storm of Steel."

Another portion of the leaflet is devoted to the success story of the picture "Under Four Flags," calling attention to the unusual record of the picture in being re-booked in the Rivoli Theatre and giving excerpts from the reviews of the New York papers.

The leaflet is intended to call attention to all present activities of the Division of Films, and contains the Official War Review and "America's Answer," the second official United States War Picture which has met with remarkable success as a box-office attraction throughout the country.

**Mayer Proposes Trade Shows.**

Arrangements have been completed by Louis B. Mayer to hold a series of trade shows in behalf of the first Anita Stewart picture, "Virtuous Wives," in various cities of this country and Canada. Mr. Mayer plans to send out four delegations properly equipped to tell the exhibitor how to handle the picture to the best advantage. These crews of sales representatives are to have a complete list of advertising prepared for this picture, including newspaper material and posters.

New York Exhibitors Dine.

The New York exhibitors held their annual holiday dinner last Thursday at the Sixty-sixth street and Broadway, on Wednesday evening, December 11. One hundred and twenty-five persons participated in the "eats" and enjoyed the entertainment provided for the occasion.
WILL MAKE PHOTO DRAMAS IN BOMBAY

Suchet Singh Will Take Back to India Full Studio Equipment and American Expert Aids

URING the past two months a tall, dark-complexioned young man with snapping black eyes and a keen appetite for information regarding motion pictures has been calling upon picture men in every branch of the trade. He was deeply interested in the processes of making pictures and showed an unusual interest in the mechanics of the business; wanted to know what were the best devices and why; what were the best pictures and why and how; he also wanted all the best literature on the subject of making pictures. Then, after studying the subject to his own satisfaction, he began spending money for the best equipment money could buy and gave directions for its shipment to Bombay, India.

Suchet Singh is the young man's name and his purpose is revealed in his statement that he represents the Oriental Film Manufacturing Company of Bombay, India, which will commence operations as soon as the equipment of what will be a modern motion picture studio reaches Bombay and can be installed. Two American experts will accompany Mr. Singh on his return to supervise the installation and to assist in its operation.

This, Mr. Singh assures us, is the first effort to make pictures in India, and he is sanguine of success. "The only American pictures that have vogue in India," he explained, "are those which do not require much thought on the part of the audience. Your serials are popular, but American social drama is not understood. Our people have had little opportunity to become educated; very few of them can read. Pictures, though, are the nearest to a universal language with us, and we are keen for those pictures which reveal progress and customs. Our people are also interested in your Western pictures because of the scenes and the riding and fighting thrills; all of these things they seem to understand.

"It will be our purpose to depict native drama, and we have a wealth of material. Our history abounds in the beginnings of Christianity and is rich in tradition and story—almost inexhaustible. There is also great diversity of people and language in our own country. Eighty-four dialects are spoken in India and the customs of the people are almost as varied. This condition will afford a wide scope for our work, so that we have great hope for success."

Suchet Singh, be it known, is a graduate of New York University, having spent six years in New York while taking the course in that institution.

Christie Comedies Remain with Independent Exchanges

While in New York during the past week, Charles Christie, business manager of the Christie Film Company, squelched the rumors that have been afloat to the effect that their comedies would be handled through one of the program organizations, and stated that they would continue, as heretofore, to be handled through independent exchanges.

Mr. Christie also announced that early in the new year the Christie organization will start presenting one-two-reel comedies a month in addition to the one-reelers it is now making. "Our investigation as well as reports from exchanges handling our films," says Mr. Christie, "convinces us that there is a demand for high-class two-reel comedies, made along the same lines as our one-reel offerings. Also, in a number of instances in the past, we have found that one reel did not offer us sufficient footage to handle some of the subjects in the manner in which we would like, and do justice to them."

"Under the new plan, it will be our endeavor to produce in two reels comedy subjects which are really of five-reel caliber. We are in touch with a number of the leading comedy authors in this country, who know the style pictures we want, that is, polite comedy subjects, and are confident that we will secure the best material the market affords."

Mr. Christie expressed himself as greatly pleased with the manner in which the Christie comedies have been handled by the independent exchanges that have specialized on them and given them the same kind of individual handling as is usually accorded to features. Mr. Christie, known to New York for about two weeks and then left for the Pacific coast intending to visit Pittsburgh, Atlanta and Kansas City on the way.

While the subjects or casts for the two-reel comedies have not been announced, Mr. Christie expects they will include Bobby Vernon and Harry Ham, who anticipate being released from Government service at an early date. In a number of instances special comedy stars will be engaged for one or more productions, where it is felt the subjects are particularly suited to them.

December 8 Attractions at New York Theatres

RALTO—Enid Bennett and Douglas MacLean in "Fuss and Feathers," a Paramount-Ince production the week of December 8. The story tells of a miner's daughter who is showered with sudden riches. "Peaks, Parks and Pines" was the scenic. The Animated Magazine and a Sunshine comedy called "The Fatal Marriage" were also shown. The Rialto male quartet and Alice Henderson were on the bill.

RIVOLI—Elise Ferguson, supported by Eugene O'Brien, in "Under the Greenwood Tree," was the star of the Rivoli entertainment. The picture was made from a successful stage play, Van Scy's scenic, "Clouds That Smile," Allied War Review, and a Mutt and Jeff cartoon, "Hitting the High Spots," completed the screen program. Emanuel List and Madeleine D'Espinoy were the soloists.

STRAND—"Too Many Millions," a Porter Emerson Brown story, with Wallace Reid as the hero, was the principal screen feature at the Strand. The picture was taken from the novel, "Somebody and Somebody." "Back to Nature," a comedy, a scenic study and Bobby Bumps in "Before and After" were also shown. The Lady Harp quartet was the special musical feature.

FIFTH AVENUE—First half, Mary Boland in "The Prodigal Wife," Latter half, "The One Woman."

BROADWAY.—"Wanted for Murder."

Do you want to change your position? Seek new employment through The World's Classified advertising.
WIND STORM DAMAGES COAST STUDIOS

Heaviest Blow in Thirty-seven Years Causes a Property Loss of $25,000 and a Few Minor Delays

The hardest wind storm Los Angeles has experienced in thirty-seven years blew in on Sunday, November 24. Practically every studio in the city suffered some damage in the matter of glass roofs being shattered, sets being blown away, and other calamities. Most of the film plants had the debris cleared up in time to begin work by Monday afternoon, however.

At the Vitagraph studio in Hollywood, the galvanized iron roof of the property room and shop, a building 44 by 150 feet, was blown away along with many stage sets on the lot. A large canvas tent being used for sets was blown down, the falling poles and torn canvas damaging and breaking a lot of circus property inside the tent. A force of carpenters was hastily got together to prop up other buildings that were threatened by the daimon wind, and to rebuild the struck sets. Damage was about $3,000.

The Lasky plant was damaged to the extent of $8,000, when the storm blew away the greatest part of the glass stage roof and demolished five elaborate sets on the lot.

The Christie plant, nearby, lost about $1,000 worth of sets that had just been erected for the current comedy. With an extra force of workmen the sets were restored and set up and the players were at work by noon the following day.

The Griffith studio lost its glass roof and several sets, besides other damages to the lot that approximated $25,000. An old barn on a hillside overlooking Edendale, owned by the Mack Sennett Company, was destroyed. This set included a water tank, a church, a saloon, and several other structures. Sets in the studio lot on Alessandro street, for the use of the Sennett players and the Fatty Arbuckle company, were razed and smashed. It will take several thousand dollars to rebuild these sets.

The Hart, Metro, Fox, Weber and Goldwyn plants all suffered minor damages that did not delay production. The Ince sets were all taken down at the first sign of the storm, and Universal lost only a few canvas tops. The Chaplin plant escaped with one set damaged.

The total loss to the west coast studios will be around $35,000.

Film Star in Accident

Edna Purviance going down a steep incline in her car on one of the down town streets, was struck by a street car which was coming down the hill another direction. The street car crashed into the automobile, causing it to spin around and dash against a telephone post, breaking the post and crushing the front of the automobile. With the exception of a slight shaking up, Miss Purviance suffered no injury.

Name of Eltinge Legalized

Julian Eltinge, whose real name is William Julian Dalton, has filed a petition in the Los Angeles courts to have the name Julian Dalton Eltinge legalized for his use in the future, as it is the name under which he has made his stage and screen debuts. Until which his property has been recorded. Mr. Eltinge has taken this step because of possible complications that may arise in time to come.

Health Department Produces Film

The activities of the Health Department of the city of Los Angeles have been used as the basis for an educational subject showing the work done by the department in its tuberculosis clinics, and in other lines. Arthur Messier, member of the board and writer as well, has written a story around the theme, with the regulation hero, heroine, villain and everything; and several producers have come forward with the loan of their studios for the filming of the production.

D. W. Griffith loaned the use of his studio and sets, while Thomas H. Ince furnished the $5,000 generator to make scenes at the clinics. Universal gave lights to be used in dairy scenes.

The title of the picture will be "Not According to Precepts," and the players, including C. Edward Hatton and Grace A.adden, who played the leading roles in their own production, the picture will be shown at the Liberty Fair, then at various theatres in Los Angeles and surrounding towns.

Both From Same Town.

When Fred Niblo took the Enid Bennett company of the Ince studios, to the Arizona desert for exterior scenes, he met a Dr. Zarro, a man from his old home town in the desert, who had known Niblo's family for years and who had kept track of the young actor's career and achievements after his entering a stage career. Niblo and the doctor reminisced about the folks back home for an entire evening in the heart of the desert.

Contract for Eight B. B. Features

An announcement has been made by General Manager J. L. Frothingham, of the Bessie Barriscale Features, that Miss Barriscale will no longer release through the Hodkinson Company, but that she has formed the American pictorial Corporation of New York, in the future. Eight features starring Miss Barriscale have been contracted for by the Robertson-Cole concern, the first of these pictures, "All of a Sudden Norma," to be released in December. The second B. B. production, tentatively entitled "The Photographer's Fate," is now in course of production at the Brunton studio under the direction of Howard Hickman.

Katterjohn Plans Big Production.

Monte M. Katterjohn, who has just recently entered the ranks of film producers, is planning to film, as his first offering, a story that he considers his masterpiece. The story deals with a body of pioneer American adventures and struggles provided some of the most dramatic episodes in American history, but which have never before appeared as the basis of a film drama. Mr. Katterjohn had intended this story for an eight or nine-reel production, but his present plan is to confine the action into not more than seven reels.

Karger Arrives.

Maxwell Karger, director-general of the Metro Corporation, arrived in Los Angeles the day of Thanksgiving in company with Mrs. Karger and their two children, and were met at the station by a delegation from Metro's West Coast studio, and escorted them to the Hollywood Hotel.

Projection Booth on Main Floor.

One of the things that Manager Miller of the new California Theatre decided upon when planning his house was that the projection booth should be upon the main floor. His observation in the past has convinced him that in most of the big photoplay houses where pictures are thrown from the second or third balcony, it has resulted in presenting distorted and out-of-focus appearances of the players on the screen, and to avoid this fault in the California he has had the projection booth built on a level with the screen. Every modern idea has been incorporated in the equipment of the projection booth of the new theatre, and several of the most approved models of projection machines are now being installed.

Notes of Local Theatres.

When Sid Grauman heard that the theatre might be re-opened, he-was the managers insist on their patrons wearing flu masks he immediately got busy and rounded up several thousands of the masks from the various downtown drug stores. The next day the Health Board decided that the theater should remain closed until such time as it would be deemed safe for the people to attend the shows unmasked. Now Sid is wondering what he will do with all his masks.

J. A. Quinn, proprietor of the Rialto, is planning to make an extended trip throughout the East in a few weeks.

Jan Philipeh Schinhan, a Bohemian artist of the pipe organ, has been en-
THE Zollo Community String Quartet, composed of internationally famous artists, took part in a scene recently staged for the Helen Keller production being filmed at Brunton. Miss Keller, who can neither see nor hear, responds to the vibration of music in a wonderful manner.

The L-Ko Comedy Company is now featur-  
ging a Chinese comedian named Chai Hong, who is being directed by Ferris Harmison.

Mary H. O'Connor, scenario and film editor of the Lasky Company, is suffering from influenza at her home in Hollywood.

George Melford, who has been working at the Eastern studios of the Famous Players-Lasky Company, has returned to Hollywood.

Florence Oberle, who heard last week that her son, Jack, had been killed in battle in France, became prostrated at the news, and had to be taken to a sanatorium for treatment and rest.

Edward Sloman has taken the Margarita Fisher Company out on the Mojave Desert to film scenes.

Marjorie Daw, who was well on the way to recovery from her recent spell of "flu," has suffered a relapse, with additional complications in the form of jaundice. J. Frank Glendon, playing opposite Bessie Love in a Vitagraph picture, is just now recovering his voice after his strenuous vocal work during the Fourth Liberty Loan drive.

Henry B. Walthall and bride, Mary-Catherine Dana, motored from Scottsdale, Ariz., to Los Angeles last week, and will begin work at the National studios immediately on a new production. Miss Charleton will play the leading feminine role in support of her husband.

Catherine Calvert has arrived on the West Coast to play a star part in a coming Paramount production.

Mary Pickford has given orders to Santa Clara. She has bought 590 cigars and 200 cigarettes, and 2,000 cigars to her regiment, the 143d Field Artillery of California, now stationed at Barstow.

Carmen Phillips is playing the part of Mme. Yelba, an opera singer, in support of Jane and Katherine Lee in a new comedy-drama called "Smiles."

Darrell Foss has been dismissed from the army, and is back in the Hollywood film colony.

A little daughter made her appearance at the home of P. O. Sistrum, manager at Universal City, last week.

Tarkington Baker, manager of publicity for Universal in New York, has returned East, after having been in conference for several days with Ham Beall at Universal City. Mr. Beall will immediately put in operation a new plan for handling the publicity at Universal City.

Forrest Stanley, formerly seen in Moroseco photoplays, has returned to Los Angeles to resume film work after more than two years of regular stage playing.

Dustin Farnum, who has lost two motor-boat races to Frank Garbutt around Catalina Island, is supervising the building of a new boat, which he will name "Over the Top II," and in which he will try his luck again.

Wallace Reid has gone to San Francisco to assist the official committee of that city in a War Savings Stamp drive.

Ruth Roland, who has just signed a contract to appear in another Pathé serial, is visiting in San Francisco before starting work in the new production.

Bill Russell dropped into the city on his way from Yosemite, where he spent his month's vacation during the shut-down. Bill said he was ready to resume camera activities at any time.

Jack Pickford arrived in Los Angeles from the East on the same day last week that Viola Dana, Harry Beaumont and James Kirkwood landed in town.

Helen Keller, Sightless,
Laughs at "Shoulder Arms"

MISS HELEN KELLER, known throughout the world for her wonderful accomplishments despite her handicap, either to hear or see, recently "viewed" Charlie Chaplin's second First National comedy, "Shoulder Arms" as the guest of the comedian at his Los Angeles studio.

Miss Keller and Mrs. Anne Sullivan Macy, her constant companion and who has long served as the eyes through which Miss Keller sees the world, were Chaplin's guests at dinner. Afterward the party went to the studio theatre and "Shoulder Arms" was screened. Mrs. Macy, with her fingers on the palm of the blind girl's hand, telegraphed the scene to her. Onlookers declare that she led the laughter as the absurd situations developed, and that she did not miss one of the subtle bits of comedy.

Ohio Exhibitors Fighting to Legalize Sunday Shows

THE exhibitors of Ohio are conducting a campaign to amend the laws of the State of Ohio so as to legalize the showing of motion pictures on Sunday. The existing laws make it a fine and imprisonment for any one who shows pictures on Sunday. There are about one hundred theatres that are closed on Sunday and new ones are being added to the list daily.

An organization called the Ohio State Screen League has been formed as a result of a great many meetings of the exhibitors. This organization is cooperating with the National Association of Motion Picture Industry and is putting forth real efforts to safeguard the exhibitors' interests.

Hat-Wearing Females Annoy Helpless Ottawa Managers

THE theatres of Ottawa, Ontario, are still bothered by two relics of the past, namely, the enormous hat and the woman who refuses to remove her hat while seeing a show. The two are found in local houses, although special effort has been made by managers to correct the annoying habits. Slides on which appear requests for women to remove their hats, are shown with frequent regularity. Poor man's applause—but woman still persists. It is a fact that nine out of every ten Ottawa woman wear their hats in the theatres. Can you beat that for a modern, civilized city of 108,000?

When the theatres are opened for the day, the first patrons invariably make a rush for the aisle seats and stick to them, regardless of the number of times that ushers place people in the inside seats of a row.

Hunting Comes to New York

Gardner Hunting, assistant to Supervising Director Frank E. Woods, in the Hollywood studio, and an efficient and talented scenarist, has left for New York, having been appointed the scenario editor of the Famous Players-Lasky studio in New York City. His work will largely be what it has been in the west. He will edit and supervise the continuities for photoplays, looking over the final work on the titling and cutting of productions.

Mr. Hunting's work will in no manner affect the administration of the Famous Players-Lasky main office scenario department, which continues under the charge of Robert A. MacAlaney.

Poland Writing for American

Joseph Franklin Poland, New York fiction writer, has recently joined the scenario staff of the American Film Company, at Santa Barbara, California. Mr. Poland will write for Mary Miles Minter and Margarita Fisher. The story of "Impossible Susan," a feature starring Miss Fisher, was from his pen. The story of a Minter vehicle, not as yet released, likewise was written by him.

A "Moving" Picture Indeed—Helen Keller "Sees" "Shoulder Arms."
THE week that has just slipped by has shattered another delusion about western Filmland. The belief that the festive hurricane never visits our shores has been laid to rest by the same sepulchre where sleeps the grand idea that 95 per cent of California's hours are filled with sunshine; that you could stop anywhere along a rural highway and gather a bountiful of oranges without getting your shoe full of buckshot; and that the steam radiators in apartment houses are intended for something other than ornamental purposes.

Last Sunday a hurricane, alongside of which, according to Captain Leslie T. Peacocke, who was born there, the Big Wind in Ireland was but a gentle breeze, visited our fair city. A tornado that tore down trellisries, played hob with pergolas, uprooted acacias, poppies, lemon, magnolia, orange, olive, rubber, camphor, oleander, palm and pepper trees, ripped the roof from the prop room at Vitagraph, demolished a big set on Mack Sennett's foothill, damaged Fatty Arbuckle's scene dock, eloped with one of Dave Griffith's roofs, set the Lasky people back eight thousand dollars for broken glass, and deposed a tall and stately smokestack from its proud position on the brow of the apartment house wherein resides he who writes these memoirs.

Otherwise, it has been a pretty big week, punctuated with many important arrivals from the East. Those of us who, since the theaters have closed down have been forced to go down and watch the train come in for amusement, have been richly repaid.

New York Accommodation Busy.

Every time the New York-Los Angeles accommodation pulled in at the depot, either an actor, an actress, or a director got off. Mr. Alexandria, our hotel keeper, says he will have to put on an extra hack to haul the people to his hotel if the rush keeps up the way it has started.

Among the new arrivals were noted Albert Capellani, Jack Pickford, Viola Dana, Maxwell Karger, Peggy Hyland, Oscar Apfel, Forrest Stanley, and Henry.

Los Angeles Correspondent
Personally Conducts Our Readers Through the West Coast Studios

By Giebler

B. Walthall and his new bride, née Mary Charleson, went over to Vitagraph just after the storm and saw the damage done by the wind. There was the prop room with its dome gone, and its secrets open to the curious gaze of any one who cared to rent an airplane and fly over the place, and a street set that had been erected with great cunning and no telling how many feet of lumber leveled to the ground by the gale.

There is something fine and admirable in a movie street. I always get great pleasure in looking at one, but a movie street groveling in the gravel of the desert hillside, prone upon its stomach, is a sad sight. In the language of a well known press agent in his more careless moments, "I like to have wept" over its fallen estate.

An Accordion's Sweet Music.

There was not much doing at Vitagraph, everybody, except Bessie Love, being out on location. I watched Dave Smith direct Bessie, Charles Wheelock, Frank Glendon, Karl Herlinger and Otto Lederer in a scene from "The Enchanted Barn," where Bessie dives under a piano and comes up on the other side just in time to fall into the hands of a couple of villains, while listening to Pau Rosnes make sweet music on an accordion.

After making arrangements to return and see Bill Duncan do some of his breakneck stuff and watch Antonio Morena and other Vitagraphers act, I started back to Hollywood, from which destination, however, I was deflected by a battle.

I love battles, especially movie battles. The sight of the brave director-general, armed with a megaphone, ordering the troops to mortal combat; the sounds of strife; the foe advancing and receiving it in the neck, arouses and fires my war-like soul. The acrid smell of the smoke pots is sweet incense to my martial nose.

I love to hear the crackle of the machine guns popping like popcorn; the foe falling in rows like ripe beans before the reaper—it would sound better to say ripe corn, but they don't raise much of anything but beans out here, and I am very strong for local color—I can see a whole regiment go down before the terrain and lay sprawling around on the barricage with the utmost equanimity, because I know that the entire company will shortly rise, brush the dust of battle from its pants, proceed to the studio, and draw down good iron men for its day's work.

Gets Lost in the Scenery.

As I was proceeding along a pleasant road bordered on one side by a grove of the stately eucalyptus and on the other by variegated California scenery, I was arrested by sounds of a booming nature that indicated a movie battle proceeding somewhere in the immediate vicinity.

Plunging into the depths of the forest with the utmost bravery and utter disregard of danger, I immediately got lost, and after wandering around for an interminable time I emerged just in time to see the last fallen foe arise, and Elmer Clifton, who had been putting on war stuff for a Dorothy Gish play, with his cameraman and other assistants, fading into the distance.

After this I had a real mystifying adventure.

Charles A. Taylor, who is also known as the master of melodrama, opened up the Norbig studios in Glendale a short time ago and started making a big feature with a star that is totally unknown to the film world. Various stories of her wit, beauty, grace and ability to do anything in the world with horses began to circulate in the colony, but none knew her name.

Society reporters from the local press interviewed her, but always in the presence of Mr. Melodrama Taylor, and no one learned anything.
The company went down to the beach and made some location stuff, and the mysterious star drove a chariot with four horses in a manner that would have done Ben Hur ashamed of himself and the plot thickened.

"Star" Avoids the Spotlight.

They can't pull any mystery stuff on me," said Sally. "I've got a detective badge, and so far as there is being a girl in the movies who will not tell her name, bunk, bosh, and likewise stuff that goes with it.

I went down to the studio; I saw the mysterious star, and talked to her, and I asked her name in a polite manner, and she said she could not tell. I talked to her father and mother, for in addition to being a mystery, she is at the same time one of the most chap- eroned stars in the movies.

Neither Pa nor Ma would tell any names. Talking to Taylor was useless. He is somewhat hard of hearing and carries a little telephone exchange like a suitcase around with him. When you talk about the weather it works fine, but every time I tried to ask the star about the picture, I hit the busy signal, or the wires got crossed, or something got wrong with the exchange.

I walked around the studio and watched them make scenes for the picture. The story has a circus atmosphere. Frank Mayo is leading man, and little Ben Alexander is in the cast.

Finds a Star at Leisure Again.

They were making scenes of a side-show and all the freaks were there. Real ones, too. A snake-skin girl, who made a magnificent skeleton, a hula-hula maiden who is a real Polynesian, an oriental dancer and a Circassian beauty.

I found the star at leisure again.

"How," I asked, "am I going to tell people about your monasile smile and how clever you are riding horses and don't know your name? They won't know who I am talking about."

She shook her head.

"Suppose," I suggested, "that I write a story and tell people you are short and dumpy, that you look 37, and that you squint?"

"But," she said sweetly, "wouldn't make any difference as long as you didn't have my name. They wouldn't know whom you were talking about, would they?"

She had me there.

"Your southern accent tells me you are from the South," I said. "What state?"

"Listen," she began, and I believe she was really going to tell me, but Taylor adjusted his phone to his ear and prepared to listen.

That was as far as she got, but if anybody knows a good-looking girl from the South who can ride and drive horses and keep a secret, he might know who this mysterious star is—I don't!

Jane Lee Recovering from Operation.

Jane Lee, who with her sister Kath- erine is in Los Angeles making "Smiles," a William Fox Excel picture, has just recovered from an operation for abdominal appendix, which was under the doc- tor's care the photographing of "Smiles" was halted for a week. Work was re- sumed last week, when Jane, none the worse for her experience, returned to the Fox studio at Hollywood.

TALLY ADVOCATES RUNS OF FORTNIGHT

Los Angeles Exhibitor to Build House Designed to Make Possible Longer Stays of Big Subjects

T. TALLY, owner of the First "Cable" Mutoscope Circuit franchise for southern California and Arizona, is to build a theatre designed exclusively for long runs on super-pro- ductions, according to a recent announce- ment from Los Angeles.

His decision is based on his opinion that with the new era of specialization in production, exhibits will now be able to secure the much higher quality in releases. This he believes will be the foundation on which exhibitors can make their plans for increasing the length of their runs and reducing the frequency of their program changes.

Mr. Tally has been contemplating the erection of a theatre in Los Angeles, but his plans for its construction were delayed by war conditions and the consequent lack of materials. Now that the War Industries Board has removed the ban on the commercial use of structural materials it is expected he will go ahead with his intentions to give Los Angeles an entirely new type of motion picture theatre.

"Events of the last few months," de- clared Mr. Tally, "are conclusive proof that long runs of the "event" type, is his, and I believe the future for exhibitors. We know to a certainty now that indefinite engage- ments are a thing of the past, and that it is profitable to exhibitors and that it is throwing money away to give only two or three days or a week to productions that have the merit necessary to longer bookings.

Long Runs Require Special Atmosphere.

"The public does not get a chance to patronize a worth while film if it is shown for one or two days. Every thea- tre will receive a certain amount of nominal patronage each day. But not every prospective patron—not one-fifth of the prospective patrons—could or would patronize a theatre within one or two days. Therefore, we are being talked about. There are many reasons for this. Some people are kept at home by illness, others are out of town for a few days. Some of the attenders guests, others are too busy the first two or three days that a goods production is shown. And a fair great number, who are not regular fans, do not hear comments on an especially worth while release until several days after it has opened." To make long runs requires a cer- tain type of physical equipment in a theatre which, while not absolutely es- sential to the success of innumerable en- demic, is necessary to the atmos- phere and general effectiveness of the productions to make the investment profitable. Of course, almost any theatre with the standard equipment can serve as the background for runs of a week, or even longer. But where it is possible to build or alter the instances of theatres being built, I be- lieve it is a wise precaution for the ex- hibitor to consider carefully the advan- tages of various new equipment which will give him opportunities for settings, lighting effects, greater lati- tude in musical accompaniments, and which will also add to the atmosphere imparted by the super- produc- tions which the public will patronize, day after day, for runs ranging from two weeks to a month or longer.

Suit of Shuberts Over "Old Heidelberg" Fails.

THE value of the moving picture rights of the screen production of the novel "Old Heidelberg" by the Fine Arts Film Company was carried Dorothy Gish and Wallace Reid is not to be judicially determined after all, as the result of the dismissal of the suit filed against the Fine Arts Company and the Triangle Film Corporation by the Shub- bert Theatrical Company.

When the suit was filed in the United States District Court several years ago the Shubert Theatrical Company de-manded $25,000 damages, asserting that the removed the screen rights from the production were very valuable, but it is doubtful whether a court would place such a high valuation on the cinema rights as the suitor claimed. The fact that the English version of the German play has not been protected by copyright in this country and conse- quently the film copyrights were within their rights in presenting a screen ver- sion of the play.

The play was originally dramatized in Berlin under the style of "Alt Heidel- berg" from Wilhelm Meyer-Forster's novel "Karl Heinrich." Emanuel Leder- er secured the American rights to the play and contracted with the Shuberts to produce it in this country.

The Majestic Motion Picture Com- pany secured the rights from Max H. Sinding of New York, who translated the English under the non de plume of Max Chapelle. This translation of the novel was copyrighted in this country.

Pathe Review Pleases Exhibitors.

That the Pathe Review, the new film magazine of interesting topics to be re- leased by Pathe every other week com- mencing January 19, is going to be one of the most popular subjects ever is- sued by this firm, was evidenced last week when the first reel was shown to the trade on the roof of the New York Times Building.

The first release combines the famous Pathe color pictures with the highly amusing and exceedingly interesting slow motion process, and as an educa- tional feature it includes scenes re- vealing the effect of music on wild ani- mals.

"Pathe" slow motion process was util- ized in photographing a baseball game, and the flight of a baseball thrown by a speedy pitcher, followed by the high, solidified shouts of laughter. The slow motion process will be incorporated in the Pathe Re- view from week to week, the company states, for highly humorous bits in using this method of photography can be readily realized.
PRODUCT BELOW PAR, SAYS ROTHAPFEL

New York Manager Tells Chicagoans That Crisis of the Previous Year Has Not Yet Been Passed

S. A. MUEL GOLDFISH, president of Select Pictures Corporation, and S. L. Rothapfel, America’s foremost exhibitor, arrived in the city Thursday morning, December 5, on their trip from coast to coast, during which stop-overs will be made at Cleveland, Chicago, Milwaukee, Minneapolis, Seattle, San Francisco and Los Angeles.

At a luncheon held in the first stop was made Wednesday, December 4, they addressed a large gathering of exhibitors at a luncheon previously arranged by Select’s local manager, in Chicago, Ike Van Ronkel, Chicago manager, arranged for a luncheon at the Hotel Blackstone, at 12:30 p.m., where picture 100 prominent exhibitors were present, in addition to members of the daily and trade press.

Nate Ascher, of the Ascher Brothers circuit, was up toighted, and after paying a tribute to Mr. Rothapfel he introduced him as the first speaker, “Roxie” responded in one of his characterizing addresses, during which he succeeded in enthusing his hearers by a bright forecast of the future of the moving picture.

Present Product Rated Below Par.

He pronounced the past year a most trying ordeal for the moving picture and the trade, saying that a great crisis had been encountered and that it has not yet overhauled the film product, which was present below par and that, in certain cases, big rental prices are being charged.

In discussing the fact that the safest plan tended more and more to the institutional value of the theater—in other words that the picture itself is not the only thing, but the most important unit among other most essential things. Among these other things are service to patrons, in the way of politeness, comfort, etc.; scenic accessories, light effects and, next in importance to the picture itself, the musical accompaniment. He held that strict attention to these is the steady increasing daily average of the receipts, in distinct contrast to the abrupt and irregular daily receipts which resulted when the picture only is depended upon.

The institutional value of each theater, he holds, cannot fail to exalt the business and bring greater dignity to the moving picture business.

All the enumerated adjuncts to the success of the moving picture can be brought to operation only by the practical application of psychology to moving picture entertainment. Mr. Rothapfel insists, and, in proof, he pointed to the history of his New York theatres, the Rialto and the Rivoli.

At this point he complimented Bala-

ban & Katz, owners of the Riviera, in Chicago, on their successful management of that house, which is conducted similarly to the Rothapfel theatres.

Mr. Rothapfel holds that the musical score of a well conducted picture program should be as carefully and fully developed as any grand opera score, and he advised that one should never get one’s hands into a rut.

Keep Your Patrons on the Edge.

“Keep them always on the edge of the seat,” he cried, and he recommended the doing of things in a way different from that used by a competitor.

“The breaking of precedent—something different from what the other fellow does, is what counts in this business,” he emphasized.

He then exclaimed against the present custom of giving the name of the director, the art man, etc., on the film, in addition to the title. He believes in pictures wherein the motif, the story before the title appears, and that the names destroy the psychology effect still further and delay the spectators from “getting into the picture.”

During his remarks Mr. Rothapfel gave this advice to exhibitors: “Never cater to the public. They must look up to you as do the do to the singer and the speaker. You can’t beat the institutional value of the picture theatre.”

He held that the relations between the producers and exhibitors should be more cordial and that closer co-operation should exist; also that exhibitors should be more, if possible, for the rental of film.

Rothapfel Predicts Dollar Prices.

“The moving picture will become so big in the near future that we of this day fail to realize it,” he said at this point. “In less than a year I shall be getting one dollar for every seat on the lower floors of both my houses in New York.”

Joseph Hopp, president of Chicago Local, was next called upon. He praised the Goldwyn product and stated that not a single Goldwyn picture had yet been found unclean or unfair, even by the drastic Chicago censors.

Samuel Goldfish, Goldwyn’s president, was the next speaker and held his audience closely during an extended conversational address. This, at times, created bursts of merriment by the unconscious humor of the speaker, who was not at all conscious of showing up any of the producers’ chances, and cited in most humorous fashion a case which evoked great laughter. He charged that exhibitors do not co-operate with producers, as they fail to sustain them by the breaking of contracts with the product, which have been accepted by producers in entire good faith.

Such actions may lead to a revolution on the part of producers,” Mr. Goldfish asserted.

Producers Not Paying Dividends.

“When exhibitors meet in a body anywhere they usually get talking about prices—and lower prices,” he said. “Yet not one producer has paid a dividend for the last two and a half years. I have put over half a million dollars in pictures and our company has done its utmost to make the best pictures, but the exhibitors won’t let us.

They want a star. All the producers in America are not making as much as one star. And who has made the stars? Who made Douglas Fairbanks? Exhibitors and producers. They are killing 50 per cent. of the business. Producers must get the works of the best authors and must encourage them. Goldwyn holds receipts for many thousands of dollars paid for stories which are unused.

Producers Must Be Supported.

“Producers must have support and co-operation of exhibitors, and exhibitors must concede that producers must have their just share of profits.

The day of domination by the producers has gone by. If conditions continue as at present, the producers must quit. The producers have borrowed money for the last two years. Don’t ever expect exhibitors to get together to protect themselves.

“Courage on the part of exhibitors to raise the admission price just five cents would mean so much! If exhibitors would do this much for the business they would save the picture.

“Our branch managers fail to meet an exhibitor who is making a dollar! The exhibitor succeeds in convincing even our branch managers.”

In concluding Mr. Goldfish advocated the running of film subjects at least two days instead of one day, saying that it would greatly relieve the present conditions.

Chicago Censorship Board

Bans “Finger of Justice”

O WING to inclement weather the meeting of the Chicago Censorship Commission, held Friday, November 22, was sparsely attended, and Chairman Hurley ruled that those present should remove to the projection room of the Chicago censorship board, in the City Hall, and view “The Finger of Justice,” which had recently been given a “pink” permit by Second Deputy Frazier, head of the censorship board, who succeeded Major Funghouse.

This picture had been refused a permit.
in New York and the action of Second Deputy Commissioner Quigley in refusing a permit. After viewing the picture, the members of the Censorship Commission present, with the exception of Secretaries Quigley and Quigley, the granting of a permit, Mr. Quigley remaining neutral. John Fitzpatrick, president of the Chicago Federation of Labor, who was present in the auditorium, could see no reason for refusing a permit. Others present, among them Joseph Hopp, were of the same opinion.

Dr. Hill, who was present at the viewing of the film, then declared that he would take the matter under advisement and give his decision later that day. Saturday, November 23, he overruled the second deputy and refused a permit of any kind, thus canceling the "pink" permit already issued.

"The Finger of Justice" was filmed by the Rev. Paul Smith, an evangelist of San Francisco, whose crusade against vice in the segregated vice district of the Barbary Coast, in that city, led to its exposure in films. The picture is being released by the Arrow Film Company, of which W. E. Shallenberger is president.

At the meeting of the Chicago Censorship Commission, held Friday afternoon, November 29, Chairman Hurley recommended the adoption of a resolution to the effect that the new Chief of Police Grant and Secretary of Police, the present censor of moving pictures, should not grant any white permits to pictures which depict white slavery and prostitution, which are being reviewed by the commission respectively. The resolution was carried. About ten members of the commission were present on the occasion.

Chicago Exhibitors' League Discusses Vital Questions

The regular monthly meeting of the Chicago Exhibitors' League was held in Fraternity Hall, Friday noon, December 6, about sixty exhibitors being present. Joseph Hopp, president, occupied the chair and the following matters were discussed:

"Flu" epidemic; the proposed increase in the wages of operators; the censorship question; the music tax and the revised war revenue tax.

Dr. Hill, a member of the Chicago board of health, who has charge of all matters pertaining to the health ordinance, was present. He addressed the meeting on the health question during the return epidemic, and also referred to the six houses which were closed during the period. December 4. Among these houses were the Pine Grove, De Luxe, the Liberty, Oak and two smaller ones. They were closed as a result of the vigorous action of the police officers and managers, Dr. Hill said, because it was found by the board of health investigators that the ventilating plant in each case was not in operation during the time of showing pictures. The law distinctly calls for the perfect operation of the ventilating plant every hour during the time of the theatre, and every house will be closed where the law is not observed to the letter.

Dr. Hill was then asked by exhibitors to state the opinion of that street cars, crowded and jammed with people, and big department stores and their crowded basements are permitted to run. He replied that there was no ordinance which empowered the board of health officers to arrest the officials of a street rail car company or to stop the running of such cars; also that each of the department stores has an approved ventilating system, and yet the law has no provision for its operation.

The proposed increase in operators' wages was next considered, and it developed that in the fall of 1917 the operators' wages had increased thirty-five per cent, and that in May of this year, at 75 cents an hour for every day in the week, and that four years of that period have still to run.

Regarding the question of a committee to handle the enforcement of the law, a committee was named to represent the Chicago League at the meeting of the Chicago Censorship Commission on January 17, to present the report of the work of the commission is completed.

With regard to the revenue tax the members present favored the retention of the present admission tax and the 5 per cent. tax on film rentals (which producers and distributors pay) according to the newly proposed law.

Director Rex Weber Dies

A Victim of Pneumonia

EX WEBER, better known by his home name as Fred Weber, passed away Monday morning, December 9, in this city, another victim of pneumonia.

It was only in the last issue that he was prominently brought before our readers. Being mentioned as the director of the Herald-Examiner's "Smile Film," which he finished at the expense of his health, owing to the strenuous period of its making. It was really due to his untiring efforts and to exposure to severe weather during the making of the film that he suffered from a dread malady which removed him so suddenly from his friends.

Mr. Weber has been a motion picture director for seven years, being employed at various times by the Lubin and the Vitograph Company. He also directed various Red Cross films, and was consulted by the producers during the filming of "The Birth of a Race."

Mr. Weber was thirty years of age and was born in Covington, Ky. His family were well-to-do. He came to Chicago from the family home recently and was at his bedside when he died.

High Honor for Edgar Hopp

Edgar Hopp, son of Joseph Hopp, president of the Motion Picture Exhibitors' League of Chicago, who is at present in New York on a mission attached to the photographic division, Bureau of Navigation, U. S. N., recently received an overseas assignment to the escort ship for the George Washington, which is conveying President Wilson and other officials to Europe. Mr. Hopp, it is said, will take all official motion pictures of this trip under the direction of Lieut. Wells Hawks, officer in charge of the photographic division.

Mr. Hopp, Jr., is the chief official motion picture cameraman attached to the photographic division. The pictures made during the voyage will form the official record of the President's trip.

Showmen's League Holds Services

Memorial services in honor of deceased members of the Showmen's League of America were held in the clubrooms in the Crilly Building, Sunday, December 1, by a large number of the Chicago members of the organization.

Prominent among those who passed away, to whom touching references were made at the meeting, was the late president, John B. Warren; the first president, William F. Cody, and Warren A. Patrick, founder of the organization and first national secretary.

"The Birth of a Race" at Blackstone

Sunday evening, December 1, a much-heralded picture, "The Birth of a Race," was given its premiere at the Blackstone Theatre here--just about the same time as the presentation of pictures. In the first place, the location is out of the way, and in the second it never before had been used for picture entertainment.

I attended the opening and found the theatre filled, to a seat, downstairs, while the balcony and the gallery had a fair sprinkling of first nighters. Of course much of this was "paper," but the attendance has shown an improvement every night thus far since, and the management is fairly satisfied with the results--taking everything into consideration.

Blanche Sweet

Blows Into Town

BLANCHE SWEET, dapper as ever, blew into town December 6 on a business trip, and returns to the coast again this week to start work on her next big picture under the management of Harry Garson. Its name, "The Unpardonable Sin," Miss Sweet would not divulge--not even to her friends. She would give any inkling as to the nature of the subject--but when it came to "The Unpardonable Sin," which Miss Sweet is currently working on, her enthusiasm was boundless. Miss Sweet declared it to be the biggest picture of the year.

The player recounted her troubles of making "The Unpardonable Sin" during the "flu" epidemic. Marshall Neilan, the director, persevered, however, and the result has been beyond expectations.

The picture will be in nine reels instead of eight as previously announced. It goes into Clune's Auditorium, Los Angeles, for a run beginning New Year week, after which it will be given a Broadway showing. Mr. Garson is said to have refused one of the biggest cash offers made for any picture this year.

THE MOVING PICTURE WORLD

December 21, 1918

Blanche Sweet.
SCHENCK SHIFTS TO FIRST NATIONAL
Head of Norma Talmadge Productions Company Tells
Why His Star’s Pictures Will Be Distributed Under
Different Plan—Not Criticism, but Analysis, He Says

THE First National Exhibitors’ Circuit, Inc., has signed a two years’ contract for the distribution of productions starring Norma Talmadge. The contract becomes effective as soon as the four productions still to be made under the present agreement with Select Pictures Corporation have been completed and delivered.

“For the first time in my experience as a producer,” declares Joseph M. Schenck, who is the active head of the Norma Talmadge Productions Company, “I am able to understand how it is possible for a producer to make bigger and better pictures with an increase in values at the box-office compatible with the added quality in the picture. To me this contract with First National is the solution to an ambition I have cherished for more than a year. I have wanted to make bigger pictures. I have wanted to pay the price demanded for big stories. Of course, there has been nothing to stop me but the uncertainty of whether I would do any better than break even on the investment. This was the fault not of an individual or group of individuals but of a system.”

While the details of the contract are not made public, it is understood that First National will distribute a minimum of twelve Norma Talmadge productions during the two years the contract is in force, and that a total of twenty productions will be the maximum. By this system of keeping two directors constantly employed, Mr. Schenck plans to make at least six releases each year, allowing a minimum of six weeks’ actual studio working time for every production.

Transaction Involves Large Sum.

Although the amount that will be paid by First National for the negative rights to each picture together, in the aggregate, is not made public, it is understood that the sum involved is equivalent to the best that could have been agreed upon. According to the contract, all of the Norma Talmadge pictures will, as a consequence of the increased latitude given Mr. Schenck in production, take on a proportionate increase in box-office value, apart from the exhibitors’ advantage in booking them independently.

“Furthermore,” declared J. D. Williams, manager for First National, “the exhibitors will book the Talmadge pictures exactly as they are booking the Chaplin, Pickford and Stewart releases, independent of anything else. Mr. Schenck’s features will stand absolutely on their own merits.”

Sorenson summed up his opinion of the contract with First National by describing it as “the revolutionary change of method which gives me the open door to greater quality in productions starring Norma Talmadge and to a realization of a profit from the superior releases I will place at the disposal of exhibitors.

Believes “System” Cannot Endure.

“First let me make clear,” he requested, “that my comments are not in any sense a criticism of individuals or organizations, but an analysis of a system. For this system there can be no individual responsibility. It is universally employed by program distributors. That it cannot endure much longer is obvious to me. I have been producing pictures with Miss Talmadge as the star for more than two years. When I first took charge of her studio I received an offer of $750 a week for her services. Recently I was offered $7,500 a week by a program company. To have accepted it would have been fatal to her popularity. True, an income of $30,000 a month is better than a reasonable salary. The fact that I refused the offer was not due entirely to my belief that she is capable of earning more. It was also because I knew that to accept it would be to place her against a dead wall obstacle to progress, and would result in a decline in her popularity. Allowing six weeks to a production, her salary alone would burden each picture with approximately $60,000, because she would require ten days or two weeks of rest between pictures. Add to this about $40,000 for other expense, not including prints, advertising supplies and sales cost, and figure what it means to get back that sum.

“By having her productions distributed on the open market plan, whereby they are available to every exhibitor in the country, burden free, I receive a sum for each negative which is sufficient to give me ample latitude for obtaining the greatest possible quality, and which tells me in advance just how much I can afford to spend on production and still give me a profit. There is no guess-work. I know, under the contract with First National, just how far I can go. And when my negative is completed I do not need to wait a year, eighteen months or two years to get back my costs with a possible profit.

Sees Advantages in Ready Money.

“I receive my costs, plus a profit, when the picture is finished. The result is that I have the money immediately available to begin work on another picture.

“Some exhibitors who do not reason may say: ‘It’s a fine thing for Miss Talmadge. She can make cheap pictures and still be sure of a big profit. We won’t get her releases any cheaper if they are not up to a standard.’ But they should remember that a big profit on each of two pictures—which is the maximum that any producer could use to hoodwink a distributor—does not amount to one-tenth as much as a reasonable profit on twelve or fifteen productions. It would be too late to catch up with slow big winners at the box office. A producer releasing through First National exchanges has everything in the world to gain by giving his utmost for the attainment of super perfection and everything to lose by attempting to take any advantage of exhibitors in failing to give them value received.”

Thinking of installing a new projection machine? Be rid of the old one through The World’s Classified advertising.

Scenes from Rex Beach’s “Too Fat to Fight” (Goldwyn).
moving picture world

facts and comments

through lack of a quorum to do business the special meeting of the members of the national association of the motion picture industry called to consider the proposition which contemplated the consolidation of the n. a. m. p. i. and the motion picture exhibitors' league, that particular transaction was not consummated. it would not be correct to say that nothing was done. on the contrary a great deal was accomplished, because the truth was finally brought home to the representatives of the exhibitors' organization present that it would not be good policy to thus sink their identity, and the president of that organization, who was present, declared that he would recommend to his board of directors that all negotiations be terminated.

* * *

the moving picture world congratulates mr. schaefher upon his very wise determination. as we have pointed out repeatedly in these columns such a combination of interests as was proposed could never solve the problems which arise between the two branches of the motion picture trade. we were willing, nevertheless, that the plan should be given a trial, and as members of the n. a. m. p. i. would have voted in favor of it had the opportunity been given for no other reason than that its futility might have been conclusively proved. but the failure of two important branches of the industry to be present at the meeting was thus creating no atmosphere, and the action of president schaefer in declaring his purpose to withdraw from any further consideration of the question clears up the situation.

another event occurred at that meeting which is not quite so pleasant. this plan was strongly favored, if not conceived, by the president of the n. a. m. p. i., william a. brady. that it should fail by the coldness of the men with whom he was most closely associated must have been to him a matter of deepest chagrin. that he resented the failure of his friends to support him was shown by his statement, to the effect that it was his intention to resign his office and retire as quickly as possible. whatever may be mr. brady's failings one fact stands out in his favor: he is the first man to be chosen president of the n. a. m. p. i. who has been able to keep the organization together and interested in the trade's welfare enough to accomplish anything. it has been hinted that mr. brady has other reasons for resigning, and it would not be difficult to find them, but if he is to continue in the picture business he should be induced to withdraw his resignation should he eventually present it. true, the job is a thankless one and more, but the organization should be so established and financed that its executive might at least be reimbursed for its traveling expenses. there is a great and growing need for a trade organization in the motion picture industry, but it should be conducted on proper business lines. mr. brady knows the amusement business; he is a forceful man and has proved his value to the trade. under proper conditions he would be still more valuable and should be retained.

* * *

assuming that president schaefer will pursue the course he proposed, it will be up to the exhibitors of the country to support his efforts to establish a strong organization. we have named the reasons for such organization so many times that repetition now begins to sound like "parrot talk." there are so many things that exhibitors must and can do for themselves that it seems a crime when they do not get together and do them. problems that arise in a given state cannot be handled so well as by the exhibitors of that state. outside interference is more likely to be fatal than helpful to their cause. but nothing can be accomplished unless there is organization. so organization is the thing to be accomplished, and the time is now.

* * *

there seems to be a difference of opinion among our ministerial brothers of indianapolis on the subject of closing picture theatres in that town on sunday. when the ministerial delegation interviewed the mayor on the subject and presented a set of resolutions demanding the closing of theatres it developed that a considerable number of the delegation disapproved the tenor of the resolutions and suggested that it would be a good idea if the parishioners who were so anxious to close the picture shows would first pursue their parishioners to refrain from patronizing them. might be a good idea for preachers generally to take a vote of their congregations on the picture show.

entered at the general post office, new york city, as second class matter

published weekly by the

chalmers publishing company

$16 fifth avenue, at 43d street, new york city

(telephone, murray hill, 1610, 1611, 1612, 1613)

j. p. chalmers, sr............................president

j. f. chalmers..............................vice-president and general manager

e. j. chalmers..............................secretary and treasurer

james l. hoff..............................managing editor

a. macarthur, jr............................advertising manager

the office of the company is the address of the officers.

chicago office—suite 917-919 schiller building, 64 west randolph st., chicago, ill. telephone, central 5099.

pacific coast office—609-611 wright and calender building, los angeles, cal. telephone, broadway 4660. g. p. harieman, business representative

subscription rates.

united states, cuba, mexico, hawaii, porto rico and philippine islands $3.00 per year

canada ........................................... 3.50 per year

foreign countries (postpaid) .................. 4.00 per year

changes of address should give both old and new addresses in full and be clearly written. two weeks' time should be allowed for change.

advertising rates.

classified advertising—one dollar for twenty words or less; over twenty words, five cents per word.

display advertising rates made known on application.

note—address all correspondence, remittances and subscriptions to moving picture world, 516 fifth avenue, at forty-third street, new york, and not to individuals.

cine-mundial, the monthly spanish edition of the moving picture world, is published at 516 fifth avenue by the chalmers publishing company. it reaches the south american and spanish-speaking market. yearly subscription $2. advertising rates on application.

saturday, december 21, 1918
NEW SPIRIT OF DRAMA
By Louis Reeves Harrison.

Now that the war has been won and our people are settling down once more to ordinary life," says Milton Hoffman of the Famous Players-Lasky Company, "their souls freed from the weight constantly present while vast armies were contending in Europe, when they can once more take up the threads of life that were temporarily dropped, they will wish not only to be entertained but made to think seriously."

Here, at last, is a studio manager who realizes that we CAN think.

We are the people—you and I help make up the public.

When all studio managers learn that we shall then have better plays.

The whole trend of modern art of the screen makes for a spirit of truth about the present, and it requires thought to formulate stories dealing with our sane readjustment to the new spirit of the times and our progressively enlarging freedom. The violent reaction that is just now going on against our long-suffered social injustice offers more intense and more important material for drama than the old-time stories of persecution in Siberia. Bolshevism furnishes more harrowing atrocities and more ideal villains than czarism ever knew, a far greater menace to world happiness.

A great gulf separates stories of four years ago and those of today.

Hatred, jealousy, cruelty and greed are still with us.

So are love, compassion, sacrifice and nobility of character.

These human expressions are the same, and drama must deal with what is human, but there is a great difference in what gives rise to passion and affection, as wide a difference as between modern weapons and those of ancient times.

Modern spirit is opposed to the morbid, to occult, the incredible.

We are sane enough to live while we live when we live.

When we live is far from being before the great war.

In dealing with that war there is much to be thought of.

As far as it is possible to do so with due regard for dramatic situations it furnishes in rich abundance those atrocities which are harrowing to wives and mothers of soldiers should be avoided, that is to say, the actual view of them. This need not deprive us of the almost limitless resource of love stories and those of romantic adventure, which returning soldiers will enjoy seeing quite as well as ourselves, nor of the character contrasts offered by contact of American youth with that of European countries, probably the most fascinating the screen will exhibit.

Incidentally, let us have done with the conventional Frenchman.

Let us eliminate "ze" for "the" in sub-titles.

Dialect on the screen is an offense to good taste.

Differences between ourselves and Europeans, interesting to millions of soldier boys and their wives, mothers, sweethearts and sisters, are not in language so much as in character, for conversation must be presented intelligibly except in farce. Those individual peculiarities must be studied thoughtfully to be effective, so Milton Hoffman is right—it will require brains to "challenge the audience to mental activity and bright reasoning."

During years of European travel I never saw such foreigners as are presented on the stage, the hackneyed theatrical conceptions of ignorance.

Let us keep along lines of truth on the screen.

Just so with our own social and political life.

Otherwise screen drama will lose its hold on popular favor.

Drama must stand for the reality of its time.

There is a tremendous field opening up at home that will give growth through woman's new footing in business and social affairs, in her superior physical development, on which that of the race depends, in her attempt to keep the pace in our general advancement. We are frauds and moral cowards still to depict her as the woman of yesterday—she is a new creature.

It is our place as men to bring her up to our ideals.

Let us also consign the strutting hero to farce.

Remember also that emotions are more thrilling than action.

Passion cannot be deep and vital unless it is shown.

Drama will be only for the unthinking unless there is thought back of it—it is the brains in a screen product which elevates it above the commonplace, the dull, the weak, the undesirable, the unenjoyable.

THE IMPORTANCE OF THEME
By Robert C. McElravy.

With the increasing skill of scenario writers and directors in constant evidence in the making of photoplays a new danger arises. Is the story to be told worth telling? Will the hand of the stylist and dilettante become visible on the screen in the same manner that it has been visible in the pages of American fiction for this long time? Is the screen to be inflected with a series of dainty and well made creations, which attract the eye but disappoint heart and mind?

While it is the inevitable tendency of any art to grow away from the people as it increases in outward deficiency, we do not think it will do so permanently with the moving picture. Stories with thin, unreal or artificial plots will not succeed upon the screen, because they will not draw and hold the people; they have not the qualities for stirring the soul that has made the screen successful.

It is well for any producer before he undertakes the production of a given story to consider carefully whether it contains something of vital interest for the public. Any plot that hangs together will not do, particularly for long feature subjects. Mere cleverness and prettiness are not enough to repay the patron for his trip to the moving picture theatre. He has been accustomed to getting more, and he expects to continue getting it.

Few of "Best Sellers" Have Screen Value.

Books and magazines go into the home; they may be picked up at idle moments, and if their stories are weak the reader will perhaps feel no great offense. He has only to quit reading and take up something else. Certain of the "best seller" novels of recent years have sold on their merits as stories, but many of them rode into popularity on a high wave of advertising. While many of these latter were seeming successes, their appeal was really very limited, and several publishers have confessed that the expense of floating a best seller was often greater than its earnings. Certainly there can be small gain to the screen
in reproducing any except the best of this type of fiction.

Magazine stories are another type of fiction calling for close examination. "One swallow does not make a summer," and one short story does not make a magazine. The magazine costs the reader but a nominal fee and he can have it delivered at his door by the postman regularly. Its appeal is general, and if he finds but one strong story in the entire publication he will perhaps have no quarrel with it. The magazine gets its chief return in many instances from its advertisements, and if it loses one subscriber for any reason there is usually another ready to take his place. The theory has often been advanced in former years that the success of certain magazines, as advertising mediums, has been enhanced, rather than weakened, by running light, uncritical fiction.

The type of commercialism is on the other foot. Every feature production must sell itself by the sheer strength of its story interest! It has no advertising pages to help out on expenses. It does not go to the patron, but invites the patron to come to it. For these reasons the moving picture of the more serious type must be kept a strong and vital interpretation of real life, as it has been from the beginning. It must tackle problems of all sorts and stir the pulses of observers, or there is bound to be disappointment.

Authors who hope to place stories with the screen should take a long, second look at the requirements. The screen demands the stuff of real life for its features and the plot of the average magazine story has been in past years rather shy on this. When experienced critics sometimes report only four or five exceptional short stories in all of the magazines put together in a given month, it can be seen why discerning makers of moving pictures look twice before reproducing certain magazine fiction.

The plot of the average short story is not worth six reels, or even five, and many feature pictures have proved weak, not because they lacked good workmanship, but because the theme was not strong enough to start with. Many short stories have abundant plot for two or three reels, but not for longer subjects. Producers would undoubtedly get better results by giving such stories the footage they are worth than by stringing them out into attenuated feature productions.

Even a highly successful short story may represent a mere fragment of life, when reduced to action. It succeeds in its original form because the skilled hand of the writer who knows his business has made it acceptable. When the screen has developed a greater proficiency for expressing feeling and emotion without conspicuous action, it will be able to use such stories, but they will still be mere episodes and not worth more than one to three reels.

A gleam of hope is held out in the changing requirements of the magazines themselves, which are broadening and deepening as a result of the war. Douglas Z. Doty, one of the leading editors, writing in the Authors' League Bulletin for November, sounds a promising note when he says: "I believe that even in the cheapest of popular magazines the fiction-mechanic will have to give way to the writer with vision and ideals."

It may be that one result of the great conflict will be a general rejuvenation of the art of story telling, in which the author writes of life as he sees it, and the editor listens to the author. In such stories, under these new conditions, authors, magazines and the screen will find mutual profit.

OPPOSE COMPETITION OF GOVERNMENT

At Instance of National Association Committee
Atlantic City Congress Adopts Resolutions

Pursuant to a resolution adopted by the board of directors of the National Association of the Motion Picture Industry a delegation appointed by President W. A. Brady, consisting of Walter W. O'Brien, John C. Flinn, William C. Smith and Frederick H. Elliott, attended the War Emergency and Reconstruction Congress held under the auspices of the United States Chamber of Commerce at Atlantic City on December 5, 6 and 7. Classified as related group No. 37 the committee was organized with Mr. Irwin as chairman, Mr. Flinn as secretary and Mr. Smith as speaker, reporting through Major Group No. 10.

The Congress was attended by more than 5,000 delegates representing every industry in the United States and the sessions were addressed by many men of national renown.

As the contribution of the motion picture industry the delegation from the N. A. M. P. made a long and powerful plea dealing with the question of Government ownership as it affects the motion picture and the question of censorship.

Chances Government Is In Competition

Bearing on the first subject the resolutions recited the work done by the united motion picture interests in the aid of war work and noted that notwithstanding those activities, which were

with discontinue its commercial competition with the motion picture industry, by the rental of film for profit, particularly as the industry has fully demonstrated its readiness, willingness and eagerness, without compensation, to distribute for the Government, much more effectively than the Government can do, any information which the Government desires, advisory and otherwise, and likewise for the reason that the distribution of such material by the Government can only be for the purpose of getting the largest use for the money spent, whereas people are better disposed to think upon the same subject at the same time, and the distribution of such information on a rental basis greatly restricts the extent to which such propaganda is conveyed." Records Opposition to Censorship

On the question of censorship, after reciting the various and well-known arguments against the official inquiry such as motion pictures have been subjected to in states where censorship is practiced, this resolution was offered: "That the doctrine of censorship is un-American, and is contrary and dangerous to the fundamental principles upon which our Government was founded, the conduct of our political institutions for the benefit of the people, and, therefore, should be stamped out wherever it makes its appearance, the full and complete responsibility for its acts under the police powers of each community.

These resolutions were submitted to Major Group No. 10 and, after due explanation, adopted.
Censorship Folly, Says Myra K. Miller,  
Would Awaken Public Responsibility

A request Myra Kingman Miller, president of the National Federation of College Women, has submitted this following article embodying her views on the question of film censorship, which public opinion has been divided; and as is usually the case with a topic of vital importance, the majority is divided between those who are for and those of narrow vision—between those who seek constructive methods and those who do not.

The motion picture is the greatest factor in the education of the masses today. It teaches further than printing—it is the universal language. The most ignorant and the man of education alike can read the story as presented in a motion picture.

Photoplay, an ethical magazine, in reference to the industry, has well expressed itself as the Fifth Estate. Painting was the fourth estate, and history shows us what a huge role it played in human life. How much greater is the living vital story screen presents to the public.

As with every new invention it was commercialized at once; and not always by individuals of the right motives, or any motives, except the grasping of silver, snare. So it has come to pass that many films of objectionable character have been made and distributed, which has aroused the just indignation of the right-minded people.

Man's instinctive resort in all public matters is to self-protection and his own advantage. The next resort was some sort of board who should decide what might be printed, and such—censor boards.

Any intelligent person knowing nothing of surgery would scorn the idea of prun- ing off each tiny end of the ramifications of a cancer with the mere of curing the ulcer. They would say immediately, "go to the root of the evil!" But, better still, if it had nothing to feed upon it would die.

And so censor boards here and there nip off an evil spot, thinking to cure the evil, but leaving the root behind.

There is but one sure remedy for the undesirable film, and that is lack of education. When the public becomes educated, it demands good pictures, and shows it by patronage, one may be sure that kind of thing will be eliminated and produced. The whole producing end of the industry is regulated by the box-office receipts in the local theatres, so it is the public that must be educated.

No clipping out of a few feet of film can make a decent film out of an undesirable one; the whole film is impreg- nated with the spirit of the story. But here lies one of the intelligent, he will then awake to their civic responsibility. It rests with the individual, he who has a civic consciousness, nor will he shirk his duty on a paid board of censors, which, in the majority of cases, evets into a purely political "job."

As illustration of the inefficiency of this method, the Better Film Committees of the Motion Picture Professionals Council of Women have had more complaints of undesirable films being shown in Pennsylvania than from any other state, and this state has the most strict state censorship extant.

Censorship boards have not solved the problem and it is but right to realize in the presence of the citizenship of each community to so raise the standard of their motion picture public's demand that no undesirable films can be profitably shown. This is the keynote to the situation.

We have no censorship board of printed material; no one for a moment would suggest that we forbid the Bible being read in our community because there are so many passages therein that are unfit for children to read, nor would we have a censor go through it and eliminate these passages. Yet, the great majority of people believe that the Bible is the greatest moral influence in the world today.

Parents do not forbid the reading of Shakespeare because they are ready for it. They study them from their own point of view, modern stories, until they are prepared to draw the right lessons from these great books. Just as these parents happily guard their children as to their reading, and yet they send them off to the "movie" houses, what are they going to see. Then the cry goes up, "something must be done, our children must not see these terrible things.

Whose fault is it? Certainly not the producer's, when he is encouraged by the censors, the exhibitors, who gives apparently what is wanted. Whose fault is it?

What is true of child life and the movies is true of adult life. People have been done, and persistently. This thing should be considered seriously. It is the great art. Every intelligent up-to-date magazine, whether current pictures, should take an ethical magazine, should know what he wants to see, and what he wants his children to see, and should see these, all of them, and only these—then and not till then will the motion picture fill its proper destiny in the upbuilding of the nation, and then will the folly of the censorship plan be apparent to all.

Microscopic Pictures May Aid Industrial Science

THE assertion was made recently in the New York Evening Sun that the application of motion picture photography to microscopic images opened for it a new field. This would be a new world for the Sun reporter that this field had been entered upon by the moving picture camera several years ago; that it has never been applied microscopically in a manner so significant of practical results as the instance to which the Sun points in its issue of November 29. The following quotation from the Scientific American:

By its application it may ultimately be possible to tell, for example, by the appearance of the surface under the microscope, whether a material is made up of 30 per cent. of its effective life, or 50 per cent. thereof. If the characteristics are sufficiently pronounced, which experience alone can tell, then it will be possible to polish a section of a cable in use and examine it with a microscope from time to time and thus determine whether that section at least is nearly ready to fail or whether it shows no indication of failure. These observations would be based on previous moving pictures of the same material. The keynotes of the idea is that failure takes place gradually, beginning the moment a piece of metal is first put into use and ending only when that piece gives way entirely.

The moving picture reproduction referred to was exhibited at a recent convention of testing engineers at Atlantic City.

Scotland in Wartime  
Shown in Newman Films

SOMETHING over a thousand feet of film giving a splendid idea of what has been happening in Scotland during the trying period of the late war has been brought here by E. M. Newman. These pictures, which will be ex-
hisited at Carnegie Hall on December 15, accompanied by a travel talk by Mr. Newman, open in the streets of Edin-


to the striking short government the number General favorite of attacking productions making in taining covered animated soillery. 


This on the of the accomplished their from borough acquainted spectator exhibited 1338


From here the photographer takes the spectators to Glasgow, where he becomes acquainted first with the streets and their inhabitants. It is in this city that we first thoroughly awaken to the wonder of how many women have accomplished during the war. A munitions factory into which Mr. Newman was accompanied by a government of-


A more interesting still is an aero-


plane manufactory in which aeroplanes are made entirely by women, even to the dynamos.


Among his collection Mr. Newman has also many scenes which serve to eulogize the women of England in the splendid way in which they have backed up the fighting forces of the Allies.


Belgian Pictures Score Success.


Some weeks ago we printed a review on “The Kingdom of Grief,” a ten-reel collection of pictures recording the history of Belgium from the year 1830 to the present day, and owned by the Paramount-Distributing Company. This company is represented in New York by M. L. Fulton, 59 West 44th street.


Strictly historical, authentic and enthralling, this picture is making a record for itself as a drawing card which might be envied by feature productions of dramatic class. A recent showing at the Brooklyn Institute of Arts and Sciences at least 2,400 persons viewed it, and a return date was immediately negotiated for, which took place on Friday evening, November 29. It has the advantage of showing both sides of the lines, containing, as it does, glimpses of the German lines, which were probed supposedly while alien cameramen were still able to snap stray shots of the German hordes.


Shrapnel in Barrage Fire.


The Paramount-Bray Pictograph 146 contains an illuminating illustration of the use of shrapnel in barrage fire. An animated drawing by F. Lyle Goldman of the Bray Studios serves to explain the different kinds of barrages. It shows how when the staff had a place, arti-


illery was massed and by preliminary practice the range of the area to be covered was first determined. If the at-


tax was only for the purpose of ob-


taining prisoners or to occupy a short distance of enemy trenches, the barrage was laid down in three sides of a work so that the enemy was prevented from attacking either in front or on the flanks of the advancing troops. The shrapnel and low bursts of flame were rained down in continuous streams on these lines, making this area impassable. The “searching barrage” the “creeping barrage” and the “box barrage” have been carefully outlined and explained by the artist.


How Museum Groups Are Made.


A subject of unusual interest appearing in the 146th issue of the Paramount-Bray pictograph shows in detail how museum groups are made. The making of the frame over which fine wire is deftly placed to serve as a basis for the cast is first shown. This cast when finished is taken from the form in sections which have been pro-


vided for while the plaster is still soft, and is then put together and covered with glue for the reception of the skin of the animal. When furnished with glass eyes and various other touches of realism these mounts groups challenge detection from the real thing at a distance.


“Winning the War.”


A splendid descriptive number, pic-


turing many phases of the gigantic task of feeding our men overseas. The loading of a great steamer in 49 hours with beef and provisions is a fine feature, showing the enthusiasm which launched thousands of men into their work in the great crisis. An army camp at mess time and scenes from the great Western farms are also included in this interesting number, which was made by the Committee on Public Information.


“Liberty’s Triumph.”


A one-reel subject demonstrating in effective fashion some of the wonders that have been accomplished by Ameri-


can in the war. Innumerable scenes have been collected, giving a cumula-


tive view of our efforts since the con-


ict began. This includes many stat-


ics, but they are intensely interesting and illustrated in a striking manner.


“Official War Review No. 24.”


This issue contains one special feature which we believe has not been shown so fully before. That is the scenes depicting the manner of fighting the Indians. The great flame throwers are shown in full action, and an idea can be readily gathered of their terrible execution. Lloyd George, King George, and the Kaiser are dis- 


ties” organization, of which Miss Lau-


re once was a featured and favored player.


When Rex Beach produced “The Au-


ction Block” for Goldwyn release he chose for leading woman Ruby De Re-


mer, a favorite of the “Follies,” then comparatively unknown in pictures. She registered a success as a screen ac-


ress and since has been seen in a dozen productions. The debut of Will Rogers, Ziegfeld’s famous cowboy monologist, was more recent.


Now Mr. Beach is further testing his ability to pick winners by engaging Miss Laurell, who never has been seen in motion pictures. In the “Follies” she was a favorite for several seasons. Her beauty and charm drew her to her role as a formidable figure.


Miss Laurell has left for the Gold-


wyn studios in Los Angeles. Rex Beach will shortly go to the coast to super-


ise the production of “The Brand,” which also will enlist the services of Russell Simpson, well remembered for his powerful impersonation of the trader in “The Barrier.”


Fox Films for Peace Party.


While President Wilson’s party is on the ocean bound for the Peace Con-


ference at Versailles it will be entertain-


ed by Fox films. Among the photoplays which will be shown on board the George Washington will be two Victory pictures—The Strange Woman,” fea-


uring Gladys Brockwell, and “Fame and Fortune,” starring Tom Mix.


Major Campbell, of the historical di-


vision of the United States War Col-


lege, erected a screen and projection booth in the main saloon of the ship, it having been proved repeatedly during the war that motion pictures are the best means for relieving tedium on shipboard. Major Campbell stated that the Fox corporation was the only company which gave its films without charge to the Presidential company.
Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

Fighting the Fire.

A. C. RALEIGH, of the American, Butte, Montana, writes that during the
weekend he looked over the weekly advertising in the Montana papers
to see what he could to abate the hysteria. He could not hold down
dead lines notices, which sometimes came close to the hundred mark, for
that was paid advertising, but as a good advertiser, he
kicked at the scare head on the plague story. He got them to
out the trimmings and stick to hard facts.

It was an excellent idea. The newspaper
did not realize that it had a financial
interest in the scare. The story seemed
to have a news value if played up, and so
it got the front page. Then Mr. Raleigh
reminded them that the announcer the same
As a matter of fact, the scare was worse
than the disease. New York was not shut
downs, largely because it seemed unwise to
out the houses and permit the people
to be herded like cattle in the transportation
systems. The authorities
had no special precautions other than
the suggesting that the theatres open
at eight. A quarter past and half past
instructed, to head off the rush at the
usual eight-fifteen period, and in the same
way, the line of business, as
earlier or later than usual in an effort
To distribute the load over a longer period.

This was about the only precaution taken,
and yet, in proportion to the population,
New York came off rather light in spite
of the congestion on the streets. In the
transit systems, and even in the homes.

And New York newspapers did not play
up the plague as the papers did in other
sections. The shutdown was continued
beyond real necessity, because of hysteria
with the newspapers. Next time,
keep that in mind, and
work on your local editors, not to
the point of defeating safety, but to
prevent hysterical action.

Steve Stunts.

Steve Farrar sends in a page from the
local paper to explain his fondness for
cross page spaces. He explains that when
he takes a three column space, the Grand
horns in on the rest of the top-of-page
position, giving the same display to both.

A Pair of Three-Column Spaces in
Which Rival Houses Share the Position.
In the example, the Grand takes
eights where Steve takes sevens. But
by taking a cross page space Steve forces
the opposition house, below the top, and
sometimes to the bottom of the page, as
shown in this example, where Steve has

SHOWS what you want to see in Photoplays." Try it out.

McCormick Introduces.

Even the large houses which might be supposed to run on their own reputation find it desirable now and then to introduce a new star. S. Barret McCormick, of the Circle, Indianapolis, recently played Elsie Ferguson for the first time on his bills, and he took as much pains with her as though she were an

unknown factor. One pair are respectively three and four sevens. These are
given the same general treatment, but
in one a linear border is used, with a
double rule for the other, and in the
latter the cut has been cropped to make
room for the text. In the left-hand dis-
play, which is the Saturday space, the
portion of the text under the star in the
lower left-hand corner is an intro-
duction of the star which runs into an
announcement of other players to be seen
at the house through the season.
The same idea is carried out in two
larger spaces, a three sixteens for the
Saturday and a four fifteens for the open-
ing day. Both are good examples of the
McCormick style of plenty of type mat-
er. Much of it is devoted to Miss Fer-


A Four Sevens and Three Sevens Laid Out Along the Same Lines. Note the "Introduction" in the lower Left-Hand Corner.

A Pair of Advertisements in Which, by Doubling Its Space, One House Forces the Other to the Bottom.

six sevens and the Grand three, he gets
the preferred position. Steve thinks, from
his experience, that it pays to take
the extra space and get off by himself,
but the space rate is low, and he stands a
better chance of breaking even on his
displays. But Steve gets nice results
with a pair of three nines shown here,
which appeared in different issues. The
Vitagraph cut comes out unusually well.

A Three Sixteens for Advance and Four Fifteens for the Opening Day. The Introduction Is Also Used Here.
"I'm Not a Dead One Yet!"

Said Cleopatra

As she gazed out on the multitude of admirers seeking admission to her crowded throne room at the Piccadilly last night.

"If Only Marc Antony Could See Me Now!"

And those soulful eyes of Egypt's Queen—eyes that made...

An Odd Border Effect Simply Obtained.

To Be Effective the Space Taken Should Be Narrow and Long.

At a pinch you can stand caps, letters on their heads and get the squares, if you leave the I box alone. To be effective, the space must be narrow and rather long. Mr. Shannon took several inches—winding up with a small line cut. It would probably look even better with italic boldface. He ran the film for an entire week, and got away with it, which is pretty good after the first week. Perhaps, or rather good for Mr. Shannon's ability to hustle.

Utica Advertising.

C. H. Carroll, of the Park, Utica, comes in about once a year, apparently. The Park is a double feature house, and that gives more trouble than one running a single feature and fillers, but Mr. Carroll does well with what he can get. Though he should sit on the printer's chest and persuade him to set some of the lines in smaller sizes so that the heads of the letters will be more easily read. Take this three sevens, for example. Here is a proposal that the use of a light letter gives a fair display to the titles and stars. It is all a bit crowded, but these two features and the fillers have to be presented, but where three-quarters of an inch is used for a comedy, we think it is time to make a suggestion to the title of the play rather than to remark that it is "Full of fun and action." It would probably sell better. Come on, this with the left hand display in the second out. Here the use of a bold face does not give as good a result as with the light line used on the right. We think, too, that a better effect could be gained in all of these displays by using an upper and lower case instead of all capitals. The text is better written than displayed. There is some selling talk for the features, and with a better display this talk would get over more strongly. It is not a case of taking more space, but getting a better display in the space at command. Two eights is plenty in which to advertise a single bill, even with two features, but the print must be cut down to cooperate with the advertiser, and it is hard even to get printers these days, let alone getting good. It would be well, however, to try marking the lines to be set in upper and lower, and then insist that the instructions be carried out. Merely marking copy will not always bring the result these days.

Overloading.

The Thumb Tack is a little folder gotten out by the Los Angeles commercial artists. In a recent issue Frank F. Green contributes to Overloading, in the course of which this appears:

Many ads are actually camouflaged (no term expresses it more accurately) by overloading. Art requires a knowledge of how and what to eliminate—rather than what to increase. Art and the printer must learn to sell the story more quickly, more forcefully, and more convincingly. Everybody is turning to newspaper advertising. If space for an ad message of 60 words is purchased and filled with 100 or more words, it is reduced to a mere background against which the ads of more practical managers stand forth and draw.

That says a lot. It is just as important to know what to put in as to know what to keep out, but often what is kept out counts for more than what is put in.

A good Lobby Idea.

Here is an attractive easel from the California Celebrations, San Francisco. It is good from two angles. In the first place it matches the trim of the lobby and fits into the scheme of things that would be quite effective.

A two cent and two eights. Note how the use of heavier type in the shorter display obscures the title.
a lot that has been used down there when they said animals didn't have their gas masks on' every one's gone west. There aint much "flu" around any more anyhow. All y'gotta do is be careful 'bout gettin' in water over yer hed an' sneezin' in a feller's face when he's tellin' y'somethin'.

Nils Malmo, an operator of West Fort Lee, N. J., very kindly sends in another Swedish advertisement to match the Douglas Fairbanks Bennie Ziehm advertisement recently sent in. The likeness is just as striking and is along the same lines,

tire week at the house. Of course it was backed by good advertising displays. The lobby was decorated by the Fulberton, who quit the business to go into the foreign trade. We bet he busses that game wide open on that account.

Persistence.

A. C. Raleigh, of the American, Butte, Mont. takes up a good angle when he writes that he's been on the persistence of suggestion. He says:

"I enclose a couple, of "last day" ads, being rather typical of my last day stuff. I find that they bring good results. As a rule, I try to use the same kind of sign, or at least as alike as the one used the day before, on the supposition that if people miss seeing it the first time they at least get mental impression, and on the next day—or maybe the third day, they really look at it and get your message over. It is something like havin' a "nail in your shoe"—you may not see it particularly when it first appears, but from subconscious "appeal" it will finally fix your mind fully on that one nail.

My fourth-day stuff, as per enclosed samples, however, I have been changin'—to "his empty" sign. More or less unexpectedly, and as I said, with good results.

The fourth day has been eliminated from the schedule by a return to three changes a week, for it has been found that three days in a row for the town, but the suggestion still holds good. The fourth-day change is a type talk. The people should have 4 1/2 inches set into a three sixes, which leaves getting the children in and holding their interest. Get after them. It all helps. And you can let the kids take home the program for next week, after telling them in a little speech you can all about the coming shows. This helps their elders and be your press agents. Use them.

Refereed to Daniel.

Steve Farrar, in one of his recent daily columns:

And when we say "It's a special," we speak Webster's language. Look up the word in Webster's New International Dictionary.

About half the people will, and the other half will be too lazy to do so, but will just as much impressed. It works either way. Try it some time.

Results Count.

Good advertising may not always be pretty at all, but it draws the people in. That is what counts.

Be Individual.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Be Descriptive.

Be distinctive, even in little things. All it costs is care. If you have bill boards, give them a frame that can be recognised. Strive to help them in red, yellow, or purple, green, or any vivid contrasting colors. They may not be able to read the paper as far as they can see the boards, but each time they see your color combination they will think of you. Work the color scheme into your house front. Make it as much a part of your trademark as the house design or your slogan. Just keeping yourself in mind will make business for you. Have a slogan, a design and house colors and you have three points of contact instead of one.

Tell Your People.

If you have a comedy with a title that sounds like a drama or a drama with a comedy title, be particularly careful to announce that it is a comedy, or the reverse. Don't let a patron come into your house expecting the one thing and give him something else.

Keep It Going.

Don't let your "Yellow Dog" club die out. Have four an' tell 'em how much better it is than ever in the next twelve months. Keep it going.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Western States

A TEXT BOOK AND A HANDBOOK, a compendium and a guide. It tells all about advertising from ideas and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to get matinee advertising. A set of ready-made schemes for weather and rainy days. All practical house it has been found is right here to help you. By mail, postpaid, $2.50. Order from nearest office.

MOVING PICTURE WORLD

515 Fifth Ave, New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.
IT IS an established rule of this depart-
ment that manufacturers or other goods
will be endorsed or recommended edi-
torially until the excellence of such
articles has been demonstrated to its ed-
tor.

Important Notice.
Owing to the mass of matter awaiting
publication, it is very possible to
slip through the department in less than
two to three weeks. In order to give prompt
service, therefore, we reserve the right
to charge for special replies by mail on
matters which cannot be replied to in the
department, or delayed.

Both the first and second sets of ques-
tions are now ready and printed in a
neat booklet form, the second half is
seven-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
prised at the number you cannot answer
without a lot of study.

Cleveland, Ohio.

While in Cleveland, I took occasion to
visit a few of the many theatres, photo-
play palaces and dubs housed contained in the
"Sixth City of the United States." Oh, yes. Cleveland, like New York, has all three
classes. It has a few beautiful palaces of the
silent drama, it has a very good theatre and
some of which the least said perhaps the
better.

The first gum-shoe expedition was aimed at
The Strand, at a time when Projection-
ist Carl J. Schweikert was on duty. The
speed of projection while not quite as
accurate as was fairly correct. The light was brilliant and the screen apparently evenly illu-
minated, but Brother Schweikert was not
only once, but three or four times careless in
the handling of his light, so that bad dis-
coloration occurred. The theatre itself was
well lighted, except that the side-light
shades would be very distinctly improved
if their color were green, blue or old rose;
also the picture would, in my judgment, gain in several respects if its width were
to some extent reduced. The black border
does not come out to meet the picture, as
it should. The organ light was completely
hidden on the audience by an arabesque
shape, which is indeed excellent. The
Strand is a charmingly decorated theatre,
and, aside from the now-shilling nickel in-ticket thing, I got OK from the projection
viewport. I am sorry to be obliged to critize Brother Schweikert's handling of the
light, but Friend Schweikert, brother with other Cleveland projectionists is now
receiving 75 cents, and will, after January 1, receive $1 a seat per hour. This is get-
ing up into the "real money" class, and Cleveland projectionists have absolutely no
right to give anything in the way of
carelessness in return. Good pay calls for
consistently high-class work, not in some, but in every respect and not something for
all the time. Seventy-five cents and 90
cents per hour and discolorations of light
on the screen most emphatically do NOT
cult and startling the motor. As soon as
the arc length is reduced, thus lowering the
arc voltage, the plunger drops, break-
ing the motor circuit and stopping the
motor. The regulation is not as close as that
of some other controllers, but is neverthe-
less very good. I can see no reason why
the action could not be refined to give
practically perfect results.

In the evening a party of us went out
to view the new Stork Theatre, over on the
West Side at Eighty-fifth and Loraine.
H. Relf is manager of The Stork, and you
may take it from me. Friend Relf has
something to be proud of. The Stork is a
beautiful house, seating 216 on every floor.
The walls are in imitation of gray cut stone.
The ceiling is lofty and on the side walls
are fourteen art panels, seven on
either side. Admissions are 11 and 17
cents. The projection room is one which
could hardly be improved upon. As far
as its construction be concerned, with the
single exception that the observation ports
are smaller than is practical, it is as good
as it can be. I have always been unable to understand why, in
an otherwise perfect room, you will so
often find observation ports of too small
dimensions. The room has a lofty ceiling,
and measures 15 feet square—perhaps
more. The equipment auditorium light-
ing, Power's 6-B and two Hallow 20 Century
motor generators. The screen is a Gar-
den-Beswick screen. The floor, gallery
and decorations were designed by the
architect and all are to his specifications.

The projection department is in charge
of Mr. William Swanson, who has been
in the business for over ten years. He is a
very good man in every respect, with a
thorough knowledge of the business.

The Globe, at Thirty-Ninth and Cottage
Grove Avenue, Chicago, where you
always get good or nothing, is
another of the good theatres.

At the Cameraphone I dropped in, said
"hello, howdy do and good-bye" to John
Shafranek, projectionist. An old-time
friend and a good man is John, he has one
great fault; viz: he changes jobs too often.
He has only been in the Cameraphone six
years—or is it seven? Wanted to see Man-
gus McGowan, also an old-time friend.
The editor ran the projectors in William
Swanson's theatre, Thirty-Ninth street and
Cottage Grove Avenue, Chicago, when he
was manager of that house over ten to
fifteen years ago. McGowan was, however,
absent and not on the call, and we didn't
connect.

At the Miles, the equipment auditorium light-
ing, picture size and screen setting were
in evidence; also the picture light was brilli-
ant and well handled and the screen was
approximately correct, but the projection
room is very, very bad, indeed. In the first place, it was not centered to a high
gallery, with a projection angle of
about 20 degrees. I would respectfully
call the attention of the management to
the fact that the Society of Motion Picture
Engineers has condemned any projection
angle greater than 12 degrees. By his pro-
jection room location he is stretching out
the shadow forms of the artists who ap-
ppear upon his screen, causing them to be
taller than they really are, without any
representative increase in breadth of parts
of their anatomy at top of screen, but with
full increase for such parts as may be at
the bottom thereof. The practical effect
is to cause artists to appear abnormally
tall and thin when they come down stage.
Rather an outrageous thing to do to Mary
Pickford, or to any of the rest of us,
I am not thinking of. For the projection
room is in charge at the time of my visit
G. M. Canfield, a good man, by the way, is
leaving Chicago to live in St. Louis. "We
can't and won't stand this any
longer," said. Here is what I found:

Consider it well. The room itself is, when
size and importance of theatre is consid-
ered, approximately a large bath room
and has been done, as regards the installation, without
apparently the slightest regard of the
convention of size and importance
therein. For instance: a new switch box
or was it a fuse box, has been installed
in an angle of the wall just at the rear of

Projection Department

Conducted by F. H. RICHARDSON
one of the projectors. This could just as well, by a little addition of work, have been entirely out of the way, and at the same time just as accessible. Instead, it has been placed in an upper storey and is entirely out of the way, looking down. There is barely room for the projectionist to pass between the switch box and machine. Dotted lines show where switch box should be. The thing serves as a continuous fire insurance and venience for the men. It is utterly without legitimate excuse. But this is a mere bugbear. The real fact is, the large rheostats, delivering, so Projectionist Canfield said, close to 90 amperes D.C. from a 250 horsepower motor, there is a fan vent flue and an exhaust fan, but notwithstanding the smallness of the room, things are as tight as it is possible, at the top of the gallery, the very warmest part of the house, and those heat-producing rheostats, the exhaust cannot only be not running, but was, according to Canfield’s statement, entirely disconnected; also the vent flue damper was closed tight. Sampling the heat, I looked about at once for the vent flue, and said: “P00, you’re just roasting us that! You’re roast alive!” “Against orders,” said he. “W-what?” I rather stammered, in answer to the sudden realization issued this morning to keep the vent flue damper closed. Said too many conditions that there is a grave fault existing, for the observation ports are mere exaggerated knot-holes in the floor of the gallery square. When I arrived, and while I was present the room door, which opens directly into the auditorium, stood open. It had to be, for there was not one inch of room inside the room at all. With those rheostats inside, and vent flue closed, no man could stand in that room with the door closed for any length of time. “I’m quitting,” said Canfield. “I’ve had enough under impossible conditions.” And who can blame him?

But what is local union 160 doing that it cannot work in such highly dangerous conditions? What is going to happen if a fire occurs in that room? Will the audience be unprotected by impossible conditions? I am asking these question of Local 160 and of the management of the house. I am asking that the Cleveland authorities must be either dead or sleeping. If the Miles management of the Majestic has not misstated or exaggerated anything I will most cheerfully make every possible apology. However, I venture the assertion I can prove every statement, and prove it. It is most unpleasant to thus caustically criticise a theatre, but we owe a duty to the projectionist, to the public, to the motion picture industry and the earning theatre itself, and that duty compels the criticism.

**Dinner and Lecture.**

While in Cleveland I was informed that a portion of the projectionists of the city would entertain us to a dinner and a lecture. A dinner was arranged at the Olmstead Hotel at 11 p.m. Friday, November 22, at which I was present, to the bulk of the progressive element of the projectionists of the city, as well as Will C. Smith, general manager of Nichols Piano that damper cannot be responsible for starting a picture out of frame. Very crude, gentlemen, very crude. Due do the heating and lighting is in urgent need of attention. Both the bright side lights and clock are bad. But I might add that the 769th Shatterers of the Majestic, the auditorium lighting needs attention. The White Light is a pretty little house, showing a £5000-£50000, £50000 showing projection room is, I was told, very badly crowded, though that cannot be remedied. The projector room, the Majestic, the projection room is well located, but absurdly small—about seven feet wide by six feet. Its manager, Mr. Partello, agreed to be present at the meeting, later, but was not.

*The Majestic* is in Mansfield’s motion picture theatre de luxe, located at 111 North Main, a pleasantly produced, commodious house, seating 500, located on one floor. The Majestic auditorium lighting was designed by Mr. Partello, based upon, from the practical projection viewpoint. There is ample light to enable the audience to find seats, and the light is visible to the eye of the audience, nor is any light, except that at the organ, any point where the audience is. In the light is at the left of the screen and diagonal to it. Its subdued light is almost invisible to the audience. The majestic projection room is located on one floor.

Mansfield, Ohio.

Learning that we intended visiting Canfield, Ohio, Mr. Canfield, Ohio, wrote, asking if we would not extend the trip to include Mansfield, and added that it was upon our favorite subject. And so it came about that we chambered off the train in Mansfield, to see what was going on. Shelby, Ohio.

Mansfield is a charming little city of 30,000 folks. It boasts seven theatres, all of them of unusual times, but times are far from normal yet now, for on top of war worries came the “fire.” The local Union 160, in vain, scare, followed by what some think an utterlysenseless closing order, which darkened the heathen faces of the saloons, the saloons ran wide open, “playing” to crowded houses. Of course, it is quite a thing to have two theatres shut down than to crowd up against a bar where in course of an hour a dozen different men come into the bar with their wives, with only a perfunctory rasing of the same between drinks. Of course it is—NOT.

Most of Mansfield theatres are of the rapidly vanishing “storeroom” type, though there are notable exceptions and the storeroom theatres are, in many ways, a cheaper enterprise than of that type in their appointments. I visited the Grand, where Projectionist H. Botello and his assistants have recently re-sults an friend manager has any right to expect with six-year-old American Standard projectors. H. L. Straul is projectionist at the Park. Screen results good. For a storeroom theatre the Park projection room is very good; also its equipment is excellent. There is a steel clothes locker for the projectionist, a neat chest for his tools, a seat to rest on and neat as the proverbial new pin. The Royal started its picture out of frame; also the traffic can not be responsible for it. Two minutes, though I was later informed there was trouble with the motor generator, but it is, the traffic cannot be responsible for starting a picture out of frame. Very crude, gentlemen, very crude.

Shelby, Ohio.

The men of Shelby exacted a promise that we would stop off in their town on our way back to Cleveland. We are well repaid for that promise. We were entertained in a theatre which would do credit to a city many times the size of Shelby; also we did not need to suffer any of the jingle of the theatre.

Shelby has only 5,000 population, yet she has two motion picture theatres with a seating capacity each of 500, one of them. The Opera House auditorium is up one flight of stairs. It seats 565, is managed by Allister. Mr. Smith, of the Sutro projection room, said: “We have a fair projection room. Screen results good. The day I was there, were good. The screen sets at the right stage, the space from its edge to proscenium being filled with black wall of dead back. This ought to be relieved by rows of artistically arranged panels of black cloth, or some pots of bloom on either side, or something of that sort. As it now it the thing looks too raw and crude when the lights are on.
A new man has just assumed the office of projectionist. I would suggest that his very first job be to accumulate a good supply of graphite and proceed to dirty them on the projection equipment.

The other house, the Castamba, owned and managed with Castamba and Stambaugh, was erected at a cost of $35,000. It has a neat red tapestry brick front, the rest of the building being of cast and sheet metal. It is thoroughly fireproof; also it is as modern and pretty an auditorium as one will find in the state. The house seats 550 comfortably.

The projection room is readily accessible by means of an iron stairway and is reached by an iron platform and thoroughly fireproof. R. E. Horn is projectionist. Friend Horn is a student of his business. He has, as the kit of large knives, to use them. He has order from the Nicholas Power Company and has installed revolving shutters split at an angle. He has his revolving shutters at the plane of the aerial image of the revolving shutter, 18 inches from the aperture, and says the benefit derived by the change has far more than justified its cost. Friend Horn has promised me a complete description of the same, and hence I will not say more now. My compliments to the Castamba management for their good sense in acquiring courage to erect a theatre of that type in a town of 5,000, and I do hope that the Castamba will succeed.

Castor and Stambaugh have done their part in putting in the plant and securing the best projectionist available.

Peach of a Souvenir.

The Westinghouse Electric Corporation presented each member of the Society of Motion Picture Engineers attending the Cleveland meeting with a Westinghouse and Stambaugh's excellent souvenir in the form of a silver magazine lead pencil of high grade. There is no doubt that this will be a very useful and quickly valuable souvenir, as its model "W" on the end of the pencil, under which is, in microscopic letters, the words "Westinghouse Electric," is surely quite permissible when one considers the value of the article.

Next Meeting in Philadelphia.

Owing to abnormal right-after-the-war conditions there was no contest in evidence on the merits of any of the speakers of the Society of Motion Picture Engineers. Mr. Thomas C. Richardson, who has a great reputation in that city for open-handed hospitality, and that Lewis Schwab and the Philadelphia branch of the Society, would welcome us to the City of Brotherly Scraps with open arms.

The programme already promises to be one of the 'best ever held, and the last one was anything else under heaven than slack. The papers submitted at the Cleveland meeting will prove to be of inestimable benefit to the industry. The Society of Motion Picture Engineers has already, in its brief span of life, more than proven its right to a place in the sun.

All this is not to say, however, that the editor differs with C. Francis Jenkins in many things, and on many points, it must be freely conceded that the Society's emphasis on its own initiative, called the first meeting in New York City, and that itself hostile to the perfections of which he is the father and first President. I am not so sure that the Jenkins seems now to be on a firm footing. It can only be wrecked by the most gross mismanagement, and that will not be the case, I am sure, unless there is a real lack of usefulness before it. More power to it, and may it live to see those great names high alms its sponsors see in the future.

Cleaving Tension Springs.

John R. Lavenburg, Linneus, Mo., complains: "Have a great deal of trouble with a hard deposit gathering on my tension shoes. Scrape off with my knife every evening after work, but it gathers again quickly and seems to grow."

The deposit is a combination of emulsion, film cement (probably mostly the latter), and an emulsion very much like a solution of photographic films in such a small town and dirt. It not only will not remove the "jump," but causes serious injury to the filter itself. Never clean tension shoes with a knife, always brush the tension, the tool by so doing you are apt to roughen the polished surface of the shoe, and thus make the "jump." A silver coin is an excellent implement to use, but an old toothbrush handle, broken off near the bristles, with a cutting edge with a file is preferred by some. Apply a water to the deposit will soften it very quickly and facilitate its removal.

Think's It Foolish.

Herman Untermyer Von Schalk, Boston, Mass., arises to voice the following criticism: "I want to put in a word with regard to that proposition of the -projectionist. In my opinion it is a foolish and meaningless word; also it does not suggest the nature of the work. I am engaged in the business under the various titles of "projectionist," whereupon there was a lot of explaining to do. True, it is fine to have the words "projectionist," I don't believe Projectionist is the word. In my opinion the title Moving Picture Projector Machine is not only possibly the title Picture Projector, because they suggest the nature of the work. You seek to differentiate between "operator" and "projectionist." That don't go. In my opinion it is wrong. There is no question in my mind but that you men have always meant right; also may the good work of our department go on without such a thing as the title projector is a misfit and no good. I have talked to a great many managers and operators about this, and all have said something about the same thing. Your argument with regard to there being many different men engaged in the projectionist, that is not also true that the soldier projects bullets, the firemen project water, etc. Why, then, call it anything but a projectionist? (The point is that we don't. There would be just one profession, or trade carrying the title, whereas the projectionist is carrying the title operator.) I understand your intent in seeking to change the right, Brother Richardson, as you have almost always meant right; also may the good work of our department go on without such a thing. I think the title projector is always a misfit and no good."

I have talked to a great many managers and operators about this, and all have said something about the same thing. Your argument with regard to there being many different men engaged in the projectionist, that is not also true that the soldier projects bullets, the firemen project water, etc. Why, then, call it anything but a projectionist? (The point is that we don't. There would be just one profession, or trade carrying the title, whereas the projectionist is carrying the title operator.) I understand your intent in seeking to change the right, Brother Richardson, as you have almost always meant right; also may the good work of our department go on without such a thing. I think the title projector is always a misfit and no good."

Projection Experience

MOVIE CENTURY

HANDBOOK

For Managers and Operators

By P. H. RICHARDSON

The reorganized standard book on the work of projection. Complete descriptions and instructions on all feeding machines and projection equipment. This book is the result of many years' experience in which this carefully compiled book will not save its purchase price each month.

Buy It Today $1.00, postpaid

MOVING PICTURE WORLD

151 Fifth Avenue, New York City

Schlifer Building, Chicago, Ill.
Wright & Coleman Bldg., Los Angeles, Cal.
To save time, order from nearest office.

Damaged Film and Reason Therefor.

J. B. T. Talcott, Pittsburg, Tenn., hands us samples of damaged film, with request for opinion as to reasons thereof.

The damage consists of what might be described as a fading of the image or photograph, with or without spots. G. S. Cohen, editor Universal Animated Weekly, Screen Magazine and Current Events, who says he can sometimes find a reason for the same, adds that he is always sensitive to having been intimately connected with their handling for many years. He tells us that the repairs are not exclusive: "Just looked over samples of film you asked me to report upon. I found that the oil, paint, or other coloring stuff had collected on one side and all over the film. Also that it was necessary to remove the oil or some other fluid, which has caused the emulsion to soften. I find that probably in polishing or revolving the film the roll was put on backward and has removed a portion of the emulsion."
Music for the Picture

Conducted by GEORGE W. BEYNON

The Musical Alliance Calls for
Your Support and Earnest Co-operation

THE annual meeting of the Musical Alliance of the United States was held at its offices, 501 Fifth Avenue, New York, on Tuesday afternoon, November 19.

Before presenting the annual report, John C. Freund, the president, reminded the members that the Alliance was duly incorporated on October 29 of last year, under the laws of the State of New York, as a friendly organization—not for profit.

He recalled the events which led to the formation of the Alliance and showed that the idea of such an organization was the result of nearly half a century of experience in the musical world. It was more particularly the outcome of experiences that he had encountered in the last six years while traveling all over the country delivering addresses, calling attention to the progress the United States has made in musical knowledge and culture.

Some startling facts were brought to light in his masterly address. America spends for music in all its forms $600,000,000 per annum. Yet, in spite of this purchasing power, no central organization exists for musical people. American artists have always looked to Europe for their training and felt without the hallmark of Germany their voices could command no respect at home. Mr. Freund has taught that idea for many years, both in his lectures and through the Musical America, of which he is the editor. He has contended that there are good vocal instructors in the United States and no real necessity that has existed for foreign culture.

Thus, at no small personal expense, Mr. Freund launched the Musical Alliance, an organization for the betterment of musicians and musical conditions. It was founded to unite all interested in music and musical industries for certain specific aims.

Briefly, the Alliance demands full recognition of music and musicians as a vital factor in national, civic and home life. It desires that music be introduced into the public schools, with proper instruction. It demands that there be good vocal instructors in the United States and no real necessity that has existed for foreign culture.

Thus, at no small personal expense, Mr. Freund launched the Musical Alliance, an organization for the betterment of musicians and musical conditions. It was founded to unite all interested in music and musical industries for certain specific aims.

Through the activities of the Alliance, the press everywhere have given music more consideration than ever before.

The Alliance, furthermore, has been of considerable service to those engaged in getting up community choruses in various parts of the country. It has furnished plan and scope to those who are interested. Acknowledgment has been made for the great assistance which it has given to the section of the War Department engaged in providing singing leaders and music in the military camps.

The Musical Alliance has been instrumental in obtaining for the people of New York a large and appropriate series of parks and that which has been productive of good. Mayor Preston, of Baltimore, has appointed a director of municipal music, and that city of the south is rightfully proud of its musical prowess.

Another movement with which the Alliance has been identified and which is also gaining strength, is the recognition of talent, not because it is American, German, or French, or bears a foreign hallmark, but because of its merit. It likewise insists that in this country we shall have in our music what we put into our constitution, "that there shall be no prejudice on account of race, religion or previous condition of servitude."

The educational idea of the Alliance is not to develop the composer, but to create a condition of the public mind where people will be willing to accept a composer and not turn him down just because he happened to be called "American." The plea is not that anyone shall be recognized because he is American, but that he shall not be discriminated against for that reason.

Another plea is that music shall receive recognition in the national Government. Nothing can give the world outside a better and stronger idea that we are something besides dollar-grabbers, commercialists, interested in commerce and industry, than the fact that we do recognize the value of music, art and literature, and give the arts representation in the national Government.

Many things remain to be done and cooperation is solicited from all quarters more than ever before. The large number of picture players—48,000 musicians—must do their part in firmly establishing as a National institution, the Musical Alliance of the United States. Send in your name, accompanied by a crisp one dollar bill, to Milton Well, the secretary, and he will enroll you as a member. America is practically the only country of any importance in the world that has not its Minister of Fine Arts. How long are you going to allow this to continue?

Exhibitors Mutual Provide Music Score.

Robertson-Cole Company have the right idea regarding music for the pictures. For Martin Johnson's 'Cannibals of the South Seas' released by the Exhibitors' Mutual Distributing Corporation, they have provided a special score. These scores are available at all their exchanges and every exhibitor booking this wonderful film may rest assured that suitable musical atmosphere will surround the beautiful scenes of the islands of the Southern Pacific.

Martin Johnson personally supervised the setting, and from him were obtained many original melodies which had been composed for the trip during his sojourn among these strange people. These themes are properly orchestrated in an ultra modern manner befitting the characteristic atmosphere.

The dance of the married woman upon the island of Vao is seen true to life and the flute and sand block accompaniment is claimed to be most realistic.

Savage music alone will hold the atmosphere and little resort is made to Oriental numbers. No exhibitor can afford to be without this musical service.
“Branding Broadway.”

 Released by Artcraft—Five Reels, Prepared by George W. Beynon.

THEME
1. AT SCREENING—Unnecessary. 1 min. 30 sec. Winkler
2. T. MR. ROBERT SANDS—Stampede. 3 min. Allegro. Simmons
3. T. THE LAW AND ORDER LEAGUE—Crown Diamonds. 3 min. 30 sec. Aubert
4. T. SToppING FOR THE ONLY THING—Intermezzo. 1 min. 30 sec. Grandes
5. T. MR. LARRY HARRINGTON—Agitate. 1 min. 30 sec. Andino
6. T. I QUIT—Intermezzo. 1 min. Huerter
7. T. VEI, MUCH A STRANGER.—Hollaender. 1 min. 30 sec. Cohen
8. T. THE HOME OF LARRY.—In Springtime. 1 min. 30 sec. Moderate
9. T. HERE’S A NEW GUARDIAN. Scenes Bohemian. 1 min. Moderate.
10. T. THE GRIP OF CONVENTION—Castanetta. 1 min. 30 sec. Minot
11. D. CABARET—Sinbad. 1 min. 30 sec. Romberg
12. T. TWO HOURS—Romantique Overture. 1 min. 30 sec. Klier Bela
13. T. I'M HIS NURSE.—Madrice and Valse Lento. 1 min. 30 sec. Wagner
14. T. AT THE WHEAT CAKE.—The Spirit of Love. 3 min. Allegretto. Huerter
15. T. GOOD-NIGHT, MISS.—At Sunset. 1 min. Moderate. Brewer
17. T. THE OFFICIAL DEPARTURE No. ONE But You. 1 min. Moderate (from Sometime).
18. T. ACCORDING TO THE CODE.—Butterfly. 1 min. Moderate.
19. T. HERE IT IS AGAIN.—Mistress. 1 min. Minot
20. D. DETECTIVES LEAVE.—A Vineyard Idyll. 1 min. 30 sec. Didier
21. T. NEAR DAWN—Dramatic Tension. 1 min. 30 sec. Andino
22. T. I’VE GOT A FRIEND.—Clair de Lune. 1 min. Moderate.
23. T. TOMORROW YOU'LL BE.—Dramatic Andante. 1 min. 30 sec. Borch
24. D. MRS. LU ENTERS HER ROOM.—En Mer. 1 min. 30 sec. Holmes
25. T. OH THANK YOU.—Sparkleits. 1 min. Moderate.
26. T. BUT HE DID.—Gallop. 1 min. 30 sec. Minot
27. T. HERE ARE THE LETTERS.—Cavatina. 1 min. Moderate.
29. MECHANIcAL REMARKS—Strongly mark the contrast between East and West.

“Hell Cat, The.”

 Released by Goldwyn—Five Reels, Prepared by M. Winkler.

LOVE THEME—Bleeding Heart. 1 min. Allegro. Levy
HALL CAT THEME—Dramatic Redativa. 1 min. 30 sec. Levy
1. AT SCREENING—Wild and Wooly. 1 min. Minot
2. T. PANCHITA OBIEN.—HELL CAT THEME. 1 min. 30 sec. Levy
3. T. NAMED FAR AND WIDE.—La Paloma. 1 min. Yradel
4. T. DANIEL OBIEN RUNNING.—Continue to action. 1 min. 30 sec.
5. T. JACK WEBB, SHERIFF.—Birds and Butterflies. 1 min. 30 sec. Levy
6. T. FOUR MORE DEAD SHEEP.—HELL CAT THEME. 1 min. 30 sec. Levy
7. T. BIG JIM DYKE. 1 min. 30 sec. Levy
8. T. DYKE THERE'S BEEN.—Agitate Apassionato. 1 min. 30 sec. Borch
9. T. JIM DYKE'S OUTFIT.—Indian Love Song. 1 min. 30 sec. Levy
10. T. THE DRUNKEN FLAMING.—Continue ff. 1 min. 30 sec. Levy
11. T. FORE SHORE RUNNING.—Appassionata No. 40. 1 min. 30 sec. Levy
12. T. WHILE AT THE OBIEN.—Sinister Theme. 1 min. 30 sec. Levy
13. T. YOU COWARDLY CURS.—Continue ff. 1 min. 30 sec. Levy

15. T. HELLO, PANCHITA!—HELL CAT THEME. 1 min. 30 sec. Levy
16. T. LOVE AND DUTY.—Hurry. 1 min. 30 sec. Levy
17. T. I'M LOOKING THROUGH.—Half Reel Hurry. 1 min. 30 sec. Levy
18. T. DO YOU THINK I KNOW?—Continue pp. 1 min. 30 sec. Levy
19. T. WHILE THE SHERIFF.—Half Reel Furioso. 1 min. 30 sec. Levy
20. T. YOU'VE GONE TOO FAR.—Erie King. 1 min. 30 sec. Schubert
21. T. CLOSE-UP OF JIM.—Heart Wounds. 1 min. 30 sec. Gregor
22. T. AND THE RANCH HOUSE.—Continue ff. 1 min. 30 sec. Levy
23. T. WHY THAT GIRL HERE.—Tragic Theme. 1 min. 30 sec. Levy
24. T. YOU'RE A FOOL TO FIGHT.—HELL CAT THEME. 1 min. 30 sec. Levy
25. T. PANCHITA IN CELLAR.—Dramatic Tension. 1 min. 30 sec. Levy
26. T. PANCHITA GETTING OUT.—HELL CAT THEME. 1 min. 30 sec. Levy
27. T. THE PRIMITIVE JEALOUSY.—Indian Mysterioso. 1 min. 30 sec. Levy
28. T. "ABOUT TIME THAT DYKE". 1 min. 30 sec. Levy
29. T. A DAY.—Bustle of Spring. 1 min. 30 sec. Stedlah
30. T. SHEEP GIRL SHE SAY.—Continue pp. 1 min. 30 sec. Levy
31. T. HE MURDERED MY FATHER.—LOVE THEME. 1 min. 30 sec. Levy
32. T. CHARACTER.—Dramatic Atmosphere. 1 min. 30 sec. Levy
33. MECHANIcAL EFFECTS.—Pastoral. 1 min. 30 sec. Levy
34. SPECIAL EFFECTS.—Vocal Solo with Guitar. 1 min. 30 sec. Levy

“One Woman, The.”

 Released by Select—Five Reels, Prepared by M. Winkler.

THEME—Symphonette Suite (In four parts)
1. AT SCREENING. 1 min. 30 sec. Langsy
2. 1 min. 30 sec. Langsy
3. 1 min. 30 sec. Levy
4. 1 min. 30 sec. Levy
5. 1 min. 30 sec. Levy
6. 1 min. 30 sec. Levy
7. 1 min. 30 sec. Levy
8. 1 min. 30 sec. Levy
9. 1 min. 30 sec. Levy
10. T. I AM WORRIED ABOUT.—Continue pp. 1 min. 30 sec. Levy
11. T. THE CRISIS.—Dramatic Tension No. 67. 1 min. 30 sec. Shepherd
12. T. I TELL YOU ONCE FOR ALL.—Continue pp. 1 min. 30 sec. Levy
13. T. THE GUNFIGHTER'S HOLY.—THEME. 1 min. 30 sec. Levy
14. T. AFTER THE STORM.—Serenade. 1 min. 30 sec. Levy
15. T. DO YOU THINK I THOUGHT?—Continue ff. 1 min. 30 sec. Levy
16. T. THE POISONOUS DOCTRINES.—THEME. 1 min. 30 sec. Levy
17. T. I HAVE LIVED FOR YOU.—Adagio Cantabile. 1 min. 30 sec. Levy
18. T. THE CONSECRATION OF.—Heraldode. 1 min. 30 sec. Levy
19. T. INSOMNIA.—THEME. 1 min. 30 sec. Levy
20. T. ESTABLISHED IN KATE'S.—Continue pp. 1 min. 30 sec. Levy
21. T. THE GOVERNOR CALLS.—Dramatic Fantasia. 1 min. 30 sec. Levy
22. T. YOU MEAN TO APPLY.—THEME. 1 min. 30 sec. Levy
23. T. WITH THE PASSAGE OF.—Continue to action. 1 min. 30 sec. Levy
24. T. THESE RESOLUTIONS.—THEME. 1 min. 30 sec. Levy
25. T. THE BROTHERHOOD OF MEN.—Tragic Theme. 1 min. 30 sec. Levy

December 21, 1918

THE MOVING PICTURE WORLD
Astor Showing and pre-release in Toronto proved value of this splendid score.

There is little Savage Music Available. The Musical Score from Martin Johnson's "Cannibals of the South Seas" contains the real music of the aborigine.

The music is perfectly synchronized, Eminently suitable. Practical for any combination Organ or Piano Solo. Easy to play.

Handsomely printed in book form of standard music size. Available at any of the 29 exchanges of the EXHIBITORS MUTUAL DISTRIBUTING CORPORATION in the United States and Canada at 50 cents per day.

For any further information address George W. Beynon 505 Fifth Avenue. New York City.
The War Is Over

We should now sing of our heroes,
and we offer for your national the song that typifies the national feeling of triumph.

Our Rainbow Soldier Boys

Written For, and Dedicated To, the Rainbow Division
Words and Music by

BETTY TILLOTSON

Read the words and rejoice with us in the wonderful sentiment that they express.

Your boy will be singing the song when he comes home; why not be prepared to join him in the chorus:

"We are all mighty glad to meet you,
Our Rainbow soldier boys,
We are so mighty glad to see you;
You fill our hearts with joy.
When we saw the train go,
We pinched ourselves to see it was true.
We're all mighty proud of you,
Our Rainbow soldier boys."

Buy it for 25 cents a copy from your Music Dealer or
Astoria Publishing Company
505 Fifth Ave., New York

"Price of Victory" Poorly Presented.

Sunday, December 8, there was presented at the 44th Street Theatre by the Arrow Film Company a picture called "The Price of Victory," the same being a pictorial review of the prominent part played in the war by the Dutch of Indonesia.

The orchestra opened the performance by playing "God Save the King," "The Marsellaise" and "The Star Spangled Banner." After the chairman had extolled the virtues of Britain and her colonies, Captain Tupper, chief organizer of the Mercantile seaman's Union, of England, was introduced.

His address was eloquent and in fine taste. He appealed to America to back up the recent pledge of his union, viz.: That for seven years no German may be allowed to work on English vessels, no German cargo be handled by English seamen, and the flag of the Union receive no salute from the union. He produced indisputable evidence of the perfidy of the Germans, and convinced his audience that the step was justifiable from every standpoint.

Dr. Girdwood was then introduced as the Canadian who had photographed the film called "The Price of Victory." After a short explanatory speech of patriotic favor, the picture was screened.

There is no question regarding the merits of the feature. It has much educational value, and is intensely interesting. We wish we could praise the music in like manner; but, alas, for the efforts of amateurs! Remember that the picture deals with the East Indians, and although the location is in France, Orientalism predominates at all times.

while in this country. He has in his possession, however, a revision of his first piano concerto, which he obtained in Copenhagen through the courtesy of the Swedish Minister to the Empress, in the composition being one of his early works and not entirely satisfy him, so he is revising the orchestration and the present version is only a part. Only a week before the outbreak of the war, M. Rachmaninoff sent the final revised proofs of his "Symphony No. 2" to Leipzig, where practically all Russian music has always been printed, and he has never heard anything of its progress since. Now that peace has come, he hopes eventually to recover it.

He says: "Now Russia is free from the Germans, who were really the power behind the Bolsheviki, my poor country will soon come upon its feet, and none of us ever be sufficiently grateful to your nation and its magnificent President."

"Rocked in the Cradle of the Deep."

Whenever a bass singer wins enough applause to warrant an encore, and he re-appears—we find ourselves thinking, "Now he will sing it all in the Cradle of the Deep." We are seldom disappointed.

Mrs. Emma Hart Willard, the writer of the song, who was a native of En-

land, being born in Berlin, Connecticut, in 1836. She was of seventeen children, but the five girls were the brain gymnastics and parents of superior mental positions. Remarkable from earliest girlhood, she became a woman and famous as an educator extended throughout the world.

Her talent as an author—and she had to credit many books on a diversity of subjects—was only an incidental sideline in her busy life. She was primarily identified with the educational women, and con

secrated her life to the intellectual uplift of her sex with a singleness of purpose that precluded the possibility of any other interests.

Returning from a European trip which she made in 1830, she walked the deck of the boat one morning as the waves played on the sides of the vessel. Turning towards the Duke De Choiseul, who was one of her party, she dreamily said: "Rocked in the cradle of the deep, I lay me down in peace to sleep."

The words spoken so sentimentally appealed to him as being worthy of preservation. He, accordingly, urged Mrs. Willard to write a poem which she did. She sent it two lines she had just repeated, and promised more. She wrote them, and he would set them to music. She went into her own room, and in a few minutes had written the words of the song that has since been composed by a chorus and the "Cradle of the Deep" is in no sense an American song.

The words of this little poem have been so long associated with the name of Mrs. Willard that few of us have questioned the origin. But the National Dictionary of Autobiography gives credit to Thomas Noel, a poet, who was practically a contemporary of Mrs. Willard in 1799. This gentleman had to his credit several pastoral rhymes. If the Noel claim were admitted, the song "Cradle of the Deep" is in no sense an American song.

Sometime later, John Philip Knight, an Englishman by birth, wrote the music for the poem which we are familiar, and the little song was launched on its popular and perennial journey. The history of how the music spent several years in America, both as a teacher of music in New York and London, in the hands of the constructor in Mrs. Willard's Female Seminary in Troy, New York. Unfortunately, Mrs. Willard's tenure of office was disdained and hurriedly left the country, disgraced in the eyes of her former friends. However, the old woman have perpetrated their names with the masses not for what their lives sig-

nified, but for the flash and little ballad which meant but a trifle to either of them. Such is the potecy of song.
WE FURNISH
Musical Service
High-Grade Printing
Legible Copying
Fine Autographing

Musical Scores
Pasted and Printed

MUSICAL NUMBERS ARRANGED
for Band or Orchestra

CALL, WRITE OR PHONE

CHARLES GREINERT
306 West 48th Street  New York

**FOR THREE**
OF THE FINEST
CLASSICS

POSTPAID

**BLEEDING HEARTS**
A Beautifully Pathetic Tone Poem of Heart Interest
By SOL. P. LEVY
Engraved and Published in Concert Size

**BIRDS and BUTTERFLIES**
An Original Concert Composition of Novelty and Charm
That Suggests the Joy of a Cloudless Summer's Day
By PAUL VELY

**HUNKATIN**
The Only Characteristic Original and Amusing
Half Tone Intermezzo One-Step Ever Published
By SOL. P. LEVY

ALL THREE for Full Orchestra, $1.50.
ALL THREE for Piano Solo, 50c.

**BELWIN**
INC.
MUSIC PUBLISHERS AND DEALERS
701 SEVENTH AVENUE, NEW YORK CITY

---

Mam'selle Caprice  Leaders Write for These  Moonlight Shadows
Beautiful Intermezzo  Two delightful numbers by Maurice Baron.  Sensational Waltz
Special for one month 11 & Piano, 20c Each.

THE CHANNON MUSIC COMPANY  -  701 Seventh Ave., New York

---

SEND IN YOUR SUBSCRIPTION NOW
FOR
THE MOVING PICTURE WORLD
presenting
MUSIC FOR THE PICTURES
A Real Music Service to the Leader

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK

---

THE WORLD'S STANDARD THEATRE ORGANS

Unified Theatre Organs

SEEBURG Automatic Pipe Organs

J.P. SEEBURG PIANO CO. REPUBLIC BLDG. CHICAGO
SOCIETY SENSATION A

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Smiles

1. AT SCREENING
2. BE NICE TO HER, JIM
3. CAPTAIN JENKS RETURNS
4. IN SAN DIEGO
5. CAPTAIN AND LAWYER
6. MRS. JONES AT GATE
7. AFTER WEEKS OF
8. RICHARD BRADLEY
9. CRAMPS
10. THAT WAS MRS. BRADLEY'S
11. CAPTAIN CLOSE UP
12. RICHARD AND SYDNEY
13. A PEREMPTORY DEMAND
14. TO HELP THE BOYS IN
15. AS THE MEETINGS
16. MOITH ON STEPS
17. THE END OF DREAMS

D. MEN LEAVE VAN DORN

THEME

1 min. 30 sec.
2 min.
9 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.

SOCIETY SENSATION A

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Smiles

1. AT SCREENING
2. BE NICE TO HER, JIM
3. CAPTAIN JENKS RETURNS
4. IN SAN DIEGO
5. CAPTAIN AND LAWYER
6. MRS. JONES AT GATE
7. AFTER WEEKS OF
8. RICHARD BRADLEY
9. CRAMPS
10. THAT WAS MRS. BRADLEY'S
11. CAPTAIN CLOSE UP
12. RICHARD AND SYDNEY
13. A PEREMPTORY DEMAND
14. TO HELP THE BOYS IN
15. AS THE MEETINGS
16. MOITH ON STEPS
17. THE END OF DREAMS

D. MEN LEAVE VAN DORN

THEME

1 min. 30 sec.
2 min.
9 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
2 min.
December 21, 1918

THE MOVING PICTURE WORLD

1351

"Under the Greenwood Tree."

Released by Artcraft—Five Reels.
Prepared by J. C. Bradford.

THEME—Under the Greenwood Tree.—Old English Ballad.—Arno

1. AT SCREENING.—THEME 45 sec.

2. T. MARY HAD ONE TRUE FRIEND.—Sleeping Rose.—Borch

3. THE OLD FAMILY LAWYER.—Intermezzo.—Huerter

4. T. AND TURN MY MERRY.—Carrousel Annette.—Borch 2 min. 30 sec.

5. THE ONLY MAN IN THE.—Continue pp.

6. T. THE CASTILLO.—Babillage

7. D. FREEZE EXISTED.—Gypsy Serenade.—Jercuits

8. B. IN A MIND.—Tempo de Valse.—Borch

9. T. MARY'S NEW PLAN.—Impish Elves—Borch

10. T. NEXT DAY MARY.—THEME

11. T. I NEED A STICKING.—Comedy Allegro—Berg

12. T. YOU SEE WHAT YOUR.—THEME

13. T. WHEN THE APACHES.—Tempo di Valse.—Lehar


15. T. CAN'T GET HER AND THE.—THEME

16. T. THERE IS ONE THING.—Babilage—Castillo

17. T. AND NOW I'VE MADE.—Sinister Theme—Vely

18. D. LORD FIGHTING THE APACHES.—Hurry No. 2.—Levy

19. T. WITH REVERED CALM.—Valse Moderato—Roosey

20. T. I AM THAT VERY POOR.—THEME 2 min.

21. T. THERE ARE WIVES AND.—Legend of a Rose.—Reynard

22. T. IN WAR-TIME.—First Move, Ballet Egyptian—Lutzius

23. T. AND THE MARKET.—Dramatic Tension No. 9—Berg

24. T. WITHIN THE HOUR.—The Wishing Hour.—Zameck

25. T. ANNE, OLD GIRL.—Dramatic Tension No. 9—Berg

26. T. THE RUIN OF HIS.—Yesterlove—Borch

27. T. IN A BEAVERSORE.—Second Move, Ballet Egyptian—Lutzius

28. T. HONESTLY, NICHOLAS WANTS.—Florindo—Burgess

29. T. SEES OURSEES ESMEE.—Impish Elves—Borch

30. T. ESME HISH TART.—Serenade—Rubenstein

31. T. WHEN NICHOLAS IS.—Dramatic Tension No. 44—Berg

32. T. A JUG OF WINE.—Reve d'Amour.—Zameck

33. T. WOULD ANNE WAKE.—Walls—Tschaikowsky

34. T. LEAVE THEM ALONE.—Tears—Zameck

"Wildcat of Paris, The."

Released by Universal.
Prepared by J. C. Bradford.

THEME—Pretty Edwina.—Tempo di Valse.—Lehar

1. AT SCREENING.—THEME 45 sec.

2. T. THE APACHES.—Tempo di Valse.—Borch

3. T. THE DOOR WAS LOCKED.—Hurry No. 26.—Minot

4. T. APACHEN DEN.—Minute 30 sec.

5. T. YOU LIED ABOUT ME.—Agitato No. 37—Andino

6. T. FALL CAME.—French Spirit.—Gauze

7. T. WITH THE GENDARMES.—Dramatico Agitato No. 43—Borch

8. T. COLETTE PICKS UP PICTURE.—Jean of Arc.—Wells


10. T. THE DOOR WAS LOCKED.—Hurry No. 26.—Minot

11. T. APACHEN DEN.—Minute 30 sec.

12. T. COLETTE AT DOOR.—Romance—Kargassoff

13. T. COLETTE PICKS UP THEME

14. T. SOLDIERS AT FIRESIDE.—Triste.—Tschaikowsky

15. T. THE GERMAN GENERAL.—Nobilizzazione—Wagner

16. T. GERMAIN OFFICER LEAVES.—Athalia—Mendelssohn

17. T. THE GERMAN OFFICER LEAVES.—Athalia—Mendelssohn

18. T. HER ANNIVERSARY.—Thoughts No. 33—Berg

19. T. NICHOLAS COMES HOME.—Forget-me-not—Macbeth

20. T. MISS CLAYTON RECOGNIZES.—Silence

21. T. I AM THAT VERY POOR.—THEME 2 min.

22. T. I'M THE GIRL.—My Door—Berg

23. T. THREE REYNARDS.—Ronsard—Berg

24. T. NICHOLAS COMES HOME.—Forget-me-not—Macbeth

25. T. I AM THAT VERY POOR.—THEME 2 min.

Index to Cue Sheets, December 21, 1918.

Picture

Producer

Price

Branding Broadway

Arcturus

$1,446

Holt Cast, The

Goldwyn

One Woman, The

Select

Set Free.

Universal

Too Many Millions

Paramount

Under the Greenwood Tree

Arcturus

Wildcat of Paris, The

Universal

Woman's Weapon, A

Paramount
"UNDER FOUR FLAGS" TELLS OF VICTORY
Government Film Goes to Exhibitors With Pictured Story of Yankee Share in Winning World War

Exhibitors may well take the remarkable record of "Under Four Flags" at the Rialto and Rivoli Theatres and the rebookings of the film at the latter theatre and at the Metropolitan Theatre, Washington, as a reliable indication of the true worth of a picture which New York reviewers termed the "most marvelous of films" and by far the best of the series released by the Government through the Division of Films.

The attraction of the film that seems to extend through the entire length of the several reels, is the intimate, close-up views of the battles and activities that led up to the close of the war, the public seeming to be particularly anxious to view the events of such momentous historical and patriotic interest. "Under Four Flags" is a remarkable production, without doubt the most marvelous motion picture of the war ever screened. It is a living, breathing story of the greatest event in the history of the world, the story of how democracy defeated autocracy; a story more skillfully constructed and logically developed than the most wonderful fictional drama ever conceived.

The picture is shown in a series of several episodes, showing first the conference at Versailles when General Foch was made commander-in-chief of the Allied armies. Then the Americans are shown in their first active participation in the battles that were to end the war. They are seen in action in Belleau Woods and in the famous battles of Chateau Thierry, and fighting in conjunction with the French in driving back the enemy. Another episode shows the army of General Haig on the English front, while others show the thrilling and daring fighting of the Italian forces on the Piave and in the region of Mount Grappa. At St. Mihiel the Americans are seen in the first engagement as a complete force under the command of American officers. The closing episode features the recovery by French and American soldiers of a little village in France long held by the Germans and General Pershing's ar-

rival and review of the troops in celebration of the event.

Technically and pictorially, "Under Four Flags" is not surpassed by any other motion picture. The photography is remarkable. The scenes were taken by the United States Signal Corps and

Scene from "Under Four Flags" (U. S. Official).

the Allied Army cameramen, to whom the world owes everlasting gratitude for their part in this wonderful pictorial history.

And so, while the tumult of war is over, the shouting has not died and it won't die as long as "Under Four Flags" is on the screen. If General Pershing and his men could hear the cheers that go up when audiences see them standing victorious on French soil, they would be almost afraid to come home to face the demonstration that is waiting for them.

Scene from "The Great Victory" (Screen Classics).

Kansas City to Launch New Organization Soon

AMUSEMENT interests of Kansas City will within a few days perfect the plan of co-operation and organization, and the new association, embracing the various branches, will be launched. It has been found that all phases can work well together, and that it is possible to frame an organization through which the mutual interests can be advanced, while the various branches maintain their own associations for the prosecution of their own special activities.

The Exhibitors' League of Kansas City held a meeting November 29, presided over by W. B. Tuteur, president, at which film men were present, to discuss the proposed new organization. Charles W. Harden, chairman of the committee that is preparing the plan of organization for the united amusement interests, and L. D. Balsly, one of the promoters of the movement, reported the tentative plans. They involve a comprehensive membership of exhibitors, exchange men, supply men, and speaking stage representatives, the aim being to get as large a membership of individuals as possible, from among all. Speakers at the meeting expressed their opinions that it would be necessary to maintain the exhibitors' league, and interest therein—just as the exchange men will probably continue their co-operation with each other, and perhaps even form an association to make such co-operation more effective.

Trade Views of "The Common Cause."

The splendid reception given to J. Stuart Blackton's patriotic production, "The Common Cause," at its initial presentation to exhibitors at the Rialto Theatre, New York, the first week of December, is being duplicated all over the country in the Vitagraph exchange cities. Private showings for groups of exhibitors have been in progress in all Vitagraph branches, and word comes that first run bookings are well under way.

The exhibitors' aids prepared to assist exhibitors in the proper exploitation of "The Common Cause" is now in the hands of all Vitagraph exchanges.
SOME STATES EXPERIENCE SETBACKS

New Influenza Outbreaks in Iowa, Michigan, and Ohio—Cincinnati Theatres Place Ban on Children—Other Sections Show Improvement

R ECURRENCE of the influenza epidemic in Des Moines, where patrons of theatres were allowed to occupy only alternate rows; in Cincinnati, where children are banned; and several other places in Ohio, which are again closed, together with about half of Michigan, which is now placed under quarantine, are the outstanding features of this week's advices from Moving Picture World correspondents.

Reports from California indicate that cities which followed San Francisco's lead and adopted the precaution of requiring theatre patrons to wear gauze masks, have procured thereby, while other cities are in many instances still closed.

Many localities of South Dakota have resiled from the gauze mask order, the Board of Health advises was found to be beneficial. Several cities in the heart of South Dakota are still in the grip of the epidemic.

New Cincinnati Outbreak Causes Ban on Children

A RETURN of the influenza epidemic, with an unusual proportion of closing orders, is occurring virtually all of Ohio, resulted recently in the moving picture theatres in several cities again being closed or at least restricted on children. The latter was the action taken in Cincinnati, where the board of health on December 2 issued orders forbidding children under 16 years to attend theatres of any sort or to ride on street cars. At the same time the schools were closed, indicating the opinion of the authorities that the fresh outbreak was principally among children.

It is estimated that over 5,000 Cincinnati school children have the influenza, and while the cases are mild the danger involved in continued spread of the disease is such as to make the authorities determined to stamp it out. The exhibitors are co-operating fully with the health authorities, in order to stop the epidemic, if possible, and thereby prevent further restrictions on theatregoing, as such have prevailed during October and up to November 11.

Exhibitors Pledge Co-operation

Following the announcement of new restrictions on children attending the theatres, John Weinig, attorney and proprietor of the Western Plaza Theatre, presented to the board of health an agreement from a number of the downtown theatres, including the Grand, the Lyric, the Olympic, Keith's, the Empress, the Fine Arts, the Bijou, a resolution in which the managers or proprietors of those houses expressed their full approval of the action and pledged their co-operation in enforcing the order prohibiting children from attending the theatres during the prevalence of the epidemic. The exhibitors on the order will, of course, hurt the revenues of the exhibitors considerably, as many children attend the theatres, especially in the suburbs, and there are numerous families where, if the children cannot go, the parents must also stay at home. It is considered much better, however, to get along with business thus restricted than if it is entirely shut down, and the exhibitors will accordingly do everything in their power to see that the orders of the health authorities are fully met.

San Francisco Opening Aided by Mask Ordinance

BUSINESS conditions in the San Francisco territory are steadily improving, but theatres are not reopening as rapidly as was expected. One opened on the same date as the San Francisco houses, only to be closed again when business was insufficient. In other towns the date of opening has been postponed from time to time, frequently at the last minute, causing much trouble to exhibitors and film exchanges. In the face of these set-backs the list of open theatres is steadily growing and now includes not less than 75 per cent. of the houses in Northern and Central California. In almost every instance the communities which followed the lead of San Francisco and made the use of gauze masks compulsory have routed the epidemic and business is going on as usual, while those that disdained to take precautions are still in a state of quarantine.

In the San Francisco Bay district business has shown a steady improvement since the day the theatres reopened, it is still below normal. Heavy rains have served to keep people at home and there is still a feeling of uneasiness in some quarters in regard to crowds. Those who are attending moving picture theatres are enjoying entertainment of an unusually high order, managers vying with each other to put on the finest shows. Special attention is being paid to music and many houses are making use of orchestras for the first time.

Many South Dakota Cities Now Free of Influenza Ban

W HILE residents of all cities and towns of South Dakota had special reasons for thanksgiving because of the ending of the war, some of the South Dakota communities had a double reason for rejoicing on Thanksgiving Day because of the raising of the ban placed on public gatherings, moving picture theatres and schools as a result of the influenza epidemic.

In Sioux Falls the ban was lifted and moving picture houses and other places were reopened after having been closed for a period of six weeks. The ban on city schools was not removed, however, until December 2.

Other South Dakota towns which have reopened with a rush of business are Madison, Montrose, Humboldt and Egan, all in Minner county. Moving picture men of the Sunshine State had greater cause for the belief that business was being restored as the ban has been lifted in practically all towns in Minnesota, North Dakota, Wisconsin and Iowa.

Alternate Rows Capacity for Des Moines Theatres

A SITUATION almost approaching epidemic proportions has resulted in Des Moines theatres permitting patrons to sit only in every other row. It was with considerable difficulty that the State is chosen by order of closing altogether. After a full the epidemic broke out badly in Des Moines and immediately the usual agitation of "close the theatres" was heard. The latter use of influenza masks as a compulsory measure was tried out, with poor results, as patrons either reaped the mask as a. joke or a joke. The measure fell through after one day's trial, and then the agitation for a closed town started. Special committees were appointed, protesting its closing by the respective parties interested and a merry battle followed.

Finally it was decided to permit the theatres to remain and took two attorneys half capacity, spreading the seating arrangement through alternate rows. This is working out fairly well and managers say it is far better than closing altogether. Programs have been considerably curtailed and less expensive features offered for the time being.

Remaining open is a good thing for the industry in general in Iowa, as indications pointed to the theatres again being closed throughout the State, following the lead of Des Moines, had such a condition prevailed here. The epidemic again is subsiding and the holiday will be lifted within ten days.

Half of Michigan Is Again Under Influenza Quarantine

It looks as if Michigan is in for "hard luck" for the remainder of the winter. Although the State ban on theatres and public gatherings was lifted November 5, right now nearly half of the State is chosen by order of local authorities and in some sections there is talk of a quarantine. On Dec. 4 the city of Saginaw was shut down, so that with Bay City it makes two Fire-lead ing towns in the State closed for moving pictures outside of Detroit and Grand Rapids, which are still open. Recommendations of all the co-operation and precautions given and promised by the local exhibitors, the health authorities closed up.

In Adrian, Elwyn M. Simons, of the Family Theatre, put up a stiff fight and has won. "At a hearing of all the doctors and the board of health, we asked for the lifting and took the town up there fully determined that if the health authorities shut up the theatres this time bargain basements, ten-cent stores
THE MOVING PICTURE WORLD

December 21, 1918

and, in fact, a general closing of every thing would be avoided, otherwise it would get an injunction restraining them from closing us on discrimination grounds," writes Mr. Simons to the De- cember 1918 edition of the Moving Picture World. "The affair proved to be very spirited and while we put up some fight, we still lost. We found that one of the State statutes, according to our attorney, states that it is not within the health officers' power to close up business houses. Now the courts have ruled that a rigid quarantine, therefore we are open with their approval unless the death rate continues to grow, and if it does everything will be closed. "Business is very bad due to the fact that people are afraid to come out on account of all this agitation. If ever there was an urgent need of organization, the time is now at hand, when it should be brought about. This closing up habit is getting altogether too conspicuous and is proving dangerous to the motion picture industry. There is positive discrimination when they close theatres and let stores remain open."

Elden M. Simons, manager of Ex near Chicago, and dozens of smaller towns throughout Michigan are closed, Dr. Ohm, head of the State Board of Health, says: he looks for influenza trouble until spring.

Dismiss Case Against Terre Haute Exhibitors

The cases against the fifteen motion picture exhibitors and theatre men at Terre Haute, Ind., who were arrested Thanksgiving Day for failing to obey the board of health's closed theatres and dismiss dismissed dismiss dismissal order, was sustained by the court on the motion of William E. Horsley, prosecuting attorney.

The motion for dismissal was made after it was shown by attorneys for the men that the order upon which the arrests were made had not been regularly entered upon the records of the board, and that the evidence was not available as evidence. This view of the case was concurred in by Judge Paul R. Shafer, who ordered the cases dismissed and the defendants discharged.

The defendant in the case was Shan nont Katzenbach, proprietor of the American Theatre, who had been seized with a number of other licenses to be used as a test case for the entire number of exhibitors and theatre men arrested.

Immediately following the trial a new order was issued by the board of health, closing all theatres, places of amusement, all stores, except drug stores, and all buildings from 6 p.m. Saturday evening until the usual opening time Monday morning. All of the places stipulated in the order, with the exception of a few churches, complied with it.

Prominent physicians say they believe the peak of the epidemic in Terre Haute has been reached and that the disease now will rapidly decrease.

Kansas City Suffers

Second Grip Visitation

The expected return of the influ ence in Kansas City by new regulations and bans—but they affected only the schools in Kansas City. The large increase in cases caused special meetings of the Board of Health—but the effort was to control the reports of cases, to enforce quarantines on houses where the disease was found, to educate the public and to take care of the orphan self when it had influenza. The board of health took no action toward closing places of business, or restricting the number of patrons in any establish ment, or curtailing the hours of merchandising.

The school board, however, closed the schools on November 16th. While it was hoped that the schools might be reopened the Monday after Thanksgiving, the closing order remained in effect from the following week.

Some churches suspended services on Sunday, December 1, but as a rule church services, as well as other public gatherings, were held through the second and several epidemics.

The amusement interests of Kansas City were prepared to discuss with officials the matter of a ban, if the subject had been brought up. The special committee representing motion picture, speaking stage and other allied interests, had discovered, however, that any introduction of the suppression of the subject would be prejudicial, since there was no intention of imposing a ban. Because of the fact that the interests had got together, and were proceeding to make a legal appeal was no interference with the course that seemed best—the matter was left entirely in the hands of the commission, which it was prepared to call for help if any was needed.

Northwest Still Influenza Grip.

The confusion in the Northwest caused by some towns opening and then being forced to close again on account of a sudden increase in the epidemic which epidemic has not entirely disappeared. Walla Walla, Wash., was again closed after having been open for a little over a week. Several other smaller towns were also reclosed.

Pendleton, Ore., has not been opened at this writing.

The number of new cases has taken an increase in Seattle, but not on such a scale that a reclosing is considered imminent.

Indianapolis Lifts Gauze Mask Order.

The Indianapolis board of health has rescinded its order requiring the wearing of gauze masks in theatres and other public places and has announced that conditions in the influenza-pneumonia sitation are more favorable than they have been for some time. The wearing of the masks, the board members say, aided materially in reducing the number of cases.

Dayton Puts Ban on Children Again.

The health board of Dayton has again put a ban on children under seven attending the theatres and places of amusement. The order issued Monday, December 9th, went into effect at 6 p.m. that day. An order about three days previous was one forbade the sale of standing room in any of the theatres. The order states that the crowds may congregate in the lobbies, but not get inside the theatres or the theatre lower story. These measures were taken because of the recurrence of the influenza.

The suburban houses will again suffer, according to the public announcement made at a meeting of the Miami Valley Exhibitors’ League, which was called Monday by Al. Kinzeler, secretary. Some of the suburban managers stated it would be suicide to them should the children be eliminated.

Back to Medford of Rialto

Is Moran, Mustered Out

A.

J. MORAN, who, with H. L. Per- cy, runs the Rialto Theatre, at Medford, Ore., spent a few days recently looking over New York after having been mustered out of the army at Camp Lee, Virginia, where he was in charge of an officer's commission. Naturally, he included the office of the Moving Picture World in his calls and entertained us with some of his camp experiences. He had concluded that the army was not going to be in peace times, so he was going back to help run the Rialto in Medford.

The Rialto is a first-class theatre and is located in the southwestern corner of Oregon. The Rialto Theatre seats 700 persons and has an equipment that cost $14,000 including, a Style 40 Fotoplayer that cost $5,500, two Simplex projectors, a Hertner transverter, a four-lamp B. & L. dissolved, and a seat ing and equipment of Hayward Brothers Wakefield chairs that cost $4,85 each.

Speaking of the Rialto projecting room, Mr. Moran declared that it was as fine as anything in the East, and that it would make even Rich ardson sit up and take notice. It is 22 feet long by 16 feet deep, and has a ceiling that is 12 feet complete with every modern device and most approved method of wiring.

The Rialto works on the open booking plan with four changes a week, but sometimes runs good pictures three days.

The admission prices are 10, 20 and 30 cents for both matinee and evening performances. Special advertising of advertising is used extensively and business has always been uniformly good.

The Rialto has a five-month season and is located on the Missouri River.

THREE NEW RED CROSS PICTURES

The newest Red Cross films which are being released by the Bureau of Pictures of the American Red Cross include three subjects called “New Faces for Old,” “Homeward Bound” and “Russia, the World Problem.” These one-reelers will go through General Film Company exchanges as regular Red Cross program subjects.

“New Faces for Old” has already been reviewed and is considered the strongest subject among the three. The detail how soldiers in France, so badly disfigured that their own children do not know them, are transformed by the miracle of plastic surgery. The masks to look just like they did before they were mutilated.

The Russian film is full of live topical interest, and relates to the many little intimate touches of “mothering” given American doughboys who are just about to return home. The reel is full of frolic as well, since it shows how the soldiers amuse themselves.

Want a situation in the moving picture business? Try an announcement in The World’s Classified Advertising department. They work wonders.
BUSINESS HEALTHY AROUND NEWARK

Following Recovery from Epidemic, Jersey Houses Are Slowed Up by High Cost of Turkey, but Patrons Now Are Flowing In—Many Houses Lack Lobby Displays

By Sam Spedon

very often accounts for the absence or presence of an audience.

Mitchell Building Up Carlton.

At Market and Halsey streets we stopped in William Fox's Carlton Theatre, one of the oldest in Newark, situated in the heart of the leading thoroughfare. Under the management of William K. Mitchell, during his six weeks service here, the patronage has increased, although it has a steady going attendance of the old residents. Mr. Mitchell has designed and prepared a number of new settings for the stage, which will greatly enhance the attractiveness of this somewhat antiquated but popular showhouse. Mr. Mitchell, while one of the younger managers, is a man of progressive ideas, and we regret that these men with good ideas are not given the facilities to put them into practice—we mean the wherewithal to display them.

On Market street, just below the Carlton, we ventured into the Strand, where we made Charles Wurtz, charge. For the 5.30 closing performance there was not a poor attendance. The Strand is a 1,200-seat house and employs a good organist, who plays with creditable effect. Like the Carlton, it enjoys the full benefit of a location on the main thoroughfare.

Here's a Bouquet for the Newark.

J. B. McNally, who was formerly manager of Keeney's in Newark, is now in charge of the Newark Theatre, undoubtedly the finest motion picture theatre in that city. This not because it is the newest and most up-to-date, but because it displays a knowledge of presentation that challenges our admiration. It is equipped with all the latest paraphernalia, with settings that may be found anywhere in this country. We witnessed the evening performance and listened to his twenty-piece orchestra, and feel we are noting a just encomium of what we actually saw and heard.

A visit to the William Fox Terminal Theatre at 84 Park place to enjoy the afternoon performance afforded a pleasant two hours. Jules Gerstels has been in charge about two months, and notwithstanding a holiday week the house was packed.

The manager is gradually installing new settings and novelties that display his ideas of showmanship on one of the busiest thoroughfares of the city.

Bright Lights Aplenty in Paterson

Just to broaden our views, we went over to Paterson, where there is no lack of bright lights and real human comedy. We stepped on the white light trail of New York, but for all there is plenty of action and no scarcity of "movie fans. We were provided with a preview of the U. S. Theatre on Main street, near Market, where every one of the 1,600 seats were filled and patrons were still coming. Adam Adams, who is associated with his brother Peter, the proprietor, gave us a cordial reception and added a sidelight on his diversified patronage.

The Garden, 1,500, seats, is one of the Jacob Fabian houses, which are among the best in the country, members of the First National Exhibitors' Circuit. The Regent, of Paterson, is also one of the Fabian theatres. James J. Malone is the present manager and performs his duties with excellent judgment and showmanship. While we were talking to Mr. Malone, our friend, Charles L. Dooley, who is manager in chief of the Fabian houses, walked in upon us and we promised to give the Regent the onceover and see "My Cousin" before the week was out.

After paying our admission we stepped into the Lyric, seating about 500, on Main street, near Market, under the management of Max Gold, who extended to us the courtesy of the house, which is built on the lines of the old Nickelodeon. It was well filled and showed a miscellaneous program, catering more to the "drop-in" element, at an eleven-cent admission.

William Anderson, of the Grand, was out when we happened in. The Grand is very much of the same order as the Lyric—the same price of admission and the same character of pictures. The house was

Regent Has 500 Surplus.

On Saturday evening we took in the Regent, 2,500 capacity. Charles L. Dooley, the manager, was on the job, and while he gave us every attention possible he had his hands full with his house and with about five hundred or more waiting in the lobby for the second performance. The Regent sets back from the street a sort of open way which runs into Main street. It is not a new house, but has been reconstructed with a balcony. There are no intermissions or intermissions to sit down in, and there is a clear view of the screen. While we were talking, Mr. Fabian came in. He is a keen observer, alive to the possibilities of the growth of Paterson. Mr. Dooley gave us to understand that Mr. Fabian has plans for the building of a bigger and more beautiful theatre on Market street.

In the Hill section we came across the Savoy, 101 Springfield avenue, under the management of Machat & Kelly. We were introduced to our old friend N. Machat in charge. He used to have a theatre at 106th street and Fifth avenue, New York. The Savoy seats 1,900, but on this occasion the house was packed. The manager is gradually installing new settings and novelties that display his ideas of showmanship on one of the busiest thoroughfares of the city.

Bright Lights Aplenty in Paterson

Just to broaden our views, we went over to Paterson, where there is no lack of bright lights and real human comedy. We stepped on the white light trail of New York, but for all there is plenty of action and no scarcity of "movie fans. We were provided with a preview of the U. S. Theatre on Main street, near Market, where every one of the 1,600 seats were filled and patrons were still coming. Adam Adams, who is associated with his

December 21, 1918
THE MOVING PICTURE WORLD
1355
Protest against the use of long titles for feature productions is being carried on by members of the First National Exhibitors' Circuit franchise for the State of Michigan. In a recent letter to the New York office of the franchise, a member says:

"I wonder whether the trade journals have ever investigated the results to exhibitors of the long titles for productions? It is an evil which has contributed many difficulties to the ordinary troubles of the theatre operator.

"In many cases manufacturers put such long titles on their productions that it is almost impossible for the exhibitor to get any kind of a showing in their newspaper advertising without spreading copy over half the page at an enormous cost. Take such titles as 'The Woman the Germans Shot,' 'The Dawn of Understanding,' 'The Man Who Wouldn't Tell,' 'For the Freedom of the World,' 'Italy's Far Flung Battle Line,' 'Rosemary Climbs the Heights,' 'Why Would Not Marry,' or any one of a score of others that have been released recently, and analyze the exhibitor problems in advertising them.

"Long TitleRequires Extra Column.

"I know that a newspaper ad, like a trade journal ad, should have three predominating features. There should be a catch line, an illustration or an effect of some description that will attract the eye. Then the name of the production should be sufficiently large to stand out. Next comes the name of the theatre. In advertising a long title, the latter should be small compared to the narrow space or add possibly a column width to his usual space in order to distribute its parts properly.

"In lettering his banners or lobby cards he cannot give sufficient size and boldness to a long title to make it visible at a distance. It has to be lettered sm
By Edward Itzel

stresses that constitute drama will always be the ruling forces of the play-plot.

Classifying Screen Fiction.

"You agree with me then, Mr. De Mille, that the screen drama is distinct from the picture novel, and that a definite classification of the former is imperative?"

"Absolutely. The wider range of the screen, its ability to bring the two extremes of intelligence and culture into the same picture theatre, will narrow this classification, as compared to the

The director of "The Whispering Chorus" expressed mild surprise, as he remarked.

"I cannot see how the gentleman arrives at that conclusion. The progress of the moving picture keeps making, year after year, the most hopeful sign for the future I know of. The development of the technic has been steady and rapid. To prove this to the members of our organization now in California is the first version of 'The Squaw Man' run off for their benefit, and followed it immediately by a showing of the new version. As an object lesson it was a great success. Every branch of production exhibited great artistic gain. The development of the plot, the work of the actors and the construction of the back-grounds all helped to give the picture a firm structure and a more pleasing design. As to the stories, we are scanning them more closely than they were before. We recognize that scenarios, like stage plays, must be written and then rewritten.

A scenario writer can turn out five, or even three, high water mark scripts a year, he will be doing all that should be required of him. My father took two years to write a play. This trip to New York with my brother and the author will adapt for the screen. I am naturally anxious to produce stories that do not follow along in the well worn channels. I am working on one at present, and I am trying to apply new methods of production that will enhance its artistic worth. Another object in coming to New York was to visit the theatres and see what the spoken drama is doing. It gives me a needed change and relaxation, and I find a comparison of the two arts instructive in both a positive and a negative sense.

"What are some of your impressions, Mr. De Mille?"

"I came across one in the New York daily press. Its lack of constructive criticism of the screen."

Bay State Exhibitors to Foregather.

The annual meeting and banquet of members of the New England branch of the Exhibitors' league will take place in Boston on the afternoon and evening of December 18. The annual meeting will start at 2 p.m. at the Hotel Lenox. The banquet will be at 6.30 p.m. at the same place.

The above plans have been made. It is the first big gathering of the New England exhibitors since the ending of the war. Many of the motion picture industry who have been in France and have been returned among the wounded will be special guests and may be called on. The well known producers will deliver important messages to the exhibitors relating to the future of the motion picture industry.
Rambles Round Filmtown
With WALTER K. HILL.

This Week's Idolator Directs the
Attention of the Authorities to
An Appalling Condition Existing
On the Well Known Fifth Avenue

THE war is over. You may not know
this; but it is. And our brave Sol-
diers, Sailors and Marines are com-
ing home at last from the conditions that could
not obtain for a moment in President Wilson's
Grand Army of the Republic. These young
men will soon be parading up the Avenue
of the Allies, walking up the Main Street
of Fashion, parmutating along New
York's Fifth Avenue.

"In the development of this noble
move, however" (we quote from a profes-
sional reviewer who recently lamps "The
Narrow Path")—clearly meaning the street
that passes the Office of RAMBLER) "is
developing this noble motive," says the
critics, every
"black and vile human trait," such as breaking a mother's heart,
"bringing shame upon a brother," infidelity to a wife,
"treason, lie, deception, betrayal, low and unpleasant human
characteristics unfold themselves before the human
eye."

"As in a Fifth Avenue parade!"

Just see what our soldier boys are
marching into!

We have looked at a lot of parades pas-
ing under the office window, but up to
yet all the things the reviewer says happen
can't caught our eye.

Perhaps we had better look again; for,
clearly, we have been overlooking a lot of
"heart interest" in the windy bands,
crashing drums, soldiers that always "swing past" in the daily newspaper re-
ports; in the march for sound money, pre-
paredness and lots of other parades.

Father (to worthless son).—"Go into
the Navy or the Army!"

Mother (to ditto daughter).—"Go on into
pictures or on the stage."

Which proves some folks have queer
ideas of punishment.

W S S S

Peace Hath its Worries.

As a part of the War Reconstruction Work, the U. S. Labor Board must now
find new jobs for the men who have been get-
ing $50 for playing the Kaiser, Mr. Wil-
son and the Crown Prince in "Kill the Kaiser" pictures.

Chicot.

W S S S

"America's Answer" is a forthcoming
Inducement offered to patriots of Osgood,
Ind., by Louis Damm, proprietor of The
Damm Theatre and the Damm Bakery.

It's a Dammgood Osgood picture.

Look-a-Here, Friend Publicist!

We WHO fraternize in projection
rooms to pass on to the printer
more or less vital opinion on films
call it "dope" that we ask fresh "kids"
for or await patiently at the hands of
mature publicists. It comes in many and
various forms; sometimes, alas, not at
all.

What remarks being introduction to this
praise of Theodore C. Deitrich for the very
near and effective "dope" he handed out at
the showing of Doris Kenyon's "Wild
Honey" the other day. It was all there," in
concise form and all essentials of au-
thor, director, starring, cast and accom-
panying data—even to a well-composed
synopsis that almost told the story the way
it was seen accused.

Personally, we wish T. C. D. could
spread himself around a bit.

For a Vegetarian Week.

Vegetarians, please note! Charlie Ray's
newest Paramount vehicle is "String
Beans"—Progress-Advance.

Edith Roberts in "Beanes."

"Apple Butter" (Selig).

"A Peach of a Pair" (Nestor).

Mary MacLaren in "Bread."

And by Saturday audiences will be
shouting with

Endi Bennett, "When Do We Eat?"

Kind Words About a Woman.

Charming ingenious merry
clever sparkling droll
delicate glowing lovable
popular dainty bright
beautiful brilliant skilful
trim nimble famous
—Progress-Advance.

Minnows from the Goldfish Globe.

A movement is on foot to have four-
minute speakers at all performances on
Sunday hereafter. They get the audiences
out faster.

One well-known exhibitor always ex-
plains the picture to the reviewers after
they have seen it run off. You see, he
knows the critics, and believes in taking
no chances.

Cleveland, Ohio.

Why Good Newspaper Men Are So
Scarcely Around Newspaper Offices

The Union of Editors have long com-
plained, and with right, that it is
utterly impossible to keep a good
man (a really good man) long on the job.
After ten or fifteen years they take a "run-
out powder" and show up in the employ
of some railroad president, film company
or shining star as "personal publicist."
We picture elsewhere the reason.

The pay of a reporter, critic, reviewer,
editor, copy reader, office boy and other
essentials to going regularly to press is
handed around once a week in little en-
vvelopes; envelopes not half so large
as the little sacks Congressmen use to send
flower seed to their constituents who dwell
in the tenement section of a great city.
Our photo-engraving shows the difference
when pay-day comes to a "personal pub-
icist!"

Beholdennie Zeidman, booster for
Douglas Fairbanks.

Lamp "Scoops" Conlon, whose boss is
Bill Two-Gun Hart.

Gaze upon Adam Hull Shirk, represent-
ing Jesse Lasky.

See Mark Larkyn, whose other Mark is
Mary Pickford.

And Jesse Lasky's other man, Kenneth
McGaffey; as we present them all in a row,
they will be to the right, with their salary in
bags so large, some of them can be
shouldered but must be dragged.

P. S.—That Benny Zeidman's swag rests
lightly on his foot need indicate nothing
more than an utter absence of corns or
need of the support of the Leaping One's
Publicist.

P. F. S.—The other four space-stealers
combined their strength in bolting Mary
Pickford's cash onto the shoulder of her
principal Mark.

FIVE KINGS OF SPACE STEALING WITH THEIR LOOT.

Bennie Zeidman, "Scoops" Conlon, Adam Hull Shirk, Mark Larkyn, Kenneth McGaffey.

Titles in Last Week's Reviews.

"The Girl of My Dreams."

"A Perfect Lady."

"Hitting the High Spots."

"Danger, Go Slow."

"Good-bye, Mill."

"The Man Who Wouldn't Tell."

We purposely omit mentioning Pete
Schmid this issue.

There's jealousy stirring.

"All Promenade to the Bar."

Betsy Blythe, Viva Vamp, enjoyed her-
selw when we last week. A cabaret
scene was being filmed. They had a regu-
lar jazz band, and real drinks were served
at the "prom" bar. After every hundred
feet of film had been taken, an intermis-
sion was declared during which the com-
pany danced and then partook of refresh-
ments. A good time was had by all; espe-
cially Miss Blythe, who loves to dance.
December 21, 1918

THE MOVING PICTURE WORLD

1359

LIFE IN THE INDUSTRY.

Our Tensely Engaging Serial.

By Joseph F. Lee.

THIS is the first episode. There will be many more, and the orders that come in from branch offices, salesmen, field managers and a few exhibitors, will keep us busy. Before we dash into the thing without further apology.

The scene is a room in a building in Ft. Worth. At 9 a.m. the janitor enters, tucks the desks and chairs, puts in the coal, and then goes out. At 9:30 the boy arrives. At 10:15 "the best little stenographer in the office" gets a call. The character in it is the sales manager's secretary on the job, proceeding to put matters in shape. The clock now strikes 11:15, and the promptness of the Big Mogul rushed in, all out of breath.

He pushed open the door of his office, giving an approving glance at the gold letters that adorned the glass-half, "Private Office of General Sales Manager O. Fuller Bull." Out in the sticks, however, the exchange manager, salesmen and exhibitors have other names for him. (Re-

gard for our "entry" at the post office prevents our going into details of this matter of said names.)

Mr. Bull had enjoyed a very busy evening-

ning first half of the night before. He had seen "Hoboken, N. J.," using his business charms to persuade his client to purchase the foreign rights which he so valorously bestowed, super-

ficially, "Skipped by the Light of the Moon." This morning he felt in good spiritual spirits, and when he got to the office he had told him at parting the even-

ing before to have the contract ready by the 2 o'clock noon—just 50 minutes hence.

Rushing quickly to his job of drawing up the contract, he went to the aid of his secreta-

ry and "the best little stenographer you ever saw," the moment passed quickly. The form was written swiftly in silence, un-


terribly broken by the tinkle of the tele-

phone bell.

Now comes conversation:

"Mr. Bull!" came the voice in rising in-

ferction over the wire.

He said Bull, as a child of suspicion, ran down his spine.

"I've changed my mind, Mr. Bull, about closing this deal. You remember that nice chap you introduced me to in the Astor lobby? That Mr. Silvergrabe."

"Yes," said Bull, "I remember. And he is not so many miles away from the telephone call from Mr. Bull."

"Well, after I left you last night, he was waiting for me at my hotel. He told me he had reserved for me the Cleanfilm Photoplay production, "Poor, But Pure," and has convinced me that it's a good money-maker than your strip of tape—and I've signed the contract with him. I am speaking to you now just now in his office, from where I am speaking to you."

"Thank you for the good time you showed me last night; I never looked at a better one," were the last words to reach O. Fuller Bull's ears. Bull bit viciously at the end of a fresh La Fumbee.

"Stung" was a word the secretary and the man a bit later. Mr. Bull had no time to work on the "Skipped by the Light of the Moon" contract for foreign parts without making an addition-

al move.

(Next Episode—This Theatre—Watch for Date.)

We Welcome Threat or Promise.

Mr. A. G. Perrill, our press man; my- self and Mr. Gates, having read your column the same time past, pre-

cided the Dayton (Ohio) Theatre should have representation in it and either I or Mr. Gates will see to it that you get a weekly RAMBLE from us, even as from others.

Paul Gray, Assistant Manager.

Rambles Round Filmtown.

As to Bill Hunzoller, Film Star.

B Y newspaper cable we hear from the Lip of Maximillian Harden that that record, formerly achieved by Fabian Hunzoller, has been captured by the chief, Max, and the other Hunzemmata haven't knowledge of these pictures, or such words as these would not fall from the lips of the great publicist.

Smatter with you "foreign rights" sellers and buyers?

In Front of 729 Seventh.

The Curb.

The Junk Shop.

The Cheese Mart.

The Melting Pot.

The Knockers' Club.

The Soviet.

Why the Bolshevik?

News from the "Peace" Battle Front.

Delegates in attendance upon the special meeting of the N. A. M. P. I. suffered severely from shell shock. William A. Brady and Peter Schaeffer each exploded a bomb with considerably more damage than usually follows the fall of a dud.

Sex and problem plays seem to principally advocate "Freedom of the Squeeze."

They're Flying 'Em Higher in Hawaii.

We offer for pictorial consideration a portrait of Ben Grimm, who volunteered early in the game to serve Uncle Sam in the Moving Picture World staff on the lot. He went then to Rochester, and subsequently Cornell University Flying School, at Ithaca. Within a few months he was an aviator, map-maker, signal expert, electricity and everything. They then sent him to Hawaii, where he has since remained, flying, map-making and fighting the giant cockroach in a way how natural he looks in his flying outfit!

When a Filler Needs a Friend.

EvILYN GREELY has a brother who is serving with the color over the range. In a recent letter received from him she writes Miss Greely that his company was encircled near a military post, and the soldiers enlisted from the colored population of San Juan Hill and Lenox avenue, New York, in daylight, she adds.

While on guard duty, one of the colored fighters came along with a discharge of his gun, and being asked the reason for his general lack of interest in this world of war and the world beyond, he says: "Boys, don't ain't nuffin in dis war 'at looks good ter me. Dis is a black day in my life, for I lost my dog from home and I see infomed that my gal don took up wiv' a trombone player in a jazz band and home dog she is dead, and I jes' los' my month's pay check in a crap game. What's de use of livin'?

What Delights a Director.

Miss Joel is described as a striking beauty of the blonde, with captivatingly expressive eyes and piquant manner, possessing all the desired qualities which go to the making of a director and delight the heart of the director.

Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. How can you be good on Broadway but everywhere is not Broadway." There's lots of country beyond the Hudson.

C. C. Barr and Fred Gage Marry.

There were two Hombres—Gage and Barr—who decided to learn how to purr; so a fireside they grabbed—and sweet kittens they nabbed—Now their purring creates quite a stir.

Stolen Thunder.

Punches in a Secret Serial.

Vine Street is the title of a Philadelphia paper that tells all the going on in Quaker City. It declares, in a recent issue, that a certain serial will show:

How to break loose from a poker session when you're ahead and must get back to the right game.

How to free yourself from a film salesman who tries to sell you when you're booked up for the next few months.

Maurice F. Barr, known to every exhibi-
tor of Memphis and Pueblo; and to scores and scores of "everybody" in the film game, stops long enough "somewhere in Wisconsin" to send greetings to those of his friends who read RAMBLES. Mr. Barr is all the time thinking in home; of the home of Sanger, and of Shreveport—for, the war being over, he has nothing to do but think. He was fighting while it lasted.

s—s—s—

Quite All Embracing.

Notes a friend on the margin of a Rivoli program of even date. We find the ex-

planation:

"Overture: Symphonic Poem, "Ideals."

"Ideals," composed in 1897, was first played in the Weimar Theater. It is founded on a poem by Schiller, quotations from which are printed in the score.

The last section is entitled "Ideals, Aspiration, Dilussion, Employment, Apothesis." The composer adds this note:

"The firm adhesion to and therewith the ceaseless co-operation of the artist is that one aim of the whole earth. It was in the sense that I took the liberty of supplementing Schiller's poem by adding a few lines to the melody that I found in the "first part." Quite all embracing? I'll say so!"

THE RAMBLER.
EMERGENCY FILM DEPOTS DESIGNATED

Seattle District Exhibitors Can Now Obtain Substitutes for Pictures Delayed in Transit

By S. J. Anderson, 90r; Leary Building, Seattle, Wash.

H. G. ROSEBAUM, president of the Northwest Film Board of Trade, with offices in Seattle, announces that the list of towns for the proposed stations for clearing films to prevent dark house in the territory has been completed and the films are already deposited. The list of towns follows: Aberdeen, Wash.; Baker, Ore.; Bellingham, Wash.; Billings, Mont.; Butte, Mont.; Centralia, Wash.; Cleveland, Mont.; Danville, Ill.; Des Moines, Iowa; Denver, Col.; Everett, Wash.; Great Falls, Mont.; Helena, Mont.; Idaho Falls, Idaho; Lewiston, Idaho; Lewistown, Mont.; Medford, Ore.; Miller City, Mont.; Yakima, Wash.; Pendleton, Ore.; Portland, Ore.; Spokane, Wash.; Tacoma, Wash.; Walla Walla, Wash.; Wenasco, Wash.; White Fish, Mont.; Missoula, Mont.; Marshallfield, Ore.; La Grande, Ore.

Rosebaum states that there is still some trouble with express deliveries, due partly to the carelessness of carriers and partly to the confusion existing in emergency film companies and offices. The hope is expressed that these emergency films will solve the problem of the exhibitors left without film by these delivery lapses.

Colonial Installs Big Wurlitzer Organ.

A new $20,000 Hope-Jones Wurlitzer Unit orchestra has been installed in John Danz' Colonial Theatre, and special attention has been called to it in all Colonial ads this week and on a card in front of the office.

The Wurlitzer unit orchestra that was in the Coliseum before the installation of the larger Hope-Jones Wurlitzer, announced in these columns last week, has been placed in the Mission Theatre, another of the Jensen & Vinkle houses in Seattle.

Pratt Stricken with Paralysis.

F. D. Pratt, advertising manager of the Colonial and the new Rialto theatres in Tacoma, was stricken with paralysis last week. He is improving, however, and it is thought that he will be able to resume his duties in a few weeks.

Rosenberg Back from Business Trip.

Mike Rosenberg, president of the De Luxe Feature Film Company, returned from a business trip to San Francisco this week, where he arranged for the purchase of "My Sister's Friend," starring Frank Mills and Victoria Cross. He also bought the Northwest rights to the "Spoolie Cragin," this being the third time that the De Luxe Company has bought this picture.

Mr. Rosenberg will start for New York next week to further investigate the market for big features.

Seattle Exchange Notes.

A. H. Exley, assistant manager of Select, has resigned to accept the management of the Seattle office of the Film Clearing House Association.

H. B. Dobbs, formerly manager of the Select office, is now salesman out of the Seattle Goldwyn office.

The Pathe offices are being rearranged to make room for the Hodkinson and American representatives, P. G. Lynch and B. W. Copeland, respectively.

E. Van Wee, engaged at South Bend, Ind., as soon as the weather becomes seasonable, if plans now under consideration are carried out.

Chicago interests have obtained a ninety-nine year lease on the property owned by the John C. H. Furniture Company and the Frank Teep Flight Building, which adjoins it, and it is reported that they intend to erect a new picture theatre with a seating capacity of 2,500 on the site. Construction work will start early in the spring, according to present plans, with a view of having the house completed by October 1.

The other theatre project under consideration is the erection by the management of the Auditorium Theatre of a 2,000-seat hippodrome to be patterned after the Riviera in Chicago, said to be one of the most beautiful motion picture theatres in this section of the country.

George Hopp, of Chicago, who drew the plans for the Riviera, has drawn the plans for the South Bend theatre. The Messrs. Balhan and Katz, owners and managers of the Central Park and Riviera theatres, are mentioned as being associated with the new hippodrome. George Hines, manager of the Auditorium Theatre, refused to confirm or deny the story regarding the Chicago partnership.

"We are going to fulfill our promise to our South Bend patrons and erect a 3,000-seat hippodrome that will be a credit not only to the management, but to South Bend as well. That is all that I can say at this time.

Film Entertainment for Prisoners.

Prisoners at the Indiana Reformatory, at Jeffersonville, Ind., have in prospect some good entertainment during the coming winter, as a result of plans just perfected by G. H. Shideler, superintendent of the institution. Mr. Shideler, who believes that every patient in the hospital should be entertained at night they will do better work and be more easily managed in the day, is going to fit up the first or second floor for the display of motion pictures. He expects to give the men a show about this time next month.

Ban on Children Hurts Exhibitors.

Motion picture exhibitors at Kokomo, Ind., missed some of their best "customers" during the period of the influenza epidemic recently as a result of the order of the city board of health, which prohibited the admission of children to the theatres. Just why the health board ordered children to be kept away from the shows when figures compiled by the state health authorities show that children are not nearly as susceptible to the disease as grown-ups, was something the exhibitors could not understand.

Paramount Theatre Engages "Flu" Chaser.

During the influenza epidemic at Rochester, Ind., the management of the Paramount Theatre there employed a Hospital citizen and attired him in the uniform of a policeman to do "flu" duty. In the lobby of the theatre, his duties were to see that no persons afflicted with colds got into the theatre.

Lanimation III With Influenza.

L. J. Lemontte, general manager of the Temple Theatre, at Mishawaka, has been confined to his home for the last two weeks as a result of the grippe. Physicians attending him say his condition is much improved.

BIG PICTURE HOUSES FOR SOUTH BEND

Indiana City to Get Two Large Theatres,
One Accommodating 2,500, the Other 3,000

Indiana Trade News Service, 69

Layman Avenue, Indianapolis, Ind.

TWO new motion picture theatres are to be erected at South Bend, Ind., as soon as the weather becomes seasonable, if plans now under consideration are carried out.

The city board of health has just passed an order prohibiting the admission of children to the theatres.

Procurement of this order was made by G. H. Shideler, superintendent of the institution. Mr. Shideler believes that every patient in the hospital should be entertained at night and that they will do better work and be more easily managed in the day.

He expects to give the men a show about this time next month.
Peace and nearly normal conditions are resulting in a return to normal conditions with the picture theatres of Louisville, most of the exhibitors of whom, in an interview with the Courier-Journal, say they are having better grades of feature productions, are being jammed almost every evening, and that the business during the past week has been as lively as it was during the vaudeville time.

In addition to the ordinary civilian business the city is drawing considerable business from the army, and the Cincinnati, Louisville, and Virginia theatres are doing a good business, according to Mr. Dool, manager of the Alamo Theatre.

The correspondent of the Moving Picture World who has watched the growth of the business in Louisville and other Kentucky towns for the past five years, says that the crowds are not lined up on the streets as was the case at the Alamo, which was showing "The Road Through the Dark." The reason for this is that the crowds were not lined up on the streets as was the case at the Alamo, which was showing "The Road Through the Dark."

Wayne to Manage the National Theatre

Robert Wayne, formerly associated with the old Moiffert Stock Company, of Louisville, and who in the past few years has been in charge of Keith houses in New York, Philadelphia, and other Eastern cities, arrived in the city last week to take over the active management of the National Theatre, of Louisville, a vaudeville and picture house operated by the Keith interests, which also have the Mary Anderson, Strand, and Talmadge theatres in the same city.

The Strand, a picture house, Mr. Wayne succeeds H. S. Carter, who went to the Mary Anderson, to succeed Carl Rettig, resigned.

Believe Fuel Can Be Had Without Trouble

Managers of out-of-town theatres who have been seriously troubled by the high price of coal and threatened shortage for a time, now believe that they will not only have no trouble in securing fuel, but that the market will go to pieces. The demand has been so dull during the past few weeks that price cutting is being done by jobbers, retailers as well as producers, in order to secure business to keep organizations together. Prices have been cut 15 to 20 cents a ton on most grades under the Government maximum prices, but promises to go much lower than this.

LOUISVILLE THEATRES ARE PROSPERING

Peace and Almost Normal Conditions Result in Capacity Business—Leading Houses Jammed Evenings

By Ohio Valley News Service, 1140 Stark's Building, Louisville, Ky.

Theatre business in Louisville is almost normal, according to the manager of the Alamo Theatre, Mr. Dool, who says that the crowds are not lined up on the streets as was the case at the Alamo, which was showing "The Road Through the Dark." The reason for this is that the crowds were not lined up on the streets as was the case at the Alamo, which was showing "The Road Through the Dark."

Wayne to Manage the National Theatre

Robert Wayne, formerly associated with the old Moiffert Stock Company, of Louisville, and who in the past few years has been in charge of Keith houses in New York, Philadelphia, and other Eastern cities, arrived in the city last week to take over the active management of the National Theatre, of Louisville, a vaudeville and picture house operated by the Keith interests, which also have the Mary Anderson, Strand, and Talmadge theatres in the same city.

The Strand, a picture house, Mr. Wayne succeeds H. S. Carter, who went to the Mary Anderson, to succeed Carl Rettig, resigned.

Believe Fuel Can Be Had Without Trouble

Managers of out-of-town theatres who have been seriously troubled by the high price of coal and threatened shortage for a time, now believe that they will not only have no trouble in securing fuel, but that the market will go to pieces. The demand has been so dull during the past few weeks that price cutting is being done by jobbers, retailers as well as producers, in order to secure business to keep organizations together. Prices have been cut 15 to 20 cents a ton on most grades under the Government maximum prices, but promises to go much lower than this.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio

Levine to Take Over Handicap

NATE LEVINE, manager of the Mutual Exchange, Cincinnati, enthusiastic as he is over the splendid galas of the past season under the Mutual name, and over the new releases featuring them, has been chasing the headline, the latest, Sickles is a detective, which, in some sections under his jurisdiction, has never for a moment died down, despite the Kentucky laws where Mutual releases are distributed from Cincinnati have never relaxed the original ban, and the head is true of west, and Columbus, and several other Ohio cities were compelled to take action against advertising. In addition to the ordi- nary civilian business the city is drawing considerable business from the army, and the Cincinnati, Louisville, and Virginia theatres are doing a good business, according to Mr. Dool, manager of the Alamo Theatre.

The correspondent of the Moving Picture World who has watched the growth of the business in Louisville and other Kentucky towns for the past five years, says that the crowds are not lined up on the streets as was the case at the Alamo, which was showing "The Road Through the Dark." The reason for this is that the crowds were not lined up on the streets as was the case at the Alamo, which was showing "The Road Through the Dark."
SCARCELY a week passes but that one or more prominent producers of motion pictures will open new branches of their companies, and in several instances arrangements for opening new studios have already been completed. It will soon be possible to make definite announcements. Most of the sites under consideration for these branches has been选定 in the Santa Clara Valley, where San Mateo and Burlingame, the most beautiful residence district in California, and the center of the cinematograph industry, have been selected.

Fred J. Balshofer, president of the Balshofer Feature Production Company, of Los Angeles, and H. E. Somborn, vice-president of this company, were here recently and announced their intention of moving their office to this city. In speaking of the reasons for the change, Mr. Somborn said: "We are keeping up with Los Angeles. Every available scene has been 'shot' so many times that the public knows them by heart. We can only get new types without number, and have access to the wonderful mountains and forests of Southern California, which is where the claim of this city as a highly desirable location for the production of moving pictures was first made. Many of these sites have been previously visited by producers of the country in the first vigorous campaign that has ever been launched to bring sites to San Francisco. Sol L. Lesser, president of the All-Star Feature Distributors, Inc., and one of the key men in the business, has also left the country, left a few days ago for New York with a definite proposition for the establishment of a studio here. He is, however, accompanied, with wealthy associates, to erect studios in various localities around the bay, which will subsequently be leased to the various companies desirous of making a change.

Tivoli Musical Director Makes Big Hit.

The Tivoli Theatre, recognized for many years as the center of musical life in this city, has been keeping up with the motion picture industry. A notable and recent effort along this line has created widespread interest. Mr. George B. Dunham, musical director of the Tivoli, has made a special study of the relation of music to moving pictures, and this is the result of his efforts. He has just returned from Paris, where he was a graduate of the Conservatoire of Paris, where he was awarded the gold medal and first prize, and for two years was conductor of the Astor Hotel orchestra, of New York. Upon coming to San Francisco he was made director of the St. Francis Hotel orchestra. He is now in charge of the Tivoli, and he will keep up with the industry in the manner of music that is being featured in all the publicity work.

Changes in Staff of Rialto Company.

Several changes have been made in the staff of the Rialto Theatre since the retirement of Louis J. Huric, and the re-opening of the house a few weeks ago. George M. Mann, who recently took over as manager of the Rialto Theatre Company, has been chosen president, and is now devoting his entire attention to the management of the house. George W. Rourk, formerly with the Stanley Theatres Company, Philadelphia, Pa., has succeeded J. W. Wells as manager of the Rialto, and is preparing to offer Rialto patrons something new in the way of entertainment. A miniature signal gun of twelve, and this will be featured weekly as Perry's Minstrel Maid. A change in the line of advertisement will be made each week to suggest a tour around the world. O. E. Lucas, for some time advertising manager of the company, has taken a job with A. Fulton Gallapuy. On the opening day of "Fame and Fortune," featuring Tom Mix, was announced for this coming Saturday, a production of the Radiant Films, largest in the history of the house. The Government war film, "Under Four Flags," has been booked for presentation at an early date.

New Manager for Fox.

Charles Muehlman, who formerly had charge of the Fox Film Corporation branch of the company, has been placed in charge of the local office of this concern, succeeding William J. Citar. Muehl- man is no stranger here, having been in charge of the Savoy Theatre for two seasons, and his many friends in the amusement business are glad to welcome him again. Shortly after his arrival here, Paul A. Maitland, new district manager, left for Los Angeles.

WANTS SAN ANTONIO TO BE STUDIO CENTER OF TEXAS CITY PIONS OUR Advantages of the Territory for Picture Making

By Phil Fox, Times-Herald, Dallas, Texas.

THE San Antonio Chamber of Commerce has started a campaign to make that city a motion picture production centre. William H. Parlong, secretary, in charge of this line of promotion work, has just returned from a trip to New York, where he had an interview with a musical director of a large motion picture corporations the advantages which San Antonio furnishes to the industry. He had no doubt that the light conditions in this territory afford a longer working day than is the case in either the California or the Texas regions. The tundra-like surroundings of San Antonio, with its old Spanish missions, were also points to which the interviewee said that some of the producing concerns were much interested.

The first concern to make pictures at San Antonio is the Jester Comedies Company. This company has leased the San Jose Hotel at Terrell Wells, just outside the city, and are setting down for six months' camera work during the winter. The Sunset Corporation and the Vitagraph have also been making pictures at San Antonio. The Sunset is enlarging their studios there.

Plans Films of Dallas for its Soldiers.

An elaborate series of motion pictures of Dallas, its magnificent buildings, beautiful parks, stately homes and broad avenues, has been put in hand by Ben E. Runyan, who is here from San Antonio, Cal. Mrs. Brennan plans to send the films to be seen before the United Dallas troops now in France.

Hayley Resigns from First National.

Douglas Hayley, Dallas manager of First National, has vacated his position and gone back to his first love, the public business. Hayley, for many years a newspaperman, received an offer from a local advertising company and accepted it. He left First National December 2.

Manager LeRoy Nickell, of Metro, becomes manager of First National. C. E. Buchanan, formerly booking clerk, will be booker for the Dallas office. Doak Roberts, formerly with the Select, who has been at Camp McArthur, Texas, will return to the management of the Theatre.

To Protest on Poor Wire Service.

Much complaint is being made by Dallas film exchange managers regarding the wire service they have been given by the local representatives. Plans are being made for a formal protest to Postmaster-General Bur- leson.

Not only are telegrams of importance to exhibitors delayed, but sometimes they do not arrive at all, causing business losses and closed theatres because of non-delivery of film.

Tel letz film companies in this territory say that they are handicapped owing to difficulty in securing delivery boys and shippers, because the city is either in the army or in war work.

The film exchanges still continue to complain about the express company service, which, they say, is slowly getting worse.

Show Have Proved Their Worth.

The presence of army camps in many of the larger towns of Texas has caused the motion picture theatres to keep open on Sundays during the long months or a year. Now that troops are to be demobilized and many camps abolished, it is likely that return will be made to the old blue laws.

Worth, a typical example, kept its theatre closed Sundays until the authorities at Camp Bowie urged their opening as affording helpful recreation to the 30,000 troops of the Thirty-sixth Divi-
sion quartered there. The theatres were then permitted to open on Sunday, and even the daytime situation prevailed there, even though it was evident that they will continue to do so since the Sunday show has proved itself a force for good throughout the city. Dallas has, with the exception of a brief period four years ago, always had Sunday shows and consequently will not be affected.

Celebrates Fifth Anniversary.

The Washington Theatre celebrated its fifth anniversary on Thanksgiving Day, and W. D. Neville, owner, and Louis Bissinger, manager, received many congratulatory telegrams and letters. The Washington, which opened its doors on Thanksgiving Day, 1915, was the first elaborate and complete picture theatre to be opened in Dallas.

Liberty Theatre, Beaumont, Opens.

The new Liberty Theatre, Beaumont, Texas, was opened late in November by the Jefferson Amusement Company. A heavy downpour of rain did not dampen the enthusiasm of the initial audience which crowded the beautiful $50,000 structure, which seats 1,860 persons.

Airdrome Converted Into Closed Theatre.

The Airdrome Theatre, owned by Flippen & Co., at Ranger, Texas, has been closed as a movie theatre and will operate as an all-year-round movie picture house.

Texas Brevities.

The Princess Theatre, at Eastland, Texas, is being converted from a roofed-up single theatre to a complete picture house.

Texas Border.

A new theatre is being built near the border at Eagle Pass, Texas. Very few theatres are closed, however, through the Southwestern territory, and business is reported as being good.

Maritime News

By Alice Fairweather, Standard, St. John, New Brunswick.


It is a question as to whether the motion picture business in St. John has as yet regained its normal footing. The attendance at the theatres was formerly much larger than it is just after the opening of the houses, but some time ago, when they were formerly well filled, the patrons at the theatres, have not yet taken up the habit of attending these houses. St. John and Halifax are open, but throughout the province there are a few places where the ban still remains in force.

Ushers Presented to Governor General.

The Imperial Theatre was the scene of a brilliant gathering recently when an afternoon reception was held for the Duke of Devonshire in order that he might have an opportunity of addressing the representatives of Women's patriotic societies. Mayor Hayes presided, and the theatre was prettily decorated, the stage being hung with silks, fruits, and flowers, and the hall was filled with palms and flowers decorated. President of the societies sat in the left-hand box, and there was a large representation of the Movin’ Picture World was honored by being invited (with another woman journalist) in the person of Miss McCall of the Press. Volunteer aid workers sat in another box, and after they had been presented with a bouquet by some of the Young Women’s Patriotic Association went up, twelve of them, and those present were addressed by Miss McCall.

Exchange Managers’ Body to Meet.

A meeting of the Exchange Managers’ Association is to be held on Monday, which is the last day, but this meeting the exhibitors are also to be invited to be present to discuss matters of interest, and the question of prepayment, which is the most serious one at the moment.

NEWMAN BUILDING $500,000 THEATRE Major Features Will Distinguish the New House—Work Being Rushed for Early Spring Opening

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Frank L. Newman, president of the Newman Theatre Company, owners of the Roy Oliver theatres, is pushing rapidly the construction of his third building under the Newman Theatre. This will occupy 200 feet frontage, 127 feet deep, on Main Street, between 7th and 8th streets, and the Newman Theatre will be a few doors from the Liberty.

This enterprise will have numerous features that will distinguish it among amusement projects. While strictly a moving picture theatre, it is being built somewhat after the plan of a speaking-stage structure. The building will be five heavy stories high, with the front floor and the second story, of the theatre, and here high-class stores will be opened. The building, with equipment, will represent an expenditure of about half a million dollars.

It is expected that the opening will occur early in spring. Work is being done on Sundays and holidays, and foundations have been laid at the site of the building. It is indicated that the Newman Theatre Company, with this new theatre and the new theatre, will have an investment in these buildings for $1,000,000.

The sign helps greatly to give the public a conception of the amount of money being used for its maintenance in the moving picture industry.

Exhibitors Receive Recognition.

Exhibitors in Kansas City are getting this tangible result from their undaunted fight against restrictions during the influenza ban: They are being recognized as a definite factor in civic life. A conference, or mass meeting of citizens for the purpose of deciding on a plan for a stock drive for the Kansas City soldiers who died in the war.

Several civic bodies were asked to send delegates to this meeting, and the Exhibitors’ League also was invited. W. B. Tutur, T. Evans, and H. L. Flynn were the representatives appointed to attend the meeting. They secured the co-operation of the city’s state senator, one of the leading attorneys of the city, to present their suggestions, and spent for the purpose of securing the services of Mr. Cooper took a prominent part in it.

In future consideration of the type of motion pictures released, the moving picture industry will have a part. This is particularly important since already the suggestion has been made that whatever memorial is decided upon, there should be some definite method of preserving historical records of Kansas City’s Boys’ part in the war—and moving pictures may provide one means of doing this.

H. B. Blank Opens Kansas City Branch.

L. D. Balsley has opened the A. H. Blank Enterprises, and has opened a separate branch of that organization in Kansas City, for some time to announce the prospect of interest of exhibitors, both because it indicates the growth of the A. H. Blank enterprises and it indicates the opening of a branch office, and because Mr. Balsley is so widely known and respected.

Mr. Balsley has been in many departments of the film business, therefore having the resources and experience he will be well for the new task. He organized the Atalissa Theatre Company at Springfield, Mo., and operated that theatre, after leaving the International Harvester Company, with whose advertising department he has been connected, is now an active member of A. D. Flintom’s organization in Kansas City, as advertising manager, and is also associated in advertising helps for exchange and exhibitor. He was also a former manager of the Kansas City Metro Exchange.

C. E. Holah, general manager of the A. H. Blank Enterprises, was in Kansas City November 30th. He was asked in the branch of which he will have full and complete control.

Elected President of Co-operative Club.

Seymour Rice, former actor, late theatre manager in Kansas City, now publisher of the theatre magazine, has been elected president of the Co-operative Club. Mr. Rice is—as might be guessed from his experience—and successful organization; and the honoring of him by the Cooperative Club is a source of gratification to the whole industry as well as to other phases of the amusement business. With the moving picture men co-operating in the activities of the club’s interests and an association formed, it is expected that this will work towards elevating the public conception of the dignity of the business.

Film Men in Commercial Clubs.

“The film industry, both exhibitors and exchange men, ought to take their proper places in the biggest local commercial organization.”

This statement by J. E. Storey, manager of the Pathé office at Kansas City, was indorsed by other film men at a recent meeting of the industry. The recent unfortunate happenings in connection with the influenza epidemic were blamed by Mr. Storey largely to the fact that film men had not been more active in the Chamber of Commerce.

“We should belong to the Chamber, take part in their meetings, know what is going on in the community, the benefit of our specialized information on the industry, and so really help the Chamber to work out its plan of solutions of problems in which our industry is involved.”

The same idea was mentioned by the other film men present. They also felt that the Chamber was not getting all it could from the industry.

Mr. Rice related facts as to the declaration of the ban on public gatherings, and other regulations of the epidemic, which the Chamber of Commerce claimed, in a special announcement to members, it had been responsible for. He had pointed out to officers of the Chamber that they had disregarded entirely the point of view of film men in such action—and the officers had come back with their suggestion that the film men ought to make themselves more active in the Chamber, so that more influence would be exerted on subjects affecting the moving picture industry.

It is impossible to perform a real service to the city and the Chamber, said Cliff C. Jones, vice-president of the Chamber and head of the advertising department of the organization—we want your cooperation—and you ought to demonstrate the true status and standing of your industry, which is fifth in the United States among all industries.

The small advertisement is not to be despised—especially when it is an announcement in The World’s Classified Advertising Department.

Musicians secure employment and managers are provided with competent orchestras or piano players through The World’s Classified Advertising Department.
THE reported good business at Dayton picture theatres is holding up in good shape and the Sunday openings, December 1, were the kind that speak for a continuance of prosperity. The Strand opened Sunday with "Spouting Life," the much heralded Tourneur made companion to "The Whip." Business at that house was very good for the day, although it did not reach the mark set by Chaplin's "Shouder Arms" the previous Sunday. "Theda Bara," in the "She Devil," opened at the Columbia for four days to packed houses. The Dayton Theatre (always packed) opened with this house's favorite star, Mabel Normand, in her latest, "A Perfect 36." The Government Official War picture, "Under Four Flags," opened at the Strand for four days Sunday, December 1. It is getting more than the usual amount of "free" publicity in the Dayton dailies.

**Mecca, One of Dayton's West Side Houses.**

A man who plays an important part in all phases of life in Dayton's "west side," where a good many foreigners (now true Americans) live, is Julius Leopold, manager and owner of the Mecca Theatre, and also lessor of the Midget Theatre, in the same section, about two blocks away. Considering the fact that his is a neighborhood house, Mr. Leopold has a very attractive theatre in the Mecca, of which one view is given on this page.

In spite of the fact that many of his patrons are so-called foreigners (although now patriotic Americans), Mr. Leopold states that more enthusiasm was shown during the run of "America's Answer" recently at the Mecca than is usually displayed. This film played for one week at the Memorial Hall, Dayton, first run. After this managing Director Mark Gates, of the Dayton Theatre here, played the film for four days to packed houses. This did not daunt Mr. Leopold, however, for he started with an engagement of "America's Answer" the day after the Dayton Theatre engagement, which is a big downtown house drawing from the whole city, with a seating capacity of 2,500.

The writer happened to be a visitor at the Mecca during a showing of this film, and say that the crowd was enthusiastic would be to put it mildly. They were cheering wildly at every scene and patriotism reigned supreme. The seating capacity of the Mecca is about 500, there being only one other suburban house in Dayton larger. Mr. Leopold states that business in line at the Mecca, also the Midget, which he controls, and that nothing more could be wished for. He is a member of the Miami Valley Exhibitors' League and can be seen as an interested party at all of that organization's meetings.

**Thompson a Pioneer Picture Man.**

One of the oldest exhibitors in Dayton is D. H. "Dad" Thompson, manager and owner of the Muse-Us Theatre. Mr. Thompson was among the pioneers in the picture game in Dayton, and the stories that he tells of the earlier efforts of Day- ton showmen are indeed interesting.

In addition to managing the Muse-Us Theatre "Dad" is president of the Miami Valley Exhibitors' League, with rooms in the Rauh Building, Dayton. Mr. Thompson paid a visit to the writer one day last week, and among other things stated that business at the Muse-Us was very good. He is an interested reader of the Moving Picture World.

**Bert Flia in Still HI.**

Bert Flia, of the Alhambra Theatre, Dayton, is still weak from his recent attack of neuralgia and as yet has not been able to get back to work. Mr. Flia spent a few minutes at his theatre Sunday, December 1, but the nervous strain proved too great and he was forced to return home.

**Iowa News Letter**

*By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.*

**Leases Princess Theatre, Fort Dodge.**

H. L. Walker, who operates theatres in Airdron and other South Dakota points, has taken a lease on the Princess Theatre in Fort Dodge, and is running high class feature half the week and vaudeville the other half. The new policy, according to Mr. Walker, is working out splendidly, and seems to be what the people of Fort Dodge have been waiting for. Mr. Walker is personally looking after the house and the orchestra in attendance during the entire week. He is augmenting his musical arrangement on the big pictures.

**Blank Ill with a Cold.**

A. H. Blank has been confined to his home for several days with a severe cold and only got up to take arms in the influenza fight.

**Lyric Theatre, Newton, Leased.**

Has been taken and now is the Lyric Theatre, Newton, and are doing a big business with feature pictures. They are making a special effort to get foreign subjects at advanced admission. Pete Lemen, former proprietor of that house, and now operating the Belto in conjunction with A. A. Heki, has been appointed deputy sheriff, and Mr. Heki is personally managing the Belto.

**Boyle Planning Large Theatre.**

J. C. Boyle, proprietor of the Antics Hotel at Madison, Iowa, is going to build a new theatre of large seating capacity in that city, and now has plans drawn for an up-to-the-minute structure. Construction work will be started in the near future. Mr. Boyle has progressive ideas along the line of theatre management, and it is believed that the new house will be a real business in Fort Madison, which has been a one-man town for many years, and in need of some opposition to make conditions what they should be in an 8,000 town.

The new theatre will be ready for opening about the first of September.

**J. H. Ross Is Very Ill.**

C. J. Ross, formerly road man for Pathé, is seriously ill at Iowa City in a sanitarium, and grave doubts are entertained for his recovery. Mr. Ross has been subjected to tuberculous trouble. Ross has been in film work in Iowa for several years past.

**Cleveland News Letter**

*By M. A. Malaney, 206 Sloan Building, Cleveland, O.*

**Argus Opens a Supply Department.**

The Argus Enterprises, Sloan Building, Cleveland, has opened its supply department, in charge of Ray Smith, well known in this line. The supply department is located in the west portion of the Argus headquarters, which are on the second floor of the Sloan Building.

**Gordon Square Theatre Changes Hands.**

The Gordon Square Theatre, which is one of the largest on the west side of Cleveland, has passed into the hands of G. T. Sharp and J. Scoville, they having bought it from Hexter, Zoffier, Feller and associates.

The Gordon Square has never changed hands since it was built about eight years ago. It has run vaudeville in winter and pictures in summer with much success. Mr. Hexter and his partners also operate the Liberty Theatre, a vaudeville house on the east side, and the Reel and Corona theatres downtown.

Mr. Sharp is the owner of the Southern Theatre, a prosperous house on the west side, which is managed by himself and his wife, Mr. Scoville being his partner. Mr. Essick, operate the Sunbeam and Eszela theatres, two popular neighborhood houses for several years.

The plans of the new owners and managers call for the abandonment of vaudeville and a policy of pictures throughout the year. Many improvements and some decorating will be done.

**Morris to Manage the Windsor.**

"Bustlebush" Morris, for years road man for the Cleveland Paramount-Arctafe Exchange, has assumed the management of the Windsor Theatre here. He intends to make several improvements in the house and will book only the best attractions.
ELABORATE TABLEAU FOR OFFICIAL FILM

Original and Effective Spectacle Staged at the Circle, Indianapolis, for "Under Four Flags"

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

WITh a gifted orchestral interpretation and an appropriate and elaborately colorful Pageant of the "Allies," giving it both voice and color, the official Government war picture of "Under Four Flags" was shown last week at the Circle Theatre in Indianapolis, with no doubt a bigger success than any other war picture yet seen in the Hoosier capital.

But there is no doubt that it was the managing director of the Circle, who was responsible for the presentation, Mr. Nipitello, the director of the Circle orchestra, that contributed largely to the picture's success. Mr. Nipitello has been a member of the Circle orchestra for a term of years, and after thoroughly re-modeling it will reopen it, playing varied attractions, including his famous "Live Band." Mr. Linton is one of the best known exhibitors in New York State and is gradually expanding his already success chain of show houses. He is president of the Central New York Exhibitors' League.

William Falt, Jr., Returns to Utica

Fate has returned William Falt, Jr., formerly manager of the Liberty Theatre at Utica, to this city, and he is now manager of the Elks Club here. Mr. Falt was recently manager of the Liberty Theatre at Camp Sherman, Chillicothe, Ohio.

New Price Scale at the Orpheum

The New Orpheum Theatre, one of Utica's biggest neighborhood houses, has advanced its prices as follows: Matinee, everybody 10 cents; evenings, adults 15 cents, children 10 cents, the war tax being included in those prices. Mr. Parker, of the Orpheum, believes that this move has brought him a higher class of patronage and that it has added prestige to his house.

Park Shows Italian War Pictures

"Italy's Flaming Front" was recently shown at the Park Theatre, and in connection with it Capt. Taliano Treves, a captain in the Italian Merchant Marine during the fighting, told of his experiences to hundreds of the War Bond patrons.

First-Run Paramounts at the Avon

The Avon Theatre, Utica, has secured first-run on all of the Paramount and Artcraft pictures and is doing a big business about it in a three-quarter page advertisement.

Utica Globe Has Good Picture Section

John D. Davis, a well known newspaper man, is now the motion picture editor of the Utica Saturday Globe, a weekly newspaper, and he is putting out a real good page every week. The larger picture theatres carry an advertisement on the page every week, as it has a fine weekly circulation.

INTEREST IN EDUCATIONAL FILMS GROWS

Marked Evidence in Minneapolis That Pictures of an Instructive Nature Are Gaining in Popularity

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

THE growth in the popularity of moving pictures of an educational, social, economic and patriotic value, as well as the growth in the number of children attending the pictures of that nature and is emphasized by renewed interest which attaches to certain exhibitions slated for December.

One of the events of the month will be the visit of Ralph D. Paine, author of "Our Fighting Fleet," who was with the Allied naval expeditions for a year. He will give an illustrated lecture in the Minneapolis auditorium December 7, for Monument Chapter of the Daughters of the American Revolution.

Ed Morris and Ben Cook are the new proprietors of this theatre. Performances are in the evening only and the admission price is 5 cents for children and 11 cents for adults.

Fire Destroys Skinner Opera House

The old Skinner Opera House, at Little Falls, N. Y., was destroyed by fire yesterday, the only pictures, caught fire Monday, November 11, and at 3 a.m. on the day when the fire department reached the place, the roof and walls had come the fire bell rang and the fire department responded to an alarm in the building occupied by the theatre. The building was a complete wreck.

Linton Leases the City Theatre

W. H. Linton, proprietor of the Hippodrome theatres in Utica and Little Falls, and the Little Theatre, Herkimer, has leased the City Theatre, Little Falls, for a term of years, and after thoroughly re-modeling it will reopen it, playing varied attractions, including his famous "Live Band".
In Unsigned Advertisements Winnipeg Theatres Proclaim Lifting of Ban and Resumption of Business

By W. M. Gladish, 33 Vinewa Avenue, Toronto, Ontario.

This makes an average daily attendance at the Regent for the week of slightly more than 7,000 persons. This means that the Regent was sold out capacity five times each day.

The English war picture, "The Better Ole," proved to be a surprisingly good drawing card at the Allen. Regular prices were charged, general admissions for evening performances being 25 cents and 35 cents.

Trade Showing of Pathe Serial in Ottawa.

There was a gathering of several hundred exhibitors, reviewers, newspapermen, fans and others at the Family Theatre, Ottawa, on Wednesday evening, November 27, for the presentation of the first three episodes of the Pathe serial, "Wolves of Kultur." The show was arranged by Charles Lalumiere, representing the Montreal headquarters of the Specialty Film Import, Ltd., Canadian Pathé distributors. It was the first local trade show in months. Lalumiere had no difficulty in placing the first run in Ottawa, Managing Bureau of the Francois Theatre getting the picture.

Majestic Holds a Midnight Show.

The Majestic Theatre, Winnipeg, Man., put over a good stunt when the ban was lifted last night, November 27. The management of the Majestic did not wait until the afternoon of the 28th to stage its first performance. With the doors of the theatre at one minute past midnight with a special show, the feature of which was "Flies of Youth," starring Ruth Clifford. The performance was described as "a treat for Winnipeg's starred photoplay fans." Although the idea of a midnight show was something entirely new for Winnipeg, the attendance was good and the theatre secured a wide amount of publicity.

Tax Receipts Distributed Among Hospitals.

The City Commissioner of Montreal received on November 23 the sum of $75,624.69 from the Quebec provincial government as a part of the allotment for the year from the provincial amusement tax. The city immediately distributed this money, pro rata, among a dozen different hospitals and homes in Montreal, the largest sum, $9,415, being awarded to the Montreal General Hospital.

Uses Timely Slogans in Theatre Ads.

Manager Sexton, of the Family Theatre, Kew Beach, Toronto, has adopted several time-honored phrases in his newspaper advertising. One slogan consists of an appeal to "Save coal and spend your evening at the Family Theatre." Another line is, "The Family Theatre is well heated and ventilated."
FILM SMILES SPEEDING "OVER THERE"

Maryland Soldiers in France Soon to Get 15,000 Feet of Pictures of Their Relatives and Friends

By J. M. Shellsman, 1902 Mt. Royal Terrace, Baltimore, Md.

The 15,000 feet of film taken and produced under the term "Flaming Front" and Chaplin's "Shoulder Arms," both First National. Photographs of friends and relatives of the boys, who have been in the war for a year and a half, will be sent out to France. The pictures are entitled "Miles of Smiles," and that is indeed what they are.

The men who undertook the work of getting the people together and producing "Flaming Front" and "Shoulder Arms," are, new, chief editor; E. A. Fitzpatrick, city editor, and John Shea, of the staff of the Evening Sun.

As soon as the pictures come back from the stage they brought heavy applause.

Among the film men who personally attended were Ed. Beatty, Harry Scott and Harnan Starr, of the Madison Film Exchange, and Harry Angell, of the World. There would have been a special trainload from Detroit if it had not been Thanksgiving day.

Beatty, who had arranged to have the films ready by January 1, Mr. McGee has no announcement to make as to future plans, although he says that he has had many of the boys arranged for such a trip.

Mr. McGee is one of the most widely traveled men in the industry, having been in the producing end. His success has been due to the fact that he makes each week one of individuality; he studies every picture from all angles to get the most out of them in the ways of special stunts, advertising and publicity.

New Exchange Ready.

W. A. Haynes has now started business at 303 Film Building, Detroit, as Michigan representative for the Film Clearing House and the International Film Sales Corporation. The first named concern does the physical distribution of any pictures for any producer or exchange. The latter concern will sell and distribute the $10, $20 and $30 picture for a producer of which is known as "Her Mistake," and which goes into the Colonial Theatre for a solid week. Mr. Haynes will shortly announce the first twelve pictures to be released.

Educational Pictures Going Strong.

Charles A. Dean, president of the Educational Distributing Corporation, visited Detroit again last week, and was amazed at the amount of business that was done. He says so many Educational subjects. "Exhibitors all over the country are realizing their pictures, they are not just pictures, but are subject pictures, and adding them to their program," he said. "In the smallest towns exhibitors are booking them. I have understood, Harry Abbott is the Detroit manager for Educations.

Fox Gets the Washington.

When W. R. Sheehan, general manager of the Theatres, of Detroit, November 30, he confirmed the rumor that William Fox had leased the Washing- ton Theatre, that possession at the expiration of John H. Kunsky's lease, which is September, 1919. The Fox is paying $45,000, in addition to the taxes, which will bring the grand total up to $52,000.
Producers’ and Distributors’ News

Fannie Ward Heads Pathé Program December 15

The Pathé program for the week beginning December 15 is headed by Fannie Ward in another of her extra selected star photoplays made from the play, "The Narrow Path," under the management of A. H. Woods, who is also the producer of the picture. It is said to be an exceptionally strong story of New York life. George Fitzmaurice directed the subject for Asta. The keynote is expressed in one of the subtitles: "God never planned a double standard—one for a man and another for a woman. And, yet, in the eyes of the world, a woman always must pay.

Harold Lloyd, with his able and active assistants, Bebe Daniels and Snub Pollard, appears in an unusual Rollin-made comedy, called "Take a Chance." The comedian was not slow to accept the invitation, and how he managed to escape broken bones in some of the stunts that he accomplishes is a mystery.

The entire history of war as it affected America up to the time of peace is told in a special one-reel patriotic feature, called "Liberty's Triumph." It has been aptly called "The Condensation of a Thousand Books.

The tenth episode of "Wolves of Kultur" is called "When a Woman Wars," and shows how a clever, wideawake and patriotic girl outwits the German only to face another peril. Leah Baird is given splendid support by Sheldon Lewis, Charles Hutchison and Edmund Daily.

Number 25 of the Official War Review shows some of the most vivid scenes of the conduct of the war that have yet been exhibited. The head-hunting Dyaks, the fierce savage men of Borneo, become closely familiar with the camera in Post Travel Series No. 25, and they make an entirely odd and interesting study. Those who have seen "The Wild Men of Borneo" of the circus will be surprised when they see what really super-freaks the real, "blood-drinking" originals are.

O'Brien in Salvation Army Story.

Preparatory to starting work on the Paramount-Arcaft special dealing with the work done by the Salvation Army in war and peace, Edward Jose, the director, has arrived on the coast from New York accompanied by Catherine Calvert, Ruby de Remer and Eugene O'Brien, who will appear in the leading roles of the unusually important production.

The scenario for the production was written by Charles Whittaker and Evangeline Booth, Commander of the Salvation Army, personally in a number of the scenes.

Lockwood's Death Brings Heavy Call for His Work

The question as to whether the death of a star would affect the popularity of his picture productions seems to have been settled for all time by the case of the late Harold Lockwood, the first player of prominence to die at the height of his career in many months.

Not only is the photoplay work of the young actor in greater demand than ever, but his admirers are flooding the offices of Metro with requests for the reissuing of Lockwood favorites. The greatest interest, however, lies in the seven-reel super-features Mr. Lockwood completed for Screen Classics, Inc., shortly before his death.

"Pals First," the first of these to be distributed by Metro, is enjoying unprecedented runs in the largest theatres. The story won admiration first as a book and then as a play, running for over a year to capacity business on Broadway. The picture was directed by Edwin Carewe.

E. M. Sanders, special representative of Screen Classics, who handled the record-breaking bookings, attributes the increased demand on the part of exhibitors and the public for Harold Lockwood productions not only to the popularity and ability of the star and the unusual quality of his productions, but to the fact that his death has aroused interest in his work.

"Mr. Lockwood's pictures," Mr. Sanders declares, "are the story of his vigorous career. Naturally his friends and others are interested and in turn the exhibitor is interested. "Pals First," already familiar as a delightful tale of mystery, charm and action, makes a superb and absorbing screen story. It represents the star at the zenith of his success. From the letters of exhibitors we have, his other pictures, which will be released soon, will be even more popular."

The first of these will probably be "The Great Romance." It is written around the timely subject of democracy. Mr. Lockwood's role is that of a young king who renounces his throne to institute a popular form of government in his native land. The love interest is between the heir to the throne and an American girl.

Good Cast for "A Lady's Name." Select has made public the personnel of Constance Talmadge's next Select picture, "A Lady's Name," in which she will be presented by Lewis J. Selznick. "A Lady's Name" will be remembered as the successful stage play by Cyril Harcourt, in which Marie Tempest was starred, and in which the author and Norma Trevor were featured players. This picture was announced last week, but it was impossible at that time to give the complete cast.

In "A Lady's Name," Constance Talmadge heads a company that is said to be superior in many ways to the original cast that presented this comedy on the stage. Harrison Ford is leading man.

There is an unusually large cast. Director Walter Edwards has included in it Emory Johnson, Vera Doria, James Farley, Fred Hunter, John Stepling, Truman Van Dyke, Lillian Leightoun, Emma Gerdes and Zaza Pitts.

Miss Mersereau is "The Nature Girl." Scenes on a tropical island near the equator, the filming of which cost Universal more than $5,000, are features of "The Nature Girl," the Bluebird picture which has just been released. Miss Mersereau, star of the production, is pictured in the bewitching role of a girl reared in scant clothing and mid scenes close to nature. J. A. C. Lund directed the film.
Pauline Frederick Working on First Goldwyn Subject

Pauline Frederick is rapidly progressing on her first Goldwyn picture, "The Strange Woman," under the direction of Hobart Henley. Not the least interesting feature for those who have watched Miss Frederick company at work is the close collaboration of Willard Mack. Nobody, of course, knows Miss Frederick's style better than Mr. Mack, and nobody could be better equipped to assist a director in getting the full impact out of her personality. Mr. Mack has assisted in the building of the scenario. Furthermore, he is one of the most important roles in the play.

The cast has been selected with the utmost care. It includes Ben Henley, Fred Lennox, Jere Austin and Tammany Young. Prominent on the distaff side is Florence Ashbrook. The play, of which the title and authorship are not yet disclosed, will be a distinct surprise. It is understood one of the best known attractions that the Broadway theatres had to offer this year.

"Little Women" Release Is Set for Jan. 15.

"Little Women," the William A. Brady production, based upon Louise M. Alcott's story of New England life, purchased from the Famous Players-Lasky Corporation immediately after its successful showing at the Strand Theatre, will be released by Paramount-Artcraft Special January 5.

Filled with humor, pathos and delicate sentiment, this delightful picture pictures the adventures of Meg, Jo, Beth and Amy, the famous Players-Lasky officials centered in the lives of every woman and girl, and every man and boy, for that matter, who have read the story. The story is set in the Pacific coast, New England days of the Civil War, and its numerous home touches release a romance and its gentle pathos are said to be as effective in the photoplay as they were in the pages of Miss Alcott's wonderful book.

Of the cast of fifty-five, the fact that the scenes in the photoplay were filmed in and about the home of Miss Alcott in Concord, Mass., which is in a perfect state of preservation. Assisting in the details of production was a nephew of these many valuable pointers to Harley Knox, the director. In the cast as the four little women are Tamora Murray, Julia Dale, Miss Hill and Florence Flinn. Henry Hull is Brook and Conrad Engel is Laurie. Kate Lester, Dorothy Lamp, George Kelson and Lynn Hammond are also in the cast.

Fox releases "The Strange Woman.

"The Strange Woman," the film version of the play by William J. Hurlbut, was released last week by William Fox, with Gladys Brockwell in the title role. An interesting point in connection with the release of "The Strange Woman" is that this picture was among those chosen to be shown to the presidential peace conference for consideration. The subject was directed by Edward J. LeSaint. The scenario was written by J. Grumbach.

In the cast supporting Miss Brockwell are Charles Clary, William Scott, Harry Depp, Ralph Lacey, Ada Beecher, Eunice Moore, Grace Wood, Margaret Cullington, Lucy Donahue, Mrs. Gül, Embry, Mrs. Cullington, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric Campbell. For five years Mr. Mills played in London with Sir Herbert Beerbohm Tree, Sir Johnston Forbes-Robertson, and as leading man with among others, Ogle Nethersole, Elsie Ferguson, Mary Manning and Mrs. Patric

Margaret Fisher Restows Medal.

A gold medal offered by Margaret Fisher, American Film Company star featuring in "Flying A" productions, to the first Rockwell Field aviator to bring down a German plane was won by Lieut. Frank Luke, of Phoenix, Ariz. Because of Lieutenant Luke's death shortly before the armistice was signed the medal will be given to his father.

According to a letter received from the commander of his squadron, Lieutenant Luke is officially credited with having crashed his first V-x plane on September 12, five days previous to that of another Rockwell Field aviator's first plane.

In her forthcoming vehicle, "Fair Enough," Miss Fisher is considered at her best. In addition to being a riot of laughs, it has a thrilling and dramatic story showing that when a girl wants her way she generally gets it. It is to be released by the American Film Company through Pathé exchanges.

World to Release "The Better 'Ole" as Special

"Wild Honey," Mr. Mills rejected three flattering offers to appear in Broadway productions.

Margaret Fisher Restows Medal.

A gold medal offered by Margaret Fisher, American Film Company star featuring in "Flying A" productions, to the first Rockwell Field aviator to bring down a German plane was won by Lieut. Frank Luke, of Phoenix, Ariz. Because of Lieutenant Luke's death shortly before the armistice was signed the medal will be given to his father.

According to a letter received from the commander of his squadron, Lieutenant Luke is officially credited with having crashed his first V-x plane on September 12, five days previous to that of another Rockwell Field aviator's first plane.

In her forthcoming vehicle, "Fair Enough," Miss Fisher is considered at her best. In addition to being a riot of laughs, it has a thrilling and dramatic story showing that when a girl wants her way she generally gets it. It is to be released by the American Film Company through Pathé exchanges.

Maggie Evans in "The Love Net" (World).

World to Release "The Better 'Ole" as Special

"Wild Honey," Mr. Mills rejected three flattering offers to appear in Broadway productions.

Margaret Fisher Restows Medal.

A gold medal offered by Margaret Fisher, American Film Company star featuring in "Flying A" productions, to the first Rockwell Field aviator to bring down a German plane was won by Lieut. Frank Luke, of Phoenix, Ariz. Because of Lieutenant Luke's death shortly before the armistice was signed the medal will be given to his father.

According to a letter received from the commander of his squadron, Lieutenant Luke is officially credited with having crashed his first V-x plane on September 12, five days previous to that of another Rockwell Field aviator's first plane.

In her forthcoming vehicle, "Fair Enough," Miss Fisher is considered at her best. In addition to being a riot of laughs, it has a thrilling and dramatic story showing that when a girl wants her way she generally gets it. It is to be released by the American Film Company through Pathé exchanges.

"Sunnsyde" Is Chaplin's Next.

"Sunnsyde" is the title given by Charlie Chaplin to his third, production for distribution through exchanges of the First National Exhibitors' Circuit. Beyond this, and the statement that the story is laid in a small country town, little is known of the nature of the forthcoming release. Several advance "stills" from the Chaplin studios taken with Chaplin entertaining various celebrities in the course of his work indicate that he will appear in it in his number twelve show, baggy trousers and derby, but evidently without his cane. This latter item of adornment does not appear in any of the scene stills.

Red Cross Boys Cameragraph.

A letter to the Nicholas Power Company from the Pacific Amusements Supply Company states that it recently sold a 6-A Cameragraph to the American Red Cross Bureau of Camp Service, Naval Training Station, San Diego, Cal. A letter from the Red Cross officers to the Pacific Amusements Company says they got a picture 20 by 24 on a 172-foot throw. As a matter of fact, Power's machines have projected up to 365 feet.
World Pictures Prepares
for Days of Prosperity

WORLD PICTURES is having the most prosperous period of its existence at the present moment. Every branch exchange is going at full capacity due to the renewed interest in motion pictures as the relics of war conditions. The armistice has sent the public back to the theatres in such droves as the history of the industry has seldom seen.

Every head of industrial corporations scattered throughout the country is of the same opinion, that we will see no end of this long desired prosperity until wasted Europe is completely refurnished with both raw and manufactured American products. If the owners and managers of motion picture theatres expect to participate in this wonderful era of success it behooves them to make ready or get out of the business.

The World is reaching out with assurance that it is seizing the moment at its flood tide. In addition to its regular weekly release of dependable pictures in which Montauk Love, Louise Huff, Carlyle Blackburn, Evelyn Greeley, June Eldridge and Magde Evans are the stars, it has arranged for a number of specials, including "America's Answer," "Under Pour Flags" and an epoch-making picture of the moment entitled "What Shall We Do with Him."

Hollywood Escapes a Jinx.

When Director Edwin L. Hollywood completed the scenes taken at Camp Dix, the history does no for this part of Adirondack mountains. Zena Keefe is starring, he sighed in relief, for a jinx threatened the work to the end. The military scenes required but the work of a day and Thursday was planned. No sooner had they arrived than a heavy rain fell and continued all day. The next day the sun shone bright and everything promised well until the cameraman let the camera fall off a fifty-foot platform and crash through the roof of the Y. M. C. A. hut, smashing the camera beyond hope of use. But on the third day good fortune smiled upon them and every scene was taken at the company's lot in three days. The next evening at six o'clock the entire camp was quarantined because of the influenza epidemic!

"The Challenge Accepted" is a dramatic story of the selective service draft as it affected the natives of the Blue Ridge mountains. Miss Keefe is ideal in the leading role, which is backed by Chester Barnett, John Hopkins, Sidney D'Albrook, Warren Cook, Charles Eldridge, Russell Simpson and Donald Gordon Reid, formerly connected with the Films of the Committee on Public Information, is author of the story. The picture will be released on December 3 and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

"Branding Broadway" Is Ready.

"Branding Broadway" is the picturesque title of William S. Hart's new Artcraft picture, scheduled for release December 15. Hart made part of the film in the big city. And he has made a picture which, according to report, is one of the liveliest he has ever done. Not the least unusual feature is that while the New York scenes were actually made in New York, the West is the locale of the scenes which are supposed to be laid there, or in the Southwest, to be exact. So the Artcraft star traveled more than 6,000 miles in order to make the picture accurate in detail as to background. Furthermore, the spectacle of Bill Hart in the big city, putting his indelible brand on the historic street, is something in itself decidedly out of the ordinary for the Artcraft star.

C. Gardner Sullivan is author of the story and Mr. Hart did his own directing, assisted by Robert Broadwell.

Seena Owen is leading woman.

Lytell Author of Metro's
"Hitting the High Spots"

METRO's all star series release for the week of December 9 will be "Hitting the High Spots," starring Bert Lahr. He has made a picture which, as well as the star of the picture, which contains adventure, suspense, comedy and romance of a highly original order. The states and picturesque regions of Mexico are the backgrounds used for the scenes of this feature.

Lytell's role is that of a young live-wire American engineer, Bob Durland, who risks his life among Mexican insurgents to save the life of the father of the girl he wants to marry. It is an adventure story pure and simple. Opening in the states, it takes the spectacle to Mexico with the young engineer, who has determined to save soothing America and the wells from being confiscated by rebel Mexicans in a fierce and bloody revolution.

Eileen Percy, whose beauty and winning personality has endeared her to the moving picture public, has the role opposite Lytell. Among the other players are Winter Hall, Helen Dumar, Gordon Griffin, Fred Goodwins, Stanton Heck, Al Edmonson, William Eagle Eye, William Courtwright and Joanne Hume. In addition to these over a thousand Mexicans take part in the big scenes of the picture.

George D. Baker and Mr. Lytell adapted the story for the screen, and the direction was under Charles Swickard.

Bennison Trade Showings
Reported a Big Success

THE prediction that Louis Bennison will be a highly successful screen star and repeat his stage successes received verification this week when Goldwyn managers in every branch office of the company held exhibitor trade showings of the Johnny, the first Metro Goldwyn Film Company production in which Bennison is to greet the motion picture public.

Johnny," by the A. and J. Louis Bennison Star Series productions which are to be released through Goldwyn, and on which contract bookings are reported as being large. The first production will have its premiere throughout out America on December 22, and meanwhile it has been seen and applauded by representative theatre owners.

Already four Bennison productions have been completed, and three of them are titled and ready for distribution. The second Bennison release is to be "High Pockets," by William Patterson White, and directed by J. M. Lowry, director of the entire series. The third release will be "Sandy Burke of the U-Bar-U."

Virginia Lee is Mr. Bennison's leading woman in "Oh, Johnny!" In the supporting cast are Alphonse Ethier, John Daly Murphy, Edward Rosenberg, Anita Cortez and Frank Goldsmith.

Pauline Starke Plays Irish Lass.

Catherine Carr and Dr. Daniel Carson Goodwin, both of whom successful photoplays to their credit, were the joint authors of "Irish Eyes," The Triangle release for the week of December 15. Pauline Starke is the featured player, and she is said to portray as lovable a little Irish lass as ever graced the screen. She plays the role of Peggeen, a poor, neglected step-child of Irish fishing folks, who meets Mr. Arthur Ormsby, and is helped by him to escape from her brutal guardians.

Rae Godfrey, Eugene Burr and Joe King are well known Triangle players in the supporting cast of this picture. "Irish Eyes" was directed and William Dowlan, with Elgin Leslie at the camera.

New Flood Lighting Booklet.

X-Ray Flood Lighting is the name of a new booklet lately published by the National X-Ray Reflector Company. This booklet explains at some length the important part its equipment is playing in the winning of the war. Protection lighting as well as outdoor lighting for night work is being especially well cared for by the X-Ray projectors.

Several new silver mirrored reflectors for projectors and three new X-Ray projected lanterns were added to the bulletin. These additions make the X-Ray line of flood lighting units comprehensive.

Scenes from "The Lightning Raider" (Pathé).
THE MOVING PICTURE WORLD

December 21, 1918

Universal Starts Dec. 24
The Hearst Three-A-Week

This arrangement by which Universal extends its Hearst three-a-week news service will be in effect the week beginning December 22. Having acquired the exclusive and distributing rights of the Universal Current Events Bulletin and Morning Screen Telegram, the Hearst International News Service will in the future issue a Current News Bulletin on Thursday and Screen Telegram on Tuesday and Screen Telegram on Thursday. These will be released through Universal wire service upon arrival from the laboratories.

The best cameramen in the principal cities have been engaged as correspondents for these weeks and no effort or expense will be spared to make them worthy of the Hearst name.

December 24 will see the Hearst News No. 1 leave the laboratory and on December 26 the Screen Telegram will make its initial appearance at the Universal offices. These releases will be followed on December 29 by the Universal Current Events No. 83 and thereafter the three-a-week service will maintain regular schedule.

To give Pacific Coast exhibitors better service, Universal will have inserted in the Current Events and Hearst News weekly at Coast laboratories many local news stories via the Pacific Telegram in regular form. C. J. Hubbell has gone to California for the Hearst international assignment. The cameramen. The new arrangement provides exhibitors desiring local pictures with live local material, giving them this service at a regular schedule price.

Frank Bradshaw, Universal's Teleeditor will edit the Pacific Coast weekly.

W. W. Johnston, special Hearst representative, will now complete a tour of the leading cities advertising for newspaper cooperation on the news reels.

In the future, releases Universal will continue to issue its Screen Magazine, which is to be developed along newspaper feature lines.

Harry Morye Portrays a River Pirate.

"Boaried Assets," the Vitagraph Blue Ribbon feature scheduled for release the first week of December, 22, is described as a typical Morye picture, full of life and action. The story is one of mystery that hangs on to the end. It is Morye's second star series release under Vitagraph's Vitawave policy. The star is said to have one of his most effective roles in some time, that of a river pirate who falls in love by love, and the development of the romance shows a number of beautiful river scenes, as well as a number of racy thrills, notably where he steals twenty kgs of gold coin and buries them on the river bed, and where he digs them up to aghast detectives and confounded by the girl for whom he had stolen.

Paul Scardon, who directs the Harry Morye features, has been most successful in getting the pirate atmosphere of the story. The locations chosen are wharves along the Hudson. The story is by Raymond S. Spears, and gives the hero role to a young and virile girl who places love above riches, but because she happens to be a show girl the man she loves and who loves her believes that with her it is money first. This role is taken by Betty Blytho, Mr. Morye's leading woman, and others in the supporting cast are George Majeroni, Robert Guillard and Jean Feare. The feature is produced at Vitagraph's Brooklyn studio.

Rainbow Comedies in Demand.

Since the general resumption of motion picture exhibition a strong revival of demand for the Rainbow Comedies from the United States Motion Picture Corporation has been noted by General Film Company. The idea involved in all these one-reel comedies is a fast, snappy plot without slapstick, with considerable emphasis upon story value. The principal players are Lilian Vera and Eddie Houdien. The current release is "The Pipe of Peace," in which a young husband, a bride, a diamond ring and a Swede servant girl figure as the factors.

"What Shall We Do with Him?"

The Chicago Herald-Examiner is at the present time running an extraordinarily popular contest on the question of what shall be done with the ex-Kaiser. Over 2,000 replies a day are being received in answer to the question, "What Shall We Do with Him?"

The tremendous success of the contest is a striking indication to exhibitors of what the public are operat- ing a similar contest in connection with their showings of the McClure-World special, "What Shall We Do with Him?" Exhibitors are manifesting an intense interest in this box office booster because they realize that it's timeliness, its tremendous entertainment value and its possibilities for a smashing publicity campaign offer them a big opportunity.

Getting Ready for "The Long Arm."

Pathé scenario experts are busy preparing the episodes of "The Long Arm," the serial in which Ruth Roland, who has just renewed her Pathé contract, will be starred. The particular puzzle just at present is the proper method to make up an actor so that his face will resemble that of a tiger to a certain degree, while still holding more or less of the human features. The story of "The Long Arm" concerns three adventurers who penetrate to the wilds of Sumatra and steal an image of a tiger from a cult of natives known as the Tiger Worshippers.

It is expected work will be started on the serial some time this month at the Asta studios at Glendale, Cal. The serial will be released immediately at the close of that of Pearl White, "The Lighthouse Murder," which will probably be early in May.

Bluebirds to Be Continued.

It is officially announced that there is no foundation for the rumor that Bluebird Productions have been discontinued. The company does not contemplate any revision of the present schedule at this time, and it has mentioned important Bluebird productions for some time to come. It is believed the appearance of one or two former Bluebird stars in current special attractions may have led to the mistaken belief that Bluebirds were being eliminated.

Moral in Walthall Picture
Based on Christian Science

In the first of the eight productions in which Mr. Walthall will be presented by the National Film Company of America, "And a Still Small Voice," a strong moral attaches itself to the picture that finds its base in Mary Baker Eddy's work "Science and Health," in which she says:

"A magistrate sometimes remits the penalty, but this may be no moral benefit to the criminal, and at best it only saves the criminal from one form of punishment. The moral law which has the right to acquit or condemn always demands restitution before mortals can go up higher. Broken law brings penalty in order to compel this progress.

The picture is not altogether a preachment of this science, but employs it to develop its tense situations and bring about a novel touch to the story. It adds an unusual interest to the picture, but is not brought out to any great degree so as to take away from the interest of the story itself.

A strong cast supports Mr. Walthall in this production which is headed by Fritz Brunett, whose work in pictures is well known.

Joseph Dowling in the part of Colonel Robert Singleton plays a character role that is a hard one for him, and George Fisher does some of his best work in the part of Richard Dunlap.

Universal will release the film on the first of January through the Exhibitors Mutual Distributing Company on December 29.

"Married Virgin" Title Puzzling.

Since the announcement of the Maxwell production release of "The Married Virgin," which will be all General Film Company exchanges in a few days, considerable curiosity has been shown in the General Film Company exchanges regarding the nature of the film, many rather wild guesses being made as to the nature of the plot.

"If the title arouses that much interest among exhibitors," said Joe Maxwell, the producer, "it ought to arouse the strongest possible sort of attention from the public.

It is stated that the story of "The Married Virgin," which is by Hayden Talbot, mingle's thrills with psychology in a strange domestic complication. How a rich man's skeleton in the closet steps out to open the door for a serial marathon to enter the household forms the hub of the plot.

Scene from "The Girl of My Dreams" (Exhibitors Mutual).
Mabel Normand in West Is Making New “Sis Hopkins”

NEVER before more completely in her element, Mabel Normand is throw-
ning herself joyously into the task of making her first Goldwyn Picture in Cali-
fornia. It is “Sis Hopkins,” famous for a generation past as Rose McVilly’s stage play. The screen version bids fair not only to duplicate the success of the spoken version, but to add greatly to the reput-
ation of Mabel Normand as a unique comi-
drama artist.

Frolicking under the sunlight of South-
ern California, with Clarence G. Badger as her director, Miss Normand finds herself in company with an uncommonly fine sup-
porting cast, each member of which is giving the star whole-hearted sup-
sport.

John Bowers is leading man, making his second appearance in Goldwyn Pic-
tures and his first in California. Thomas Jefferson, Sam DeGrasse, Nicholas Copley and Eugenie Ford play the other principal roles, and all vie with Miss Normand in extracting every particle of comedy from the parts allotted to them.

Much of the action takes place in a field plentifully dotted with ripening pump-
kins, and it is predicted Miss Normand will give an entirely new and different ac-
count of herself as a laughter provoker. In these episodes, as well as throughout the film, her costumes and make-up are expected to cause no end of amusement.

Barrmore Finishing Paramount Picture.

At the Fifty-sixth street studio of the Famous Players-Lasky Corporation John Barrymore is nearing the finish of his Paramount picture, “Here Comes the Bride,” which John Stuart Robertson is directing. This is an adaptation of the play of the same title which was written by Max Marcin and Ray Atwell, and which was produced a year ago at the George M. Cohan theatre. Charles Whittaker, who has adapted several stage productions lately for Famous Players-Lasky, is responsible for the continuity.

Mr. Barrymore’s leading woman is Faire Binney. The supporting cast is Frank Lose, Frances Kaye, Alfred Hickman, William David and Leslie King.

Theda Bara Begins Play.

Having completed the four weeks’ vaca-
tion made necessary by the influenza shu-
town, Theda Bara, the William Fox star, has begun work on a super-production temporarily titled “The Scarlet Altar.” This is a product of the Fox studios under the direc-
tion of J. Gordon Edwards. The scenario is by Adrian Johnson from an original story by E. Lloyd Sheldon and J. Searle Dawley.

Lewis-Santschi Fight Is Big Factor in Select Film

IX “Code of the Yukon” (Select) there is a fight that will bring fight fans to their feet. Those who remember Mitchell Lewis in “The Barrier” will readily concede his ability to mix things up, while exhibitors whose memory takes them back to “The Spillers” know also that Tom Santschi is capable of exchang-
ing a few wallopers himself. And in “Code of the Yukon” the director has brought these two together.

“Big Mitch” Lewis has a likeable role, that of a French-Canadian who seeks the quiet of the gold fields in order to gain sufficient money to hunt down the man who has ill-treated his sister. His sim-
plicity and naturalness awaken a strong bond of sympathy and love in the breasts of the spectators.

The two comedians meet in a little log cabin at the edge of a clearing; Jean, in his simple backwoods garb and tasseled cap, and Santschi as Dan Cregan, in the immaculate dress of the typical gold field dance hall owner.

There is just one second of sparring. Jean strikes, and hits again and again be-
fore the startled Cregan finds the pow-
er at the terrible onslaught. The grasp and plunge about the small room. A moment later they are free, standing to toe. A heavy table crashes through the side of the cabin; the men are in the open air. They struggle to the edge of a deep embankment, and in a flash they are in a raging stream. They leap to their feet, and Jean downs his adversary.

The battle between these two big men is not the only outstanding feature of “Code of the Yukon.”

Select to Issue as Special Ince’s “The Midnight Patrol”

SELECT announces the acquisition of the Thomas H. Ince special produc-
tion, “The Midnight Patrol.” The picture will be released as a special. It was made by Mr. Ince prior to the existing agreement, whereby his productions are exclusively released by another concern.

“The Midnight Patrol” is a swiftly mov-
ing melodrama featuring the work of that everyday American hero, the police detec-
tive. A cast of even excellence has been assem-
bled for the feature, and includes Thurston Hall, Rosemary Theby, Marjorie Riely and William Musgrave. Miss Normand and Yamamatto, two Chinese actors of ability. The story for the picture was prepared by Julian Johnson and Julian Clift. Director Irvin W. Willet was in im-
mediate charge of the production.

Much of the action takes place in and around San Francisco’s great Chinatown. The plotting and counter-plotting of a corrupt ring of thieves and politicians enlist as confederates unscrupulous Chinese of the Chinatown. This important episode pictures the disruption of a band of opium smugglers and the capture of the ringleaders in the illicit trade.

Select believes that in “The Midnight Patrol” it is offering to special patrons a picture which will be welcomed.

To Produce Feature with Seven Stars.

The most ambitious and pretentious pro-
duction ever made by World Pictures will be “A Scrap of Paper,” which will inaug-
uate the resumption of studio activity of this company. The cast embraces all famous players, both men and women, and includes Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn GREELY, MADGE BROWN, ALICE MOORE, Gatton DeCourcey, Bob HANCOCK, and others. It will be directed by Dell Henderson. The scenario was written by Wallace Clark from an original story secured by the World Pictures’ scenario depart-
ment from a famous French author.

This aggregation of talent has been ar-
ranged for this production because the World believes that the exceptional strength of the story told in “A Scrap of Paper” demands a wholly stellar presenta-
tion.

“Dolly’s Vacation” Story of Childhood.

Baby Marie Osborne, the Pathé Diando of New York, is perfectly framed in the five-
reel program feature, “Dolly’s Vacation,” which will be released by Pathé on De-
cember 23. The story is by Mrs. George Griffin Lee, to whom the heart of child-
hood is an open book, and was directed by J. Gordon Edwards. In handling this sort of story has been com-
manded. His work in directing Baby Marie is skilful and pathetic.

In this production Baby Marie’s pranks, in which she is aided by the clever little “good man Friday,” will yield hearty laughter and con-
tinual smiles from her child admirers. The dramatic climax will hold the par-
ents when they take the kiddies to see it.
Johnson Cannibal Pictures

THE Martin Johnson Cannibals of the South Seas pictures will be released in the United States and Canada by the Robertson-Cole Company through the Exhibitors Mutual Distributing Corporation. Much promotion work has been done by the Robertson-Cole Company to further public interests in this subject. The premier showing in Canada under its management brought crowded houses to Massey Hall, where it was offered for an entire week. The newspapers were lavish in their praise of the subject, and it was considered one of the most auspicious picture presentations of the season in that city.

In New York it was offered at the Rivoli Theatre by Samuel Rothafel. Mr. Johnson appeared in person in connection with the picture and told many interesting things about his trip as the film was presented. The New York papers devoted considerable space to the picture. Interest is being maintained by a broad line of advertising. A massive billboard has been erected on Broadway at Forty-seventh street, which graphically tells Broadway's millions the wonders of "Martin Johnson's Cannibals of the South Seas.

The recent showing at the Astor Hotel, which was put on in a very unusual manner, was attended by a great number of exhibitors who since have anxiously been awaiting the news of the releasing channel. At this showing Mr. Beynon conducted the orchestra. He is also responsible for the special orchestral score which is used in conjunction with this subject. In addition to this many things of a helpful nature have been prepared, which include lithographs in sizes from one-sheet to twenty-four sheets as well as slides, trailers and many unusual exhibitors aids.

This first installment of the Martin Johnson Cannibals of the South Seas will be released through the Exhibitors Mutual Distributing Corporation on December 15. The second installment, which also is ready, will be issued on February 15.

Capellani to Try Chinese Food.

Albert Capellani, the celebrated French director, who will direct Miss Nazimova in "The Red Lantern," her forthcoming production, following "Eye for Eye," has made arrangements to spend several days and nights in the Chinatown of Los Angeles studying the peculiarities and native customs of the Chinese at first hand. The Nazimova picture has a Chinese set-

Salisbury and Clifford

Again to Play Together

MONROE SALISBURY and Ruth Cliff-
ford are to appear on the screen to-
gether again, according to word re-
ceived from the Universal West Coast studio. Better still, they say to be di-
rected by Rupert Julian. It was under the
direction of Mr. Julian the Salisbury-Cliff-
dort duo made some of the most successful
Bluebirds released last year, among them
"The Desire of the Moth," "The Savage,
"Hands Down," and "Hungry Eyes," Among
the six productions started at Uni-
versal City last week were "Pirate Gold"
which features Mr. Salisbury, with Miss
Clifford as his leading woman. The story
develops a modern theme out of an ancient
story of sea piracy.

Simultaneously with the starting of
action on "Pirate Gold" Priscilla Dean be-
gan work on "The Gutter Rose," under the
direction of Tod Browning. The initial
scenes of "Cherries Are Ripe," featuring
Edith Roberts, supported by Smiling Filly
Mason, were shot in the Jack Dillon lot, and
Ida May Park began work on Mary
MacLaren's next Universal Special Attraction
entitled "Whose Widow?" a society
play. drama, said to be especially suitable to
Miss MacLaren's talents. Carmel Myers,
directed by Paul Powell, has begun "The
Wild Girl" and Marie Walcamp is acting
out the second episode of her forthcoming
serial release, "The Fifth Ace," written
by Hope Loring and directed by J. P. Mar-
gowan.

In addition to working on these films
Lyons and Moran are working on comed-ies, Helen Gibson is half finished with
a new two-reeler Western play and Harry
Carey is putting the finishing touches on
"The Outcast of Poker Flat," which has
been adapted from several Bret Harte sto-
ries.

The film editing department is com-
pleting the preparation of "The Beautiful
Mongrel," which features Carmel Myers;
"Destiny," featuring Dorothy Phillips, and
a Carey picture entitled "Blinders of Venge-
ance."

"Primrose" is Now "Day Dreams."

Goldwyn announces a change in the title of Madge Kennedy's next production. In-
stead of "Primrose," the film is entitled for
it by the author of the story, Cosmo
Hamilton, it will be called "Day Dreams.
It was written especially for the star.

Doris Kenyon, Edgar Jones and Howard Kyle

In a Scene from "Wild Honey," the Next Release of Miss Kenyon's Company
(De Luxe Pictures, Inc).
Louise Glau to Make
Series of Productions

Louise Glau to Make Series of Productions

Louise Glau, long a star in her own right, has entered the ranks of the independent producers and has begun work on the first of a series of special features. Miss Glau's initial effort promises to establish a high standard. The author of her story is C. Gardner Sullivan, and the production is under the supervision of Allan Dwan. He has the assistance of Art Rosson. The collaboration of these film celebrities, combined with the technical environments which surround Miss Glau, indicate a notable production.

The Louise Glau Company, after negotiating with a number of the important California concerns, has leased space at the Thomas H. Ince studios at Culver City, just approaching completion. The cast with which Miss Glau has surrounded herself comprises Matt Moore, Edwin Stevens and Jane Novak.

Although modern throughout, the production is set in Oriental environment. The story itself, according to Mr. Sullivan, is one of the best dramatic film stories he has ever written, and his successes are many.

Henry Lehrman Expands his Producing Activities

Henry Lehrman, vice-president and general producer of Sunshine comedies, has just added a fourth company to his personnel at his studios in Hollywood to meet the increasing demand for Sunshine comedies. When, over a year ago, Henry Lehrman sold his producing interests to start making Sunshine comedies he was considered a foremost producer of comedies. The larger, more modern studios which he erected for his Sunshine comedies allowed him wide scope.

During the past year the demand for Sunshine comedies has been steadily increasing. In order to release one production every other week, three companies have been working unceasingly. Now Mr. Lehrman has decided to build still larger comedies. To allow time for their production he has added another company to his personnel, making four companies in place of three.

The four companies will work under the general supervision of Henry Lehrman, and the releasing arrangement will be the same as before, one production every two weeks, and they will be booked by the Fox exchanges to exhibitors whether they hold contracts for other Fox productions or not.

"Too Fat to Fight" Was Written Around McIntyre

Frank McIntyre has always been fat.

His fat, in fact, has been and is his fortune. By so means does this imply that he is not a player of attainments—

and would be if he were as slim as a string bean.

His sense of humor comes from within. But his fat helps it.

Now, he is the featured player in Rex Beach's new play, "Too Fat to Fight," and for the first time in his career his fat is glorified. Litherto it has been only incidental. In "Dimple" Dalrymple it is the foundation of the photoplay.

Frank McIntyre has been a laughable feature of so many Broadway successes that neither he nor his admirers can remember them all. Rex Beach, whose possession of knowledge of plays and players is the envy of his friends, wrote "Too Fat to Fight" with McIntyre in mind, even though the rotund actor was bound by a contract which looked as if it would conflict with the hopeness and plans of the author and Goldwyn, the distributor.

Fortune favored, and the stage play in which the comedian appeared was not a popular success, in consequence of which he ampled into the Goldwyn Studio at the very time Rex Beach had planned. What he did in the production—and to it—really ought to be seen for full appreciation.

Get Scripts for New Vitagraph Serial

Antonio Moreno and Carol Hopkins, stars of Vitagraph's current serial, "The Iron Test," have received the scripts on their next fifteen-episode play, work on which will start at the Vitagraph studio in Hollywood in the near future. Albert C. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady are the authors of the new serial, the title of which has not been announced.

She Rose—by Any Other Name

Ann May fell down a bank at Edgewood, N. J., while posing for a scene in a Frank Keeney photoplay, under Sid Oloc's direction. She suffered a slight concussion of her spine and had to go under Dr. Ursman's care, with her final scene in the picture still to be finished.

Miss May made a rapid recovery, but she was not too quick for the waiting director, who sent his assistant up to see her with an urgent request that she come to the Keeney studio and complete her work if her physical condition permitted. Miss May's aunt was so taken with the assistant's request that she forthwith relayed it to the physician.

To both of these lengthy communications the physician replied with characteristic brevity: "Replying to the two requests just to hand, I can do no better than to cite the patient's name in reply to the both of 'em."

Rosemary Thoby in Metro Support

Rosemary Thoby is again in a Metro cast. The sinuous Rosemary is in support of May Allison in "Peggy Does Her Darndest," just starting at Metro's west coast studios. Miss Thoby, who is dark, is a splendid foil to Miss Allison.

Miss Thoby's last Metro role was with Bert Lytell, when she played the female lead, Charity Garvice, in "Faith." With May Allison Miss Thoby's part is that of Eleanor Enaloe, snobbish elder sister of Peggy, the heroine.

Gloria Swanson Playing in Arclight

Cecil B. DeMille has reached the final stages of his Arclight picture, "Don't Change Your Husband." He is now using a trio of most elaborate sets. One represents a fanciful idea of the beauty of the world, another the riches of the world and the third the love of the world, all being visions conjured up in the mind of a young wife by a romantic description on the part of a willow loving. For one of the leading roles Mr. DeMille selected Gloria Swanson.

Head-Hunters Caught by the Camera

Borneo, one of the largest islands in the world, is the subject of the twenty-third of the Post Travel Series, released by Pathé December 15. This island is inhabited by the head-hunting Dyaks, a race of people who, the camera shows, are much larger in physique and approach nearer the savage than any of the other people of the Malay Archipelago. Interesting close-ups of the Dyaks, much of their home life, their forms of entertainment and art have been faithfully caught by the camera.

James Vincent
producer of "The Spirit of Lafayette."
Nine Companies Working at William Fox Studios

No fewer than nine companies are now at work, in the East and on the Pacific Coast, making pictures for William Fox, whose companies have begun on productions this week.

At the Triangle studio in Yonkers, J. Gordon Edwards is starting a suppression temporarily titled “The Scarlet Affair.” The story was written by E. Lloyd Sheldon and J. Scard Dowdell and was shot by Adrian Johnson.

Richard Stanton began on the creation of a one-reel motion picture, temporarily titled “Lucky Charm” and starring William Parnam. The story was written by Robert H. Berson and the picture will have several jungle scenes.

George Walsh also started a picture under the direction of Edward Halper. The working title is “Jinx Jones” and the story and scenario were written by Raymond L. Schrock.

Another Fox company to start work is that headed by Virginia Pearson, under the direction of Edmund Lawrence. This Pictures is playing this week from a story called “He That Is Without Sin,” written by May Edwin in New York. Miss Pearson and Katherine Lee have resumed work on “Smiles,” under the direction of Arvid E. Gilstraw.

Another Fox star working in Hollywood is Peggy Hyland, who is in her second week. The picture is being made under the direction of Keenan Wuel.

Tom Mix is busy on a whirlwind Western under the direction of Edward LeSaint. Lynn F. Reynolds, who has directed Miss Mix in many “Horse Men of the West” productions, is directing Gladys Brockwell in a Victory Picture which is nearing completion at Hollywood. This picture is being made under the direction of Arvid E. Gilstraw.

Evelyn Nesbit, working at the Victor studio, is being made under the direction of Keenan Wuel.

Universal Photographs Fleet Surrender.

Universal has made good its statement that its weekly news films never sleep. While the German Imperial fleet recently surrendered to the Allies, Universal cameramen were on hand to photograph the agreement between the Teutons and the Allies. The next week Universal cameramen are on hand to photograph the surrender of the British fleet.

Universal has the largest fleet of ships in the world, and the company has been working on the production of a film showing the surrender of the British fleet.

Sullivan Cartoon in Demand

Reports from various Universal exchanges throughout the West and Central West indicate that Universal’s recent one-reel cartoon “The Best of Charlie” by Pat Sullivan, is in high demand by exhibitors.

Mr. Sullivan’s latest cartoon entitled “How Charlie Captured the Kaiser” has had wide distribution throughout the Central states and has been a big hit with the public. It has been printed in a large number of newspapers, and has been shown in many theaters. It has been shown in several of the larger cities, and has been a great success.

Robertson-Cole to Issue Complete Musical Scores

THE inauguration of complete musical scores with the company releases is an innovation in the field of motion pictures which will be rendered with their productions which are handled through the Exhibitors Mutual Distributing Corporation. This was announced with the release, “Martin Johnson’s Cananias of the South Seas,” which is issued on December 2.

George W. Beanyon, who has devoted many years to the preparation of musical scores, has been appointed director of the accompaniment, is the director of the musical department of the Robertson-Cole Company. He has had the largest selection of music in the world, and has been known for his musical ability in the preparation of music for motion pictures.

Another of the most noteworthy of the musical offerings at the premiere presentation of “Martin Johnson’s Cananias of the South Seas” by the press as well as by the crowded audiences which viewed this production both in New York City and Toronto, Canada.

The Billie Rhoda subject “The Girl of My Dreams,” will also be accompanied by a complete musical score arranged by Mr. Beanyon. Many of the numbers will be written for this subject.

In speaking of the musical problems of the orchestra leader Mr. Beanyon remarks, “Musicians of all countries have cases of having to furnish their own music and they cannot afford a great quantity of it for the price of the admission ticket. To properly a play a show, I find that seventy distinct selections must be used. If the selection changes every two or three hours the numbers are utilized in seven days,” it is estimated that the average leader unable to contain less than eight hundred selections. This causes constant repetition upon the rendition of the picture. In large cities only the music in the theaters carry orchestral, piano or organ accompaniment with the picture. It requires from two to four hours of musical director’s time to set a picture to music. While cut music is the way of some assistance they do not conclusively solve the problem as completely as orchestral scores.

“Silver King” is Shown

The work of assembling and titling the Paramount-Artcraft special production, “The Silver King,” in which William Fox has long been interested, has been completed and the finished picture was given its first showing a few days ago in the projection room of the Famous Players-Lasky Corporation at 455 West Broadway.

In this screen version of the fine old melodrama by Henry Arthur Jones and Henry Herman, which was first produced in London in 1832, Mr. Faversham has the role made famous by Wilson Barrett in the original production, and later by Osmond Tearle in this country.

Show American Troops in Russia.

The first pictures to come out of Russia in two years since they were shown in the Official War News, No. 2, which will be released December 29. These are the most pronounced interest, as they show American troops marching through the streets of Russian towns, American machine gun corps in action, etc. This issue of the War News also contains many naval pictures, scenes of British, French and Italian troops. As very little has been revealed about the American military force in Russia, it is believed these pictures will receive much attention.

When you cleaned house during the “shut-down” did you decide to put in new seats? Dispose of the old ones through The World’s Classified advertising.

Winter Hall

As the clergyman torn from pulpit ambitions and loyalty to his faith, in “The Turn in the Road,” the new Brentwood feature, written and directed by King W. Vidor.

Virginia Pearson Begins Picture.

A magazine story written by May Edginson, that has been chosen as the next Fox excel picture for Virginia Pearson. The story is entitled “He That Is Without Sin,” and Miss Pearson has already begun work under Edmund Lawrence.

The beginning of the new Pearson play marks the return of Lawrence to the active list of Fox directors. Mr. Lawrence had directed Miss Pearson in several of her pictures, and now that he has passed the peak of his career, he has been able to devote his time to directing a drama of high ambition.

This picture is destined to be sensational in its theme through affections, and when it is published in one of the popular magazines creates something of a furor.

Metro West Coast Studios Active.

The Metro studios in Hollywood have emerged from an enforced idleness of six weeks. It is expected midwinter will see ten companies busy, with cameras clicking on two lots embracing four big stages. The following list gives the number of companies putting up the new studios. C. L. Butler, studio manager, and R. C. Godfrey, superintendent of construction, are assisting Treasurer Joseph W. Engle in the operation, point to pride in the fact that the two big open stages and the large enclosed stage have been completed in fourteen working days.

Louise Huff in Emerson-Louis Subject.

Although the complete cast for the John Emerson-Anita Loos Production, “When the Boys Come Home,” which is now in production at the Fifty-sixth street studio of the Famous Players-Lasky Corporation, has not been announced, it is stated that the leading roles in this Paramount-Artcraft special will be in the hands of Ernest Truex and Louise Huff. The return of Miss Huff to the ranks of the Famous Players-Lasky Corporation, temporary though her association will be, will please her admirers.

New Griffith Picture For Artcraft.

The fox trot was a little too strenuous for him in New York. Over there, where he made a man of himself, he killed a man with his bare hands, drowned him in a lice-ridden, water-logged trench. This study of human character and evolution, woven into a story, has been written in an original manner by D. W. Griffith’s photo play, “The Greatest Thing in Life.” It was released through the Mutual on December 8. The character Edward Livingston is portrayed by Robert Harron.

Robertson-Cole’s Famous Players-Lasky Corporation.
Among Independent Producers

Conducted by C. S. Sewell

Film Clearing House Gets Blackton Productions

ARRANGEMENTS have been consummated by which J. Stuart Blackton's "Littlest Greatest Problem," which is a production of a special nature, will be distributed as the second feature of the Ten-Twenty-Thirty series through the Film Clearing House.

The first offering of this series will be, as previously announced, a production by Julius Steger, starring Evelyn Nesbit. The delay in starting this series has been due to the prevalence of indifferent weather. However, it is announced that this picture will be released during the current month.

Immediate distribution has been arranged by taking advantage of the recent opening of the Film Clearing House exchange, which are equipped to handle the prints of all feature productions of groups of producers, as well as series of special productions, and it is announced that the Ten-Twenty-Thirty series will be booked separate and distinct from all other pictures using the Film Clearing House exchange. The third and fourth pictures will be taken care of by the Independent Sales Corporation.

In addition to "Life's Greatest Problem" another Blackton subject "The Littlest Scout," a five-reel feature starring little Charles Lewis, will also be handled by the Independent Sales Corporation through the Film Clearing House. Mr. Blackton has announced that the fact that he has placed the two productions mentioned in the manner described does not mean that he has foreseen any of his other affiliations in the industry, as the plan of the Film Clearing House is not to compete with the other distributors but to use it for one or more pictures without obligating himself to market all of his products in the same way.

"Life's Greatest Problem," which was originally titled "Safe for Democracy," recently was shown at a special performance at the Rivoli, and its basic idea deals with the labor problem and deals with things that people are talking and thinking about at the present time. The theme stresses the power of the new democracy, and the picture is said to have the endorsement of the Division of Films. There is an abundance of comedy supplied by two heroes playing the Saville Lewis and Gus Alexander. In addition the cast includes Eugene Strong, Aubrey O'Day, Robert Harron, Ruth Dwyer, and Helen Ferguson, John J. Goldsworth, John C. Wade and Sidney D'Aubrew.

Arrow to Release "Eugene" Comedies

Arrow Film Corporation has secured for exclusive distribution in the United States Motion Pictures Corporation, the new comedies produced by the United States Motion Pictures Corporation. Twenty-six weeks of this series will be the exclusive program, but have been withdrawn, while six of the comedies are new. The series have been retitled and re-edited, and the entire series are being offered state rights exchanges, to be released one a week commencing December 26.

These comedies, formerly known as Black Diamond Comedies, are described as refined slapstick comedy, and a large portion of each reel is devoted to trick photography. Arrow announces that rights to five sections of territory in the United States have already been disposed of.

Star of "S-I" Pictures a Well-Known Player

K. LINCOLN, at present starring in "S-I" Pictures, has for a number of years been known to motion picture patrons and has worked in such films as "The Man with the Two Heads," "The Drunkard," etc., and has never been accepted in motion pictures with such favor as he has received since appearing in "S-I" Pictures.

Mr. Lincoln was born in Pennsylvania, educated at the state university, and early decided to forsake commercial life for a dramatic career, and appeared in juvenile roles in a number of stage successes. Following a connection of several years with 'Vitagraph,' he appeared in special pictures for World Film Corporation with Barbara Stanwyck, and more recently has appeared in "The American Spirit," under William Christy Cabanne's direction; also with Onore Cassinelli in "Lafayette, We Come!" and "Stars of Glory" under Peacock Peter's direction. Following the completion of the last named picture, he decided to become a producer, and formed the newly organized "S-I" Pictures in association with William H. Sawyer and Herbert Lubin. He is the owner of the Lincoln studios in Greensboro, N. C., which is among the most equipped in the country, and in which a number of productions in which he has appeared have been produced. Mr. Lincoln, in addition to being the owner of a magnificent estate in the Berkshires, and an ardent devotee of hunting, sports, motor-boating and automobiling.

Author of "Orphan Annie" is Popular with Children

IN the six-reel production of the late James Whitcomb Riley's poem, "Little Orphant Annie," which is being state rights by the Independent Film Corporation, two favorite supporting players are also little Alexander, who has enacted important parts in a number of D. W. Griffith's pictures.

The New York Evening World recently stated that over one million children had contributed toward the building of a memorial to James Whitcomb Riley, which was unveiled at Greenfield, Mass., his birthplace, in an address by Lewis H. D. Pioneer, in this connection says: "The fact that over one million school children contributed toward the building of a memorial to the honor of their poet friend shows in what esteem he is held, and proves that a large number of people want to see the picture. "When the children love someone it is very difficult to persuade them to love him also. There are millions of patrons awaiting the showing of 'Little Orphant Annie,' and children in the country will be ready to advertise this picture by word of mouth for exhibitors—they will want to see it, and the patronage of the older folk will be forthcoming."

Mr. Hirsh further reports that great interest is being shown by exhibitors, who are inquiring as to when and how they can book the picture; letters are being received from all parts of the country, and he has never handled a feature which seems to have caught on so quickly.

The Pioneer is issuing an especially attractive line of paper for this production. In addition to posters there are press sheets on which are printed the illustrations, which are arranged on a series of sheets, and these big little features are to be never issued to motion picture audiences as well as a box-office asset. In the series of "Orphant Annie" the Pioneer is to be released by Exclusive Features on state rights basis, Tom Mix, a large number of inquiries have been received from exhibitors throughout the country, and where these big little features are to be booked, indicating the interest that has been shown in the series.

Tom Mix is one of the most popular of the Western type of actors, and his portrayal of the riders has been received with enthusiasm, especially among children. The film of "Orphant Annie" is a true to life realization of the hoosier poet's immortal poem, and the cast is carefully selected for types. Many of the scenes were filmed in the exact locations of the original story.

Several Sales Announced on the Tom Mix Reissue

SINCE the announcement recently made by Exclusive Features, Inc., that they would place on the market a series of sixteen special comedy-drama releases starring Tom Mix, a large number of inquiries have been received from exhibitors throughout the country, and where these big little features are to be booked, indicating the interest that has been shown in the series.

Tom Mix is one of the most popular of the Western type of actors, and his portrayal of the riders has been received with enthusiasm, especially among children. The film of "Orphant Annie" is a true to life realization of the hoosier poet's immortal poem, and the cast is carefully selected for types. Many of the scenes were filmed in the exact locations of the original story.
Special Releasing Plan for "Romance of the Air"

A UNIQUE releasing plan, which it is said, will be of great advertising value to exhibitors, has been devised by the Crestwood Corporation for the distribution of the aerial feature "A Romance of the Air," featuring Lieut. Bert Hall, the American Ace, and Edith Day, the prima donna of "Going Up." The releasing plan begins in the New England States, where Lieutenan Hall will make a personal appearance at the premiere of "Romance of the Air" in Boston on December 30, when this picture begins a four weeks engagement at the Tremont Temple Theatre. Each territory will then be released only after Bert Hall's personal appearance, that is to say, no territories will be either sold or leased until after a featured engagement of several weeks in one large exchange centre of each territory, during which Lieutenant Hall will appear personally at matinee and evening performances and give an informal talk on some of his experiences in the Foreign Legion and as an aviator in the original Lafayette Escadrille during his three years on three fronts.

Bert Hall is widely known throughout the country for the daring exploits which resulted in his receiving seven medals from French, English and Russian Governments. The unusual amount of publicity which will result from Lieutenant Hall's personal appearance at some of the most prominent houses should be of much value to exhibitors.

In addition to Hall's exploits in the air, which are widely known, his book "En L'Air," is now in its third edition. Furthermore, a large number of newspapers have syndicated the story in serial form. After the engagement of "A Romance of the Air" at the Tremont Temple Theatre for four weeks in Boston, this story of a romance of the clouds, founded on Lieutenant Hall's book, will probably be shown next for a run at one of the larger houses in Chicago.

The special features of this Crest production from a box-office angle are: Flints. It is an elaborate picture of aerial warfare produced with an American hero of the world war as its featured player, and the exception of Major Thaw, is said to be the only survivor of the Lafayette Escadrille; second, it has an appealing love story with unique background and original situations, and third, it has unusual advertising possibilities, especially when Lieut. Bert Hall appears in person at the feature presentations.

Special Advertising Aids for "The Panther Woman"

In accordance with the policy of the Petrova Picture Company to offer exhibitors distinctive advertising aid in connection with each production two excellent helps are being offered to exhibitors free of charge in connection with "The Panther Woman." They are a beautiful twenty-four sheet stand and a specially prepared electrical lobby display.

The poster is a magnificent stand done in black and white, and carrying a full length likeness of Madame Petrova as the central figure. It is said to be one of the most distinctive twenty-four sheet stands ever issued. The poster readily lends itself to utility, and, after being used for "The Panther Woman," can be displayed for other Petrova productions. The electrical lobby display is a specially constructed picture frame which changes to all colors of the rainbow, at the same time showing Madame Petrova in various poses.

In Union There Is Strength

Has it ever occurred to the Independent buyer that the spirit of co-operation that exists in commercial enterprises among the distributors of merchandise, is what has contributed to their success?

We aim through the medium of our office to bring Slate a bite buyers operating in various territories of business with us so that one will receive the benefit of the judgment and experience of this organization as well as of each other.

Why not take advantage of a thoroughly equipped and reputable sales organization in securing your productions and reliable information with respect to the Independent market generally?

We have put in actual operation, a system whereby you, the Independent buyer can be assured of a steady supply of features and other and two reel subjects for the next twelve months at a minimum of investment.

If your territory has not already been covered, we will be pleased to advise you the details as well as the complete list of attractions.

Our slogan and your slogan:

"A MINIMUM OF INVESTMENT WITH A MAXIMUM OF PROSPECT"

TO BE RELEASED SHORTLY

"The Demon Shadow," a re-edited ten episode serial of two reels each.

"Uneke Comedies," thirty-two single reel laugh-provoking, re-edited comedies, released one a week.

"Anna Little Westerns," twelve single reel subjects, released one a week.

"The Profeeter," a 1919 dramatic six reel attraction starring Alma Hanlon and Jack Sherrill.

There are others of equal merit but space forbids publication at one time.

"Our Efficiency Means Your Success"

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

TIMES BUILDING, NEW YORK
Hall Organization to Handle "Wanted for Murder"

IMMEDIATELY after the premiere of "Wanted for Murder" at the Broadway Theatre, New York, Sunday, December 2, and before consumers had had a few minutes by which this production will be judged by the Independent Sales Corporation through the newly established Film Clearing House.

Harry Rapf, producer of this feature, declared that New York opinion is of the utmost importance because the impression that appears to have been created to the effect that the production was delayed and not given to the public.

This is probably due to the fact that both Dr. Crane and S. J. Kaufman, who are responsible for the scenario, are members of the staff of the New York Globe. It is merely a unique coincidence that the director of the picture also being directed by Frank Crane. However, this Mr. Crane is an entirely different person, and is a prominent motion picture director who has a large number of feature productions to his credit.

Director Crane says being of the same name as the well known writer has brought about several amusing incidents. Recently, while some scenes of "Wanted for Murder" in a nearby town, an elderly woman laboring under the illusion that Mr. Crane was requesting her to autograph one of her books. He did so as follows: "To Mrs. H——, I autograph this book autograph, you will get as much amusement out of the book as I get by autographing it!"

A showing of this picture at the Broadway, Irene Franklin and Eurt Green attended, making a special trip from Philadelphia. A chorus of girls has been added to the stage and the scene which they used to entertain the boys in France.

Unique Exploitation Arranged for "Mickey"

One of the most unique stunts in connexion with the exploitation of a picture was the showing of "Mickey," the feature starring Mabel Normand, directed by W. H. Productions Company, on the Steamship George Washington, on which President Wilson sailed for France. The showing was arranged by Chief Radio Operator Rose and Kenneth MacLarney who charge the radio equipment on board ship. Photos and posters and even a twenty-four sheet were to be prepared for the separate sections of the ship. In addition two thousand copies of the song "Mickey" were supplied for distribution. Two graphophones with "Mickey" records were furnished by the Columbia Graphophone Company.

The campaign as organized, is similar to that used in connection with the exploitation to be handled in the large theatres of the country. The song is to be played, and chorus slides shown at each performance until the evening of the showing of "Mickey" and the orchestra will also play "Mickey.

An addition to the showing of "Mickey" on board the ship, it was arranged to distribute cards calling on the passengers requesting an expression of opinion and the W. H. Productions Company will be having a multi-index of the opinions of prominent men regarding this production.

Arrangements have also been made for Mabel Normand and Leonce Perret to intimate to foreign buyers in the various ports in which the George Washington will stop, stating "Mickey" is being handled in this country, according to American methods.

Reports are being received from a number of houses which have run this production. The manager of the Recent Theatre, N. J., three days, traveleed for six days and asked the manager of the Broadway for an opinion. The manager is of the opinion that this is a very good picture, and that "Mickey" is being handled in this country, according to American methods.

force will be under the supervision of Arthur H. Kewsey, one of the officials of the organization.

Rowland and Clark Secure "Woman" for Pennsylvania

Maurie Tourneau's newest production, "Woman," has been purchased for Western Pennsylvania and West Virginia by the First National Exhibitors' Exchange, of Pittsburgh, Pa., which operates the Rowland and Clark theatres' franchise in that section.

Many exhibitors in Western Pennsylvania and West Virginia have been requesting Maurie Tourneau open market offerings ever since they played his first production, "The Whip," which is said to have established a box office record, and they have been asking exchanges daily for "Woman." Many of the Pittsburh exchanges have been negotiating for this production, which has been secured by the Rowland and Clark office, and congratulations have been showered upon Manager Joseph Shirell.

The initial showing in Pittsburgh has not been definitely decided on, although practically all of the prominent theatres have asked for the privilege of showing "Woman" first in that territory. The advance publicity work will be started immediately, and indications are that the production will be presented with the same success and distinction that the L. W. Rothafel gave "Woman" when he played it at the Rivoli Theatre in New York.

With the announcement of the open market plan for "Woman" hundreds of letters have been coming in from exhibitors and exchange men in all sections of the country, and allotments are being made rapidly by Hiller and Wilk, the selling agents, who will announce the sale of a number of other territories within a few days.

Upton Boys Honor Dolores Cassinelli.

Quite a number of scenes of Leonce Perret's "Stars of Glory" were filmed on the neighborhood of Camp Upton, and Dolores Cassinelli, one of the featured players, Dolores Cassinelli, who before entering the motion picture field, was a singer on the concert stage, frequently visited the camp and helped to entertain the soldiers. As a recognition of their appreciation, the Third Battalion of the 1524 Depot Brigade of the U. S. Army, have forward to Miss Cassinelli a certificate appointing her an honorary first lieutenant of the battalion.

Chapman Is Art Director for First "S-L" Picture

Charles Chapman is the latest addition to the studio staff assembled for the first "S-L" production starring E. K. Lincoln. Mr. Chapman, who has been appointed art director, is said to be the dean of art directors in the motion picture field, having worked in that capacity with Vitagraph nine years ago. During his long appearance with that organization he was responsible for a great many of the massive sets and decorative work of the Vitagraph productions.

Mr. Chapman is a man of wide knowledge of technique, and during his connection with the Vitagraph organization was for some time associated with Ralph Ince, who is directing the initial "S-L." Mr. Ince has expressed himself as being particularly delighted with the acquisition of Mr. Chapman and plans to work out a number of unique and unusual effects in the matter of sets for the initial production.

In addition to Mr. Chapman and the other members of the staff already announced, the officials of "S-L" pictures have secured the following for service in the studio: Charles Levitch, assistant cameraman; Howard Dell, electrician; Joseph Prem, head carpenter, and E. Harris, painter. Bert Lobur has been appointed as studio manager, and the entire
THE MOVING PICTURE WORLD

December 21, 1918

Cleveland Likes "Wives of Men.

The Cleveland office of the Pioneer Film Corporation reports that they are doing big business on "Wives of Men," coming over very big with exhibitors, who are enthusiastic in their praise of this production, giving it the same high marks as the best vaudeville attractions of the season.

The first run on this feature was at Elyria, Ohio, and a second run at the Orpheum, both of which are said to be enjoying remarkable business, the outlook being that the record of the Orpheum will be broken.

Nathan Hirsh, president of Pioneer Film Corporation, says that similar reports are being received from all sections of the country, and that only a little territory still remains open on this production.

Arrow Reissues Serial Called "The Demon Shadow"

FOLLOWING the announcement made in Variety issue of December 16, that the Million Dollar Mystery series, "The Demon Shadow," would be reissued, Arrow Film Corporation advises that the new serial entitled, "The Demon Shadow," which is said to be the first serial ever reissued, will be "The Demon Shadow." This serial, originally issued in twenty episodes, has been cut down to ten, and has been revised and re-edited. Each episode is in two reels, and Margarette Snow, James Cruse and Mitchell Lewis are among the principal players.

Concerning this production, Dr. W. E. Shallenberger, of Arrow, says: "We have contracted with the Big Productions Film Corporation, the owners of the United States and Canadian rights, to distribute this serial on state rights basis. The chief of the original plot is retained, together with all of the original sensationalism, eliminating only incidents that today would not appear germane to the subject. Because of the faith of the producers in this reissued production, we are refusing to lease outright territorial franchises, but are distributing the serial on a percentage basis only.

"Reference will be prominently made to the fact that 'The Demon Shadow' is a reissue of the Million Dollar Mystery, but we are preparing advertising matter to accompany the production having the same calendar run as the new release. Out-of-town buyers who called at our office during the past week have not had a chance to see the film, and we have already closed for the following territories: Georgia, Florida, Alabama, and Tennessee to the Specialty Film Company, of Atlanta; Maryland, District of Columbia and Virginia to the Greater Film Corporation, of Baltimore; the New England states to the Federal Feature Film Company, of Boston; Greater New York and Northern New Jersey to L. E. Chadwick, of New York; Eastern Pennsylvania and Southern Jersey to the Quaker City Feature Film Co., Inc., of Philadelphia. The Demon Shadow" will be released one episode a week commencing December 29, and the advertising in trade magazines to run concurrently with the release.

Billy West Will Appear in Bull's Eye Comedies

THE Bull's Eye Film Company, a new producing company, with headquarters at 729 Seventh avenue, New York, announces that they will release a number of two-reel comedies which the popular comedian, Billy West, is now producing, and in which he will be the star. Miss Lillian Hansen and motion picture patrons for his work in comedies, his intense screen appearance and distinctive personality, the Bull's Eye Film Corporation has sponsored a series of Billy West comedies.

The Bull's Eye Company will release this series of new productions on state rights basis, and have already disposed of the New England rights to the R. D. Marson Attractions Company, of Boston.

State Right Sales Reported This Week


In another article in this issue, Arrow Film Corporation report the sale of considerable territory on "The Demon Shadow," a ten episode reissue of the "Twenty Million Dollar Mystery" serial.

W. H. Productions Company announce that rights to a series of twelve pictures, known as "The Kay Bee," have been sold to Southeastern Pictures Corporation, for North and South Carolina, Georgia, Florida, Tennessee, to Masterpiece Film Attractions for eastern Pennsylvania and South Carolina; to New York Film Exchange for Delaware, Maryland, District of Columbia and Virginia; Standard Film Service for Ohio, Michigan and Kentucky, and to Boston Photoplay Company for the New England states.

Rights to Columbia brand Kay Bee western releases have been sold by W. H. Productions Company to a Portland, Oregon, Photoplay Company for New England states, to Southeastern Pictures Corporation, for North Carolina, Georgia, Florida, Alabama and Tennessee, to Masterpiece Film Attractions for Eastern Pennsylvania and South Carolina, to Standard Film for Kentucky and Michigan and to Boston Photoplay Company for New England.

Franchise for Liberty Brand Keystone Comedies and for Eagle Brand Keystone Comedies have been sold by W. H. Productions Company to Pacific Northwest Film Service for Georgia, Alabama, Florida and Tennessee, to G. C. Wilson, Tyronne, Pa., for Maryland, Delaware, District of Columbia and Virginia, to Southeastern Features Corporation, for North and South Carolina; to Standard Film for Kentucky and Michigan and to Boston Photoplay Company for New England.

Dolores Cassinelli and E. K. Lincoln in Scene from "Stars of Glory" (Leonce Perret Productions).

Portrait of E. K. Lincoln Painted by Famous Artist

As an effort of the efforts of the executives of "S-L" pictures to have all advertising in connection with the productions of this organization high class and distinctive, Clarence Underwood, a prominent advertising man and an artist of international reputation, was engaged to paint a portrait of E. K. Lincoln, the star, a reproduction of which in colors appeared in the advertising section of our last issue.

It is planned by Messrs. Sawyer and Lubin to make further use of this painting when the first "S-L" production directed by Ralph Ince is presented to the public. Various ideas are now under consideration in order to determine the most effective way in which it can be employed as an effective aid for exhibitors in attracting the attention of patrons by using it in their jobbers and in other ways.

It is further announced that unusual beauty and impressiveness effects will be a distinctive feature of all of the exploitation matter employed in connection with the Ralph Ince attractions distributed by "S-L" Pictures.

Make Final Arrangements for "Stars of Glory"

ANNOUNCEMENT from the offices of the Perret Productions indicates that Leonce Perret, who has been at work for some months on "Stars of Glory," which features Dolores Cassinelli and E. K. Lincoln, has completed the production, and that arrangements for its premiere presentation are in progress. Adolph Ossas, who has been assigned to negotiate the release of the production, and who will handle the exploitation of the contemplated Broadway showing, has already contracted for a prominent electrical display on Broadway advertising the attraction.

Although there has been no announcement as to the nature of the story of the picture, the insertion of the subtitles, which is all that remains to complete the production, offers some inking as to the nature of the story. It has to do with a bathing beauty that has never appeared on the screen, and yet is by no means a war film in the strictest sense of the word. "The action is laid, and alternates, between France and America during the last stages of the war, and parallels the era of victory and peace and an adventure-romance of the sea.

That its subject is timely may be gleaned from one of the titles, "As the Curtain Rings Down on the Last Act of History's Greatest Drama," and the line of a Hundred Millions in Mightier Acclaim Greets the Victorious Heroes. "The Stars of Glory."" Definite announcement concerning the theatre in which the production will be presented on Broadway and the date of its premiere, and arrangements for the film will be made very shortly.
"TREAT 'EM ROUGH" 
William Fox Presents Tom Mix in Ripping Five-Reel Drama of the Great West.

Reviewed by Robert C. McLarvey.

I N certain important respects this five-reel subject, "Treat 'Em Rough," sets a new high water mark for Western dramas. It is built from the ground up, as the saying goes, and contains much that will amuse and astonish observers. It conveys a sense of authority in every scene.

Tom Mix, whose previous good work in "Ace High," "The Founder," and other numbers has made him favorably known, has the leading role, that of a two-gun man named Ned Feely. He has a breezy way with "wimen and horses," and some of the stunts he accomplishes are somewhat disappointingly, for the instance he performs the extremely hazardous job of bulldogging a steer for the purpose of channeling entering draughts, incidentally saving his own life and that of the heroine. The stampeede and accompanying perils are brilliantly staged, and reflect great credit on all concerned.

In subtitles, of which there are many, play an important part in this frontier yarn. They are true to plot and characterization, and add the additional thrill of good humor. They read as though they might have been judiciously selected from the works of Charles Alda or Seltzer. If so, the practice should be followed more frequently, for these subtleties have that peculiar charm which makes them immeasurably superior to the bald statements which are not mere explication lines thrown in for the sake of continuity.

Ned Novak plays the part of the heroine in good style; Charles LeMayne makes an interesting villain; and Val Paul plays the part of the heroine's squire.

This successful subject, which is "big" and appealing in both comedy and pathos, in what may be called a grand scale, was adapted and directed by Lynn Reynolds, with photography by J. Dev. Jennings.

"THE KEY TO POWER" 
Educational Production Veers from Graver Vein of First Intention to Entertaining Drama.

Reviewed by Margaret I. MacDonald.

I N MAKING the Educational Films Corporation of America's six-part feature production, "The Key to Power," their first, by the way, William Parke, director of the picture, was up against a peculiar situation, which he handled with skill. The production was intended primarily to tell the story of the great power of coal, and those who were looking forward to this particular angle of the picture, are going to be disappointed. The story on which it was based has veered from its original intent and entered the ordinary channel of entertaining drama. In so far, Clair Adams makes a pleasing heroine, with Hugh Thompson maintaining well a worthy support, among whom are some who molded themselves into tremendously interesting characters. G. J. Gilmore, Frazier Nunnan, Tom Burrough, Fred Radelife, George Paucenfort, Stephen Grettman, and the rest.

The story of the picture was written by Caroline Gentrav and E. Lloyd Sheldon, and many of its scenes were laid in the vicinity of the Allegheny coal mines, West Virginia. The plot of the story concerns a German conspiracy to cripple the coal output of the United States, and the dissension among the miners and by bribing the head of the railroad. The plot was responsibility to the coalliters coal, to withhold its cars. This situation itself, occurring during the period of the war, held a wealth of dramatic quality that required the romance which the authors of the story have worked into it only for the satisfaction of the more sentimental spectator.

This romance occurs between a Virginia girl and the son of the manager of the mines, a West Point graduate. The father of the young man, who has been injured by a railroad automobile accident, extracted from him a promise to give up his commission in the army and fight the big fight of the coal men. The interests of his country and its Allies. The girl, indifferent at his seeming neglect of duty, breaks quattlement with him, and not until the fight is won and her little brother the victim of an attempt to destroy the central power house is rescued by her lover, does she realize the worth of the man who had really gave up all that was dear to him to serve his country.

Our nearness to a situation which may in truth have existed, and the thrilling quality of the problem on which the production is based, should provide the picture with an excellent selling asset, apart from other commendable features which it contains.

"THE LIGHTNING RAIDER" 
Pathé Ready with Another Pearl White Serial—And It's a Corker.

Reviewed by Walter K. Hill.

V ERY likely there will always be serials while screens last and "to-be-continued" holds suspense for the public in either pictured or printed stories. But sure it is, if Pearl White could play in more serials of as bright and interesting texture as "The Lightning Rider" there would be less objection to serial-picture serials in the minds of some theatre goers and in the disposition of certain persons. In the three episodes that were shown at the New York Roof recently, when exhibitors and newspaper personnel were invited, there is some of the best and most engaging entertainment the screen has ever offered.

Two excellent reasons led to this expression of opinion—Pearl White, for one, and the way Pearl White does things. Thus, too, the subject of this serial, seemingly disarranging a hairpin Pearl White does "stunts" that truly amaze, turns the corny treatment in a twinkle and flashes into a new situation like lightning. From "stunt" to "thrill" she passes like a squirrel in a hurry; there's no stopping her. She's as "sure-fire" as a Marine.

In doing wild and dashing deeds in "The Lightning Rider" the producers have cleared the track of all ridiculous subtleties. Kites carried off, masked moquins, haunted horror or terrifying tasks. Thrills comes seemingly unbidden; tramp-ten-away horses; breakaway furniture precipitates the dashing Pearl into perfectly natural dangers, and the eye keenly the mind tenously occupied in following along the Old West Miss White's travels across the screen.

She dodges into amusing disguises, swings into wild swirls as she scales the walls of a building or descends a waterspout into uncharted dangers. And when she is flashed in a "close-up," the spectator generalizes it worth of woman; magnetic, pretty, and for all the world as beguiling as the most raging beauty of fact or fiction.

Besides Pearl White, her "stunts," and the story there is a supporting company to carry it, the support being color and with skill. In Warner Oland there is an actor most insidious, insinuating and insinuatingly pleasant, Henry Ossel is the hero, and is athletic, good looking and agile as an aid in all of Miss White's adventures, encounters of the thrilling variety. The settings are what may be safely described as lavish. The trick-stuff works well and is skilfully integrated with the story. The subtitles are what frequently find difficulty in locating it.

Let not this much of praise of Pearl White and the "Lightning Rider" be assigned to overenthusiasm. Play the first episodes and patrons will (like children) want a certain switch over to "cry for it." It's a corker—and great is Pearl White.

"THE PRICE OF VICTORY" 
Pictures of Recent War Show a Bit of England's Share in Victory.

Reviewed by Walter K. Hill.

A MONG the scurry deeds of the House of Hohenzollern was, it will be recalled, the order to incite mutiny in India, using the United States as the starting point of a far-reaching plot. All the Forty-fourth Street Theatre, Sunday evening, December 8, the screen bore witness of failure, to a certain very neat plot to rob England of the man-power of a great host of East Indians who particularities. Taken on the battlefield front, behind the lines and in actual combat.
bat, they represent, in many ways, one of the most successful combinations of pictures to the screen. Because of several stirring speeches made to mark the occasion, the picture was delayed until the last day and, although it is not quite satisfactory, it would have it been to the six reds run off without these "intervals."

The pictures were devoted to the East Indians and their strange situation, both inside and out of the battle. Perhaps the pictures might be reassembled into a faster and more "cohesive" presentation, and a series of pictures, dangers, stress of armies and the truth of actual battle, "The Price of Victory" would make a great entre of the story, insofar as exhibitors may be concerned, is still undecided, according to their own judgment. Re-released, or when this will be done, remains unannounced. When the time comes, the pictures, brave great danger to do so, as plainly shows in many incidents. The doctor is somewhat slow in the films Sunday night in an interesting if somewhat too loquacious manner.

"WILD HONEY"
Youthful and Pretty Doris Kenyon Star of Stirring Picture of Western Life.

HERE is good entertainment in "Wild Honey" for film devotees who like stirring action, youthful charm and a moral lesson tucked away in the story. The 5,675 feet of story and action passed remarkably quick before the eye in this picture, which, at times, are the other day. To the average person this fact would indicate interesting entertainment. To the critic, this opinion, "Wild Honey" provides.

Doris Kenyon, star of this structure, prepared by Louis Joseph Vance, from Vinie E. Roe's magazine story, looks too sweet and winsome, is living the life of the dance-hall belle she impersonates. But that may be the fault of our imagination or the story. It may be the shortcomings of other dance-hall queens we have seen "ruling the roost" in photodramas, or it may be our neglect that these girls are living in a world where no one is around to watch them. Miss Kenyon gets by, perhaps it was better to go a little into the story, synopsis-like.

A clergyman has asked an actress to become his wife. If a clergyman had popped this question to a milliner, a saleswoman, or a merry girl who sells candy we might not have had the picture. But, being an actress and a clergyman who uses such an invitation to share parish life with a rising young priest halted him with an off-hand opinion that marriage to her might be a handicap in his profession. Both having confidence in an older, and, presumably, more educated clergyman, the new girl writes to the counsel to tell him the story of "Wild Honey," while his life-mate sits near.

A "fighting parson" in a mining camp arouses the jealousy of the El Dorado dance-hall, because he continually pointed his exhortations at her. But Doris Kenyon, as "Wild Honey," among the camp-followers, but she had never favored any of them particularly. The "fighting parson" is pointed for the parson, but those humiliation as her strange way of showing affection.

The minister openly reciprocates Wild Honey's love, and after many tribulations, a strenuous series of events in the dance hall and elsewhere in the vicinity, Wild Honey makes a sudden change of heart, and the parson points for the parson, and he bears her away in his arms to a new life in the more quiet environs of New England.

A "CODE OF THE YUKON."
Selected Picture Presents Mitchell Lewis as Hero of Northwestern Romance.

Reviewed by Edward Wettel.

"Code of the Yukon," a Select picture fashioned from a story by Anthony H. Wilder, is given an opportunity to portray his favorite screen character, a primitive man of the north. The story is a bit of the life of the story has taken his measure cleverly, and Jean Dubois calls for the qualities that made "The Bar-Bear" so well liked in "The Harrier" and "The Bar-Beast." The simple nature, fearless honesty and kind heart of his other creations are found in his first starring venture, and his admirers will undoubtedly welcome his domination of the plot and follow the history of Jean with close interest.

"Code of the Yukon" is not the best effort of Anthony Paul Kelly. The story spreads itself over too much ground, and the collection of motives to explain and round out the entire structure is weakened. New characters come in to fill the close and occupy space that should have been given to the men and women already introduced. Another scene of action is in trying to utilize two personalities so nearly alike as Dan Cregan and Thomas E. Keating. The pictures might have kept them separated and remembered the exact connection each of them has with the story, a thing the screen author should study with care.

"Raging Boy" is best, the picture, and made the screen author look before, partly to blame for the loose jointed story. The general production, including the camera work, is excellent.

The main points of "Code of the Yukon" tell of Jean's hunt for the man who ruined his sister. At the opening, the French Canadian is living in the Yukon, working a claim that will give him the gold he needs to carry out his vengeance. The arrival of other miners leads to Jean's marriage to the daughter of an unsuccessful prospector. An attempt to murder the man and discard his wife is made, but Jean is too intelligent and has sworn to punish, and the two have a furious struggle. The girl is killed by Jean, her wife comes back to him and is forgiven.

Tom Santschi as Dan Cregan, Arthur Midgley as "Parson," Grace C. Fee as Father Paul, Jack McDonald as Justice Green, Franklin Hall as David Craig, Vivian Rich as Lola Crawford, Margaret Landis as Dorothy Nolan, and Goldie Caldwell as "Goldie" complete the cast. Photography by Joseph Brotherton.

"THE ROAD THROUGH THE DARK." Cline Kimball is a hero of Select Story That Will Arouse Different Interests.

Opinions.

Reviewed by Edward Wettel.

WHEN Maud Rudford Warren wrote "The Road Through the Dark" she was trying to produce a picture that is bound to arouse a difference of opinion as to whether its use is justified by the story and by its moral value. In order to help her country, by aiding her cause, by a young French girl from Canada, to their elusive distance, and goes to Berlin with him and lives openly with him for three years. At the end of the affair he returns to his desk, and she kills him in the struggle that ensues. Produced by Clara Kimball Young, and written by George S. Kaufman on the Select program, the picture has been adequately directed by Edmund Mortimer and given the benefit of a thor-
oughly competent cast. Its construction holds the interest of the story clearly and with strong dramatic effect.

Kathryn Stuart made the scenario. She has found a swashbuckler that will not be accepted by loyal Americans. No one who has followed the history of the German expedition of this present century is going to believe that His Highness, Duke Karl of Streilitz, was instructed by his advisors that the only appropriate use for military violence in the town that he had captured and where his soldiers are shown shelling houses, is to attack mothers and surrounding young girls. The sooner the Duke, with the swashbuckler cut out, the better for the picture.

According to the scenario, when the Duke finally pulls his sword, he tells the young French girl, who has just seen her aunt and little brother murdered and has been looking for protection, that Hun, that he has been instructed not to spare anyone in the village, but that she can save them all if she will marry the honor. Gabrielle consents, and for three years conceals her loathing of him so skillfully that the duke never suspects his victim is not deeply in love with him. After all, sunny the duke Gabrielle escapes across the border and joins her American lover, with whom she has kept up a correspondence that betrayed valuable secrets to the Allies.

Clara Kimball Young plays Gabrielle with a strong, graceful, and sprightly strength. Jack Holt, as the duke, is fully entitled to his position as leading support of the day. He is quite equal to Henry Woodward as John Morgan, Eleanor Fair as Marie Louise, Bobby Connolly as the impostor Alphonse and Eugenie Besserer as Aunt Julie. Arthur Edeson was the photographer."

"AND A STILL SMALL VOICE" National Film Production Starring Henry Walthall Is Based on Christian Science.

Reviewed by Edward Welzel.

THE commercial value of "And a Still Small Voice," a six-part picture produced by the National Film Corporation, with Henry Walthall starred, is bolstered by the suggestion that it attributes valuable secrets to the Allies. Followers of Mary Baker Eddy may be willing to accept the stories that are attributed to the teachings, but the general public will not be so ready to believe in the way the hero gains a life of ease.

The story starts auspiciously, but soon loses its hold on probability, and the special attraction to a hero who has been his sweetheart married to his rival, and then turns "taffles" and uses a word of French to set the lady's husband on his financial feet, when that speculative person goes broke playing the stock market. At another time the hero, who is received in excellent society and takes advantage of the fact, applies his knowledge of safe cracking to the saving of the heroine's good name.

With all the skill of rare gems attempt to force his attentions on Mrs. Dunlap, who, with her husband, is among these Worst, the hero does not self repulse, the collector removes a necklace from his safe with the intention of fencing it for a group of crooks. Clif Randolph, the society expert, steals the jewels from their owner, opens the safe, and with his own hands he selects them to be burned. When the collector goes to show his other goods he has been robbed. The jewel is discovered safely in its case in the safe.

Opening in the South, the action shows how the man finds a wife and how he tricked into robbing the bank where he was assistant cashier. Then his riveting story is related to a most attractively in a picture. The acting and production are satisfactory. Depending on the picture as a butt for the hero, and Frizzi Brunette is an attractive Mary Singleton. George Fisher as Richard Dunlap and Joseph Dowling as Colonel Robert Singleton are among the many members of the cast.

"And a Still Small Voice" is controlled by Robertson-Cole Company, and distributed by the Exhibitors' Mutual Distributing Corporation.

"WANTED FOR MURDER" Harry Rapf Presents Elaine Hammerstein in Famous Five Reel Feature Review.

By Robert C. McCravy.

A SIMPLE and effective war story in five reels is presented by Harry Rapf, the producer, under the title "Wanted for Murder." It abounds in reality of an intense sort, and running all through the picture is a story of revenge which keeps it human and appealing. The story, which was written by S. Jay Kaufman and Joseph Greenspan, consists of a series of episodes built around the experiences of an American soldier and a French girl. The combat is loose, and turns upon the natural course of their activities themselves, in which it gains rather than loses as a picture of war.

Charles Raven is cast as the hero, Dick, and Elaine Hammerstein as Corinne Waut. Both are excellent types and thoroughly representative of "Our Hero" and "Our Girl." Their actions are amusing, and the picture is immensely popular with the boys behind the times. There are few preliminaries in this offering. The hero is seen leaving his mother in America, and the action quickly piles on. Dick is injured by a shell, and wanders into the German lines. Here he finds temporary safety and is married to the girl's daughter. There is a battle near the cottage between the hero and the German man, in which the former come off victorious. But later the Germans counter with the girl and take the cottage, killing Mme. Frenaud and making Corinne captive. Dick and Corinne escape, and the story of their adventures thereafter is very interesting.

The number may be recommended as a war picture, but only with an entertaining narrative included.


The five-reel story, "The Love Note," written by Bertha A. Backus and varnished into a story by Mr. Johnson, is about a love affair that will undoubtedly prove acceptable to audiences everywhere. It has the broad, general interest of a novel, and it is a picture that is in fine form and sentiment and humor. The narrative itself resembles somewhat in its outlines the splendid Cape Cod stories by Joseph C. Lincoln, inasmuch as three old salts play a conspicuous part in it. Madame Louise McElravy, in the role of Patty Barnes, grand-daughter of Captain Amos Barnes, retired, is a child of the small screen. She is an accomplished woman with a band of boys who love to dress as pirates; the girl is known to the band as "Pirate." The chief lover of her life is her devoted grandfather and the memory of her father who is killed during the course of the story. Then a wealthy lady living near the Barnes cabin offers the girl's father and the grandfather reluctantly consents. He, himself, goes to the poor and discovers the tumor of the piece, which is very good, grows out of Patty's experience and is in four parts. The mother. She runs a machine to find hair with which to supply whiskers to her pirate father. She is made hollow by stuffing the mattress with feathers from a pillow, with disastrous results.

This, and the scene where the young pirates duck the governness in the ocean, are two of the best humorous scenes in the story, and they are excellently produced. It can safely be recommended for all ages.

The supporting cast consists of Jack Lemmon, Charles Sutton and W. T. Carleton. Lemmon, as the girl's suitor, is in his very own, entertaining; Kate Lester as the girl's mother, Charles Ascott, Blanche Craig, Sam Ryan, Pauline Jourdan, James Cecil, Estar Banks and Kathleen Black.

Clara S. Beranger wrote the continuity.

"SHE HIRED A HUSBAND." Five-Reel Bluebird Subject Features Priscilla Dean. Reviewed by Robert C. McCravy.

PRISCILLA DEAN, while always a flaxen and interesting personality, has been doing a very grand job in her medium in this story written by Rex Taylor and directed by Jack Dillon as in some previous releases. It is a pleasant, funny yarn in many respects, and one not cleverly convincing. At the same time it manages to be genuine and contains many picturesque sets and scenic effects, and it is a well directed, so that on the whole it comes out as a kind of very acceptable entertainment.

The heroine, a wife, is a perverser who lives on a fine New England estate with her aunt and uncle. When her aunt dies, her guardian says the girl must plant a shrub in a certain location or he will not give her a dowry and she so does the girl, but they always manage to smooth things over without a quarrel. Daphne falls in with a handsome young fellow named Tom Dunstan, but to herself she does not realize that the girl throws Tom overboard. The aunt then opposes Chauncey DePeyster's suit, but the girl marries the man and wins a victory.

On the eve of the wedding, with the bridesmaids and best man all in waiting, Daphne learns that her fiancé is DePeyster, and she then runs away and marries a common lumberman. The latter turns out to be the girl's own true man in true cave-man style. This story, we imagine, will certainly appeal to matinee girls who like a light, simple, true love interest above all else in a story. May McElroy, who plays the girl, and others in the cast are Marian Skinner, Frederick Vroom, F. A. Turner, Charles Garrard, Sam Appell and Harry Todd.


ONE again are Cinderella and her prince charming "The Loved Imposter," a five-part love story written by Mrs. Elizabeth J. Marian and preceded by "The Loved Cinderella." Gladys Leslie as the heroine, is one of those never-did-happen affairs that often prove entertaining for the common cause. The story is not difficult to please and relishes a modern fairy tale where the lovers are less a part of the commonplace and of wedded bliss he will enjoy this picture. At any rate, his wife or his best girl will. All that is needed is that when the audience is completely taken in by a pert young woman of eighteen, when said young woman appears as herself, length of ruff, four shirt front, little socks and slippers of a twelve-year-old gir] and has curls and manners to match.

Dick Mentor, who turned woman-hater after his wife ran away with another, is made the subject of a bet by Betty, who...
December 21, 1918

THE MOVING PICTURE WORLD

becomes the beloved impostor. She wagers that the man she loves will break the old adage that men in love with her, and discovers that Cupid has turned the tables on her by making her feel in love with him. The masquerading as a sweet innocent of twelve is a trap to break down Minot’s reserve, and he walks straight into it. He sees no danger in caressing the bright-eyed, young, who insists on kissing him and he finds he is too blind to notice that she is he is growing very fond of her. When Miss Betty does up her hair and lets down her hair on the streets of the city she has fooled, Minot picks her up and carries her off to his cabin in the woods. Yet he seems a great deal too interested in playing with her, until she puts her arms about his neck and owns up she’s just as fond as he is.

Gladsie Leslie hasn’t forgotten how to play the game, and she is the one with the hand of limb for the cute little folks. Huntley Gordon as Dick Mentor, Denton Vane as Gus Niles, Frances Grant as Mammy and Gwen Williams as Gertrude complete a fair cast. It meets a girl who has fled after shooting incident of Minot’s wife running away was not too well handled, but things improve in a great deal during the rest of the story.

TWO TOM MIX TWO-HEELERS
Exclusive Features, Inc., Reissues “Twisted Trails” and “The Man Within.”

By arrangement with William N. Selig, Exclusive Features, Inc., is releasing under the original titles sixteen two-reel pictures featuring Tom Mix in Western hero roles in “The Man Within” and “Twisted Trails.” The “Man Within,” augur well for the success of the series, and should fit well into the bills of all the great dramatic subjects.

Both of these pictures are full of action, and there are somewhat lacking in a little comedy. The story is interesting, and the star performs several stunts. In “Twisted Trails” the story deals with a cowboy accused of being a rustler, who escapes and is picked up by the police. Two of the officers are somewhat l d, and the hero cannot be found, as he has let temptation get the best of him, the mother, disheartened, accepts a position as cook in a questionable dance hall, where she is insulted. She manages to escape, and meets her husband, and he overcomes the craving which has nearly wrecked his happiness. Victoria Victoria appears in the prison for a moment.

Tom Mix does good work in both of these offerings, and there are several ex-

“IRISH EYES.”

Pauline Starke gives correct characteri-

ization in Tres Two-Heeler Feature of the “Sodl Sodl.”

Reviewed by Edward Weitzel.

OPENING with a vivid picture of fisher-

man’s life on the coast of Ireland, the latest Triangular production, “Irish Eyes,” written by Catherine Carr and directed by A. E. Darrin, comes into a love romance of the conventional type. Pauline Starke as Peggy, the ill-treated daughter of a fisherman, gives a correct characteri-

zation of the girl and brings her own vibrant personality to the aid of the story.

Bluebird Photoplays, Inc.

S ET FREE (Bluebird)—A five-reel light comedy offering, adapted by Rex Taylor from a story by Soon P. Poland, and directed by Tod Browning. Edith Roberts plays the part of a high-spirited girl who runs away to become a gypsy. The plot is full of humor, and Miss Roberts makes the most of her opportunities. Reviewed at length in last week’s issue.

Exhibitors’ Mutual.

THE GIRL OF MY DREAMS (Exhibitors’ Mutual)—This five-reel offering marks the motion picture debut of Ethel Rhodes as a feature star. It is an entertaining produc-

tion, although somewhat lacking in the nice thing. It is a love story, and there is quite a lot of good comedy.

Famous Players-Lasky Corporation.

STRING BEANS (Paramount)—A com-

edy of the country life, using the names of Silas Ray, and made for comedy, with a clever choice of characters and a running gag about the horse, which is delightfully handled. It is a good piece of work, and promises to be a big hit.

GOOD-BYE, BILL (Paramount)—A new John Emerson-Anita Loos production, starring Shirley Mason and Ernest Truex, which is a good comedy and a musical burlesque of the ex-

Kaiser and his court. It is reviewed at length in last week’s issue.

Fox Film Corporation.

HITTING THE HIGH SPOTS (Fox).—A

very laughable “Mutt and Jeff” number. This shows Mutt conducting a history lesson to himself and Jeff climbing Mt. Blanc. It contains a great deal of first-class burlesque humor and is highly entertaining.

TREAT ‘EM ROUGH (Fox)—A “top notch muscular western.” Famous for its thrills, with Tom Mix in the leading role, assisted by Jane Novak, Charles Le Moyne, Edward Earle, Roy Stewart, and a number of other stars, which was adapted and directed by Lynn Reynolds, is remarkable in many respects. Reviewed at length elsewhere.

THE NEW CHAMPION (Fox).—Another very successful “Mutt and Jeff” number, showing the same team at work in a game of billiards. The game played by the elderly gentleman with the whiskers and the very young girl is a splendid one, particularly to persons who know the fine points of billiards.

Greater Vitagraph, Inc.

THE COMMON CAUSE (Blackton)—J. Stuart Blackton’s seven-part war drama is entertaining mixture of thrills and laughs, finely played and produced. Herbert Rawlinson and Sylvia Bressler head the cast. A longer review was printed in last week’s issue.

THE MAN WHO WOULD NOT TELL (Vitagraph)—Farje Williams and Grace Gooding are the favorites in this five-part romance that has as its distant background. The picture was di-

rected by James W觉ke and produced by direc-

tion Earle Williams release. It is given a longer review in last week’s issue.

W. W. Hodkinson Corporation.

THE CHALLENGE ACCEPTED (W. W. Hodkinson Corporation)—A view of the effect of the army draft in the whiskey-distilling mountains of the south, with some glimpses of camp life, with the story of a country girl who parts from her country lover and goes between racketeers and a posse of citizens who capture them.

National Film Corporation.

AND A STILL SMALL VOICE (National Film Corporation)—Christian Science is introduced in this six-part picture starring Henry Walthall. The story is not very

convincing, but has been well produced and acted. A longer review is printed on another page of this issue.

Pathé Exchange, Inc.

LIBERTY’S TRIUMPH (Pathé)—This one-reel offering is a rapid review of the history of America’s part in the war. This is accomplished by a series of wonderfully interesting pictures showing the various phases of the conflict. It makes an in-

forming subject and one that holds the attention completely.

THE LAST CHANCE (Rolin-Pathé)—A comic number, featuring Harold Lloyd, as-

sisted by Harry Pollard and Bebe Daniels. Bebe is a slavey and Harold takes him to a picnic, where they have some funny ex-
pereinces. Harold finally gets into a clash with the p0ot and the number is amusing. WILD WOMAN (Pathé) No. 10 of “Wolves of Kultur.” This num-

ber does not advance the plot action creat-

tly, but is an attempt to add to the intensity. It deals with the further ad-

ventures of Barney as helper to the spies and the efforts of little girl, who is too short to see. It should be more of a story should have been handled better.

OFFICIAL WAR REVIEW, No. 34 (Pathé)—Tanks of all sizes in action lead this number. The big scene showing the perfor-

mance of the famous glass throwers, pictures the flame throwers at work, giv-

ing an illustration of fighting with the deadly liquid fire. This alone is a great feature, and the number has others of interest.

WINNING THE WAR (Pathé)—This number, by the Committee on Public In-

formation, gives an amazing insight into
the way in which our men overseas were fed during the war. The loading of
great importance in that it is a memorable
feature out of many others.

THE LIGHTNING RAIDER (Pathé)—This is Pearl White's new serial. If every "com
comic" serial is filled with comedy and
well acted by star and cast as "The Lightning RAIDER" every theatre would play
they as an excellent news
weeklies and comedies. It may be that
serials are a business aversion of scores of
editions because their patrons have been
filled up with "spooky" nonsense too often
found in the continued stories of the
serials. Pearl White's in "The Lightning RAIDER" will do much to
rehabilitate the style of screen enter-
tainment. The first three episodes provide the best possible
screen entertainment—a pretty woman
daring things; good suspense, an interesting story, and
thrill after thrill.

Select Pictures Corporation.
CODE OF THE TUXON (Select)—Writ-
ted and directed by Anthony Steele, Kelly, this five-part
story of the Northwest presents Mitchell
Lewis as a star in the character he has made
himself. Screen-Sized featuring a
natural French Canadian who fights like a
cave man in defense of a woman. The plot
is a thrilling study of the character, but the picture is acted by an
excellent cast. A longer review is printed on another page of this issue.

William L. Sherry, Inc.
WILD HONEY (De Luxe)—Doris Ken-
yon is seen in a stirring Western story
which tells of a young French girl who
tries to take her future in her own
hands. Miss Kenyon is a young and pretty girl
who makes the dance-hall belle a decided-
ly attractive pet in spite of her sur-
rondings. For audiences that fancy
"Westerns" here is a play to satisfy all
concerned in the exhibitor, because
her patrons will be pleased, and theatergoers,
for they are given the type of smash-
ing, daring Western life that screens
red-blooded entertainment—and is just that.

Triangle Film Corporation.
IRISH EYES (Triangle)—Pauline Stark
plays a bare-legged fisher girl who mar-
s a nobleman in this five-part romance.
The story is set in the picturesque
atmosphere and is well acted by the
entire cast. It is reviewed at length on
another page of this issue.

Universal Film Company.
DANGER—GO SLOW! (Universal Speci-
cial)—A five-reel production, by Robert
Leonard and Max Esch. Robert, but has a ro-
matic atmosphere and is well acted by the
entire cast. It is reviewed at length on
another page of this issue.

"Every Mother's Son" Coming Soon.
Cutting of the film having been completed
at the studio, "Every Mother's Son," by A. Walsh's Fox drama of mother love and
peace reconstruction, is scheduled for
early release. The story has not been
aUowed by the presence of Charlotte
Whitehead as head of the cast which
played the part of "Mother's Son" in "The Trail of the Lonesome Pine" and other
big star successes of leading actress of the
stage. Another member of the cast is the
noted Miss Hugo, one of the best known of
the cast.

In connection with "Every Mother's Son" exceptionally fine advertising
and publicity material has been prepared.

U. B. O. Will Show "Raider's Finish." All theatres controlled by the United
Book Company will show "The Lightning RAIDER's Finish." A contract has been signed be-
tween the U. B. O. and the Emanee Film
Company, 145 West Forty-fifth street
New York, which purchased the New York
City and state rights on the production
from A. Warner, whereby not only the
Keith houses will play it, but also the
Proctor and Meyer and Schneider circuits,
embracing all of the downtown territory.
One of the first showings will have it in
a house controlled by the U. B. O. will be
sawed through the New York Territory.
Mr. Warner has given the role of the
character that was given the star position in all
of its twenty-four-sheet billings.

"The Love Nest" for Peace Party.
World Pictures announces its release of
its new production, "The Love Nest," star-
ing Mudge Evans with Jack Drummer,
who is taken on board by George Washin-
gton for the purpose of being shown to
President Wilson. At the same time it
hope to show the "Woman!", a picture
received from the Community Motion Pic-
ture Bureau:
will be glad to know that your pic-
ture, 'The Love Nest,' went to France on
the George Washington, and will be seen
in France next week. We are, of course,
think of the picture, and we are glad to
be able to give you this interesting bit
of information.

Arrow Film Increases Activity.
The list of sales reported in our last
issue under the heading "State Right Sales
Reported This Week" indicates that the
Arrow Film Corporation have not abated, but that if anything, they have increased their
business, and are spending more in
building up a sales record. In ad-
in, a number of sales have been made
by the company's organization, notably
"The Demon Shadow" as outlined in
another article in this issue.

Mr. Ralph Shiben, president of the
company, announces that, owing to the
increased business, it has been necessary
to increase the office force, and that
future he will give more of his personal
attention to the foreign sales end of the
business, continuing to supervise the
domestic department.

Brahin to Direct Next Neshit.
Charles J. Brahlin, who directed Virginia
Parker in "The Love Nest," which
has won laudatory criticisms from trade press
reviewers—will direct the next William
Brahlin.筹划 will be by Evelyn Neshit. Miss Neshit is now
(Surprise) one of the "Women!" under the direc-
tion of Keneal Buch.

The Fox corporation is negotiating for
the rights to a romance story which,
published recently, this story being con-
sidered exceptionally suited for Miss
Neshit. The story is a romantic
"Direction of "Buchanan's Wife," which was based
on the novel of the same name. As
the story has been the sub-
ject of favorable comments, and be-
cause of this and his previous
successes, Mr. Brahlin is believed to be pecu-

1384 THE MOVING PICTURE WORLD December 21, 1918
Advertising Aids for Busy Managers

"HEARTS OF LOVE."
The American Feature Film Corporation Presents Edna Mayo in a Charming Romance of the Civil War.

Cast.
Virginia Rutledge........Edna Mayo
Capt. Bernard Tyler........Gladden James
Adair Rutledge........Frederick Lott
Mrs. Adair Rutledge........Lillian Snyder
Curtis Randolph........Victor Dougherty
Jim Rabun........Frederick Hearn
Rose Monroe........Lottie May Blair
Thomas Rutledge........William S. Christian

Directed by Charles J. Hayden.

The Story: Captain Bernard Tyler, of the United States Army, is at his southern home when the South secedes. He elects to remain with the colors and is sold to the Confederate Army. For one last meeting with Virginia Rutledge, his fiancée, whose sentiments are with the South. He is led to believe that she has betrayed him to the Confederates, but she proves her innocence. Rabun, her father's former overseer, whose discharge she caused because of his cruel treatment of the slaves, is the real cause of the attack. Rabun deserts to the enemy and seeks to use his knowledge of Tyler's whereabouts to bring Virginia, the war comes to an end and Captain Tyler, with a mix detachment of Union and Confederate soldiers, comes to her relief in the nick of time.

Feature Edna Mayo as Virginia Rutledge and Gladden James as Captain Tyler.

Program and Advertising Phrases: Edna Mayo Brilliant Star of Gripping Drama of Love and Adventure. Tremendous All-American Drama Starring Dainty Edna Mayo.

When America Long Ago Bought Its Own Battles for Democracy.

Star Cast and Magnificent Production in Every Filmed Scene.

When America Took Its Leading Place in Battles for the Right.


Released by General Film Company.

"THE SILENT RIDER."
Triangle Presents Roy Stewart in a Story of the West That Was Good and Wild.

Cast.
Bob Gordon........Roy Stewart
Jim Carson........L. D. McKee
Jean Carson........Evelyn Fleming
Dave Merrill........Leo Willis

Directed by Cliff Smith.

The Story: Jim Carson appeals to the Texas Rangers for aid in suppressing the cattle rustlers, hunting him. Shortly afterwards he hires Bob Gordon as a rider. He and Dave Merrill, Carson's foreman, quickly become embattled. Gordon catches Merrill branding a calf, but is not certain of his identity. However, he finds Merrill's hat and returns it to him. Merrill pretends that the hat had been stolen from him and seeks to throw suspicion on Gordon, but in the end the game is up and in a gun battle he stuns Carson's daughter and takes refuge in the hills. There Gordon, who is the ranger sent in response to Carson's plea, arrives just in time to save the girl and capture the rustlers.

Feature Roy Stewart as Bob Gordon and Ethel Fleming as Jean Carson.

Program and Advertising Phrases: Roy Stewart Star of Just the Kind of a Photoplay You Like to See Him Present.

Big, Breezy, Brawny Western Star in Vital Photoplay of the Plains.

Lightning Combination of Good Humor and Quick Shooting.

How the Silent Rider Cleaned Up a Gang of Thieves.

Whirlwind, Broncho Bustin', Limb of the Law Makes Good.

Advertising Angles: Get what you can out of the star's draft. To those who may not know him explain that this is a vivid story of the Texas ranchers and the cattle rustlers. Hammer on the vivid action of the story, offering a brief synopsis winding up with "of course Gordon saves the girl, but, Boy howdy! You should see him do it—it's great."


"THE LOVE NET."
World-Pictures Presents Madge Evans in a Story for Grown-Ups That Will Please the Kiddies, Too.

Patty Barnes........Madge Evans
Captain Amos Barnes........Jack Drummer
Elen..................John Harding
Jim Hardin........W. T. Carleton
Captain John Henry........James Henley
Miss Edna Mead........Charles Ascott
Mrs. Mead................Blanche Craig
Hank Hendricks...........Sam Ryan
Smuggler....Joner......Charles Jackson
Mrs. Gay..............Kate Lester
Miss Rosamond......Elen Cobb
"Mother" Cobb............Esther Banks
Marjory................Kathleen Blackburn

Directed by Teft Johnson.

The Story: Captain Amos Barnes lives in a little cottage by the sea, waiting for the return of his son, who has gone to the front. His granddaughter, Patty, is his sole companion. Mrs. Gaythorne, whose house sits back of the Barnes cottage, takes a fancy to Patty and seeks to adopt her. She is able to do so when she has Captain Amos turned out through the formation of a mortgage. She takes Patty, and Captain Amos goes to the poor farm, which is run by one of his boyhood chums, Elen Cobb. The third member of the trio, John Harding, comes to test his nephew's hospitality and winds up at the poor farm, where he finds his old chums, but he sails away with Patty and her grandfather, their troubles at an end.

Feature Madge Evans as Patty Barnes, Jack Drummer as Captain Barnes and W. T. Carlton as John Harding.

Program and Advertising Phrases: Madge Evans Charming Star in a Grown-Up, Exciting, Fascinating Drama of Love and Intrigue. One of the Most Fascinating Stories of the Year.

Dainty Madge Evans Given Especially Appealing Role.

The Quest of the Latchstring Ends in Life-Long Happiness.

Story Unusual and Different Promises Delightful Entertainment.

Advertising Angles: Play up the little star and tell enough of the story to suggest the atmosphere. If you work the story properly this should be all you need do; for the story should carry itself to a large extent, but work it strong.

Advertising Aids: Two one-sheets, two three-sheets, two eight-sheets and one 21-sheet. Eight 11x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released December 23.

"THE DANGER ZONE."
William Fox Presents Madiline Traverse in a Wonderfully Distracting Story of the Rise of an Operative Star.

Cast.
Lola Dupre..............Madiline Traverse
Senator Fitzmaurice.........H. B. Williams
Botti Marie, his daughter....Fritzie Ridgeway
Philip Whitney..............Edward Cecil

Directed by Frank Beal.

The Story: Lola Dupre, a singer, supports Philip Whitney out of her earnings.
Superior Film Mfg. Co.

DES MOINES, IOWA

Now under new management

Your negative developed and a print on Eastman film (we furnish the stock) for

51
c
2c

foot

Good until January 1st, 1919

We guarantee our work and twenty-four to forty-eight hour service.

CAMERAMEN FURNISHED ON SHORT NOTICE

SUPERIOR FILM MFG. CO.

577 West 7th St.

Des Moines, Iowa

Choosing Between a Siren's Love and the Charm of Irish Eyes.

Toro Reineuse God and Sea with an Irish Lass as Heroine.

Advertizing Angles: In addition to the star, work on the title with an appeal to your Irish patrons. Make your appeal with the charm of the story and tell that it is a tale of sentiment that does not need railed wreckers or battle scenes to make it interesting.


“CROWN JEWELS”

Triangle Presents Claire Anderson in the Story of a French Girl and a Young American Who Saved the Treasures of a Minor Potente.

Cast:

Diana DeLilie........... Claire Anderson
Madame Levine........... Lillian Langden
Kenneth Gray........... Joe Bennett
Baron Stickland......... Frank Leish
Maxwell Gray........... Geo. Pearce
Varnet.................. Billy Musgrave
Lupino.................. H. X. Dodgeon

The Story: The monarch of one of the minor European kingdoms, fearful of the unrest in his country, sends his crown jewels to America. Levine, an adventurer, plots to gain possession of the jewels for a tool Diana DeLilie, a French refugee. She confides her suspicions to Kenneth Gray, a young American, and though Mme. Levine impersonates Madame Leopold, John Kenneth makes use of the plans of the thieves, and gains Diana as his wife. 

Feature Claire Anderson as Diana DeLilie and Joe Bennett as Kenneth Gray.

Program and Advertising Phrases: How a European Monarch Forestalled Lean Days By Shipping His Jewels to America.

Baffling Situations, Big Thrills, Big Ideas and Big Climaxes.

Beautiful Claire Anderson in a Photoplay of Thrills.

Society Crook Plays a Desperate Game. Photoplay Demonstrating That King's Jobs Are Shaky Nowadays.

Adverting Angles: In addition to playing the star, give it a boost by suggesting that probably more than one minor king has his crown jewels safely stored in some American storage vault.

Work such lines as, “See how the little kings of Europe play safe—and see how safe he is, etc.” You can probably work your local paper for a news story along these lines, running in a mention of the picture. You can get the news story with one big line reading, “The red flag of anarchy,” and running on to tell in solid type that the fear of anarchy caused the shipment of the crown jewels. Try to make it look like an anarchistic circular rather than a show bill.


“THE ADVENTURE SHOP”

Vitagraph Presents Corinne Griffith in a New Story of 30,000 Miles with the Funk Who Looked for Excitement and Found More than They Wanted.

Phyllis Blake........... Corinne Griffith
Josephus Potts, Jr. ....... Walter McTrall
J. Potts, Jr. ............ Warren Chandler
John Montgomery....... Priestley Morrison
Franklin Herbert........ Robert Galliard

Directed by Kenneth Webb.

The Story: Payless encounters the head of a coterie of bored young society folks who find life too dull. They want adventure, and band together to try and find it. In
the little town of Homeburg. Josephus Potts, Jr., decides that he wants to come to New York and lay the town on its back. His father dismays until a New York business associate tells him of the Adventure Shop, and assures him that Phyllis and her friends will be only too glad to share him back to Homeburg. They start on in him almost at the moment he reaches town, and Josephus stays with them to the finish, which is entirely of his own making and quite different from that which they planned.

Feature: Corinne Griffith as Phyllis Blake and Walter McGrall as Josephus Potts, Jr.


Advertising Angles: Play up the idea of the shop for your chief appeal, dwelling on the lengths to which the society folks go for amusement. Your local paper can possibly help you to dig up some facts about monkey dinners and the like. This should be the surest appeal outside of New York. You might advertise for members now and club the particulars of which will be given at your house on the showing date. Word the notice vaguely to create a curiosity.


"DOLLY'S VACATION"

Pathe Presenting the Debut: Baby Star, Marie Osborne, in the Quiet Story of How a Kiddie Won Her Hobby-Hiding Mother Back to Love.


Directed by William Bertram.

The Story: Dolly McKenzie's mother is forced to leave one town, and leaves her to the servants, while in a distant city she seeks fame as an artist and the fun that goes with it. Dolly McKenzie, troubled by her domestic affairs, loses her grip on his business, and a later strike is imminent. He sends Dolly to her uncle, but the uncle promptly writes back that he will gladly exchange Dolly for the striking workmen, as being less troublesome. Then Dolly and her little colored playfellow get lost in the woods. Word is sent to McKenzie, and the strikers call a halt in the proceedings to hunt for the little chid. She is found by her mother, who goes back to him. The little strike is settled by the fortunate father. Presence: Baby Marie Osborne as Dolly McKenzie.


Advertising Angles: Most of the effort should be centered upon the child and her colored supporter, and advertise this widely. You can make something of the labor angle if you are in a factory town by advertising a stop a strike. Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 21-sheet.

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. They are good to eat and to smoke." They can't get enough smokes over here." "A cigarette is the first thing and a man needs it. Send me some." Almost every mail brings thousands of such requests. $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.

I wish you all possible success in your admirable effort to get our boys in France tobacco.

—THEODORE ROOSEVELT.

Presidents of American Bank.

“OUR BOYS IN FRANCE TOBACCO FUND”

19 West 44th Street, New York City.

GENTLEMEN: I want to do my part to help the American soldiers who are fighting our battle in France. (Check below how you desire to contribute.)

$1.00 will enable me to select a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ............my contribution towards .......a number of American soldiers. This does not obligate me to contribute more. Please send me the name of the soldier to whom I shall send my "smokes." 

NAME:.................................................................

ADDRESS:..........................................................

Lobby displays, 11x14, both in sepia and color; also 22x28. Slide, Campaign book. Cuts. Released December 29.

"THE ETERNAL CITY"

Adolph Zukor Presents Pauline Frederick in a Reimbursement of Hall Calme's Powerfully Dramatic Story.

Cast:

Donna Roma.................Pauline Frederick David Rossa (David LeGrandon) 

Lotta Roma...............Thomas Holding

Kittens Reiker.............Little David

Theophilus.................Oppenheim

Leone, a Papal Guardsman.

His Wife....................Delia Barry

Baron Bonelli..............Frank Loomes

Pier POSS PXI..............Mervin S. Melish

Charles Minghelli...........Cinqueta Louis

Doctor Roselli..............George Mairon

Bro Cudow...................Robert Sumner

The Story: The wife of a member of the Papal Guard, believing herself to have been deserted, abandons her infant son to the mercy of the Sisters of Charity, and destroys herself. Little David is brought up by the sisters, and turned over to a Padrono, who sends him to London and mistreats him. David is befriended by Dr. Roma, a political exile, and becomes the page and name of Rome, the doctor's daughter. He assumes the name of Rossa. During the boyhood of Rome, becomes the ward of Baron Bonelli, and is supposed to have become his mistress. David is a small, gentle, quiet boy, and is particularly fervent in his devotion to the baron, who is Prime Minister of Italy. The baron arranges to have David killed, but Roma saves him. Later she is induced to betray him through love, and promises to marry him for his husband. David thinks her betrayal intentional. He kills the baron, and Roma assumes the blame. David, befriended by the Pope, finds the Pope of the baron's father, and through the latter's influence Roma is freed and reunited to her husband.

Feature Pauline Frederick as Donna Roma and Thomas Holding as David Rossa.


Advertising Angles: Be frank in telling your patrons that this story is one rewritten and reissued, and had a rating as a novel. Recall the success Miss Fredericks originally won in this role. Your bookseller should be willing to make a display of this novel if he still has any in stock, and you can use slides for a window display in connection therewith. A lobby display in the papal colors (white and gold) might help, especially in Catholic neighborhoods. Cuts: Two each, three, one, three and six sheets. One 21-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from our to three in size and production. Advertising lay-out mats. Slide, Press book. Released December 15.

"QUICK-SAY"

Thomas H. Inman Presents Dorothy Dalton in the Story of a Woman Who Dared to Take a Chance to Save the Man She Loved from Jail.

Cast:

Mary Bowen, Jim's Wife........Dorothy Dalton
Jim Bowen, a Casinier..........Ed. Coven
Ally Perry............................Jennie Bell Cullough
John Boland, a District Leader,........Henry A. Barrows
Frankie Bowen....................Franz Lee

Directed by Victor L. Schertzinger.

The Story: Jim Bowen is sent to prison for five years for passing a fraudulent
The

Robertson Cole

Company

1600 Broadway, New York City

regrettably announce that it does not control the American rights to the

J. Warren Kerrigan

Pictures

The Robertson-Cole Company distributes these excellent film plays in the four-color field only, while W. Hodkinson, Inc., has the domestic rights.

SPECIAL ROLL

Your own special Tickets—arranged in the form of letters, inscriptions, pictures, and colors, accurately matched; every roll guaranteed.

MAPS

Drawings: of New York, Chicago, Cleveland, Cincinnati, St. Louis, San Francisco, etc. Your Maps or Drawings on 22x22, 2x14, 11x14, 8x10, or 5x7. Guaranteed. Your Maps or Drawings on the largest scale, for use without reduction. Your Maps or Drawings on "picture" size, guatanteed. Address, The National Ticket Co., Shomokin, Pa.

FALL BARGAIN LIST

NOW READY

P. M. CAMERAS

of all kinds

Prices cut to rock bottom.

Writs for this announcement.

BASS CAMERA CO.

119 N. Dearborn St. Dept. 11 Chicago

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 in this Journal.

YEARLY RATE:

POSTPAID, WEEKLY, $7.25

ADVERTISING RATES ON REQUEST

Agreed upon by Appointment Dated 8/18/14

THE OFFICE OF H. E. C. KENAGAROPHOTOG. EXHIBITORS ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.


Released December 15.

"STRING BEANS"

Thomas H. Ince presents Charles Ray in


Cast

Toby Watkins ................. Charles Ray
Jean Morris .................. Jule Noyak
Zachary Hartrum ............ John P. Lockney
Kendall Reeves .............. Donald McDonald
Lee Morris .................... Joe Farley

Directed by Victor L. Schertzinger.

The Story: Toby Watkins, on the strength of the fact that he writes poetry, gets a job on the Sawburt Clarion. Kendall Reeves comes to town to start a fictitious candy factory, and says that if he can save the girl from Jefferson, the Mayor, he will, in the audience. He has no intention of making a fool of himself before the girl he loves. He sees a retreat, but in doing so learns of the conspiracy, saves the girl from Reeves, and makes a job for the minister.

Feature: Charles Ray as Toby Watkins and Jule Novak as Jean.


Coffee Grinders and Newspaper Subscriptions Produce Great Happiness.

Advertising Angles: Use most of your effort to capitalize the popularity of the star. Work in your groceries for window displays of canned string beans, with a display of stilts and a sign, "Our string beans cannot be beaten at any price." Use the theatre date and number, when they have Charles Ray in String Beans. Characteristic Toby Role.


Released December 22.

"THE OLD HOMESTEAD"

By Popular Request Adolph Zukor Rescues Deanna Thompson's Classic of the Spenging Stage, with Frank Losee.

Cast

Joshua Whitcomb .......... Frank Losee
Reuben Whitcomb .......... Creighton Hale
Jack Hammer (Happy) ...... Jule Novak

Ruth Stratton .............. Lorna Haff
Aunt Tilly .................. Mrs. Corbett
Mr. C. ...................... Horace Newman
Sherrill .................... Thomas Wood

Directed by Lewis Seaton.

The Story: There are few in the United States who are not familiar with the story of the play; how Reuben Whitcomb breaks jail to flee from the long imprisonment that threatens him for a bank robbery when the real thief is actually behind the bars of the same prison; how he comes to New York, where he is found and lost again—by the tramp kindly old Josh Whitcomb who befriended him, and how, eventually, they all go back to Al. Plisow Hampshire farm. It is a story as well known and perhaps better loved than Uncle Tom's Cabin.
THE MOVING PICTURE WORLD
December 21, 1918

Feature
Frank Losee as Joshua Whitcomb, Creighton Hale as Reuben Whitcomb and Denman Moley as Happy Jack and Louise Huff as Bessie.


Full Gallant of Human Emotions Run by Beautiful Stage Play. Success.

Joshua Whitcomb Comes Back to His Legion of Intouch Friends.
Louise Huff and Frank Losee Stars in Famous Old Drama.

Advertising Angles: The chief need with this play is to let your patrons know that it is coming. Use plenty of paper, particularly the six-sheets, and if you have a man who can letter, build a six- and three into a twenty-four. Take extra space in the newspapers and make certain that the title is played up in legible type. Use ads wider than they are deep, to let the title get in on one line, using a six to ten-line letter, and don't fill in with too much other type. Work on title and white space.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet.

Daniel Butterfield says:

"THE WAY OF A MAN WITH A MAID"

Jesse L. Lasky Presents Bryant Washburne in a Clever Arrangement of a Naturally Evening Post Story by Ida M. Evans.

Cast:
Arthur McCarrney — Bryant Washburne
Elsie Owenoson — Wanda Hawley
Rick Olsen — Fred Goodwines
Hallet — Clarence Geldart
Sankey — Jay Dwiggins
Glady — Bessie Eaton
Bill — Billy Klucher
Elsa's Father — James Nell

Directed by Donald Criss.

The Story: Arthur McCarrney makes $21 a week and tries to win the lady of his love from a broker who makes more than that much in an hour. When he hears his broker rival refer to him as "a three-dollar-a-week clerk with run down rear," his reputation is his salary and blows in $200 for an outfit that is calculated to put them through to shame. The scheme works, and quickly in knowledge of a raise to $4,000 a year, he goes to a party, and the story is laid off under the nose of his wealthier rival.

Feature: Bryant Washburn as Arthur McCarrney and Wanda Hawley as Elsie Owenoson.

Program and Advertising Phrases: Bryant Washburn Star of Fascinating Photodrama of Love and Happiness.

How a Salaried Man Tried to Live the Life of a Millionaire.

Presenting a Delightfully Human Story in Ideal Fashion.

How Love Chuckled at the Contents of a Skinny Purse.

Story of Remarkable Cleverness Presented in Brilliant Photoplay.

Advertising Angles: Get your clothing stores to give window displays and to share your advertising space for this picture with such arguments as, "Clothes do not make the man. See how Arthur McCarrney got a raise—and the girl—on the strength of his new clothes then come in and buy us." You can work the same scheme with shoe stores and furnishing. In your own advertising play on Washburn's favor, and brief the story interestingly.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet.

"THE SQUAW MAN"

Jesse L. Lasky Presents An Entirely New Production of Edwin Milton Royle's Famous Play Done by Cecil B. DeMille.

Cast:
Jim Wynegate — Elliott Dexter
Naturich — Arthur Ae)
Diana, Henry's Wife — Katherine MacDonald
Cove — Theobald Roberts
Cash Hawkins — Henry, James Cousin — Thurston Hall
St. John Appleby — Frederick Bathgate
Dean of Trentham — Herbert Stairson
Bud Hardy — Edwin Stevens
Dowager Countess — Helen Cabanar
Peters — Winter Hall
Julia Faye
Talywan — Little Hall
Pat Moore

Produced by Cecil B. DeMille.

The Story: Jim Wynegate loves Diana, wife of the Earl of Kerspill, his cousin. For her sake he assumes the crime of the Earl and goes to America, where he eventually marries Nature, his dearest wife. She is a New York and go to America and find Jim, whose life for a second time is saved by Natufich, who kills the thief and appears at him from ambush. The Earl is killed, after confessing his crime, and Diana pleads with Jim to come to her. Jim refuses, but consents to let Diana take the boy to his boy to the station where he will live. Naturich kills himself, and in the end Jim marries the woman he loves.

Program and Advertising Phrases: Stage Drama of Human Interest Brought to the Screen in Brilliant Appeal.

Screened Stage Play Pilled with Pathos, Humor and Charm.

Edwin Milton Royal's Famous Stage Success Brought to the Screen.

Quick Action Drama Based on Stirring Frontier Situations.

Thrilling Baggage and Stirring Incidents Featured in Photoplay.

Advertising Angles: This picture presents a new problem for the exhibitor. The exhibitor must lay stress upon the fact that this is not a reissue, but a new version of the play made by the same director who, for years ago, made the original film version. Camp the fact home. Also dwell upon the production and the fact that the new De Mille productions represent the newest idea in cinematography in which the production is made to rise superior to the star system, though to emerge the star players. It may require extra space to cover these points, but get them all into.

Advertising Aids: One each one, three and six-sheets.

Feature: Elliott Dexter as Jim Wynegate, Ann Little as Naturich and J. Malm as Cash Hawkins.

PROMPT AND ADVERTISING PHRASES: Stage Drama of Human Interest Brought to the Screen in Brilliant Appeal.

Screened Stage Play Pilled with Pathos, Humor and Charm.

Edwin Milton Royal's Famous Stage Success Brought to the Screen.

Quick Action Drama Based on Stirring Frontier Situations.

Thrilling Baggage and Stirring Incidents Featured in Photoplay.

Advertising Angles: This picture presents a new problem for the exhibitor. The exhibitor must lay stress upon the fact that this is not a reissue, but a new version of the play made by the same director who, for years ago, made the original film version. Camp the fact home. Also dwell upon the production and the fact that the new De Mille productions represent the newest idea in cinematography in which the production is made to rise superior to the star system, though to emerge the star players. It may require extra space to cover these points, but get them all into.

Advertising Aids: One each one, three and six-sheets.

Feature: Elliott Dexter as Jim Wynegate, Ann Little as Naturich and J. Malm as Cash Hawkins.

PICTURE THEATRES PROJECTED.

CIRCLE THEATRE, GA.—Circle Theatre has been purchased by John Cain, Jr. House is devoted to moving pictures.

CHICAGO, ILL.—Lakeside Theatre at 1720 Sheridan road has been leased by Lahiero & Company.

EWFEN, KY.—Elkhorn Collieries Company, of Thornton, plans to erect theatre here.

ALHION, MICH.—Motion picture equipment will be installed at Albion College for use.

MASON, MICH.—Charles Clark, of Lansing, has purchased opera house here, and will convert it into moving picture theatre.

ST. JOHNS MICH.—R. J. McLaughlin, of Alma, has purchased Vaudette Theatre here. Changed name to Edson and renamed it the Victory Theatre.

CHASKA, MINN.—Rex Theatre is being remodeled.

GUARANTEED Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,500; by States, $3.50 Per M.

1,500 film exchanges — 5.00
2,000 Advertiser's cards — 3.00
365 machine and supply dealers — 2.00

Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Notice

The undersigned, J. HARTLEY MANNERS, gives notice that he has taken an appeal to the United States Circuit Court of Appeals, from the decision in his suit against Oliver Morasco, respecting the motion picture rights to "PEG O'MY HEART," and he is advised by his counsel that the appeal will be heard within two months.

J. HARTLEY MANNERS

David Gerber, Attorney
32 Broadway, New York City
The coming peace is a problem—everybody's problem.

Now is the time for the American exporters and producers to prove to the exhibitors and renters abroad their willingness and ability to shoulder their full burden of responsibility during the period of reconstruction.

The International Export and Import Section of the Moving Picture World will heartily do its share.
THE motion picture is like the magician's crystal. You gaze into it and you see life.

Life alight with gayety and purple with dreams, life astride the champing steed of adventure, life careless of death.

By what test have Paramount and Artcraft motion pictures emerged crowned monarchs in this art?

By the test of the faithfulness and clearness of their crystal-reflections of life!

By the sheer vitality of their foremost stars — by their sheer beauty — by their sheer charm — often by their sheer lovableness — by their LIFE!

And nowhere else is there such directing as in Paramount and Artcraft, such gorgeous presentation, such superb understanding of the story's artistic atmosphere, such closeness to life's richest hues!

In deed as well as in name are these motion pictures — Paramount! Artcraft!

The Crystal of Life

The popularity of American moving pictures in foreign fields and their domination of the world's markets, have been brought about by a consistent service of high-quality moving pictures.

Abroad, as in America, Paramount and Artcraft Pictures have been the greatest factor in building for moving pictures the patronage of thinking people, the patronage that has established the photoplay as the great amusement of both hemispheres.
EXPORTERS LAUNCH DRIVE FOR MUTUAL PROTECTION

Enthusiastic Meeting, Attended by Men Representing Control of 70% of Film Sold from America, Results in Definite Action Being Taken

TAKE PLEDGE TO SHOW UP ILICIT TRADE

Anyone “Willingly” and “Knowingly” Buying or Selling Pictures Without Legal Right So To Do To Be Scorched by Widest Possible Publicity—Entire Business May Be Assembled in One Building in New York City.

A gathering of film exporters, all members of the Film Exporters of America, Inc., met on December 12 in the projection room of the Export & Import Film Company for the express purpose of adopting whatever measures were found necessary to meet the new problems brought about by the ending of hostilities and the prospect of an early return to normal conditions.

About twenty men were present, representing the control of over 70 per cent. of the film exported from this country.

To Go After Illicit Traders.

The most important point discussed at the meeting referred to the protection of picture rights in foreign territories and the best means to accomplish this end. The recent lifting of the censorship ban and other Custom House regulations that, although restricting trade and causing great hardships in other directions, had proven a very effective means for preventing illicit film traffic between American ports and foreign countries, has created a problem fraught with many dangers, which, not only the exporters, but the manufacturers and foreign buyers as well, are anxious to solve as rapidly as possible.

The consensus of opinion at the gathering was that a return to the rough-and-tumble conditions prevailing before the war could not be tolerated, and that some effective plan had to be worked out that would safeguard the legitimate interests of the exporting firms owning picture rights throughout the world.

After a heated debate—originating in matters of form and not of principle, as all the members, of course, were in favor of the measure—the following resolution was adopted:

Whereas, the Film Exporters of America, Inc., a membership corporation comprising a large percentage of those engaged in the export of motion picture films from the United States to foreign countries, is desirous of furthering the common good of all those interested both in the United States and foreign countries in the export of motion pictures; and

Whereas, during the past year the Government of the United States has exercised a supervision over all pictures exported, thus protecting those owning and purchasing rights to pictures for foreign countries; and

Whereas, this Government supervision has been modified;

Be it Therefore Resolved, that this Association will use all lawful means to prevent unlawful dealings in films which shall be brought to its knowledge; and that when it is determined that any one willingly and knowingly sells or purchases a picture without the legal right to do so, this Association agrees to give such transaction the widest possible publicity, naming all parties proved to have part in the transaction.

FILM EXPORTERS OF AMERICA, INC.

Plan Alliances with Foreign Organizations

Another matter that came up for discussion was the advisability of establishing a working arrangement, on a reciprocal basis, with similar protective organizations established in other countries, so as to make the scope of the Association as international as possible.

The other point discussed and agreed upon at the meeting is only second in importance to the stand taken by the exporters on the question of illicit trading. It was decided to open suitable offices for the Association, putting in charge a man acquainted with export and import and with the producing and distributing phases of the American market. The members of the Association will sit in this office, which will also serve as clubroom and meeting place, accurate and up-to-date records of the producing activities of the United States and other countries, specifying the actual producers and the parties controlling the rights in the different parts of the world.

Will Maintain Central Offices.

 Needless to say these headquarters of the Exporters of America, Inc., will give invaluable service to all foreign buyers, as they will be able to keep in close touch with the changes of the market and place their orders with the assurance of dealing through the proper channels.

Although these were the only two measures officially adopted at the meeting, the plans of the Association, which are fast maturing, are much wider and will doubtless improve the whole export situation on this side, placing it on a thoroughly business-like and systematic basis. We understand that tentative steps have already been taken, with the enthusiastic approval of all the members, to secure a lease on ten or twelve floors of a centrally located building. One of the floors will be devoted to the general headquarters of the Association, club-rooms, restaurant, etc. Another whole floor, divided into separate offices, will be placed at the convenience of foreign buyers, who can rent these suites or rooms during their stay in New York, and more efficiently transact their business. The other floors will be taken by the offices of the various exporting houses, concentrating in this way the whole export business of the United States in one single building.
Inter-Ocean Emissary Carries
"No-Junk" Campaign to Orient

Horace G. Harper Will Be Permanently Located in Far East After He Has Completed Initial Trip of 40,000 Miles—Hurries Away to Fight Threatened Evil.

After a series of conferences with President Paul H. Cromelin and the officers of the Inter-Ocean Films Corporation, Horace G. Harper, formerly with the Australasian Films, Ltd., has left the United States for a 40,000-mile trip to the farthest corners of the Far East as an Inter-Ocean emissary. The International Section of the Moving Picture World has it on the best of authority that Mr. Harper's trip was not primarily for sales, but as part of a campaign against the use of "junk" film in foreign markets—particularly the Far Eastern ones that this paper has long and persistently urged.

The Inter-Ocean, it might be said, has for many months been waging a war on the "junk evil" through its agents in foreign lands. But in some of these lands, particularly the Far Eastern countries, there are no such representatives, and the Inter-Ocean executive board gradually determined that the only sure way of carrying the campaign into these countries was by means of a permanent field representative.

In trade paper stories that have appeared about the Harper trip a mistaken impression was created that Harper's work in connection with this campaign was looked on as complete with the finish of Mr. Harper's long journey. The truth of the matter, the World learns, is that Mr. Harper is permanently assigned to the Far East for the purpose mentioned.

Mr. Harper started the better, especially when advice was received from Inter-Ocean correspondents abroad supporting the view taken in the clipping. When the Inter-Ocean field representative is not featuring the merits of the new American films, he will attempt to find a hearing for such American-made motion picture supplies as the Speer Camera Risories and the Globe Steel Reel. The accessories field was one early largely by German manufacturers before the war, but it is hoped that with the high cost of production in the Central Empires the possibility of American accessories, through their improvements, "catching on" is bright.

Mr. Harper does first to Sydney, Australia, after which he will visit the principal exhibitors and circuits in New Zealand, China, the Philippine Islands and the Dutch East Indies. At dinner given in his honor at Reisenwein's Bambus Circle, New York, before leaving, the following members of the Inter-Ocean staff were in attendance: Paul Cromelin, Mr. Harper, Eugene H. Kaufman, Robert A. Foster, J. L. Kemper, Louis Broek, Ricardo Castro, Octa Schumaker, Bert Adler, Allen Hartle, Martin G. Cohn, Allan Lownes and E. C. Wallace.

LAMY RESIGNS FROM FOX FOREIGN DEPARTMENT

Joseph Lamy, one of the veterans in the export business, has resigned his position as foreign sales manager of the Fox Film Corporation. Mr. Lamy is making a study of conditions abroad and of the changes brought about by the recent war, and will probably head an exporting organization in the near future.

DONATI CLOSES IMPORTANT SOUTH AMERICAN CONTRACTS

Jose Donati, a member of the Cinematograafia Sudamericana, S. A., and its representative in New York, has recently purchased for Argentina, Uruguay, Paraguay and Chile all the Florence Reed, Kitty Gordon and Dustin Farnum pictures to be turned out by the United Picture Theatres of America, Inc. The deal was closed through David P. Howells, who controls the foreign rights on these productions. Two of them are already on their way to South America. Mr. Donati has also obtained half of the five-reel output of the Vitagraph Company, about two six or seven-reelers a year, for Chile, Peru and Bolivia. This contract was closed through L. H. Allen, who handles Vitagraph pictures in Latin-America.

UNIVERSAL EXCHANGE BURNS DOWN IN CUBA

The Asturianos Clubhouse, of Havana, was burned down at the beginning of the month, causing damages over a million dollars. The building occupied a whole block in the very centre of the city, facing Central Park on one side; the upper stories being taken by the club and the lower ones by several cafes, restaurants, billiard academies, shops and the famous Capomoor Theatre, the only house devoted to moving pictures on a continuous performance basis from Mexico down to Brazil. The Capomoor was exploited under a long contract by the Universal Company, and, although this part of the building was the least to suffer by the fire, the exchange and the $500 reels stored in the building ready for distribution throughout the island were ruined by the fire.

Mr. Lichtig states that the Capomoor Theatre and of the Universal exchanges in Cuba, Porto Rico and the rest of the Western Indies, is expected to be ready for distribution by the end of the month.
**ROBERTSON-COLE CO.**

**EXPAND ORGANIZATION**

The rise of the Robertson-Cole Company has been so rapid that the moving picture field has seen in years. Long experience in handling world-wide commercial enterprises has, perhaps, given this company a peculiarly keen insight into the demands of the various markets. That it is employing every possible method of promoting its films, so greatly to the advantage of the producers here and abroad.

With the inevitable expansion into the world’s rights field they make an addition to their already long list of subjects. They have purchased the rights of sixty pictures a year. These subjects are marketed in the United States and Canada through the Exhibitors’ Mutual Distributing Corporation, with branches in all important cities, and include offerings from the National Film Company of America, starring Henry B. Walthall and Billie Rhodes, and from Jesse D. Hampton, featuring William Desmond.

Bessie Barriscale has recently been added to this list to furnish the Robertson-Cole Company eight productions during the coming year. Her first picture, “All of a sudden,” has already finished shooting.

The anticipated influx of “after the war business” seems already to have made itself felt in the Robertson-Cole Company. During the past few weeks they have negotiated sales with buyers from Scandinavia, Ecuadore, China, Japan, India, Burma, Ceylon, Dutch East Indies and Philippine Islands.

With the favor imparted to the exhibition of pictures at Washington and the lowering of marine and war risk rates the broad plates which were some fore-sight of a great many of the companies sending films here to be exhibited. The familiar border scenes, which almost always show up well, have time after time been sent here to wound the feelings of a very sensitive people. The reaction after the exhibition of a film of this kind is naturally very great, and the popularity of American films suffers as a consequence. If Films with inserts written in English, or any language other than Spanish, make a bad impression, as it is impossible for the audience of all kinds, to follow the sense of the plot, and the picture falls flat. It has been noted that lately the greater part of the American films sent to Mazatlan for exhibitions have had the captions written in Spanish or in both English and Spanish.

American films are popular, reports the consul. Primarily, because of the clearness of the pictures projected, their superiority to European films being very much exerted. On the other side, the European films are on a par with American films in the estimation of the Mexican people. When the Mexican American film makers to send for exhibition in Mexico films which are of no special interest to them are of an eclectic and melodramatic films are the most popular with the public as a whole, and some of the foreign products. In the United States, the companies have recently been exhibited here with great success.

**INTER-OCEAN Publishes**

**AN EXPORT HOUSE ORGAN**

A new house organ, a unique one, has just made its bow. Its name: The Inter-Ocean Globe. Its editor: Bert Adler. Its publisher: The Inter-Ocean Film Corporation.

It represents the first house organ published by an American film exporting firm. It has news, real news, of the New York market, interesting articles on the current export problems, information on the wider activities of the Inter-Ocean Company, which are bound to be useful to foreign buyers, and all this got up and laid out in a style that reveals the hand of a veteran.

We could launch into a panegyric of its editor and his achievements—in fact, this is the case of distinction to which The Inter-Ocean Globe is heir. But perhaps—considering the greater familiarity with the industry—this favors Bert Adler too many publicity men who do not believe in publicity for themselves.

**BAN ON SPANISH FILMS**

**CREATE BAD FEELING**

A great deal of ill feeling has been caused in Spain by the ruling of the French authorities prohibiting the importation of Spanish films into France. It is hard to say what might be back of this decision, which, by reason of its arbitrary nature, will doubtless be revoked as soon as the peace treaty has been signed, unless it was intended to promote the French motion picture industry against another and perhaps—considering the greater familiarity with the French industry—such a formidable competitor than the Americans. The French studios, as well as all other industrial plants, were in some cases taken over by the military for the manufacture of articles of war and in other cases so restricted by regulations as to curtail their output to a minimum; but there was nothing to prevent the older directors, teams, films of all kinds, actresses and actors from emigrating to Spain, where capital in plenty could have been found to organise several picture enterprises, particularly with the assurance that Spanish-made film would have had unhampered access to the French and French-controlled markets. Naturally, such developments would have reacted against the French industry.

**Irish Company Ready to Produce**

Rumor in film circles in Dublin, Ireland, has it that the Film Company of Ireland, Ltd., is being reorganized, backed by American capital, and is about to begin the large scale production of moving pictures—on a large scale for the purpose of invading the American market. Mr. Sullivan, who has been heavily interested in the company for some time, recently visited the United States.

---

**SULTAN OF PERAK APPEARS IN BURTON TRAVELOGUES**

H. T. Cowling, cinematographer of the Paramount-Burton Travelogues, has just arrived at Singapore, after an interesting voyage. Leaving New York in February, 1917, he has toured through Canada, South Sea Islands, New Zealand, Tonga Islands, Philippine Islands, China, Japan, Formosa, Siam and the Federated Malay States.

In the course of his overland journey from Singapore to Hong Kong, Mr. Cowling paid a visit to the Sultan of Perak, H. H. Abdul Jalil, who most graciously consented to the filming of his entire court in full regalia, including princes and princesses. The royal body guard, composed of Indian Sikhs on Arabian horses, all decked in scarlet robes, was in attendance, affording a really magnificent sight.

Mr. Cowling also reports that the Sultan’s brother, Raja Abdul Iskand, readily consented to arrange several scenes, in which the princes appeared, as soon as it was pointed out to him how necessary it was for the Malay people to receive proper representation before the American public.

This was quite a concession, as one of the chief Mohammedan tenants. States very plainly that “thou shalt not make unto thyself the likeness of any living image.”

---

**FILM SMUGGLING INTO MEXICO STILL GOING ON**

L. H. Allen, on behalf of the Vitagraph Company, reports that sometime ago he sold the Cuban rights on “The Fighting Trail” and “The Woman in the Web” to Callejas & Boan, of Havana, and those on “Vengeance and the Woman” and “The Fight for Millions” to Blanco & Martinez, of the same city, both firms having already been furnished with powers of attorney for the proper registration of copyrights.

Mr. Allen now wishes to state that he has been informed by his clients that Alvarez Arrondo Co., of Mexico City, are endeavoring to introduce into Cuba, through one of the Havana renters, “The Fighting Trail” and “The Woman in the Web” under disguised titles. According to Mr. Allen, these two copies were stolen from the Vitagraph exchange in Dallas, Texas, and smuggled into Mexico by a firm doing business under the name of “La Imperial Cinematografica.”

---

**POPULARITY OF AMERICAN PICTURES IN MEXICO**

According to one of the U. S. consuls in Mexico, American motion picture films, like other American products, would be a much more popular item than they are at present, were it not for the foresight of a great many of the companies sending films here to be exhibited. The familiar border scenes, which almost always show up well, have time after time been sent here to wound the feelings of a very sensitive people. The reaction after the exhibition of a film of this kind is naturally very great, and the popularity of American films suffers as a consequence. If films with inserts written in English, or any language other than Spanish, make a bad impression, as it is impossible for the audience of all kinds to follow the sense of the plot, and the picture falls flat. It has been noted that lately the greater part of the American films sent to Mazatlan for exhibitions have had the captions written in Spanish or in both English and Spanish.

American films are popular, reports the consul, primarily, on account of the clearness of the pictures projected, their superiority to European films being very marked. On the other side, the European films are on a par with American films in the estimation of the Mexican people. When the Mexican American film makers to send for exhibition in Mexico films which are of no special interest to them are of an eclectic and melodramatic films are the most popular with the public as a whole, and some of the foreign products. In the United States, the companies have recently been exhibited here with great success.
Over-Seas Expressions on American and Indian Moving Pictures

Representative moving picture men in the foreign field are responding to communications from the International Export and Import Section of the Moving Picture World asking them for an expression on the subject of American-made moving pictures abroad. Touching the topic from many different angles, the extracts printed below will be of great interest and value.

Some Air Castles of India Extravagant, Says Levett

Levett & Co., buying agents for the Elphinstone Bioco company, who have extensive interests throughout India, Burmah and Ceylon, takes advantage of the opportunity afforded to write entertainingly and instructively concerning the markets in which the Elphinstone company operates from its main office in Calcutta, Bombay. The Elphinstone company is the principal owner and controller of picture theatres and exchanges in the territories already mentioned, and Levett & Co. secure the product of the Elphinstone company needs by buying in all parts of the world, including the American as well as the European markets. Extracts from the Levett letter follow:

"In the course of our dealings with America we have come across evidence of a good deal of ignorance of the actual conditions of the moving picture trade in these countries, and an erroneous exaggeration of the scope and capacity of the market, and of the class of films likely to interest the population. American producers seem to think that the consumption capacity of a market and prices obtainable therefrom for their products are in direct ratio to the number of the population, and that the percentage of picture theatres to meet the population is equal to that in all over the world. India, therefore, would seem to them to be a very fertile mine of wealth for all concerned, and themselves in particular, and it is necessary that they should be disabused of this because otherwise the extravagant claims which they make are likely to lead to much disappointment, and actual heavy loss.

"In the first place, although India is a very large country and has many millions of inhabitants, the inhabitants live in places remote from cities, and where no picture theatres ever will, or could, be established. There are only a few big cities which can accommodate permanent picture theatres in the whole territory, and in these cities the vast majority of the inhabitants are too poor to afford even the minimum sum charged for admission to any entertainment of the kind. The theatre trade is consequently from records in the whole of India, Burmah, and Ceylon, there were not more than six dozen permanent theatres, many of which, however, do not run in the hot weather, there are, of course, a number of travelling 'hit-ups' and shows given from time to time in regimental theatres, etc., as also private entertainments given by the Rajahs, rich men, etc., for the delectation of their guests or people. These shows, however, from the point of view of the purchase of films from American producers, are practically negligible, as it is not once in a thousand times that a film is shown that has not been Round the regular theatres, and these exhibitions therefore form no additional market for new films. "

"This market, limited as it is, is subject to the invasion of the whole film production of the world—American, as usual, being predominant. The consequence is that a good deal of overbuying has been, and is occasionally, done by various renters and exhibitors in the hope of getting hold of the better films and adding to the increasing congestion of stocks. "

"Certain films, American and Italian, have been bought in Singapore, sum total of $2 a reel. He complains that the film he is getting is old and far from being satisfactory, and that he is not likely to be able to find anything of the kind of an arrangement whereby he could be supplied directly from New York. Such an arrangement, he says, would require the absence of the film from New York for about a month if it were shipped by mail. On account of the small population of the city, Mr. Swedens has found it impossible to show each film more than once. His needs are for sensational serials and one-reel comedies."

Still Small Voice from St. Croix, D. W. I.

Writing for the Danish West Indies Electric Company, operating the only picture theatre in Christiansted, Mr. Croix, Edgar Swedens, managing director, contributes the information that his supply of film is at present coming from New York, where the charge for a ten-reel film is $2 a reel. He complains that the film he is getting is old and far from being satisfactory, and that he is not likely to be able to find anything of the kind. "

"What the native population like are good films of romantic adventure, well produced, as the public, even of the poorest class, is very discriminating in the matter of the quality of photography of the films, and it will not put up with 'cheap' productions of any kind. It is a further public of much fastidiousness than the American producer seems to think. For instance, the ordinary knockabout comedy film is not a huge success and is looked upon as a 'second-rate' hit-up, than as a main attraction—very few people in India are drawn to a theatre just to see the 'latest Chaplin' film, etc."

"It must be remembered that the audiences are all the same in that section of the population, and this section which goes to the theatres regularly wants something fresh, not repetition of the same ideas."

From all this it should be readily appreciated by producers that if they want a regular sale of films in India, they must not only scoop a big sum for one or two productions, thus blocking the market for the sale of further films, but they should be content with a moderate price for their films, so that a large proportion of their total output can be absorbed, which is not the case with big producers, who lay the golden eggs. The moving picture industry in India may be in its infancy, and despite the fact that it is a very small market, it will be a very slow matter indeed, and attempts to force the pace will only lead to disaster."

"We think it due to all our readers to let them know in these facts, so that they may not build extravagant air castles on the prospects of business in this particular part of the British Empire."

"As the first to give a public picture show in India, and handles, we believe, at least 5 per cent. of the business there is—though we have no exact statistics."

Brockett Says War Made Things "Darnable"

J. Frank Brockett, who is almost as well known among American film men as he is in the European markets, writes from London, where he is the manager of the E. & O. Theatres in Har-\n
dour Street. An enthusiastic British subject, Mr. Brockett has been a First Lieutenant in the American Red Cross ambulance corps, and he says, about twelve hours a day toward looking the Hun, but still finding another hour or so during which he finds something moving pictures interests. Mr. Brockett writes:

"With regard to your request for particulars concerning the present war conditions, I can only say that the last four and a half years' war conditions can only be described as extremely detrimental to the film trade in this country, and the conditions of this country with regard to the film business—and that one word is 'Darnable.'"
Moving Pictures Are International

The product of the French, British, Italian, and American studios will be shown throughout the world in friendly artistic competition.

The International
Export and Import
Section
of
the
Moving Picture
World

aims to promote the sale of American pictures abroad and to encourage the introduction of good European pictures in the United States.

Moving Pictures

THE value of a film is always in close connection with that of the scenario.

"A story well studied, well constructed and brought out at a cost of only $20,000 or $30,000 will always be more appreciated by the exhibitor and spectator than an inferior scenario, the production of which might have cost $100,000 or $200,000.

"This is the principle, both elementary and primordial, which should guide all the specialists of our profession.

"If stars, directors, and managers specially, are not convinced that the production of a negative would not be undertaken unless the story is strong (as you say), we must arrive at a common resolution that they are not unsuited to be members of this industry.

"This applies to the young as well as to those who have acquired a more or less deserved reputation.

"The young can place all hope in the future, as they alone can keep in mind the real truth that reputation and profits in the cinema business are not obtained with a quantity of negatives executed, signed or distributed, but only with quality.

"This said, you are quite right when you state that French, Italian, British, and American producers, as well as those of other countries, will always be handicapped by our American production for the conquest of the cinematographic world.

"This is caused by the enormous capital which has been invested in the American industry, which has allowed the construction of modern, perfectly equipped studios, perfectly justified by the size of your market.

"Everyone knows that American producers, very often, if not always, can consider the cost of the negative which, however high, is a direct result of the exploitation of their negatives abroad, as integral profit and supplementary, while their competitors of other countries cannot realize even a part of the huge amount of money invested in their productions on their own respective markets, are compelled (even with equally good scenarios) to exercise greater prudence in the expenses of production than their American competitors."

Charles Pathé believes in competing scenarios

Writing from Vincennes, France, Charles Pathé makes some interesting remarks on the future of the moving picture business from the production point of view, since his company received an order from the French Government to perform at the Champs Elysees. Charles Pathé is one of the best known of English showmen, directing the operation of thirty-six variety and moving picture houses in London, and the London Opera House, which is claimed to be the finest moving picture theatre in Great Britain.

Mr. Bernard says: "We find that American pictures have to be treated in accordance with the British taste, and by this treatment we have proved that the pictures which we offer the majority of the exhibitors in this country, and I think the manufacturers in America will appreciate that an important policy is being carried out, and I am satisfied that we can give it adds to its value to an enormous extent, and, by thus adding to its value, that manufacturer naturally increases its value to the British public, whereas a picture which is shown in an insignificant way is forgotten about at once."
The Great World's War's Over—
What Now of American Pictures?

The collapse of the world's war officially brought about by the signing of the armistice has produced a feverish activity in export circles and a tendency among the exporters to demand their work and make every possible effort to reduce the many problems arising out of the trade between New York and foreign countries. This is evidenced by the letters which we have recently received from well-known New York exporters, which all invoke the co-operation of the authorities in the work of restoring the film export business to normal conditions.

Favors Permanent American Representatives

W. E. Shallenberger, president of the Arrow Film Corporation, believes that the exportation of films should be closely regulated and makes some pertinent suggestions. He says:

"I vouchsafe the statement that never before in the history of any industry or enterprise that had anything to do with foreign markets were the opportunities for permanent expansion so great as now exist in connection with the motion picture industry. The 'World War' lately terminated has opened the door to what has heretofore seemed to be an impossible territory. To maintain the foothold permanently planted, will require no small amount of energy and endeavor.

"It has been established beyond the pale of a doubt that films are a vital and potent force in introducing and popularizing practically every line of merchandise, and it is for that reason among others that we will meet with a competition in foreign markets both severe and energetic.

"If I were asked to state what are the necessary conditions on the part of American exporters to maintain and extend their contract with foreign fields, I should answer as follows:

"1. Export sales by the transaction of business with local concerns in foreign countries through established American representatives.

"2. The total elimination of the sale or leasing of used or worn copies of prints.

"3. A complete and thorough compilation of data and records in the United States Bureau of Commerce and Labor in connection with the exploitation and exhibition of American produced motion pictures in the various foreign countries.

"I also believe that if the 'Moving Picture World' were properly circulated without translation among the motion picture industry in foreign countries, it would lend material assistance in creating a further demand for American-made products.

American Films Entrenched Abroad

Ben Blumenthal, president of the Export & Import Film Company, has not forgotten yet the hardships and difficulties which the industry has had to contend with during the past year. His confidence in the future, however, is revealed in the following statement:

"The temptation to complain because of difficulties which have beset American exporters during the past couple of years on account of war time conditions, rather than to look at the brighter side of the picture which logically presents itself, is strongly resisted, and yet, by a very simple process of reasoning, I find it possible to be optimistic after a couple of years of struggle which I am certain will never mark the end of our export business; certainly any nuts we exporters will be called upon to crack in the future cannot be as hard as some of us have been with the days of all kinds of governmental control from a dozen different quarters in the past. The hapsiest thought is this: American motion pictures have been firmly entrenched in the foreign field—and I say 'firmly entrenched' for the reason that not only have American pictures been booked because no other pictures were available, but for the reason that patrons in foreign countries have developed a real enthusiasm for their style and general excellence. This makes me confident that no matter what opposition may develop after the war, and no matter what difficulties may present themselves, American moving pictures will at least hold the position in the foreign market which they have secured—and this means that the American export business is always going to be about one thousand per cent, better than it was in the days when I tackled it first.

"Does this mean, however, that I believe that we are only going to hold our own. On the contrary, I am looking for a great progress. The 'World War' has unquestionably been the most powerful awakening influence of history. It has advertised the United States and every industry connected with the United States in a manner which could have been equaled in no other way. It has created a tremendous demand for everything American. The foreign markets have learned to know us—and now that the war is over will want to know us better. And if the demand is there, we'll find a way to meet it, and meeting it, our business will grow.

"The Government's attitude toward the picture export business will, of course, have a great deal to do with the future progress of the industry. The interpretation which has been made of the regulation placing a per foot tax is at least threatening, and if this regulation is enforced it would be logical for foreign buyers to look to the London market for their supply of pictures, in view of the fact that in that market they will be able to buy the identical films we sell for a half a cent less per foot than we can possibly sell them. The license plan which is still in force is another bad feature, as is also the over-strict regulation of travel from this country to the foreign markets; if foreign buyers can visit us at will while we are unable to go abroad to look after our interests at a time when our export opportunities are greatest, certainly we will be placed at a great disadvantage.

"But my optimism helps me again. I am satisfied that the part that American-made motion pictures played in moulding sentiment abroad during the war cannot be readily forgotten, and that the Government will be more willing than it has ever been to help the export business.

"We should realize, of course, that with conditions changing as rapidly as they are—almost over night, indeed—definite prophecies for the future are impossible. Let us just say that I picture a rosy future.

World-Wide Organization Necessary

David P. Howells, president of the company which bears his name, offers some constructive suggestions. His letter follows:

"If there is to be such a thing as League of Nations world business never can be carried on as before the war. Then each nation was fighting for commercial supremacy with cut-throat, fight-to-the-finish methods and now we shall have to work for some sort of co-operative scheme by which each nation will supply to the world the things which it is best suited to produce.

"Just as America is called upon to feed the world because of our abundance of all sorts of food stuffs, so it will naturally be called upon to set the pace in the production of the moving pictures, as this is one of our national specialties—one of the things which nature has best fitted us to do by giving us geographical settings typical of every place and climate, diversified types which represent every race and nation of the earth and climates and atmospheric conditions which make possible a film photography which can rarely be attained in any other part of the world.

"We gladly accept the responsibility of supplying the world with moving pictures as we believe we can do it with entire satisfaction to everyone. We are laying our plans to increase our efficiency in every respect, not only to produce better pictures but to distribute the mmore economically than we have ever been able to do in the past, and responsibility of caring for the world business falls on the shoulders of the film exporters, so we have organized ourselves into an Export Bureau of America, Inc., and can now cope with the problems offered. We are preparing to fulfill our obligations to foreign clients and American manufacturers alike."

(Continued on page 1401.)
As a last resort, the French film men have decided that the salvation of the industry can be attained by raising the tariff and by compelling the exhibitors to show French-made pictures on percentage, both measures, in our opinion, of very doubtful value.

Italy, leaving aside the sad months following the Caporetto disaster, has continued to do a large trade, although constantly losing ground through the invasion of American pictures in those markets in which she had been compelled to compete. During the past two years Italian pictures have ceased to be an important commercial factor in Latin America, and, despite the efforts of American manufacturers in general, does not seem to be able to hold her own in Spain and Portugal. She is even threatened in her home market.

**Germany Advances During War.**

Germany has advanced by leaps and bounds in the cinematographic field, thanks to the investment of large capital to a point as productive as that of the United States. Up to the signing of the armistice she had been supplying, beside the sixty odd million Em's in the French Empire, the fifty millions in Austria-Hungary, most of the Balkan States, and a large proportion of the film shown in the Eastern European countries with the exception of Spain.

This should not be interpreted as meaning that in the above mentioned neutrals markets, to which both belligerent groups had a more or less restricted access, German pictures were in the ascendency through superior quality. To the contrary, under these conditions the head of the cinema was indubitably Swiss, with the Allied representatives would not deal under any circumstances with that country.

Lack of space prevents us from citing even more peculiar cases in other neutral countries.

**Great Britain,** never a great producing nation in this field, has not been very active during the war, although in the past six months a tendency has been noticed to restrict the pressure from America (about 90 per cent. of the films shown in the United Kingdom comes from this side of the Atlantic) and some other countries, including North America, quite a few successful photoplays of British origin have made their appearance in recent months.

Let us examine now the position held by the United States.

**An Unprecedented Expansion.**

The popularity attained by American pictures in some markets has practically eliminated all competition. Such is the case in Latin America, from Mexico to Argentina, the Orient—Australia, New Zealand, India, Burma, Japan, China, and open ports of Great Britain, France and her colonies. They have won a prominent position in Spain, Portugal, and all the neutral nations of Europe. Discarding Italy, where an organized campaign has been foot by foot, the British, with a large number of films, from New York is shipped today most of the film exhibited throughout the world with the exception of the Central Powers and the States under their influence.

But with the signing of the armistice some radical changes have been brought about.

The menace of Germany as a producing market will not be felt for a long time, and in the near future, two or three years can be considered a “long time” in any business based on amusing the public. Unless we are being led by the daily press or the London and American news stories without foundation in fact, and always providing that we can read the signs of the times, a decline of similar importance will be reported in those countries bordering on the Germany. The red wave engulfing Europe from the Volga to the Rhine, which threatens to centralize Europe a repetition of the Russian triumph, does not in itself campaigns of commercial expansion.

With Germany out of the running, Italy, France, Great Britain, Spain, and the United States will be the only nations in a position to compete in the international market. And right here it should be made quite plain that we are not guided by any wartime prejudice in leaving Germany out of the report, the “so-called and industrial aggression do not go together.

Looking to the future, Germany will doubtless offer some brisk competition in the home market, and England will doubtless offer some limited extent, throughout the British Empire. Her better pictures are also bound to find their way to the United States. France and Italy will argue the British market—although on a restricted scale—in the available international markets. And New York will keep on supplying in predominating quantities to the Spanish and Portuguese-speaking nations of the Orient, all North America and the greater part of Europe.

The happenings of a year hence are still on the knees of the Gods, and it would be foolish to prophesy. There is one point, however, that all exproprietors and importers should do well to fix in their minds. The United States constitutes today the most stable country in the world, and this should not be forgotten when venturing into the future.

It is our firm belief that within two years—as soon as the United States has established its bank and agencies abroad and completed its vast mercantile marine—New York will be in an even more advantageous position than at present to take care of the film needs of the world.

**Help Us Help the New**

**The Export and Import Branch of the**

**Moving Picture Industry**

The columns of the International Section of the Moving Picture World are your ready-made pipeline for the discussion of any phase of the business.

**Your Contribution Will Help**

TRIBUTE TO THE POWER OF THE SCREEN

Serious-Minded Men of Affairs Hope to Bridge Gap of Lost Time and Opportunities in Aid of Backward Countries.

By W. H. Jackson

By a strange coincidence during the course of a few days recently, important mail came to us from the extreme points of India and Siberia. It is hardly possible to conceive two more opposite points both in nature, habits, geographical or human conditions. Although thus diametrically opposed, they are unified in thought and purpose in things pertaining to human progress, and each alike appeal to the common understanding and interest to the highest thoughts and purpose, the moving picture.

The Moving Picture World is gratified at receiving from these distant parts the information that this publication is the medium through which there has come to them the knowledge of the possibilities within their reach, and it has been the purpose to assure them that their trust in this paper will be fully ratified.

In India the moving picture has already made much headway and the immediate desire is to plan that great and immediate educational introduction. In India, as in the circulated printed circular we find the leaders in educational moving pictures in that great country sadly deplore the detracting influences of many pictures, the tone of which does not reach their own standard. It is well to remember that India and India's schools are a stable of philosophy which is easily outraged, and only the best kind of pictures intended for them are acceptable there. For the educational pictures they have nothing but high praise, hence the present written demand for more of them, a demand made stronger because of that serious-mindedness which is the common characteristic of that great people whose diversified races and differences are rapidly becoming unified under the British guidance, a guidance which has been intensified by the World War and India's part in it. Coincident with these conditions we learn that the moving pictures have proved of most timely aid, and the call for more of them is a general one.

The classes of educational pictures desired are those whose general character, dealing with social conditions as applied to all classes of people; and second, those adaptable to their own educational or scholastic conditions.

In the first of these classes, hygiene, social, educational, and industrial are the subjects desired; while in the second class, scenic and travel, art and architecture, scenic and travel, are essentially those topicalia of world-wide interest.

From Siberia the demand is of a very different character, though at the same time it is the same—it is the same wish. They have of moving pictures is not very extensive, apart from those leaders in the work, who seem to as alive in experience and interest as elsewhere. For this reason they are always anxious for such a campaign of moving picture educationalism as shall lift the inhabitants of the great land of Siberia. The Russian people are the chosen and selected or backward country to the level and average of other more favored lands. This raises these ambitions, a land and seemingly well financed "Educational Union" has been formed, including men of education, who value the moving picture and write us of their aims and requirements.

These requirements consist of several hundred projection machines, though with self light-producing power being most needed, as great stretch of country have as yet no electric power.

Several thousands of films will also be required, as it is the purpose of those in charge of this great work to commence a great sort of "drive" in this educationally backward country. They will not only be able to the pleasurable duty of the Moving Picture World and its Educational Department to do all that is possible toward the success of this work, but it affords an opportunity to many others in the various parts of the world to aid in this work. It is suggested that the times when they be advised of these openings and to encourage and help as far as lie in their power, to be possible, that they be thoroughly realized that the after-war openings for the work of the moving pictures in general and of the educational classes will be very great, and if those advance inquiries from India and Siberia are any indication, the future is great indeed.

CENSORSHIP AGITATION IN AUSTRALIA

Women's Leagues Join Hands to Insist Upon More Rigid Supervision of Pictures in Antipodes—Victorian Chief Secretary Has Bill to Introduce.

Sydney, N. S. W., Australia, Oct. 23.—The aspect of some picture productions upon the minds and morals of children, and in some cases, a lack of proper censorship, were matters trenchantly dealt with by a deputation of women which waited upon the state education in the absence of the Minister.

Among the bodies represented were the Women's Reform League, New Education Fraternity, Professional Women's Association, Girl's National League, Mother's Union, Women's Christian Temperance Union, Feminist Club, and the Kindergarten Training College.

A member of the deputation pointed out that the Women's Reform League had recently carried a resolution urging that a stricter film censorship should be instituted, and that women who had made a special study of child minds would be invited to sit on the censorship board.

The Director agreed with the deputation that some films were screened which were not in the best interests of the children. It did seem that there should be some more careful selection of subjects matter to be put upon the screens. As to how a better selection should be made was a matter on which he did not wish to speak. He was promised to bring the representation before Mr. James, the Minister for Education.

By a majority, and of the New South Wales censors, on hearing of the above deputation, made passing reference to the new censorship.
THE MOVING PICTURE WORLD (International Section)

(Continued from page 138.)

maintain men in every country of the world to keep in the very closest touch with film men there in order to supply the markets with such things as are wanted. We shall ask for suggestions from all these countries and shall amalgamate their ideas with our own, thereby making the motion picture more effective than it has ever been before. We shall devote much time to the study of shipping in order to devise ways of facilitating the transportation of film stocks. Several foreign pictures in Calcutta, Buenos Aires, Petrograd and other far-off points will be a matter of weeks after their release in New York instead of months, as it used to be. We are now able to enjoy American banking facilities in practically every part of the world, making easy and convenient the transfer of credits and moneys. We shall do all in our power to increase these accommodations.

We exporters are standing solidly together—ready to "do our bit" in supplying the world with the best pictures, in the best way for the best good of all concerned."

AMERICAN FILM EXPORT NEVER WAS "WAR BABY"

Paul H. Cromelin, the dean of American film executives, whose handle is called on several occasions, insists that the growth of the film export business is based on merit. It is not a "war baby," he declares.

"Will American motion pictures retain their present strength in the foreign markets after the conclusion of peace? This is one of the strength of the American motion picture. The simple disappearance of shipping and censorship conditions are not likely to return if our films do not hold up in quality.

"While there is no doubt that the war has given American films an extra chance in some of the foreign countries principally because there was a glut of "junk," which it no longer remained profitable to ship—i, for one, do not think that the American film took its present place totally as the result of 'war luck'.

"The export side of the American film business has never appeared to me as a 'war baby'. It is true that the sale of American films abroad has had its greatest impetus since 1914, but it is also true that the export of American films was fairly well advanced in that period. Certainly, no well-balanced human would speak of the one reel of eight or ten years ago as the typical feature of this year.

"Of course, American pictures are going to retain their lead in the world market. There is a quality 'If' and no other. Our future abroad is in the hands of our directors, our players and our writers here."

Poor Merchandising Ability Has Hurt Italy's Export Chances

Ferdinando Caporin, who is the manager of the Cinematografica Nuova and one of the most prominent studios in Italy, said, in the relation of the present and past to the future, that the Italian film industry is vitally interested in the American market, as it is a well known buyer in the big market. As the industry is backed by nationality and was engaged in the film industry in his native country because of its growth in America, the Italian film industry has an interest of various big interests began. For some years the company, he said, was the buying representative of the Alber- to Cappelletti, one of the biggest operators in Brazil.

The motion picture industry in Italy is passing through a period of crisis of which are clear indexes the cries of alarm that, in the sunny peninsula, are arising from everywhere against what is being defined as "The American Peril. In fact, America has not only sold more than successfully, invaded all foreign markets where once she was a leader both for quality and quantity, but also set foot in Italy with a material that calls for attention, backed by a system that bespeaks America's thoroughness. When America appeared in the world's market Italy did not worry. Her opinion in the world market of America's production had long since been found, and was not a flattering one. She had also a great opinion about her own production, an opinion that was generally justified by its beauty and by the fact that it was enjoying the world over with the exception of America.

Why America did not buy Italian products and vice versa is not understood, but the world at large did not aim to imitate American production set America think- ing and producing. Today, however, Italy and prosper did not need to export her pictures! But that was not the point. The idea is: why did America not sell where other nations did. To know this, she sent abroad her commercial and sales agents to make a study of the situation. She found out that her main fault was with the quality of her production. To see what was needed, the agents produce plays that could appeal not only to her own folks but to the world at large. The resulting work is the last term of an artist and a property of an artist of established reputation appearing on the screen. The results of these experiments, arguments, and with the same arguments good plays and everything else was secured. Capital she had aplenty and to organise was her main business. Then America started her campaign knowing beforehand that hers was one of the successes for she had studied and she knew the wants and necessities of each country which she planned to invade and become a part of her system. It was not one of exploitation but one of sincere cooperation and help. The result was that now American films are in the language of the world bear the American trademark.

The movie was not prepared against an aggressor that possessed by this time all her good points and was so superior to her in the modern system of merchandising. Italy has never taken the pains to send out her agents to study about the conditions of the markets where she was selling, and see whether her production and her way of doing business was meeting the general wants. On the contrary, she has never paid the slightest attention to the various complaints or suggestions that were pouring in to her from her buyers, especially from the Italians, that in their sincere affection to the mother country were willing to avoid the peril that they were sensing.

Now it is not time to cry, but time to act and that which are the best methods to get again a more deserved favor.

"My friends in Europe and South America report the general idea that whenever Italian film players like Francesca Bertini, Luise Kerber, Cornelia, Alberio Capozzo, etc., are announced, the theatre is crowded to its utmost. That means that the public is still very well in favor and that the fault for its falling off must be found out, mainly, in her business methods. When all her various companies will have organized in a strong body with a unity of purposes and intent, when she will have understood that her main business is exporting, and that exporting means to work in countries where habits and moral standards are somewhat different from hers, and that there are plenty of other nations that can not fall under the latitude without falling into adulteries and exaggerated passions, when she will have understood that the main point for selling is to know the place where we want to sell, and that beside the public she has to win the actors and scenario writers, with whom, and heed their valuable suggestions, and protect their rights, and sell them at a price that must be in proportion to their possibilities, then Italy will not have found herself in a pitiful situation, because she will have learned her lesson.

To cry is useless. To efficiency, hats off."

DOES ITALY LEAD IN PRODUCING SCREEN THRILLS?

"We wonder if you will agree with us in our statement that American studios are leading in producing screen thrillers and in this lies the matter of sheer sensation?"

Godfrey Kilroy, proprietor of the Gwercot Company, manufacturers in the moving picture business, located in Duanam, N. Dakota, asserts the opinion in discussing business conditions in the field in which he operates. We are going to sidestep the issue and go along as something interesting to contemplate.

We remember "Cabrini," with its death-defying falls from the high walls of the ancient city. We recall later Italian-made pictures of lesser magnitude which have been released in this market, among them "The Circus of Death," an epic of a circus stunt in which a machine gun was used, and which, later in its action brought to the screen a wonderful fire scene with lions, tigers and other jungle animals leaping into a pool with their coats ablaze. And it is not that kinds of thrill, "The Mask of Life," re-edited for the American market from the original, "The Circus of Death," in which the flying of an almost human chimpanzee with a live baby at the top of a 200-foot factory stack, provided the "sheer sensation" that will not soon be forgotten.

As against these Italian entries, American producers—who consider the moving picture public's taste for "thrills" infinitesimally small as compared with the taking their film premieres and the features like "The Whip," with its wonderful race between a locomotive and a bicycle, and "The Circus of Death," with its aerial combat, in which dirigibles and airplanes were used, and the manne- ner in which Pearl White has lately been adding to her reputation as a daredevil of the screen.

"Hearts of the World" in Australia.

D. W. Griffith's "Hearts of the World" was given its Australian premiere at the Royal Theatres, Royal, Sydney, N. S. W., November 16th. J. C. Williams, Ltd., control of the Australian rights, and the big firm with its aerial combat, in which dirigibles and airplanes were used, and the manne- manner in which Pearl White has lately been adding to her reputation as a daredevil of the screen.

"Hearts of the World" in Australia.
THREATEN BOYCOTT ON EXCHANGES

English Exhibitors Revive Old-Time Protests Against Unfair Competition

When “Hearts of the World” Begins Run in Big Musical Comedy House—British Notes.

London, Eng., Nov. 20.—The exhibition of D. W. Griffith’s propaganda play, “Hearts of the World,” at the London Palace Theatre, a musical comedy boomed on an old grumble from exhibitors, the principle of showing special pictures at “regular” music halls and theatres in preference to independent houses. It is thought that some drastic move will be made by exhibitors in this country should the practice develop much further. Leeds exhibitors were again reported to have launched a general boycott movement against exchanges persisting in what they regard as unfair competition against them, and a similar threat came from Glasgow earlier in the year. The particular complaint against the Palace Theatre venture is that D. W. Griffith’s spectacle was the outcome of extraordinary privileges granted him by the war office when in England last year. privileges and facilities undeserved of by any motion picture produced under such auspices, particularly a propaganda picture, it is contended, should find its way to the public. In connection with this, previous publicity films have been presented and not be subjected to exploitation as an exclusive at a hall ordinarily foreign to the moving picture.

Statements published in the British trade press indicate that the Pathe Company has decided to open studios and start production in England. The opinions held by Charles Pathé on the production and marketing of moving pictures are well known. He was the first European manufacturer to advocate that all stories filmed should be handled so as to comply with the requirements of the American market, and he also was the first, and perhaps the only one, consistently and enthusiastically to follow this plan. He has always maintained that no world-wide film organization could expect a solid footing in the United States and Canada. If this is not a purely national venture, and Mr. Pathé really thinks that international exploitation is large scale enough to be obtained from the other side of the Atlantic, the producing experiment in Great Britain should be closely watched by all manufacturers.

One of our most active producing concerns at the moment is the British Actors’ Film Co., which has secured a formidable list of works of notable authors in collaboration with the director. Of necessity a number of these will be post-war undertakings, but meanwhile productions already started—and they number many—will still be completed forthwith. The proprietary interest of the B. A. F. Co. is vested for the most part in a number of famous actors and actresses and a few authors, Lauti De France, Mrs. J. Compton, A. E. Matthewes, Robt. Hale, Geo. Tully, Owen Naves and Fay Compton, to mention a handful, and naturally holds a valuable lien on their services.

The Stoll Film Co., the departure of Oswald Stoll, vaudeville magnate, into the moving picture industry, having acquired sufficient productions to engage its exchanges in business as renters of films, now turns its attention to the manufacture of moving pictures. A studio has been rented, and its first effort is a story from the pen of Louis N. Parker entitled “Comrades in Arms.” Apart from his extensive theatrical interests, Oswald Stoll is now exhibitor, renter and manufacturer of moving pictures.

In deference to requests from soldiers home on leave and from the public who were unable to follow the film in serial form, Film Booking Offices, Ltd., are arranging bookings of Ambassador Gerard’s “Four Days in Germany” complete on one program. The New Gallery Cinema in Regent street featured this way early in October, and there are several subsequent bookings in the West End and suburbs, notwithstanding its record as a ten-part serial of nearly 500 bookings in the country.

* * *

The U. S. A. Committee of Public Information is cooperating with our Ministry of Information in the distribution in Europe of American public propaganda subjects. The first, “America’s Answer to the Hun,” has already had an extensive home run, and which is more important, an enthusiastic reception on the Continent, especially Holland.—Sutcliffe.

NEW WAR TIME TAX IN AUSTRALIA

One Penny Tariff Levied on Lower Priced Admissions to Make Up Threatened Deficits—“Snowy” Baker Feature Given Premier in Sydney

Sydney, N. S. W., Australia, Oct. 12.—In the House of Representatives on Thursday of this week, the Acing Prime Minister, W. A. Lyons, moved a resolution to provide for the imposition of a tax of one penny on all entertainment admissions not exceeding one shilling. He said that this tax was part of the new taxation policy rendered necessary by the increasing burden for interest on war loans. At present admissions above one shilling were not liable to tax, but tickets over 6d. but under 1/- paid one penny. The number of amusements was increasing, and the taxable entertainments for the year 1917-18 were being 2 per cent. more than in the previous year. During last year the tax yielded a revenue of £250,000, but in the present year, without any increase in the rate, it was expected that the return would only be £200,000, chiefly owing to the curtailment of certain extra-entertainment admissions, and, also, due to the absence of boxing. The effect of the resolution was that all admissions up to and inclusive of 6d. would in future pay a tax of one penny. At the present time no alteration was proposed in the higher rates, though this might be necessary at a later date. Admission of children under 16 years of age for children exclusively were not liable for taxation at present, and would not be taxed under this proposal. Mr. Watt went on to say that while entertainments were beneficial in many ways, they were a luxury in wartime, and a fair subject for taxation. He was of the opinion that tickets at 1/- could easily pay the proposed tax. In framing the financial proposal this year, the Government realized that provisions had to be made to prevent entertainment tax being enforced next year, whether the war was over or not.

The leader of the Opposition, Mr. Tudor, said that the tax on a 3d. ticket amounted to 33 per cent., which was unfair, as for many large families the picture theatre was the only entertainment.

After discussion the motion in favor of the tax was passed by 34 votes to 14.

* * *

“The Lure of the Bush,” a five-part feature with the noted Australian all-round athlete, R. L. (Snowy) Beker, in the leading role, has been released in Sydney, where it has created a very favorable impression. The production was directed by Tom A. Park and staged by the Australian, recently from America, after an absence of several years.

* * *

The Austral Photoplay Co., Ltd., will release shortly a five-part photoplay entitled “Scars of Love,” details of which will be announced later. The production has been taken over the Victoria Theatre, Sydney, and has renamed it the “Kookooburra.” The new management will screen only high-class locally made productions, the initial attraction being “The Burke and Wills Expedition,” a dramatized version of the well-known historical event. This production was made about a year ago by the Antipodes Film Co., though it has never been released. Other coming attractions include The Life of Adam and Eve, a six-part feature, and The Last Chances, a historical subject, this film depicting the life story of the famous poet, and “Scars of Love.”

* * *

Australasian Films, Ltd., has secured the Australasian rights to the Mabel Normand feature “Mickey,” the foreign rights of which are controlled by the Western Import Company, of New York.

* * *

The Co-operative Film Exchange is making a special feature of Metro’s “Lest We Forget,” and has secured the Sydney Town Hall for a special short season.

* * *

The Essanay feature “On Trial” is drawing tremendous business this week, running at the Crystal Palace and Strand theatres, the two largest metropolitan theatres in the Union Theatres, Ltd., circuit.

* * *

J. C. Williamson Films, Ltd., has secured the sole Australian rights to the product of the Haworth Pictures Corporation, and is releasing the films at their many picture theatres throughout the country. The same firm also announces the early release of Griffith’s Heart of the World.—Imrie.
Announcement

THE GOLDWYN DISTRIBUTING CORPORATION extends to the motion picture industry in general the superior facilities of its Department of Foreign Sales.

The Goldwyn Department of Foreign Sales will handle any production of quality in the foreign markets.

The Goldwyn Department of Foreign Sales will also act as confidential buying agent for any responsible foreign concern.

Increased office space for the conduct of this business has been taken at No. 509 Fifth Avenue, New York City, where all communications relative to the foreign film trade should be addressed.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President
Department of Foreign Sales
509 FIFTH AVENUE, NEW YORK CITY
Goldwyn Stars in Goldwyn Productions Are Attractions Par Excellence In the Foreign Markets

The popularity of Goldwyn Pictures abroad was established fully as quickly among motion picture devotees as it was in the United States—and for the same reasons.

Goldwyn Pictures are the most highly finished product of American motion picture studios—they represent the American motion picture ideal.

Stars of established reputation—including Geraldine Farrar, Pauline Fredericks, Mae Marsh, Madge Kennedy, Mabel Normand, and Tom Moore—working the "Goldwyn Way", in the best obtainable stories under the ablest directors, and given the best productions, compel the favorable attention of the picture loving public everywhere. "Smiling Bill" Parsons and his Capitol Comedies have won a place in the esteem of the public abroad which might well be the envy of comedy stars who have been longer in the field; there are twenty-six Capitol Comedies in the first year's output.

Goldwyn Pictures are making money for discriminating film operators the world over. They are a "good bet" for you if your territory has not been closed.

Goldwyn Distributing Corporation
Samuel Goldfish, President
Department of Foreign Sales
509 Fifth Avenue, New York City
A Great Selection
for Foreign Buyers

BETZWOOD FILM CORPORATION'S
"Freedom of the East"

Six LOUIS BENNISON Pictures

RELEASES OF
WILLIAM L. SHERRY SERVICE

CATHarine CALVERT
IN
"Romance of the Underworld"     "Married"
"Out of the Night"                "Her Family Honor"

DORIS KENYON
IN
"The Inn of the Blue Moon" "The Street of Seven Stars"
"Wild Honey"

G. M. ANDERSON
IN
"Red Blood and Yellow"    "Shootin' Mad"
"Son-of-a-Gun"

Available for the Foreign Markets
Exclusively Through

GOLdWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, President
Department of Foreign Sales
509 FIFTH AVENUE, NEW YORK CITY
Little Talks With Foreign Buyers—No. 20

BUYERS OF "THE VICTIM" WILL BE SURE TO PURCHASE THE TRANSGRESSOR

(They will thank the day they read this Talk no less than that on which "No. 13" appeared in The World)

"THE TRANSGRESSOR" is by the producers of the very successful "VICTIM." Therefore we took over the foreign rights eagerly. Especially when inspection showed just as "punchy" a picture. IT IS SUITED TO THE TIMES, as it warns against the extremists of all kinds that the governments and peoples of all lands regard with disfavor; it calls for social reform, but of the sensible sort. Like "THE VICTIM" it may be worked with Church endorsement, or just as a rattling good theatre thriller. The mob scenes in this picture are said to be the most thrilling ever shown in a melodrama made in the United States.

INTER-OCEAN FILM CORPORATION

"DOLLARS AND DESTINY," Directed by and Starring PAUL CAPELLANI, with Big Racing Scenes, made in Argentine!
A wonderful program opportunity for live foreign buyers! Twenty star feature productions all ready!

We have taken the famous Plaza Pictures for foreign distribution—twenty of them, ready in a row for booking, a feature offering that is nowhere else available to-day. Apart from this, there is no program of new, finished American pictures to be had! Don't waste time searching. Five thousand feet, average length. Here's the list:

THE ANGEL CHILD
THE LAW THAT DIVIDES
MISTAKEN IDENTITY
PETTICOATS AND POLITICS
WHATEVER THE COST
THE GIRL ANGLE
PLAYING THE GAME
THE LOCKED HEART
WANTED, A BROTHER
THE MIDNIGHT BURGLAR
NO CHILDREN WANTED
MISS MISCHIEF MAKER
LITTLE MISS GROW UP
SUNNY JANE
WILD CAT
BIT OF KINDLING
BETTY BE GOOD
BAB THE FIXER
THE CHECKMATE
JACKIE THE HOYDEN

Full particulars and screen inspection can be obtained at

20 Complete Productions!
A WORLD-WIDE REPUTATION

Henry B. Walthall in “And a Still Small Voice”
Released Dec. 29th
presents this premiere dramatic actor in a picture that displays all of his diversified talents.

Billie Rhodes
The series of eight de luxe productions in which this dainty star will be presented will be inaugurated
with “The Girl of My Dreams” — a charming picture full of sunny situations. It is released on Dec. 29th.

Sessue Hayakawa
His wide popularity built on past performances will be augmented in the unusual offerings he is now making. His first “Bonds of Honor” For release Jan. 19th presents him in a double role in a play that is strongly dramatic in character.

Released in United States and Canada by EXHIBITORS MUTUAL DISTRIBUTING CORPORATION
BACKS THESE PICTURES

Wm. Desmond
The ideal American star who will be presented in his first
"Life's a Funny Proposition"
Will be released Jan. 12th

Bessie Barriscale
In "All of a Sudden Norma"
Released Jan. 5th
gives this charming player one of the most brilliant
starring vehicles of her career. It is the first of
eight unusual productions in which this popular young lady will be presented.

Wm. Desmond
The ideal American star who will be presented in his first
"Life's a Funny Proposition"
Will be released Jan. 12th

Bessie Barriscale
In "All of a Sudden Norma"
Released Jan. 5th
gives this charming player one of the most brilliant
starring vehicles of her career. It is the first of
eight unusual productions in which this popular young lady will be presented.

Bessie Barriscale
In "All of a Sudden Norma"
Released Jan. 5th
gives this charming player one of the most brilliant
starring vehicles of her career. It is the first of
eight unusual productions in which this popular young lady will be presented.

Wm. Desmond
The ideal American star who will be presented in his first
"Life's a Funny Proposition"
Will be released Jan. 12th

Bessie Barriscale
In "All of a Sudden Norma"
Released Jan. 5th
gives this charming player one of the most brilliant
starring vehicles of her career. It is the first of
eight unusual productions in which this popular young lady will be presented.

Bessie Barriscale
In "All of a Sudden Norma"
Released Jan. 5th
gives this charming player one of the most brilliant
starring vehicles of her career. It is the first of
eight unusual productions in which this popular young lady will be presented.
Mary Pickford

We Control All Foreign Rights on the

The new MARY PICKFORD contract, with the First National Exhibitors’ Circuit, calls for the release of three super-productions during 1919. The first of these pictures will be a screen version of “DADDY LONG-LEGS,” directed by Marshall Neilan, director of the Pickford Artcraft Productions, and will present the “World’s Sweetheart” in the biggest sets and best cast of her career.

Also Selling—All Foreign Rights on Entire Output of First and Entire Output of United

DAVID P.

729 SEVENTH AVENUE,
Supreme

Anita Stewart

New Products of These Distinguished Stars

Among the best established American motion picture stars in the foreign markets, Miss Stewart begins her new series under the management of Louis B. Mayer. Her name alone will be sufficient to insure record attendance at any theatre in the world. "Virtuous Wives," the first of the new Stewart pictures, is ready for release and advance reviews of the production indicate that Mr. Mayer's pretentious plans for the series will unquestionably result in a product of the highest order of merit. There will be six pictures the first year.

National Exhibitors' Circuit (Excepting the Chaplin Releases)

Picture Theatres of America

Howells

New York City, U. S. A.
“THE MYSTERY MASTER”

Has Made

The Master Serial of Motion Pictures
"The Master Mystery"

B. A. ROLFE PRODUCTIONS, Inc.
Filmed the Fifteen Two-Reel Episodes

WE
CONTROL
ALL FOREIGN
RIGHTS

Sold to Date—and Sold Rapidly!

GREAT BRITAIN
NORWAY, SWEDEN, DENMARK
INDIA, CEYLON, BURMA, STRAITS SETTLEMENTS, DUTCH EAST INDIES,
CHINA, JAPAN
ARGENTINE, URUGUAY, PARAGUAY, CHILE
PHILIPPINE ISLANDS
CUBA, PORTO RICO, SANTO DOMINGO
AUSTRALIA

If Your Territory Is Open, Buy Now!

Houdini is the most widely known artist in the Profession of Entertainment. He has played
in person in every corner of the world.
His remarkable motion picture serial will pack your houses.

—and Listen!
We Have Two More Big Serials Coming
—Watch for Them!
THE General Cine-Film of BRUSSELS (Belgium) has the finest facilities for placing all good American Films on the European Continent.

Apply urgently to the Temporary Address:
The General Cine-Film
28 Aigburth's Mansions
Chapel St., London, S. W. 9 (England)

For References and Information
To Mr. E. Lauste
441 West 22nd St., New York (City)

KHATTAU & CO.
Merchants and Commission Agents
ORIENTAL BUILDINGS, FORT BOMBAY, INDIA
Willing to represent in INDIA, BURMA and CEYLON any good Cinema Films Producing Company

Best services guaranteed

References: The Chartered Bank of India, Australia and China and The National Bank of India, Limited

THE BULL'S-EYE of the Spanish and Portuguese speaking film markets of the world

is penetrated monthly by

Cine-Mundial

Place that advertisement NOW
List of Current Film Release Dates

General Film Company, Inc.

**BROADWAY STAR FEATURE.**

Tobin’s Palm (O. Henry Story—Two Parts—
The Halt of the Broken O (Rolfville Tale—Two Parts—
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama—
A Ramble in Abyssin (O. Henry Story—Two Parts—Drama—

**FORT PITT THEATRE CO.**

The Italian Battletrench (Eight Parts—Patriotic).

**ESSANAY COMEDIES.**

Batville’s New Sheriff (One Part).

**RAINBOW COMEDIES.**

Nearly a Blacker, My Lady’s Slipper. (One Judge—
Hooray—Nov. 15.

**OAKDALE PRODUCTIONS.**

The Midnight Burglar (Five Parts—Drama—
Wanted, a Brother (Five Parts—Drama—
Little Miss Grows—Up (Five Parts—Drama—

**SCRANTONIA FILM COMPANY.**

(Featuring Charlie Fong.)

Fang’s Fate and Fortune (One Reel—Comedy—

**OFFICIAL WAR FILMS.**

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

**AMERICAN RED CROSS.**

The Historic Fourth of July in Paris (One Part—

**COSMOPHOTO FILM.**

I Believe (Six Parts—Drama—

**AMERICAN FEATURE FILM CORP.**

Erants of Love (Six Parts—Drama—

**MAXWELL PRODUCTIONS.**

The Married Virgin (Six Parts—Drama—

**Mutual Film Corp.**

**STAND.**

Oct. 8—The Girl in the Box (Elmer Field)—
Oct. 23—Are Brunettes False? (Elmer Field)—
Nov. 17—The Tale of a Hat (Elmer Field)—
Dec. 24—Just Home Made (Elmer Field)—
Dec. 31—Are Brunettes False? (Elmer Field)—

**MUTUAL STAR PRODUCTION.**

Sept. 29—Treasure (Edna Goodrich—Five Parts—Drama—
Oct. 15—The Temple of Dusk (Sessue Hayakawa—Troy—Drma—
Nov. 17—The Dare Devil (Gail Kane—Five Parts—Drma—

**MUTUAL.**

Nov. 5—Screen Telegram (Topical)—72-T-1.

Nov. 9—Screen Telegram (Topical)—73-T-1.

Nov. 12—Screen Telegram (Topical)—74-T-1.

Nov. 16—Screen Telegram (Topical)—75-T-1.

A. D. C. SPECIAL.

Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drma—Affiliated)---1—
Nov. 17—Pipe and Peace—O-R-1.

**OUTING-CHESTER PICTURES.**


**OUTDOOR-HOTBACKER PICTURES.**

Nov. 17—Black Feet and Flat Heads—16-D-1.

Nov. 24—Red Men and Good Trees—17-D-1.

Dec. 4—Years, Pains and Pleas—16-G-R-1.

**Pathe Exchange, Inc.**

**RELEASES FOR WEEK OF NOV. 24.**

Wolves of Kultur (Episode No. 7—“The Leap of Despair”—Two Parts—Drma—Astra—
An Enemy of Soap (Toto—Rolin Comedy)—
Barhald Up (Elmer Field—“Singapore”)—Two Parts—Drma—Astra—
Post Travel Series No. 15 (Katherine—“Bustina”)—

**RELEASES FOR WEEK OF DEC. 1.**

Infatuation (Baby De Silva and Harry Picher—
Five Reels—Special Feature—Drma—
Mindly of the Beastpakt (Marie Osborne—Five Reels—
Wolves of Kultur (Episode No. 8—“In the Hands of the Hun”—Two Parts—Drma—

**OFFICIAL WAR FILMS.**

Post Travel Series No. 21—“Jr."

**RELEASES FOR WEEK OF DEC. S.**

Wolves of Kultur (Episode No. 9—“The Precipice of Death”—Two Parts—Drma—Astra—
Just Rambling Along (Stan Laurel—Comedy—
Rolin). Post Travel Series No. 22—“Cebales”.

**OFFICIAL WAR FILMS.**

Post Travel Series No. 23—“Borneo”.

**RELEASES FOR WEEK OF DEC. 15.**

The Narrow Path (Pamie Wade—Five Parts—Special Feature—Drma—
Wolves of Kultur (Episode No. 10—“When Woman Wars”—Two Parts—Drma—

**OFFICIAL WAR FILMS.**

Post Travel Series No. 25 (Topical). Take a Chance (Rolin—Comedy—Harold Lloyd).
Post Travel Series No. 21—“Borneo”.

**RELEASES FOR WEEK OF DEC. 22.**

Fortunes of Corinne (Glavia Joy—Two Reel Special—Drma—
Wolves of Kultur (Episode No. 11—“Betwixt Heaven and Earth”—Two Parts—Drma—
Wolves of Kultur (Episode No. 12—“The Tower of Tares”—Two Parts—Drma—
Post Travel Series No. 26—(Rolin Comedy—Harold Lloyd).

**RELEASES FOR WEEK OF DEC. 29.**

Dolly’s Vacation (Baby Marie Osborne—Five Parts—Drma—
Wolves of Kultur (Episode No. 12—“The Tower of Tares”—Two Parts—Drma—

**Fox Film Corporation**

**BIG TIMELY PICTURES.**

Nov. 24—Why I Would Not Marry. Dec. 29—Every Mother’s Son.

**FOX STANDARD PICTURES.**


**EXCEL PICTURES.**


**VICTORY PICTURES.**


**FOX-LEHRMAN SUNSHINE COMEDIES.**


**MUTT & JEFF ANIMATED CARTOONS.**


**FOX EXTRAVAGANZAS.**


**THE GREAT NINE.**


**PRODUCTIONS EXTRAORDINARY.**

List of Current Film Release Dates

Metro Pictures Corporation.

METRO PICTURES CORP.  
Nov. 18—Hiss Bonded Wife (Emmy Wehlen— 
Nov. 23—Five Thousand an Hour (Ham Hamill— 
Dec. 2—Testing of Mildred Vance (May Allison— 
Dec. 9—Hitting the High Spots (Bert Lytell— 
Dec. 16—Sylvia on a Spree (Emmy Wehlen— 
Dec. 23—A Poor Rich Man (Shushman and Bayne— 
Dec. 30—Her Inspiration (May Allison— 
SCREEN CLASSICS, INC., SPECIALS.
Blue Jeans (Viola Dana—Seven Parts—Drama— 
To Hell With the Kaiser (Laurence Grant and 
Pals First (Harold Lockwood—Six Parts—Dr.— 
Wilson of the Kaiser? 
The Fall of the Hohenzollers.
NAZIMOVA PRODUCTIONS.
Revolution (Seven Parts—Drama). 
Toys of Fate (Seven Parts—Drama). 
Eye for Eye (Seven Parts—Drama). 
Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.
Oct. 6—Tony America (Francis McDonald— 
Oct. 13—The Pretender (William Desmond— 
Nov. 17—Reckoning Day (Belle Bennett— 
Nov. 24—Deuce Duncan (William Desmond— 
Dec. 1—Love's Pay Day (Rosamond Teby— 
Dec. 8—The Coat Rider (Roy Stewart— 
Dec. 15—Irish Eyes (Pauline Stark— 
Dec. 22—Crown Jewels (Claire Anderson— 
Dec. 29—Wife or Country (Gloria Swanson— 
KEYSTONE COMEDY REISSUES.
Sept. 15—Patty and Broadway Stars (Noochie Arbuckle). 
Sept. 22—Submarine Pirate (Sid Chaplin). 

Greater Vitagraph Inc.

VITAGRAPH FEATURES.
Sept. 30—A Diplomatic Mission (Earle Williams— 
Oct. 7—The Mating (Gladya Leslie— 
Oct. 14—The King of Diamonds (Harry Moran— 
Nov. 18—Everybody's Girl (Alice Joyce— 
Nov. 25—Miss Ambitious (Corinne Griffith— 
Dec. 2—The Dawn of Understanding (Bessie Love— 
Dec. 9—The Dummy (Earle Williams— 
Dec. 16—The Beloved Impostor (Gladya Leslie— 
Dec. 23—Haunted Assets (Harry T. Moran— 
Dec. 30—The Captain's Captain (Alice Joyce— 
Jan. 6—The Adventure Shop (Corinne Griffith— 
Jan. 13—The Enchanted Barn (Bessie Love— 

BIG V COMEDIES.
Sept. 30—Hunts and Hypothes (Two Parts—Spe— 
Nov. 30—Hula Hulas and Hocus Pocus (Two Parts— 
Oct. 7—How to Land Bad Men (Two Parts— 
Nov. 18—Frauds and Frenzies (Lawrence Semon— 
Nov. 25—Submarines and Singles (Earle Montgomerie— 
Oct. 14—Champs and Cops (Two Parts— 
Dec. 2—Hobos and Hubbards (Two Parts— 
Dec. 16—Farms and Fumbles (Two Parts— 

VITAGRAPH SERIAL.
A Fight for Millions. 
Sept. 30—Episode No. 12, "The Title of Disaster" (Two Parts—Drama). 
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama). 
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama). 

The Iron Test. 
(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Cora Hollaway— 
Oct. 21—The King of Hate. 
Oct. 28—No. 2, "The Van of Disaster." 
Nov. 4—The Title of Death. 
Nov. 11—The Noise. 
Nov. 18—The Title of Death. 
Nov. 25—Frenzied Fate. 
Dec. 2—Writhing Whirl. 
Dec. 9—The Duty. 
Dec. 16—The Pit of Lost Hope. 
Dec. 23—In the Hour of Trouble. 
Dec. 30—The Red Mask's Party. 

Universal Film Mfg. Co.

ANIMATED WEEKLY.
Nov. 27—No. 52 (Topical)—03268. 
Nov. 4—No. 51 (Topical)—03277. 
Dec. 11—No. 51 (Topical)—03296. 
Dec. 18—No. 51 (Topical)—03306.

CENTURY COMEDY.
Oct. 9—Untamed (Alice Howell—Two Parts—Comedy). 
Nov. 15—The Cabbage Queen (Alice Howell— 
Dec. 12—The Face of the World (Two Parts—Comedy— 

HEART NEWS.
Dec. 24—No. 1 (Topical)—03143. 
Dec. 31—No. 2 (Topical)—03154.

L-KO.
Nov. 27—Painless Love (Babe Hardy—Two Parts—Comedy). 
Dec. 4—King of the Kitchen (Harryribbin—Two Parts—Comedy). 
Dec. 11—Rough on the Husbands (Marta Sertaing— 
Dec. 25—Work or Fugitive (Two Parts—Comedy— 
Jan. 1—Klever Kiddies (Two Parts—Comedy— 

NESTOR.
Nov. 18—The Love Capt (Florence Lawrence Comedy). 
Nov. 25—The Pickle Blacksmith (Eileen Sedgwick—Comedy). 
Dec. 2—There and Back—03275. 
Dec. 9—Let's Fall in Love (Ben Wilson) —03288. 
Dec. 16—The Beautiful Lilar (Ben Wilson). 
Dec. 23—No release this week. 

UNIVERSAL SPECIAL ATTRACTION.
Dec. 23—Fighting for Freedom (Episode No. 4, The Tunicator of the Royal Flying 

WILLIAM AND RAILROAD DRAMAS.
Nov. 23—The Husband Hunter (Neil Hart—Two Parts). 
Nov. 29—The Yellow Coat (Helen Gibson—Two Parts). 
Dec. 1—The Robber (Helen Gibson). 
Dec. 17—The Robber (Helen Gibson). 
Dec. 21—The Robber (Helen Gibson). 
Jan. 5—The Robber (Helen Gibson). 

MASTER COMEDY.
Dec. 21—A Kaiser There Was—03412.
Situations wanted.

EXPERIENCED ORGANIST AT LIBERTY for immediate engagement. First-class musician. Fine picture player and recitalist. Splendid library of best music available for the work. Pipe organ and good salary essential. South preferred, but will go anywhere. Organist, Box 472, Hagerstown, Md.


Expert feature cameraman with $2,000 BELL & HOWELL camera and all dis.

duces is now at liberty to receive offer for 1918. Previous photoplay cinematographer for Charley Chaplin, Francis X. Bushman, Henry Walthall, Bryant Washburn, Beverly Bayes, etc., 10 years with large producing company as feature cameraman, expert on trick and dissolve work, photographed over 200 35mm negatives aggregating over 500 reels. Address Jay Are, c/o Moving Picture World, 61 W. Randolph St., Chicago, Ill.

HELP WANTED.

PIANIST WANTED—Must have good library. One who is competent to play pictures intelligently. Write with full particulars, to Victoria Theater, Greenfield, Mass.

WANTED—Film salesman to furnish heads as side line. Liberal remuneration; no samples to carry; no selling to do. R. M., c/o M. P. World, New York City.

Business opportunities.

LONDON FIRM, with up-to-date offices and staff, wish to act as British representatives for American syndicate purchasing high-class films in open market or sole representation for established producing company. Good connection amongst best buyers in United Kingdom. Highest credentials. Replies to "Angel American," c/o M. P. World, New York City.

For Sale or to Let, large brick corner building, 25 miles from New York City. Suitable for factory or moving picture house. Located in the busiest section of the country. D. 236, c/o M. P. World, N. Y. City.

Cameras, etc., for sale.

KINOGRAF, $80; Jurk, $80; Pittman, $82; Williamson 800-foot professional, $125; American Cinematograph, $194; P. 41 lenses on all; tripods, $25 up; printers, $15; small projector, $20. Bay, 140 West 42d street, New York City.

For Sale—A May camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made.team teardrop carrying case for outfit; also one Million Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 1100, Chicago, Ill.

Mechanical repairing, experiments, lenses, dissolvers, cameras, shutters, finders, polishing, printers, developing, emergency darkroom, novelty catalogue. Scharhald Schneider, 216 RECORD AVENUE, N. Y. CITY.

Send at once for bargain list no. 11. By far the best list of bargains ever offered in full grade motion picture cameras and everything for the amateur or professional. Studio and top grade camera film furnished in any quantity at $37.50 per thousand feet, perforated. Bass Camera Company, Charles Bass, President, 160 N. Dearborn St., Chicago, Ill.

Sensational money saving bargains is the third volume of the scarce book just off the press; a 32-page catalog filled from cover to cover with wonderful offers in every standard make of tested and guaranteed motion picture apparatus, cameras, lenses, lathes, etc. It's the biggest hits in the photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking, David Stern Company; in business since 1882; 1028 Madison St., Chicago, Ill. S. A.

Theatres for sale or rent.

Theatre for lease—Located about thirty miles from Rochester, town of 7,000 inhabitants, seating and standing capacity of 500, using Wells, in new opening; two nights a week; owner is out-of-town man, cannot attend to same. Will lease for three or five years. Rent, about one thousand per month. Profit now averaging about two hundred month; can be increased in the hand. If operated seven days week. Lewin, 540 Ellicott square, Buffalo, N. Y.

Theatres wanted.

WANTED THEATRE—Will lease or purchase high-grade theatre for vaudeville, pictures or both. Scanting not less than 750, in good town of 7,000 or over. Location must be the best. In answering, give complete information. Address Purchase, c/o M. P. World, New York City.

Equipment for sale.


Big bargain—Hirtner transverter, nearly new, 35 amperes, capacity 60 cycles, 400 volts; guaranteed first-class shape, $250.00. Wire or write Orjick Theatre, Kalamazoo, Mich.

800 Upholstered Oak Chairs, first class shape, 500 steel frame veneer, good as new at slaughter prices, one flood and spot-light. J. F. Huddington, Scranton, Pa.

For Sale—$3,500 Wurlitzer organ, style H complete. One spotlight complete, brand new. One set of acoustics, complete. If you are in the market to save $2,000 act at once. Write to Paul Seidie, 461 Bunting St., West Hoboken, N. J. Phone Union 1100.

Films for Sale or Rent.


Musical Instruments for Sale.

For Sale—Four Seeburg orchestrations, two each style "T" and "Y." at bargain prices. Instruments are in first-class condition, used only for a few months at camp theatres three hours daily. Write to Adams Amusement Co., Chattanooga, Tenn.

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

NOW READY—VOL. 37.—JULY TO SEPTEMBER, 1918

We have at your disposal

Bound Volumes for the years 1913, 1914, 1915, 1916 and 1917. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charge additional.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

In answering advertisements please mention The Moving Picture World.
Quality DEVELOPING and PRINTING are possible only where experience guides and high standard of workmanship is maintained.

EVANS' DEVELOPING and PRINTING insure the full value of the negative being released.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

Telephone: St. Nich. 3443-3444

---

GOERZ KINO HYPAR F:3.5

There is an imperative demand today for results. Camera men cannot afford to take chances; they must be sure of their equipment. The GOERZ KINO HYPAR—due to the constant watchfulness of highly trained workmen—is sure and does produce results. It is made in 1½, 2, 2½ and 3-inch focus, and can be fitted to virtually every standard equipment now in the market. Send or call for our very latest descriptive matter about GOERZ KINO HYPAR, special GOERZ VIEWING DEVICES and GOERZ MICROMETER MOUNTS.

C. P. Goerz American Optical Company
316 East 34th Street
NEW YORK CITY

YOUR LOBBY
will be most Up to Date and Complete with
“Schiller’s Metal Signs”

Made of enameled metal, with a bright red background, white embossed letters, and eyeholes in the corners. Measures 28 inches long by 4 inches high.

$2.00 Per Set

Will outlast a hundred paper strips; serviceable and economical. Will stand up under any weather conditions. All shipments sent prepaid upon receipt of cash or money order.

 SCHILLER METAL SIGN CO.
605 SCHILLER BLDG., CHICAGO

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 today. 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 newstand and it costs $4.00 less.

ONE YEAR .................................. $5.00
SIX MONTHS ................................ $1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York
List of Current Film Release Dates

WILLIAM L. SHERRY SERVICE. 720 Seventh Avenue, N. Y. City. 
Marriage (Catherine Calvert—Keeney Production). 
Fearing Death on the Brunswick (Burlington—Travel). Unknown Switzerland (Berlin—Travel). The Pilatus Railway (Burlington—Travel). All Were Welcome in Switzerland (Burlington—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP. 1403 Broadway, New York City. 
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION. Times Building, New York. 
Her Aviator. 
Huns Within Our Gates. 
The Perfect Model (Audrey Mason). 
Sunset Princess (Margery Day). 
A Woman's Law (Florence Reed—Five Parts—Drama).

ATLANTIC DISTRIBUTING CO. Times Building, New York City. 
Ma-Tenah of the Law (Six Parts—Drama). 
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY. 220 S. State St., Chicago, Ill. 
The Vigilantes (Drama).

BERNARD H. BERNESTEIN. 925 Longacre Building, New York City. 
The Lion of the Hills (Wn. S. Hart—Drama). 

BRENTWOOD FILM CORP. 4511 Fountain Ave., Los Angeles. 
The Turn in the Road.

CHESTER EECROFT. 501 Fifth Ave., N. Y. City. Reclaimed.

COSMOFOOTION FILM COMPANY, INC. 220 West 42nd Street, New York City. 
I Believe.

CREST PICTURES CORP. Times Building, New York. 
The Lust of the Ages. 
A Quest of a Dream. 
A Romance of the Air (Lieutenant Bert Hall).

THE FILM MARKET, INC. 403 Times Building, New York. 
Suggestion (Six Reels). 
What Becomes of the Children. 
Gatomb Film Novelties (Split-reel patriotic and classic, released monthly). 
The Star Spangled Banner (500 feet) (Gotham Film). 
Columbia (500 feet) (Gotham Film). 
Home, Sweet Home, and the Girl I Left Behind Me (Gotham Film).

FOUR SQUARE PICTURES. 720 Seventh Avenue, New York. 
One Hour. 
The Cast Off. 
Men-Women.

GAUMONT CO. Flushing, L. I.

GAUMONT NEWS—Released every Tuesday. 
GAUMONT.Graphic—Released every Friday. 

Episodes No. 7—The Secret of the Two (Two Parts—Drama). 
Episodes No. 8—"The Kidnapped Statesman" (Two Parts—Drama). 
Episodes No. 9—"The Man in the Hotel" (Two Parts—Drama). 
Episodes No. 10—A Girl's Aid (Two Parts—Drama).

GENERAL ENTERPRISES, INC. Longacre Building, New York. 
Mother (Six Parts—Drama—McClure Pictures). 
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC. 
Raffles, the Amateur Cracksman. 
Sept.—Sporting Life (Maurice Tourneur Production). 
Woman (Maurice Tourneur Productions). 
The Silent Mystery (Francie Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION. 720 Seventh Ave., N. Y. City. 
When Men Betray (Drama).

H. H. HOFFMAN. 
Suspicion (Six Parts—Drama). 
The Craving.

IVAN FILM PRODUCTION. 130 West 46th Street, New York. 
Two Men and a Woman. 
Human Clay. 
Life or Honor.

JESTER COMEDY CO. 220 West 42nd Street, New York. 
(Drew–Roosevelt Production).

JAMES KEANE. 
220 West 43rd Street, New York. 
The Spreading Evil (Seven Parts—Drama).

MONOPOL PICTURE COMPANY. 1476 Broadway, N. Y. City. 
Mothers of America.

PHYSICAL CULTURE PHOTO PLAYS, INC. 113 West 40th Street, New York. 
Lonig (Drama).

PERRET PRODUCTIONS. 
Times Building, New York. 
Stars of Glory.

PIEDMONT PICTURES CORPORATION. 129 Seventh Avenue, N. Y. City. 
His Daughter's Adventure.

PIONEER FILM CORP. 130 West 46th St., New York City. 
The Still Alarm (Selig Production).

HARRY RAYNER. 
1402 Broadway, New York. 
The Hand of the Hun (Four Parts—Novelty). 
The Master Crook.

ROMAYNE SUPER-FILM COMPANY. 221 Marshall Strong Bldg., Los Angeles, Calif. 
Me und Gott.

UNITED PICTURE THEATRES. 
The Light of Western Stars (Sherman Production—Six Parts)

ERNST SHIPMAN. 
17 West 44th Street, New York City. 
The Daughter of The Don (Five Parts—Drama). 
Aug.—Pen Pictures (Five Reels). 
Sept.—The Prisoner of War (Five Reels).

W. H. CLIFFORD PHOTOPLAY COMPANY, INC. Featuring Stanley Hamilton, One Five Reel Director Per Month. 
The Coast Guard Patrol (By Neil Shipman—Seven Part Patrice Drama). 
A Nugget in the Rough (Five Parts—Comedy Drama). 
Trooper 44 (Five Parts—Drama). 
Tiger of the Sea (Seven Parts—Drama—By Neil Shipman). 

Bill Stingers’ Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)

AL and Frank Jenrough. 
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions. 
Mother I Need You.

Edwin Frazee, 
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation. 
Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co. 
Berlin via America (Six Parts). 
The Isle of Intrigue (Six Parts).

HARRY RAPP. 
Palace Theatre Building, New York. 
Sins of the Children. 
Wanted for Murder.

WILLIAM STOERMER ENTERPRISES. 
720 Seventh Avenue, New York. 
The Tidal Wave (Five Parts—Drama).

SOUTHERN FEATURE FILM COMPANY. 
1476 Broadway, New York. 
Beyond the Law (Emmett Dalton—Six Parts).

TOPICS OF THE DAY FILM COMPANY. 
701 Times Building, New York. 
Topics of the Day (A weekly topical release).

UNIVERSAL FILM COMPANY. 
1600 Broadway, New York. 
Song Hits in Photoplays.

U. S. EXHIBITORS’ BOOKING CO. 
Times Building, New York. 
The Belgian. 
Those Who Pay. 
Just a Woman (Stegem Production).

W. H. PRODUCTIONS. 
71 West 23rd Street, New York. 
Mickey (Seven Parts).

(The Fencing Are Multiple Real W. S. Her Subjects, Released in Order Listed.) 

The Hell Hound of Alaska (Five Parts—Drama). 
Stalking His Life (Seven Parts—Drama).

Series of two-reel productions. 

Satan's Pawn (Bessie Barriscale—Five Parts—Drama). 

The Straight Road (Bessie Barriscale—Five Parts—Drama). 

Series of sixteen-two-reel Shorty Hamilton two-reel Western comedy comedies. 

Series of twenty-two—two-reel Mack Bennett Keystone comedies. 

Series of twenty-six one- and two-reel Charlie Chaplin comedies. 

Series of twenty-four single reel Fatty Arbuckle comedies. 

Series of Twenty-Eight Single Reel Liberty Keystone comedies. 

Series of Twenty-Eight Single Reel Eagle Keystone comedies. 

Series of Fifteen Two- Reel Union-Kay Bros Western Dramas.

Series of Fifteen Two- Reel Columbia-Kay Bros Western Dramas.

WARNER BROTHERS. 
220 West 42nd Street, New York. 
The Kaiser’s Finish.

FELIX F. FEIST. 
130 West 46th Street, N. Y. C. 
Stolen Orders (Eight Reels—Drama).

PLUNKETT & CARROLL. 
220 West 42nd Street, New York City. 
The Woman the Germans Shot.

PRODUCERS’ DISTRIBUTING CORP. 
130 West 46th Street, New York City. 
Her Mistake (Evelyn Nesbit).

SCHOMER PHOTO-PLAY PRODUCING CO. 
1440 Broadway, New York. 
Ruling Passions.
Moving Picture Machine Patents My Specialty

PATENTS
WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

UNIVERSAL MOTION PICTURE CAMERAS PROVIDE SPEED—EFFICIENCY—RESULTS
Although Uncle Sam is taking our entire output, we want you to get acquainted with this wonder camera now. You will want one just as soon as they are again available.

LIVE WIRE THEATRE OWNERS EVERYWHERE
Write for our latest booklet, "Three Years' Profit in One." It has a message for you.

BURLKE & JAMES, Inc.
210 E. Ontario St., CHICAGO
225 Fifth Ave., NEW YORK

PORTER EQUIPS THEATRE FOR GRIFFITH'S
SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44TH ST. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

The Essential Requirements for
Improved Projection
ARE
SPEER CARBONS
Speer Alterno Combinations for A. C. Work
AND
Speer Hold-Ark Combinations for D. C. Work
Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.
READY FOR NEW BUSINESS

After spending the last year on a war basis and devoting our energies to taking care of old customers, we are ready for your wants in any line of TICKET MACHINES. We are the sole manufacturers of the universally-used circuits throughout the country. Consult your nearest dealer or write direct to us.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway

La Cinematografia Italiana ed Estera
Office: Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Office: Via Cumiana, 31, Turin, Italy

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CINEMA OUTFITS AND
STREET MOVING PRINTED SUPPLIED

985 Market Street
San Francisco, Cal.

From Canton, Illinois, to Canton, China, movie fans are looking at pictures made on

EASTMAN FILM

The demand for the clearest pictures possible is world wide.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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 theatre being or to be built.

MOTION PICTURE DIRECTORY COMPANY
50 Fifth Avenue, New York
Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

"WE NEVER DISAPPOINT"
CROMLOW FILM LABORATORIES
INCORPORATED
220 West 42nd Street
NEW YORK
Allan A. Lowes
Gen. Mgr.

TELEPHONE BRYANT 5576

PERFECTED PROJECTION
"Movies" are made possible at any time, anywhere, with a DeVry Portable Motion Picture Projector. The DeVry is always ready and instantly ready for an evening’s entertainment or instruction; attached to any ordinary light socket, it practically runs itself.
Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, at home and "over there."

Write for Catalogue G-2

THE DeVRY CORPORATION
1995 North Wells St.
Chicago, U. S. A.
There are two ways of designing a Take-up Shaft

There's no need of telling the Operator that the Take-up Shaft is a mighty important part of a Projector.

It absolutely must not fail him; and to be proof against going back on him it must be designed right in the first place.

Now, there are two ways of designing a Take-up Shaft.

One way is to design it wrong, to have the belt pull sideways on the shaft, cramping it in its bearings, and then to try to overcome the difficulty by introducing ball bearings.

The other way is to design it correct in principle, like the Simplex Take-up Shaft here illustrated.

When you read the explanations you will quickly see that the belt-pull doesn't come on the shaft at all; so there's no cramping or friction to try to reduce by "anti-friction" bearings.

And, as you know, the probability of any piece of mechanism going wrong increases directly as the number of parts it contains. So, being extremely simple as well as free from blunders in design, the Simplex Take-up Shaft is dependable in the highest degree.

The Simplex wins because it is correct both in principle and in construction.
Projectionist Ray says

"Last week our film service suddenly froze up on us.

"We finally got hold of a two reeler—comedy stuff—which looked as tho it had been run through a coffee mill and then patched with chewing gum.

"Did the best I could with it and then ran it through my Cameragraph for a try out. It lost the lower loop over 50 times but each time the loop setter instantly re-set it so that it ran without a hitch.

"Emergency work! That's Power's! When a thing like that happens to you, you'll NEED the Power's Loop Setter mighty bad; it's an instant, certain remedy.

"This device is only found on Power's Cameragraph, the projector of distinction."

"IT PUTS THE PICTURE ON THE SCREEN"

Copyright, 1918
Nicholas Power Company
Incorporated
Growth

From ambitious but careful beginnings Goldwyn has grown in power until today it is one of the few great factors in the industry.

Goldwyn Pictures

are now rated by the nation's large and small exhibitors as their most dependable productions.

"This is a Goldwyn Year!"
OUTDOORS

The majesty of the mountains—
The joy of the real outdoors—
The charm of the inhabitants
of the wild country.

UNUSUAL ONE REEL PICTURES

"FLAT HEADS AND BLACK FEET"
"BAD MEN AND GOOD SCENERY"
"PEAKS, PARKS AND PINES"
"A MAORI ROMANCE"
"VACATION LAND"
"HITTING THE PIKE"
"HIGH AND HUNGRY"
"TEETOTALERS, TEA AND TOTEM POLES"
"GEEZERS AND GEYSERS"

Produced by ROTHACKER

Available one a week at Exchanges of
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION
They Delight the Kiddies and the Grown-ups Too!

Four more beautiful screen productions of child life can not be imagined. The kiddies like them because they echo all of their own every day joys and sorrows and appeal to childish fancies. And the grown-ups like them just as well because these feature plays take them straight back to the days of the old swimmin' hole and the rag doll. Full of pathos and whimsical humor, they are just the thing for the holiday season.
No Matter what you've booked or paid for --- Get this in!
EXTRA! EXTRA! EXTRA! The first OFFICIAL motion pictures of the greatest historical naval event in the entire world's history—"THE SURRENDER OF THE GERMAN FLEET." Remember these are the—

OFFICIAL PICTURES

—showing every detail of this colossal historical event. German fleet that menaced the world. German officers whose arrogance has been broken. The biggest motion pictures of the most tremendous naval event in the records of man.

The Surrender of the GERMAN FLEET

Entire German fleet with British escort, Close-ups of the entire German U boat flotilla with crews, with battleship New York bringing up the rear of the flotilla parade. Monster reception scenes of King George, Admirals Beatty, Sims, Rodman and the Prince of Wales. Close-up views of these and other great men. Without a single doubt, the most wonderful historical picture ever taken. WIRE your nearest Universal Exchange for booking or reservation for this amazing special release that will pour a stream of gold into your house. Book and advertise this special like the biggest feature you have ever shown. WASTE NO TIME. Get your booking by wire THIS MINUTE.

JEWEL PRODUCTIONS INCORPORATED
Executive Offices. 1600 Broadway. New York City
Follow the President thru the Expert Camera Eyes of the

HEARST NEWS

Show This World's Greatest Historical Event to Capacity Houses

Imagine the value of front page newspaper space in the newspapers throughout America! Imagine how many millions of dollars would be required if that unpurchasable space could be had for cash. That space carries your advertising message on Pres. Wilson's dramatic trip to Europe. You don't have to spend one single cent except to announce that you have the wonderful Wilson peace conference trip pictures.

That will get the public. Millions have devoured the news of every move the President has made. NOW they can SEE in pictures Pres. Wilson's indescribable reception—the French public, the parades, events, all supreme historical events. The HEARST NEWS—The SCREEN TELEGRAM and UNIVERSAL CURRENT EVENTS will show these pictures. Look now by wire thru any Universal Exchange.

UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York
"It is with pleasure that I am conveying to you the phenomenal business our circuit did on "BORROWED CLOTHES," with Mrs. CHARLIE CHAPLIN, nee Mildred Harris. All box office records on this day were smashed. The public demanded that we hold the attraction over and show it for two additional days—and the second and third equalled the first. The drawing possibilities of this picture are wonderful."

Z. M. Harris, President
Flushing Motion Pictures Corp.
New York City.

MRS. Charlie Chaplin
Mildred Harris
The Greatest Attraction in America Today.

LOIS WEBER'S
Production de Luxe
"BORROWED CLOTHES"

A picture that will fill every woman's heart to overflowing

JEWEL PRODUCTIONS
Executive Offices, 1600 Broadway, New York City
This Picture Would Be
Long Enough to Measure
Circumference of Earth

We had been watching both the public and motion picture exhibitors take each new Fox production—mark it with the sign manual of success—and then wait expectantly for the next.

We, like them, saw only the individual pictures and didn't grasp the magnitude of the whole, big, vast institution grown up around the successful Fox Idea.

When William Fox began producing some five years ago even he, with his great dreams of the future, had no shadow of a thought that the Fox Film Corporation would become the tremendous institution that it is—particularly in so short a time.

No one foresaw that Fox pictures would be seen in every part of the globe—that countless millions of people would become patrons of the Fox Idea of the photoplay—not only here in this country, but in almost every section of Europe, of Asia, of Africa, of South America, of Australasia.

William Fox has been busy producing month after month, year after year, until he has a record of pictures behind him that, in quality and quantity, is the real wonder of the moving-picture business.
It Measures Likewise
The Ever-Increasing
Scope of the Fox Idea

The quality of the Fox pictures is proved by the astounding Fox success.

As to their quantity—well, up to date, Fox productions, if made into one picture, would have a footage of 200,284,160 feet or 38,000 miles, enough to reach around the earth with thirteen thousand miles of film left over.

This one picture would take a grind of five years and eight months, or over fifty thousand hours, to run—think of it!—a picture of more than two hundred thousand reels.

Does that give you any conception of the vastness of the productive growth and success of the Fox Idea?

On the basis of the Fox Idea—to give the public what it wants—William Fox has built up an edifice so stupendous in size that it is difficult to grasp its proportions.

The public has put its mark of approval on the Fox Idea as expressed in Fox pictures.

The public has made Fox success.

The public will make your success—with Fox pictures.

FOX FILM CORPORATION
It Would Take a Grind
Of 5 Years and 8 Months
To Show This Picture

Of course, it's a Fox film.
For whenever the unusual, amazing or extraordinary is done in photoplay production, 'most everybody who knows the film business just naturally says one word—"Fox."
Up to a year or so ago the photoplay world and the public were amazed at each new Fox film surprise.
Now they take each Fox surprise as a matter of course.
"The Fox way of doing things," they say, and look forward to the next.
William Fox has just gone on producing one surprise after another, until he has set a "surprise" standard of production.
So that motion-picture exhibitors and the public have become so used to the unusual from William Fox that they refuse to be surprised any more—at anything he does.
They just demand his films—and let it go at that.
True—the demand is progressive—is growing bigger and more insistent from day to day, from week to week, from month to month.
Until now—the demand is so vast that the question is—which exhibitor can get Fox productions first.
Its Footage Would Be
More Than 38,000 Miles
Filling 200,000 Reels

All this great success is very gratifying.

The public appreciates and wants Fox pictures—that's all William Fox is interested in.

The exhibitors, with their wise fingers on the public pulse, are showing Fox pictures whenever they can get them.

We congratulate these exhibitors on their sagacity—we thank them for their generous support and encouragement.

But—how many people fully realize the stupendous achievement that is the result of the Fox Idea in motion pictures?

Even we—including Mr. Fox himself—didn't fully realize it until we found time to sit back for a few days during the recent non-release period.

Then it dawned on us that we had the greatest moving-picture business in the world.
There are Loads of RICH GOLD ORE Left for EARLY BUYERS in this STATE RIGHTS GOLD MINE——

FRANCIS FORD

WITH

MAE GASTON AND
ROSEMARY THEBY

In His Newest and Greatest Serial

"The SILENT MYSTERY."

The Greatest State Rights Buy in Years——

Francis Ford's Biggest and Best—Made to Order of Millions of Serial Fans—Whom No One Can Satisfy But Francis Ford—The Master Serial Maker.

Going—GOING—GO-O

Look at this List of Territory Sold

GREATER NEW YORK and NORTHERN NEW JERSEY—Merit Film Corporation, 126 W. 46th St., N. Y. C.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY—Arrow Film Company, 1235 Vine St., Philadelphia, Pa.

EASTERN CANADA and WESTERN CANADA—Exhibitors' Distributing Corp., 221 Yonge St., Toronto, Canada.

MARYLAND, DELAWARE, DISTRICT OF COLUMBIA, NORTH CAROLINA—Super-Film Attractions, Inc., 1209 E St., N. W., Washington, D. C.

WESTERN PENNSYLVANIA and WEST VIRGINIA—Penn Film Service, Matthew Teplitz, Pres., 936 Penn Ave., Pittsburgh, Pa.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA—First National Exhibitors' Circuit, 146 Marietta St., Atlanta, Ga.

LOUISIANA, TENNESSEE and MISSISSIPPI—R. Dean Craver, Charlotte, N. C.


MAINE, NEW HAMPSHIRE, VERMONT, MASSACHUSETTS, CONNECTICUT and RHODE ISLAND—Silent Mystery Corp. of N. E., 48 Piedmont St., Boston, Mass.

Buyers—WAKE-UP ! FRANCIS FORD has a tremendous following. Here you have him at his greatest and best—

With a Supreme Serial that HAS HAD A UNANIMOUS VERDICT of APPROVAL from ALL THE TRADE PAPER REVIEWERS—WITHOUT A SINGLE EXCEPTION. ALL AGREE that "THE SILENT MYSTERY" is a SURE FIRE BOX-OFFICE SUCCESS. Territory has been closing so fast as to establish new records. Write or wire for unsold territory.

LOUIS BURSTON, President

SILENT MYSTERY CORP.

HILLER & WILK, Inc., Selling Agents

42d Street and Broadway Longacre Building New York
Those were the words of the reviewing committee of the National Board of Review when they saw Mae Marsh's next Goldwyn production.

A beautiful love story of appeal and pathos; a young girl's love and loyalty for her bankrupt father; a contest against uneven odds with an unscrupulous gambler and a Saratoga race scene that will thrill your audiences as few pictures ever have done before.

A picture that wins both exhibitor and public liking is

**MAE MARSH in The Racing Strain**

By Tex Charwate    Directed by Emmett J. Flynn

Advertise it like this when it comes to your theatre:

"They're Off! The girl wins love—the horse wins a fortune."

"The day's best bet—fifty furlongs of daring, romance and thrilling adventure."

Released everywhere December 22.

GOLDWYN PICTURES CORPORATION
Samuel Goldfish, President    Edgar Selwyn, Vice President
16 East 42nd Street    New York City
If You Don't Like Louis Bennison You Are Not Human

THE NEW YORK TIMES says this through its critic—strong words indeed for a great conservative newspaper.

An actor's scrapbook usually reveals his real personality; you can read what authoritative critics have said of him and accurately foretell his future success.

Every able, reputable critic in the larger cities of the country has unreservedly praised Louis Bennison and predicted his future as a screen favorite. In

*Betzwood Film Company's presentation of

LOUIS BENNISON in

Oh, Johnny!

By Wilson Bavley Directed by Ira M. Lowry

you will see the critical predictions begin to come true. This is the first of six Louis Bennison Star Series productions to be released exclusively through the Goldwyn organization.

Exhibitors in every Goldwyn branch zone have been invited to trade showings to "meet Louis Bennison." The immediate results of these showings have been a heavy volume of signed contracts.

We are now awaiting your contract for another winning star.

GOLDWYN DISTRIBUTING CORPORATION

Samuel Goldfish
President
16 East 42nd Street New York City
Write Your Own Ticket

on a Comedian—

FIRST, he must be comic. He must be wholesome. He must be genuine. He need not seek to conquer the world in one picture, for if he does he will be forced and unnatural.

Naturalness and cleanliness are the elements you seek most.

Then you demand freshness, novelty, zest. These are the specifications that every exhibitor who knows his business and understands his public would write if he planned to make his own comedies for his own audiences.

And every thing we have here written is found in likable, laughable, happy-go-lucky

"Smiling Bill" Parsons

in Capitol Comedies

26 a Year Every Second Monday

You who read this are an exhibitor yourself. You know exhibitors. You know that not many of you write letters of praise. The exhibitor mind has worked out a rule that it doesn’t pay exhibitors to tell a producer how much they like a star or a production.

But despite this, of the 2,900 exhibitors who are now playing Capitol Comedies easily 1,500 customers have written to Goldwyn saying: "I like the Capitol Comedies and my audiences are growing to like "Smiling Bill" Parsons more every day."

GOLDWYN DISTRIBUTING CORPORATION

Samuel Goldwyn President

16 East 42nd Street New York City
Do You Know the Real Idea Behind the Ford Educational Weekly?

Let us talk together, exhibitor and distributor, like "regular people" about the Ford Educational Weekly and the reasons both for its existence and its success.

Every great newspaper in America—every one that is rated as a successful, big money-maker—is founded upon human interest and mass appeal.

There is not a class daily paper in America with a tremendous circulation. The class dailies written for the minds of the select few have circulations ranging from 22,000 to 75,000 maximum a day.

But the papers that are built for the public taste—what a difference! There are two million-copy circulations in New York; one 448,000 daily circulation in Philadelphia; three in excess of 400,000 each daily in Chicago.

Our reason for telling you this is to give you the real reason for the success and the tremendously widespread distribution of the Ford Educational Weekly.

It is built for the American public. It is frank, open, interesting, human, vivid. It answers the multitude of questions the average alert American asks.

Goldwyn, as you have read in previous announcements, assumes the exclusive American distribution of the Ford Educational Weekly beginning with the first issue of January 12, 1919. We are frankly proud to be the marketing or releasing mechanism for this altruistic product of the greatest industrial captain in our national life.

Every Goldwyn office is now ready to sign contracts with exhibitors and the Ford Motor Company sales agents—there are 10,500 of them in the towns and villages of the country—will forward your applications for service to Goldwyn and give you any desired information promptly. Note the titles of releases under the "Educational" classification in this publication.
Honor to America's Stars of Glory
France ever grateful will keep in her heart the imperishable remembrance of these valiant heroes.
HE was only a river pirate—and he was in love with a showgirl who was "playing for big money." And when he heard of the big gold shipment headed up the river at dusk, he believed that here was his chance to make his big haul and quit the old life forever.

By a cleverly devised plan, Jerry substituted twenty kegs of sand for the twenty kegs of gold in the shipment and buried the kegs in a cove up the river. Then he started to go honest—just as an alibi, at first. And then his big man's heart told him that it was only circumstances of environment that had ever made him dishonest. Once he tasted of the comfort and security of honesty, he knew he could never go back to the old life. But there was the buried gold shipment—what of that? And what of the money needed to buy the things that he believed his wife craved?

Here is a real screen story holding every element of human appeal. And as the rugged river pirate, Harry Morey finds a role for which he is eminently fitted by physique and screen personality.
E. K. Lincoln
THE MOVING PICTURE WORLD

December 28, 1918

THE BROADWAY THEATRE

WANTED FOR MURDER

FROM M. KASHIN TO HARRY RAPE

ADVERTISEMENTS

The advertising possibilities of "Wanted For Murder" have been well illustrated by the campaign launched in connection with its run at the Broadway Theatre. I feel certain that thousands of exhibitors throughout the country will reap the same splendid box office results because it has so many different advertising angles.

Sincerely,
M. KASHIN

NOW INDEPENDENT SALES CORP.

BOOKINGS PLACED BY REPRESENTATIVES IN EVERY TERRITORY

THE MOST SENSATIONAL ADVERTISING CAMPAIGN, A CLEAN UP PROPSRANGA OR WAR FILM

GIVE UP KAISER AT ONCE

TO BE THE ALLIED DEMAND

WILSON GIVES NO ADVICE.

FAH MY OLD MAN. MURDERER TO THE AMERICAN AUTHORITIES. VICTORY. COME 1919 FOR WORLS

ADVENTURE

ROMANCE

THRILLS

SEEN - FRANKLIN AND BURT GREEN - WOMEN'S MOTOR CORPS OF AMERICA - SALVATION ARMY WORKERS.

NOW INDEPENDENT SALES CORP.

BOOKINGS PLACED BY REPRESENTATIVES IN EVERY TERRITORY
December 28, 1918

THE MOVING PICTURE WORLD

RUN ILLUSTRATED THE POSSIBILITIES OF MURDER

TRY KAISER AS PIRATE, PLAN OF ALLIES

WANTED FOR MURDER
WM. HOHENZOLLERN
ONE TIME GERMAN KAISER
FRANCE/BRITAIN

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. Views of France and Italy have been fully communicated to the British government, and President Wilson has also made suggestions relative to procedure in the case.

F. HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson said to have made suggestions in method of procedure in getting the ex-Kaiser to trial—Dutch cut off exports to Germany.

DISTRIBUTED THROUGH
FILM CLEARING HOUSE, Inc.
EXCHANGES IN EVERY TERRITORY
A SMASHING BIG SHOW
Playing Open Bookings and

Carle E. Carlton's
Marvel of the Film Firmament
A ROMANCE

BOOK IT NOW WHILE THE APPEARANCES ARE

Bookings Placed By
INDEPENDENT SALES CORP.
Representatives in Every Territory
PROPOSITION AT LAST!
Widely Advertised Special Runs
SAME TIME

of the Air

Starring LIEUT. BERT HALL
OF THE LAFAYETTE ESQUADRILLE
and EDITH DAY

BERT HALL PERSONAL
PUBLISHED BROADCAST

Distributed Through
FILM CLEARING HOUSE, INC.
Exchanges in Every Territory
The greatest drawing attraction of motion pictures today is NAZIMOVA

The public acclaimed her in Revelation and Toys of Fate.

The public is now breaking the theatre records held by the motion picture kings and queens of yesterday by crowding to see her in Eye for Eye.

In January the fourth great Nazimova production will be released.

Exhibitors are advised in order that their schedules may be kept open.

NAZIMOVA PRODUCTIONS
METRO - EXCLUSIVE DISTRIBUTORS
With the eyes of the millions upon Woodrow Wilson, with his name on every lip - your theatre will reap the harvest of the year when you show

The GREAT VICTORY
Wilson or the Kaiser
The Fall of the Hohenzollerns

As a fascinating resume of mighty historical events this production outrivals all productions for absolute timeliness and box office power.

Directed by Charles Miller
Scenario by June Mathis and A.S. LeVino

SCREEN CLASSICS INC.

Now booking at all
METRO EXCHANGES

Story by Maxwell Karger
Director General
Metro
All Star Series
Productions
are their own best advertisement.
They do more for the continuance of patronage at motion picture theatres than any other pictures in the field today.

The newest presents

Exquisite
EMMY WEHLEN
in
SYLVIA on a SPREE
Done into a scenario by June Mathis from the famous story by E. Forst and directed in 5 acts by H. Franklin.

RELEASED BY METRO DECEMBER 16th
MAXWELL KARGER, DIRECTOR GENERAL
Watch for

WHY GERMANY MUST PAY

A frank portrayal that will startle America and the world.

A Screen Classics Inc. production soon to be released exclusively through METRO Pictures Corporation
This illustration is fac-simile of one side of herald which is printed in brown rotogravure

To be
RELEASED
DEC. 29th

100%
A FIRST NATIONAL ATTRACTION
December 28, 1918
THE MOVING PICTURE WORLD

POSTPONED TO FEB. 1

THE closing date for the exhibitor advertising competition on "The Romance of Tarzan" has been postponed five weeks to give the smaller theatres, closed by the epidemic, a chance to play their delayed seasons on this great sequel picture.

YOU have just as much chance as a big theatre owner or manager to win one of the prizes among the $1,200.00 in Liberty Bonds offered by First National Exhibitors' Circuit for the best local campaign on this second big Tarzan picture.

Entry blanks, containing complete information, from your First National Exchange, Moving Picture World, or Tarzan Editor, 6 West 48th Street, New York City.
Great Special Attraction

"THE MIDNIGHT PATROL"

produced by

THOMAS H. INCE

Clean, swift and intensely American—a story of big city life today in which Duty discounts the Cost.

Splendidly cast and superbly produced—a veritable Thomas H. Ince Special.
They’re all after Constance—in “A Lady’s Name”—and, they’re all after Constance in the theatres throughout the country!

There’s something about Constance Talmadge which makes your fondness for her grow and grow, the more you see her. She combines beauty with youth, and there is also a touch of impishness about her. It is easy to understand her popularity is ever increasing.”—The Baltimore News.
A virile and compelling drama of the Southland and the Money Marts of New York. The first of a series of eight superproductions starring this premiere actor from the studios of the National Film Corporation of America.

Released December 29
They eat 'em alive

MARTIN JOHNSON'S CANNIBALS

THE SOUTH SEAS

Photographed at the risk of life

Released December 15th

BILLIE RHODES

in

"THE GIRL OF MY DREAMS"

Produced by the National Film Corporation of America

Released December 22nd

released by

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY

BANKERS and EXPORTERS
Season's Greetings
from
Norma Talmadge.
A. H. Woods presents

FANNIE WARD

in the adaptation of the famous stage success

THE NARROW PATH

Produced by Astra • Directed by Geo. Fitzmaurice
Scenario by Ouida Bergere and Jack Cunningham

Miss Ward's Pathé pictures "Innocent," "The Yellow Ticket," and "A Japanese Nightingale" have proven conclusively that she is an artist of the first rank, and a decided box office attraction. "The Narrow Path" is a story of the Double Standard, packed full of punch.

PATHÉ
DISTRIBUTORS
Gaby Deslys

the most piquant of all personalities, in

INFATUATION

a six reel special feature, produced by Eclipse Film Co.
from the story by Marcel L'Herbier, and directed by
Louis Mercanton.

"Pictorially beautiful... Possesses a sturdy dramatic
punch... Gaby's costumes take one's breath away...
Effects are exquisite... Acting, settings and photography
can only give complete satisfaction and provoke favor-
able comment from patrons."

Exhibitors Trade Review

PATHÉ
DISTRIBUTORS
To see them is to laugh!

"They are all good" says F.F. Peters of the Majestic Theatre, Hornell, N.Y., of the HAROLD LLOYD COMEDIES

If you really want to know what are the best one reel comedies made ask the exhibitors who show Harold Lloyd

Produced by Rolin

PATHÉ DISTRIBUTORS
THE SURRENDER OF THE GERMAN FLEET

an event unparalleled in history, is in the regular issue of the

OFFICIAL WAR REVIEW

Number 26

The importance of this film deserved a “special” issue at special prices. In accordance with a liberal policy, strictly adhered to, it was put in the regular issue at regular prices.

Official British, French, Italian and American pictures.

Presented by

COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman

DIVISION OF FILMS
Chas. S. Hart, Director

PATHÉ
Distributors
A Woman's Love

The World's Greatest Treasure

It is the deciding factor for good or evil in most men's lives

The Challenge Accepted

Directed by Edwin L. Hollywood
Produced by Arden Photoplay Company

starring Zena Keefe with Chester Barnett

distributed by W.W. Hodkinson Corporation through Pathe Exchange, Inc.
WELCOME HOME!

After giving the world Peace with Victory our soldiers are coming home. The nation welcomes them with open arms.

The home folk want to know how they accomplished their huge task. "Made in America," in a series of eight episodes, tells the story graphically, dramatically, vividly, authoritatively.

Every exhibitor should show "Made in America." It is an appreciation of the American soldiers who won undying fame and the gratitude of the Allied World.

ONE REEL RELEASED EACH WEEK

Produced and directed by

MR. ASHLEY MILLER

Published and Distributed by

W. W. Hodkinson Corporation

This Dale Exchange, Inc.
Hang Up a New Box Office Record

Don't be satisfied. Beat your biggest day! That's the way to increase your income. This picture sets a new production record—you can set a new box office one.

Play "What Shall We Do With Him?" For All It's Worth

Make the most talked of subject of today get money for you! That's show-business. Be a showman!

Plan Your Voting Contest NOW!

Every man, woman and child in America has an answer to the question, "What Shall We Do With Him?" Let them vote in your theatre—again that is showmanship! You may send the votes to McClures Magazine at New York or, you can arrange to have your best newspaper receive them and publish the result.

Plan big! Cash big! Write the distributor's nearest branch now!

Produced by McClures  Distributed by World
New York Goes Over!

“UNDER FOUR FLAGS”

the 3d Government War Film, showed simultaneously at the Rialto and the Rivoli, and attracted great crowds to both these popular theatres.

“Under Four Flags” made such a tremendous hit with New Yorkers that the Rivoli Theatre, which rarely employs a “repeat,” arranged to show the film a second week!

The experience of exhibitors proves that the Government War Films go over big. They are profit-makers, too. The rental has been figured on a basis that will permit of showing at regular admission prices.

How many of these official pictures have you shown to your patrons:

The Official War Review
(Pershing’s Crusaders
Our Bridge of Ships

America’s Answer
Under Four Flags
U. S. A. Series

Available through the World Film Corporation, except
FOR CALIFORNIA:
Sol. L. Lesser,
State Council of Defense, San Francisco.

FOR MICHIGAN:
Michigan War Preparedness Board,
Lansing, Mich.
(Except Detroit and Warren County, through World Film Corporation.)

Here’s what the Metropolitan dailies had to say about the new film:

NEW YORK TIMES:
The man in the street must see “Under Four Flags” to know what it is, both as a war review and as a picture.

NEW YORK SUN:
The films drew heavily yesterday in spite of the rain, and proved well worthy of expectations.

NEW YORK WORLD:
“Under Four Flags” aroused the spectators to spontaneous enthusiasm.

N. Y. EVE. TELEGRAM:
“Under Four Flags” is the most graphic presentation of the actual participation by the Americans in battle.

EVENING MAIL:
New Yorkers shouted themselves hoarse and applauded themselves limp at the achievements of America and her allies. “Under Four Flags” went over the top with a characteristic American bang.

NEW YORK AMERICAN:
Soldiers, sailors, marines, civilians, women and children stood in line for a chance to see “Under Four Flags.”

THE GLOBE:
It was the Big Chance of the movies, and the movies were equal to it. Naturally no such opportunity has occurred before in the life of the films.

The Bureau of War Photographs

The Bureau of War Expositions presented by the United States and Allied Governments

Committee on Public Information
Geo. Creel, Chairman

Through the Division of Films
Chas. S. Hart, Director, Washington, D. C.
NOW OPEN FOR BOOKING
TO LIVE EXHIBITORS!

¶ The most stupendous screen drama in the annals of the motion picture—

¶ Quivering with a theme that affects every man, woman and child—

¶ Throbbing with the tensest thrills of life.

BOOK NOW
BY WIRE

¶ This magnificent feature and put the S. R. O. sign in front of your theatre.

¶ Cash in big with the timeliest subject in the market—

¶ The most certain money getter of the day—

¶ Full line of lithos, slides, photos and a handsome herald.

STATE RIGHT BUYERS,
Act quick—don’t delay—WIRE NOW.
Not a war story, but gripping with international conflict.

Written and picturized in eight wonderful parts by William Stoermer, author of the Honor System.

WILLIAM STOERMER ENTERPRISES
TEMPORARY OFFICE
SUITE 709, 729 SEVENTH AVE.
NEW YORK CITY
Phone, Bryant 10359

A Few Territories Available

“Law of the Northwoods”
Triangle Presents

GLORIA SWANSON
HARRY MESTAYER

GRETCHELE LEDERER
JACK RICHARDSON

in

"WIFE OR COUNTRY"

Redemption, gratitude, love and patriotism are the motives which enhance this drama. It is not a war play but one timely in its appeal. Produced with a cast containing four players whose names are favorably known to your patrons, the Triangle trade-mark guarantees a picture at a profitable rental that will certainly entertain your patrons.

Collect the profits on this picture that should be yours and invest them in War Saving Stamps.

Triangle Distributing Corporation
1457 Broadway
New York
Adolph Zukor presents

Marguerite Clark

in

"Little Miss Hoover"

A Paramount Picture

Adapted from "The Golden Bird" by Maria Thompson Davies
Scenario by Adrian Gil-Spier. Directed by John S. Robertson.

When Marguerite Clark Raises Chickens!

WITH a few hens and a rooster she tried to frighten the wolf from the door—and you know how difficult it is for chickens to frighten a wolf!

In the midst of it all the incubator broke.

Did she sit down and cry? She did not! She took the eggs to bed with her and in the morning there they were, a whole family of little chicks.

When last seen, the wolf, his tail between his legs, was seen fleeing, scared to death, over the hill.

So will "Little Miss Hoover" chase bad business.
Marguerite Clark
in
"Little Miss Hoover"
A Paramount Picture

Adapted from "The Golden Bird" by Maria Thompson Daviess.
Scenario by Adrian Gil-Spear.
Directed by John S. Robertson.

The sweetest face he'd ever seen!

No wonder the man was smitten! Her face on a lobby poster will jam any theatre in America any day in the week! You—why you tell your wife you are devoted to Marguerite Clark, and she feels it just proves your good taste! Surest thing in the world, your seeing this picture!
The fact that big theatres use these advertisements, and keep on using them, would lead you to believe, wouldn't it, that they're business bringers and business builders.

RALPH RUFFNER, of the Jensen and Von Herberg Theatres, one of the best town moving picture theatre advertisers, says the line-cut advertisements in the Paramount and Artcraft press books are the things he wants.

He uses them continually in advertising the Rialto in Butte, Montana.

How about you?

Perhaps sometimes they don't fit in exactly with your advertising policy.

Then write to Progress-Advance, the Famous Players-Lasky Corporation's Service Magazine, and anything you ask for will be made especially to order for only the cost of engraving or electrotyping.

Rialto
Broadway at Main Street
Paramount-Burton Holmes Travel Picture.
Belgian Sisters of Luzon
Paramount-Mack Sennett Comedy, Yankee Doodle
Latest News Weeklies

Rialto
Both prize-winners
The hen won a medal and the girl won a man—in one day! But then—the girl is Marguerite Clark! The girl who has as many admirers as America has motion picture lovers. And that means millions and millions! Are you one of them? You are! And you'll be around tonight! You will!

Marguerite Clark
in
Little Miss Hoover
A Paramount Picture

Adolph Zukor presents
Marguerite Clark
in
"Little Miss Hoover"
A Paramount Picture
Adapted from "The Golden Bird" by Marc Thompson Davies
Scenario by Adrian G. Spear
Directed by John S. Robertson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, PRES. JESSE L. LASKY, VICE PRES. CECIL B. DE MILLE, DIRECTOR GENERAL
NEW YORK
As To The Posters

TRYING to reproduce in black and white a beautiful five-color poster is like trying to tell how a violin sounds.

These illustrations on this page can give only a small idea of the splendor of the lithographs for Marguerite Clark in "Little Miss Hoover."

The best poster artists in America make the paper for Paramount and Artcraft Pictures. Many exhibitors say it improves with each production.

We hope it's true.

What do you think?
DOUGLAS FAIRBANKS

in

"Arizona"

An ARTCRAFT Picture

Adapted from August Thomas's Play, "Arizona"
Produced by Douglas Fairbanks Film Corporation

The Villain Said the Hero was a Crook!

REMEMBER how it was in the play? Everybody does, for everybody has seen "Arizona" on the stage.
What suspense! What excitement when Lieutenant Denton started to square things with the heavy!
That was on a small stage in front of painted scenery. And even there it was a tremendous scene.
But imagine what happens when Douglas Fairbanks is the hero and he has all of the state of Arizona for the stage upon which to give the villain what's coming to him!
As surely as Douglas Fairbanks beats the villain, so will "Arizona" beat all your box-office records.
Adolph Zukor presents

ELSIE FERGUSON

in

"Under the Greenwood Tree"

By H. V. Esmond. Scenario by Adrian Gil-Spear. Directed by Emile Chautard

An ARTCRAFT Picture

ROMANCE! That's what they want now! Love and adventure and beauty. And here it is in another charming Elsie Ferguson picture.

"Elsie Ferguson can reach out across the screen and take you by the hand and lead you where she will."—New York Tribune.

" 'Under the Greenwood Tree' serves to purvey Elsie Ferguson's allurements. She appears to advantage equally in modish gowns, dishabille and a bathing suit."—New York Sun.

"Elsie Ferguson is winning new admirers at the Rivoli this week."—New York Journal of Commerce.

"Miss Ferguson is a lovely figure, graceful in every movement, charming in all she does."—New York Times.
Thos. H. Ince presents

Wm. S. Hart

in

"BRANDING BROADWAY"

An ARTCRAFT Picture

By C. Gardner Sullivan
Directed by William S. Hart
Photographed by Joe August
Supervised by Thomas H. Ince

When A Real Man Tackles
The Great White Way!

INTO New York City goes William S. Hart. Fifth Avenue puts him in a panic, the cabarets daze him but the men and women with their city stuff—they can't fool William S. Hart!

He shows them how a real man can fight and love.

It's Hart in a new sort of story that's going to set new records in your theatre.

Advertise it right! Play up the Broadway angle.

How'd you like, for instance, to use the lay-out shown above?

It's ready for you—with a line drawing in place of the half-tone cut, so it will print well in newspapers—in the office of Progress-Advance. A mat of it (4-column size) is free. An electrotype (4-column size) will cost you $2.50. Other sizes will be made especially for you for the cost of engraving.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. De MILLE Director General

NEW YORK
In June they saw
"Old Wives for New"

In July
"We Can't Have Everything"

In August
"Till I Come Back to You"

Now Comes
Cecil B. DeMille's
"THE SQUAW MAN"
An ARTCRAFT Picture

by. Edwin Milton Royle,
Adapted for the Screen by Beulah Marie Dix

"A modern version of Edwin Milton Royle's famous play 'The Squaw Man'

His Greatest Box Office Success,
Jesse L. Lasky presents
ETHEL
Clayton
in "The Mystery Girl"

Adapted from the story, "Green Fancy," by George Barr McCutcheon.
Scenario by Marion Fairfax. Directed by William C. De Mille.

A Paramount Picture  "Number 477" Had The Jewels!

"The Mystery Girl" give Ethel Clayton one of the greatest parts of her career—a stop-at-nothing heroine who sees things to be done and does them!

George Barr McCutcheon's story revolves around a box of jewels, a clever thief, a beautiful girl and of course the hero, "Number 477" is the "Mystery Girl" and that's Ethel Clayton.

Every one of Ethel Clayton's Paramount Pictures adds to her box office value. "Women's Weapons" was a big success and "The Mystery Girl" is just as good. You can't ask for anything better than that.
Progressive Exhibitors!

How many of my patrons of today saw these four new series of Re-issues—

15 KAY BEE COLUMBIA
15 KAY BEE UNION

Two-Reel Western Dramas
Directed by Thos. H. Ince

28 KEYSTONE LIBERTY
28 KEYSTONE EAGLE

Single-Reel Comedies
Produced by Mack Sennett

How many of my patrons of today who have seen these remember them more distinctly than to retain the impression that the KEYSTONES were mighty funny, and that there were plenty of thrills in the KAY BEES.

Beyond a question they are the best one and two reel subjects on the market—Re-edited, Re-constructed, Re-titled.

New advertising matter of punchy one, three and six sheets and 8x10 photographs on the Kay Bee subjects; and one and three sheets and 8x10 photographs on the Keystone subjects.

Released, commencing January first, through best Independent Exchanges.

W. H. PRODUCTIONS CO.
71 West 23rd Street New York, N. Y.
THE
"HELL CAT'S"
AVERAGE—

is 100%—says a well-known critic. "When Panchita O'Brien takes the law in her own hands and escapes further indignities by burying a dagger in the heart of Jim Dyke, her act more than justifies itself. In other words—Panchita is a thoroughbred."

Thoroughbreds are also found among trade papers—and the term "average" is sometimes used when talking circulation.

A thoroughbred trade paper is not afraid to print the truth, and its editorial and general text columns are not guided, governed or gulped by its advertising pages.

We know—and we seldom crow—the circulation "average" of the MOVING PICTURE WORLD tops by thousands any other paper in this particular field. It has a 100% reader circulation, and each week it circles the moving picture trade—in every country where moving pictures are bought or sold in the English language.

Our subscription department has the records—come and see them.
INDEX TO CONTENTS AND ADVERTISERS

TO CONTENTS

Gives Use of Theatre for Worship. ........ 1531
Goldwyn Signs Rogers. ........ 1505
"Hoarded Assets" (Vitagraph). ........ 1553
Huley Completes Big Theatre Plans. ....... 1527
Hutchins, Samuel S., 01 to Europe. ....... 1508
Kansas City Has New Organization. ....... 1589
Kennedy, Snag, Has Day Dreams. ......... 1581
"Lady's Name, A" (Select). ........ 1554
Lasso Misleads Exhibitors and Public.
List of Current Film Release Dates. .......... 1520
"Little Miss Hoover," Exploiting. .......... 1535
"Little Miss Hoover" (Paramount). ...... 1555
Metro's 1918 Has Been Its Best Twelve-
Month, .......... 1506
Mind, Value of an Open. ........ 1597
Ministers, North Carolina, Make Move for
Censorship. .......... 1498
Moore, Lieutenant, Home from France. ..... 149
Motion Picture Educator. .......... 1521
Music for the Picture. ........ 1321
News of Los Angeles and Vicinity. ....... 1405
New Distributing Company Organized. .... 1589
Penalty Big for Exhibitors Making False
Returns. .......... 1511
"Perfect 36, A" (Goldwyn). .......... 1503
Photoplaywright, The. ........ 1517
Plugs, Square, in Round Holes. .......... 1503
Prejudice Doesn't Exist. .......... 1508
Producers' and Distributors' News. ....... 1540
Projection Department. .......... 1518
"Queen of Shadow" (Paramount). ....... 1532
Quinn, John M., Named as Vitagraph Sales
Manager. .......... 1503
Rambles "Round Filmtown. .......... 1534
Reviving Suspended Theatre Projects. ....... 1534
Rialto, Moore's Beautiful, Is Open. ....... 1488
Ruthersficking in Filmland. .......... 1586
Ruffner Sees New York. .......... 1581
"Ruling Passions" (Select). .......... 1554
Screen Letter for Soldiers is Shown. ....... 1495
"Sea Flower, The" (Bluhard). .......... 1552
"Sea Wall, The" (World). ........ 1554
See Too Much U. S. A. In New Reels. ....... 1495
Sells Tickets on "3 Day" Plan. .......... 1479
Source Reviving in Many States. .......... 1498
"Spender, The" (Metro). .......... 1554
State Censorship or Tax Unlikely. ........ 1593
Sunday, In Vocation Looms Up. .......... 1487
"Surrender of the German Fleet, The" (Jewel). ..... 1551
"Sylvia on a Spree" (Metro). .......... 1551
Theatres and Pure Air. .......... 1508
Trade News Brevities. .......... 1327
"Under Four Flags" Shows Real War. ...... 1497
"Under the Greenwood Tree" (Artcraft). .... 1535
von Herberg Looks Over Newest Produc-
tion. .......... 1494
"Wild Cat of Paris, The" (Universal). ..... 1552
Wiltat, Irvin V., Again Among Those
Present. .......... 1594
World Pictures Engages Meeker. .......... 1500
Zukor Men, Two, Start New Company. ..... 1492

TO ADVERTISERS

CARBON & CARBON ACCESSORIES.
National Carbon Company. ........ 1570
Speer Carbon Company. ........ 1599

ELECTRICAL & MACH. EQUIPMENT.
Amusement Supply Company. ....... 1562
Hertear Elec. Company. .......... 1562
Porter, B. F. .......... 1569
Typhoon Fan Company. .......... 1567
Universal Motor Company. ........ 1561

LOBBY DISPLAYS.
Newman Manufacturing Company. ..... 1560

MFNS, OF INDUSTRIAL PICTURES.
Duhem M. P. Co. .......... 1567
Empire City Film Laboratories. ....... 1567
Ephrathograph Company. .......... 1570
Evans Film Manufacturing Company. ..... 1579
Rothacker Film Manufacturing Company. ..... 1567

MFNS, OF MOVING PICTURES.
Committee on Public Information. ...... 1464
Essanay Film Manufacturing Company. .... 1427
Famous Players-Lasky Corporation. ..... 1467-75
First National Exhibitors' Circuit, Inc. ..... 1432-33
Fox Film Corporation. .......... 1432-35
Garson, Harry. .......... 1432-35
"Goldwyn, Harry. .......... 1432-35
Goldwyn Pictures Corporation. ...... 1437-40
Haworth Pictures Corporation. ..... 1562
Hiller & Wilk, Inc. .......... 1439
Independent Sales Corporation. ...... 1444-47
Jewel Productions, Inc. .......... 1428-29, 1431
Lincoln, E. K. .......... 1445
Metropolitan Motion Picture Company. ..... 1448-51
Mutual Allied Corporation. .......... 1429
Norma Talmadge. .......... 1458
Palmer Photo Play Corporation. ...... 1562
Pathe Exchange, Inc. .......... 1439-40
Perrot Productions, Inc. .......... 1441
Robertson-Cole Company. .......... 1456-57
Select Pictures Corporation. .......... 1454-55
Stoerner, W. .......... 1405
Triangle Distributing Corporation. ...... 1499
Universal Film Manufacturing Corporation. ..... 1439
Vitagraph Corporation. .......... 1412
W. W. Hodkinson Corporation. ...... 1461-62
W. H. Productions. .......... 1476
World Film Corporation. .......... 1463

MISCELLANEOUS.
Anti-Censorship Slides. .......... 1569
Automatic T. S. & C. R. Company. ..... 1559

Bioscope, The. .......... 1562
Cinema, The. .......... 1561
Classified Page. .......... 1565
Eastman Kodak Company. .......... 1570
La Cinematografa Italiana. .......... 1567
Manners, J. H. .......... 1559
Moore, Wm. L. .......... 1567
Moving Picture Directory Company. ...... 1567
Moving Picture Weekly Circulation. ..... 1567
Moving Picture World House Ad. ....... 1477
National Electric Ticket Register Company. ..... 1559
National Ticket Company. .......... 1561
Newman, L. C. .......... 1559
Our Boys in France Tobacco Fund. ..... 1560
Robinson, T. L. & Co. .......... 1564
Williams, A. F. .......... 1562

MOVING PICTURE CAMERAS.
Bass Camera Company. .......... 1563
Burke & James, Inc. .......... 1562

PROJECTION MACHINE MFNS.
Nichols Power Company. .......... 1579
Precision Machine Company. .......... 1580

PROJECTION SCREEN MFNS.
Gold King Screen Company. .......... 1562
Minuss Cine Screen Company. ..... 1567

The Advertisers Who Use the Columns of The Moving Picture World
Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser  It Also Adds Force to Our Advertisers' Messages

1478  THE MOVING PICTURE WORLD  December 28, 1918
THE "Dollar Day," which has been so successfully exploited as a means of community merchandising throughout the country, has again been applied to theatre picture business. Walter L. Griffith, manager of Poli's Theatre, Meriden, Conn., is the man who has achieved with gratifying success attending, the coupling of the Dollar (§) Sign with a "drive" to sell admissions. Through the courtesy of Manager Griffith and aid of excerpts from the Meriden Daily Journal we are able to present for the benefit of exhibitor-subscribers to The World a detailed explanation of the plan.

For several years, as many of our readers know, merchants of many communities have co-operated in "Dollar Days," in which business, on those special days, or at special hours, more than the same money could buy, in value, at any other time. In some towns "Dollar Day" is made a gala affair. Streets are decorated, "free vaudeville" attractions are provided, bands are hired to furnish music, and the event is generally "circused" to bring into the town residents of the surrounding country side.

Griffith Works By Himself.

In Meriden, Manager Griffith had none of these "extras" to help along his scheme. He perhaps has his own "Dollar Day," advertised it in the papers and by "throw-aways," boomed it all he could in every way, and on December 11 the Journal had this to say:

The "Dollar Day" plan which Manager Walter Griffith of Poli's Theatre will put into effect today is something entirely new in the theatrical business. The plan has already attracted advertising firms out of the city, and yesterday a representative of the Roebing system called on Mr. Griffith to find out about it. He stated that he had been instructed to watch the plan and make a report.

The present sloppy process of selling theatre tickets and the consequent inconvenience to patrons who have to wait in line before entering the theatre was too much for Mr. Griffith to think up a plan to obviate this nuisance.

Time and Money Saving Plan.

The selling of tickets now requires twice the time that it did before the war tax was imposed upon tickets. In the past the cash buyer used a pencil, so that the time consumed in making change is doubled, as it is very seldom that the operator is ready on the box office, since the passage of the law requiring the collection of wartime tax.

The matinee and night, or gallery, tickets are familiar to everyone, and Mr. Griffith's plan is similar in scope. It saves time for the patron, and at the same time it is a benefit to business, inasmuch as people do not keep it in line, out on the sidewalk, thereby discouraging others from attempting to enter.

If people will avail themselves of the offer made and buy a supply of theatre tickets today, they will avoid the congestion, and at the same time make a saving, as there will be quite a saving under Griffith's scheme. The only dollar sale which is contemplated is the one for matinee and night gallery tickets.

The other sales proposed are for $1.04, and 90 cents. The plan derives its name from the first of the three offers which are made. Twenty matinee or night gallery tickets will be sold for $1, the usual price being $2.20 for these 20 tickets. Mr. Griffith explained that the reason for this more than 50 per cent. reduction is that the attendance at matines is not usually anywhere near the capacity of the house. These 20 tickets, including the war tax, will cost box office $1.

The second offer is seven 17-cent evening tickets for $1.04, which is a saving of 15 cents. The third offer is five 22-cent evening tickets for 90 cents, which is a saving of 29 cents. All of these tickets are good for their face value, 5 cents, 17 cents or 22 cents, to apply on the cash value of tickets to any performance which is given by the management at Poli's Theatre.

Griffith Explains in Detail.

From Manager Griffith we have received other details that will be of aid to exhibitors in "putting over" the scheme. "Our idea," says Mr. Griffith in his letter, "was to increase the matinee attendance—but we could not conflict with our better seat-sales by offering a reduced admission scale to interfere with the higher priced clientele we are catering to. But Uncle Sam has something to say about admissions these days and so we figured out a plan whereby we would pay the tax and still offer "bargains.""

"Our plan was divided into three offers, as follows: twenty matinee or night gallery tickets for $1 (would cost $2.20); 7 evening tickets (17 cents) for $1.04 (would cost $1.19); 5 evening tickets (22 cents) for 90 cents (would cost $1.10)—war tax paid in all offers. We borrowed the box office at 10 A. M. and sold until the theatre closed. The gross over our regular day's business was $311.90!"

"What does that mean to a manager? Just go to the bank and try to borrow $311.90, and they will let you have it at bank interest with security that must be acceptable to them. We borrowed from our public $311.90 and nothing said about the interest. And Wednesday, December 11, was one of the most disagreeable days we have had this winter!"

Matinee Business Benefited.

"We have watched very carefully the outcome of the sale as affecting matinee business, and it has been a benefit. Only a few days have elapsed (Mr. Griffith wrote The World on December 14), but our matinee business has increased and our theatre is filled better than it has been at matines. This only proves that if they get them in their pockets they will either throw them away—just like the man who buys three cigars, intending to smoke them all himself. The matinee ticket drew the best, and that was just what we wanted it to do—all our house afternoons.

"Here is how we operated, serving out the 20 matinee or night gallery admissions, paying the war tax, and getting $1. We take eight regular tickets from the matinee roll (that is if you want the gross of your sale to apply to your regular day's business), and to this we add 12 of the Special Tickets. From this sale of 8 tickets we receive the regular price—(10 cents) with war-tax added, which totals 88 cents. This leaves us 12 cents that we are collecting from Mr. and Mrs. Public to pay for the twelve additional courtesies which Uncle Sam requires.

"The night inducements are on the same principle, only we add one ticket. The nearest we could come to even money was 7 tickets (17 cents) for $1.04, and we wondered if it would detract from the idea. But it did not and it went along with the Dollar Day idea all right. The five 22 cent tickets for 90
This Ticket is Good For Any Performance (FACE VALUE) — AT

POLI'S THEATRE, Meriden, Conn.

Given in connection with

S DAY SALE Value, 17 Cts.

The object of this Sale is: Promote Sale of Tickets in Advance

through with the idea we went ahead as shown.

Kept the $ Sign Before the Public.

In all the display we used or wherever we could get the slogan before the public eye we said: ‘You’ll Be There; Poli’s $ Day’—using the $ sign prominently. In our ‘readers’, on throwaways, in store-window cards and everywhere, we stuck the $ Day slogan before the eye of the public. We made a special trip to the city editor of the Journal and ‘planted’ the story we were anxious to get.

So well are we satisfied that we are after it again, in the worst week in the theatrical year—the week before Christmas. But in all the ‘boosting’ we do, for this Christmas sale, will be the idea of ‘Christmas Presents’—advising that the ladies cut out the green neck ties, handkerchiefs and cheap perfumery and give hubby something that she can help him use. Tickets are to be sold in nice envelopes, holly and all that on the outside, making it a regular Christmas present.

Manager Griffith advises The World that exhibitors everywhere are welcome to use his $ Day plan, but asks that they let him know if they work out any improvements on the scheme. Here’s a practical idea; a proved plan to do something unusual, to attract special attention to the moving picture theatre, big and little, and to benefit the business along legitimate lines.

Clark Moves to East to Direct Exhibitors Mutual

WILLIAM J. CLARK, president of the Exhibitors Mutual Distributing Corporation and vice president of Affiliated Distributors Corporation, has resigned as president of the

U. S. Government War Tax has been paid on this Courtesy.

user of the Sanitary Milk Company, Grand Rapids, and a director of the Grand Rapids Ice and Coal Company and the Commercial Savings Bank of Grand Rapids. He is a Shriner and has filled all the offices of the Masonic order up to Potentate of the Shrine.

Mr. Clark plans to move to New York immediately after the first of the new year and establish his home in New York City.

Rothacker Insures Employees.

W. R. Rothacker, president of the Rothacker Manufacturing Company of Chicago, after spending a few days in New York and New Jersey, unloaded his train for “back home” on December 19. His business here consisted chiefly in supervising the work of some industrial films in New Jersey. The Rothacker plant in Chicago is well known as one of the largest and most prosperous movie picture plants in the country, being continually busy with films of either a novel or educational value. His latest series of pictures, known as the “Peaks, Parks and Pines,” was the featured educational number of a recent program of the Rialto Theatre, New York.

Mr. Rothacker, apart from his business interests in the east, was absorbed in a plan of practical benefit for his several hundred employees. In place of the usual gold piece bonus he is presenting each and every one of them with a life insurance policy on which he pays the premium for the period of time which they remain in his employ. These policies range from $500 to $1,800.

Phillips Picture Goes to Broadway.

Jewel Productions, Inc., has announced the opening of the premiere showing of its master picture, “The Heart of Humanity,” at the Broadway Theatre, New York, Sunday, December 22. The film will remain at the theatre indefinitely and will be presented with elaborate musical accompaniment and stage effects, with the aim of making extensive preparations for the showing and expects to boost it with many original advertising stunts.

The premiere will be preceded on Friday, December 20, by a special showing for critics, at which Dorothy Phillips, star of the production, and her husband, Allen Holubar, who created it, will be present.

“America’s Answer” Booking Well.

Although the war is over, it is the experience of exhibitors that there is no lessening of the demand of the public for official war pictures. This is shown in the remarkable record of bookings for “America’s Answer,” the second official United States war picture.

The picture was first shown officially in New York in July, after which official presentations were made in a number of other cities. It was released through the World Film October 11.

Up to the present time “America’s Answer” has played in 1,819 theatres and contracts are made for its exhibition in 3,394 other theatres. Contracts are now being made at the rate of 150 to 200 each week.
RUFFNER SEES NEW YORK AND TALKS

After Tasting the Ocean and Finding It Salt, He Drops In on Associated Advertisers and Relieves Pent-Up Feelings, to the Edification of His Hosts

SUNDAY morning Ralph Ruffner, of the Rialto, Butte, Montana, solemnly stalked across the somewhat soiled sands of Coney Island. Having dipped his hand in the water and tasted it, with intense interest. It was salt. He figured out that at last he had completed his journey from ocean to ocean. Just a week before (allowing for the different time) Ruff had hustled out from between the sheets in the early morning to take from a messenger a telegram from J. Von Herberg, of Jennen and Von Herberg, telling him to meet the boss for a trip to New York. Mr. Von Herberg was coming on business, but Ruffner's transportation had been "For a Good Boy" worked out on it. He is the china mugs that we used to get—well, some time ago.

They came into New York in a baby blizzard Wednesday, December 11, and registered at the Claridge. Then Ruff started out to see New York. Thursday he was invited to attend a meeting of the Associated Motion Picture Advertisers, and Ruffner surely was among those present on the occasion of that luncheon. He had never met most of the press agents who comprise the association, but he had been in correspondence with most of them, and he had much additional to say. He said it—not all of it, but as much as he could think of on such short notice, and about as much as he could get rid of between luncheon and diame.

Meets the Men He Was Looking For.

He was too much in earnest to say polite nothings and let it go at that. For years he has been on the other end of the wire trying to get cuts and stills with which to get his pictures over. Around the table was the man who had sent him one stiggy two-inch hard rubber cut with which to advertise a sensational picture. Another man represented a firm which had no newspaper stills for a picture version of a best seller, and took an encore twice on the same stunt. A third had sent him such a mass of junk for a high priced picture that he put it on the side of the table and did the best he could with what he could get from this paper.

They were all friends of his—more or less—and he had a nice, long chat with them. It's safe to say that the publicity men of the picture business never got so much information about their short-comings in the same brief space of time and it wasn't in the form of a letter they could drop into the waste basket with some comment on the "damned fool exhibitors." This was a personal message that had not improved any with being so long stored up.

Ruffner a Practical Man.

Ruffner is probably the most practical man who ever addressed the somewhat soiled sands of Coney Island. He knows the film game from the 300-seat dump to the high-grade theatres, and how it is done a complete earful, though he regrets the fact that he had not had warning of what was coming that he might have prepared his ideas more carefully and covered the ground more completely. He said plenty as it was, and gave them all food for thought—if they will only think it over.

"As an exhibitor, I know that it is just as important for the producer to have infinitely appealing advertising and publicity campaigns as it is for me to make certain that the productions themselves are up to standard in quality and entertainment value. "Black and white illustrations are the most important of the ad material I use. You fellows present here should insist that you are provided with an adequate number of worthwhile stills on each picture. It means a great deal to the exhibitor. Without advertising copy without illustration is only 50 per cent. productive. I do not use half-tone cuts except in rare instances. They do not reproduce well on newspaper stock, and with the coarse screen necessary they usually result in a blur or black splotch which destroys completely the effect and appearance of the cut. I say this because I am a part of the poster. Line illustrations are much more practicable, and the printed result is infinitely superior.

Posters Can Be Improved Too.

"There is a big opportunity for improvement in posters. I believe that other exhibitors agree with me that a well printed lithograph of the head of the man is worth ten illustrations of two and three person groups, doing nothing in particular that can be related to the title of the production. I have seen many posters that were absolutely worthless to me because their pictorial parts were without subject matter which could be identified as having to do with the action or story implied by the main title of the release.

 nuevos

My local campaign. Instead of having a set of twenty-five or more black and white stills to choose from, I have considered myself lucky if there were ten of them that were worth consideration.

"As an exhibitor, I know that it is just as important for the producer to have infinitely appealing advertising and publicity campaigns as it is for me to make certain that the productions themselves are up to standard in quality and entertainment value. "Black and white illustrations are the most important of the ad material I use. You fellows present here should insist that you are provided with an adequate number of worthwhile stills on each picture. It means a great deal to the exhibitor. Without advertising copy without illustration is only 50 per cent. productive. I do not use half-tone cuts except in rare instances. They do not reproduce well on newspaper stock, and with the coarse screen necessary they usually result in a blur or black splotch which destroys completely the effect and appearance of the cut. I say this because I am a part of the poster. Line illustrations are much more practicable, and the printed result is infinitely superior.

"Posters Can Be Improved Too.

"There is a big opportunity for improvement in posters. I believe that other exhibitors agree with me that a well printed lithograph of the head of the man is worth ten illustrations of two and three person groups, doing nothing in particular that can be related to the title of the production. I have seen many posters that were absolutely worthless to me because their pictorial parts were without subject matter which could be identified as having to do with the action or story implied by the main title of the release.

"Use prepared reviews printed in the press books some of you write are a decided help. Very often the local newspapers will request a review. I am usually very busy, and to write one properly takes time. If I can take the press book, clip out a prepared review and have it copied, I am getting practical service.

"The average story published in the press books for exhibitors to 'clip and hand to the editor' is worthless. There is too much bunk in it. If you can supply but two or three stories for every production, and have each of them contain news about the star or the story, limit yourself to that, because anything more is thrown away.

Take Care of Small Town Man.

"It would be unfair for you to gauge your work entirely by your wants from this meeting. As an exhibitor we are interested in the pictures of Butte we have advertising and publicity facilities that are not available to exhibitors in smaller places. I can buy a postcard of a king, if it is necessary. I can employ ad writers if I am too busy to prepare copy. Let the small town exhibitor predominate in your consid-
eration of exhibitor wants, and in working to equip him thoroughly, you will more than satisfy managers like myself.

Some producers are apparently very vain and egotistical. They have their names plastered all over the posters and prepared ads, and threaded through the publicity stories like strings of scarlet. As an exhibitor I do not try to sell the public in Ruthe the name of a producer. I try, instead, to sell them the star and the story of each picture. And every time I get a prepared ad, a newspaper story, or a lithograph from which I can eliminate the name of the producer I do it. If it is impossible to eliminate it I am very apt not to use it at all.

No Use for Superlatives.

"Trade journal advertising to exhibitors amuses me. It is loaded with superlatives and adjectives. Every production, seemingly, is a wonderful picture, a sure winner at the box office, the biggest of the year, the most stupendous ever made, a riot for action, featuring the screen’s most beautiful woman or pictureland’s greatest male actor. I first look through the advertising sections of a trade paper for announcements of new pictures. I pay no attention to what the producer says about them. I want to know the title, the name of the star, or lead. Then I decide whether it is worth looking at as a prospective booking.

"I always read the editorial pages. They give me the pulse of the industry. Then I turn to the reviews, and if there are any productions in which I am interested for the Rialto, I compare the various criticisms. I look through the projection and music departments to find out whether there is anything new that I can refer to my operators or orchestra. After this I go through the news and text sections, searching for stories about how other exhibitors are handling productions. Quite often I get good ideas from such stories. Sometimes I find a good story sent out by a manufacturer or distributor as publicity, but not very often. It seems to me that this sort of bunk could be dispensed with in favor of things more valuable and interesting. None of it is convincing.

Direct-by-Mail Matter Wasted.

"There is a big item of waste in the tremendous quantities of direct-by-mail matter sent to exhibitors by producers and distributors. My desk is covered with it almost every morning. I used to make an effort to go through it, but there was hardly anything in any of it that had not been covered by a story or an ad in the trade papers or house organs. So now I consign it all to the waste basket without trying to go through it.

"I always pay particular attention to house organs. This is about the only advertising matter I receive in the mail that has any reason or excuse for its existence. You will frequently publish in your respective house organs information about forthcoming productions, perhaps a catch line I can use for advertising purposes, or a short descriptive story of the picture itself.

"One of the most common experiences I have, and one that is always discouraging, is to pore over a press sheet, making memoranda of the numbers of various black and white ad cuts you have prepared for my use, and noting other necessaries I may want, and then writing and mailing to the exchange an order for the material, to get a reply, sometimes only after I have waited a reasonable length of time and then wired a request for an answer, to be told that they do not have it in stock.

Of what use is it for you to work hard in preparing exhibitor campaigns only to have your exchanges fail to put in a stock of the accessories?

"The industry is fast approaching the time when exhibitors will not have a tremendous number of feature productions to work with in the daily and tri-weekly change system. They will have to play their bookings to longer runs. And that means that they will be obliged to intensify their ability as showmen and do better advertising and publicity work in their respective localities. When that time comes you gentlemen will find that the exhibitors will be much more dependent upon you for assistance, and that the demand for practical, beneficial advertising and publicity helps will be much greater."

Comments Favorably on Theatres Here.

Mr. Ruffner did not visit many theatres, for he was too busy, but he did manage to make most of the leaders, and his comment was generally favorable. "We have as large orchestras as you have on here," he said, "but the houses are about the same, though I think the western houses lay more stress upon real courtesy to the patron. We try to make them feel at home with small acts of service. For example, in one house I visited, six ushers watched me struggle into my overcoat with polite interest. Out west one of them would have helped me into it, as there were no incoming patrons at the time. In these little things I believe that the western houses are ahead. I was surprised to note the small spaces taken in the daily papers. Where we have but two or three in a town and with liberal space rates, we use large spaces. I can understand that here with prices so large and so many papers to be used there is not the same opportunity for effective newspaper work but it looks strange to the westerner."

Lights on Broadway Appeal.

"The electric signs are wonderful. I don't mean just the theatrical signs, but the announcements generally. It is a treat to walk up and down Broadway at night. I'm glad that I did not hit town while the Fuel Administration was on the job. I should have lost half my visit."

That's about all Ruff had to say, for publication or otherwise, and Mr. Von Herberg was even less communicative, contending himself with remarking that chaperoning Ruff was like taking a small boy to the circus. That just about describes it. Ruff was hardly interested in everything he saw or did, and he saw and did much. Most everything he saw he had already seen in the pictures, for the news weeklies have made New York more familiar to the out of town patron than to the resident New Yorker, but he was glad to see the real thing of the palaced places, and the press agents were not actuated by a sense of policy in their eagerness to enthrall him, for Ruffner is a very genuine sort of chap, clean-cut, likable, modest and with none of the breeziness that marks his advertising. He is real folks, and both he and his many hosts enjoyed every moment of his stay.

October Admission Tax $4,443,265.10.

Taxes collected on admissions to theatres, etc., during the month of October, under the war revenue act, totaled $4,443,265.10, according to a report just made by the Commissioner of Internal Revenue. This brings the collections from this item for the four months from July to October, inclusive, to $15,309,359.54, which is exceeded by only two other taxes collected under this bill—those on freight and personal transportation.

"Must Sell," "Wanted to Rent," "Will Buy Theatre."—these are only a few of the business opportunities The World's Classified brings to light.
To the MOTION PICTURE INDUSTRY—GREETINGS

At the end of a year of many difficulties overcome and problems solved; of many hopes deferred and disappointments manfully endured, may the joys of Christmastide restore your faith and confidence and renew your determination to enter upon the ventures of a New Year with that spirit of optimism which begets success.

To this end we bespeak for you a Merry Christmas and a Happy New Year.

The Moving Picture World
To the Motion Picture Industry the passing year "Nineteen-Eighteen" has been a strenuous one. Deep in the world war much of our country's resources and energy, together with nearly four millions of its men and women—don't forget the women—were directly engaged in war and contributing activities. To this great force striving for the Freedom of the World our industry contributed its rightful share in man and money power. In addition to this and backing up, sustaining the high morale, as it were, of these great forces of democracy our industry contributed vastly of its product and services to the common cause of the World's freedom so violently assailed by the bloodthirsty and treacherous Hun.

But Victory was for the Right. Our reward is Peace for the whole World and the privilege of returning to our vocations without fear of the invader. A new year opens before us and with it the markets of the World eager to receive our product and to extend to us the fellowship to which our valor has entitled us.

Shall we not, then, enter upon this new year, "Nineteen-Nineteen," with a broader vision, a World market for the products of our studios and factories? Is it not a great incentive to better effort and better work?

Then let us go to this new task, remembering always the supreme sacrifice that has been made by many of our fellows who died that we might enjoy that Peace and Liberty which they gave their lives to protect.
Just to Prove Exchangeman Wrong, Virginia Exhibitor Spends $225 for Two-Day Showing of Feature and $106 for Advertising—Counts Up Profit of $477

Illustrated by Brinkerhoff

*SAY, don't these trade paper editorials about spending good money to advertise pictures make you sick?*

"If some of those fellows up in New York who write that stuff could come down here to Hopewell, with its twelve thousand people and live theatres, and try out their tell-the-exhibitor-how-to-do-it' stuff, they'd quit shouting that tune about not knowing how to do things."

"Yes," answered Mr. Corhan, manager of the American Theatre, of Hopewell, Virginia, "the exchanges are demanding so darned much money in rentals that we can't make a decent profit. We pay a big price, and if the weather is good and there is no carnival or circus in town and our opposition hasn't got a bigger attraction, we do a little better than break even. The exchanges and producers get it all. Last week I played 'Hearts of the World,' and would have done a good business, only it rained. So bang went my profits of the week before."

K. C. Corhan was militant. And the exhibitor with whom he was talking was just as upset, but Corhan doesn't want the other fellow named.

"He's a sick man now," he explained. "Since I lost my mind and spent $106 advertising 'The Romance of Tarzan' and made $480 profit in two days, after paying the First National in Richmond $25 for the picture, he doesn't speak to me."

Mr. Corhan does not excuse his own previous attitude toward intensive exhibitor advertising and publicity for pictures.

**Sometimes He Gets Investment Back.**

"I figured, too," he condemns himself, "that by the time I had paid $100 a day for a two days' run on a feature, and added enough more to cover my posters, slides and a newspaper announcement, with perhaps a thousand heralds, I had spent about all I could afford. Sometimes I got my investment back. On as many other occasions I lost money. I found that the specials I ran gave me just enough profit, on an average, to make up what I lost on some of the regular program features, with just enough left over at the end of the week to serve as a bare excuse to go to the bank."

Recently Corhan got mad. He was going to quit the business. He went home one night after the show and threw himself disgustedly into a chair.

"Gee whiz," he complained to his wife, who had taken a quick peek into a bedroom to be sure that a little dark-haired son-of-his-father had not been awakened by the door slammed noisily as her husband stormed in, "this picture game is bleeding me to a standstill. I can't make any money. The profit this week won't be $100. Look at to-day's receipts. They're not quite $170. And I'm paying $100 a day for this special. By the time I charge off my rent, light, salaries to the operators and ushers, the supply bill from the exchange and my own regular salary, I'll have as much as $13 left. And the salesman told me it was a whale of a production that has played to tremendous business in this territory."

"Didn't the people like it?" queried his wife.

"Sure; they applauded like the dickens. But I tell you, on these specials I've got to get more patronage. Two full houses lets me out on the day, but if I am to have any profit I've got to fill it three times or more. And none of the pictures will draw that big here."

"But why?"

"Maybe it's because this is a town show. I'm sick of this working and worrying and trying for practically nothing but a living."

"Won't you make up with one of the two program features you have booked for the latter part of the week at $75 a day?" She was searching for a ray of optimistic there.

"No. The opposition has a big special booked for Friday and Saturday. He'll get all of the extras and many of my regulars. I can't afford to shelf one of my contract pictures and book another special. I'll only play him even money, and be out my regular rental. I'll lose as it is, but not as much as if I tried to compete with a special."

Enter James Anderson.

There was a knock at the door. Mrs. Corhan returned in a moment to announce Lieutenant James Anderson, manager of the First National Exhibitors' Circuit Exchange of Richmond. If anything Anderson is persistent and to the point.

"What have you booked for two weeks from Monday and Tuesday?" he began as an introduction.

"Nothing yet," Corhan responded, firmly determined to tell Anderson what he thought about exchanges generally.

"All right. I'm going to give you 'The Romance of Tarzan.' You played 'Tarzan of the Apes' and did a good business. You would have done twice as much had you advertised."

There you go," snapped Corhan, blaming the fact that I didn't make more than a nominal profit on to my lack of advertising. Didn't I spend $25 in newspapers and heralds? You've always got some excuse when a picture doesn't do all you claim for it. What do you want for 'The Romance of Tarzan'? About $150 for two days, I suppose?"

"Don't suppose anything. You're wrong before you start," Anderson retorted. He knew more about Corhan than Corhan suspected, and he had come to Hopewell to prove a belief he had about this particular exhibitor. "You're
going to book that picture at $112 a day for two days, and spend at least $50 in advertising. You'll get your money back.

"Say, I haven't made enough on a special in the last two months to pay me $224 for two days. When you add $50 for advertising? No. Good night."

"That $224 doesn't sound good Corhan, because what it really means is $225. Never mind the contract to-night. We'll fix that up in the morning. Goodbye."

Corhan did a lot of thinking between that Friday night and the next day. He rented Anderson called at the American Theatre and found a different exhibitor from the one he had called on the night before. He called on that exhibitor going to do, "Anderson," Corhan began. "I'm going to book that Tarzan sequel and borrow money, if I have to, to advertise it. I'll either prove you are wrong or that I am."

"Fine," the exchangeman rejoined. Corhan went to work the next week to prove that there was no loss in the subject of exhibitor advertising—so strongly urged in the Moving Picture World. He was going to satisfy himself, first, by attempting to prove that any exhibitor should stand on its own merits, and that people would come to see it if he had some paper in his lobby and also the one on the lobby doors. But to be fair, he was going to resort to the opposite extreme—wanton extravagance—to convince himself. He ordered three big banners, to be painted by a local artist. He had the Richmond exchange send him a press sheet and music cue. He set to work and worked from the copy suggested in the press sheet. He ordered newspaper ads and publicity cuts until his pen ran dry. He bought enough posters to repaper the interior of the house. He took the leader of his orchestra into consultation, and they arranged an amplification of the prepared music cue, and hurried around and bought what music they needed.

Makes Ten-Reel Assault on Lobby.

Then he turned loose his native talents as a window trimmer, with a genius for arrangements which appeal to the eye and then to the reason, and made a ten-reel assault on his lobby. At the center and rear of the lobby he built an artificial cave. Ferns, palms and tree branches were artistically arranged. Inside the imitation stone entrance to the cave he placed the cutouts figures of Tarzan and the white girl, taken from one of the three-sheets. Above this, and reaching from one side of the lobby to the other, he stretched a specially painted lightweight canvas, picturing a tropical scene, lighted by a light fixture and with a suggestion of horizon and tropical trees at each side. Behind this he placed colored lights, so that the effect at night was amazingly realistic. To all of this he added the regulation lobby display cards and stock one-sheets, in their respective frames. On both of these large banners swung across the street in front of the theatre. The two others were displayed across other thoroughfares, in advantageous parts of the business district.

One of his competitors met him on the Saturday preceding the Monday he opened with "The Romance of Tarzan" and asked what the popularity of the picture was. He was asked, "I saw a big ad you ran in last night's paper. Bet it cost you $25. What? You've got another scheduled for tonight? Well, we'll be glad to get your patronage after you close. Or has one of the local banks decided to spend its surplus on the American? Gee, man, where's your good common sense? What good are those banners going to do you? Everybody in town knows where the American Theatre is. That sort of stuff won't get you any business.

Another competitor called on him at the theatre that night.

Even Competitor Expresses Concern.

"Listen, Corhan," he said, "I'm a competitor, and we've fought each other good and hard, many times. But you've always been on the level. I don't want someone else who might be a tough guy to get the American. Don't pull all this foolish stuff. The rest of us don't do it, and we're getting by and making a little money. You've not done so badly. What's the use of throwing away all this good coin just because trade paper men, press agents and exchange managers tell you you can't make a picture pay unless you spend a lot of dough advertising. That's all bunk and hokum. It's their excuse for a picture when it doesn't go. You'll go broke, sure, if you keep this up."

Corhan walked the business section of Hopewell on Sunday afternoon, studied his banners, referred occasionally to his second big ad in a copy of Saturday's paper he carried in his pocket, and stood off at several different angles to view the lobby which was to be trimmed that night.

Proposes to Learn Value of Advertising.

At midnight he went home. With the exception of one more ad, which was to appear on Monday at a cost of $15, he had invested in "The Romance of Tarzan" $225 for the rental of it, and $90 in promotion material, including his lobby trim. By noon on Monday, adding the $15 for the ad, he would be in just $331, not including the fixed charges for operating the theatre.

"Well," he told his wife, "either I'll be out a lot of money by Tuesday or I will have made a lot. The boost I'm giving this picture is going to pay big or not at all. And he who comes out with hokum, gets the opposition from two of the other houses. We'll find out exactly what advertising is worth to a picture. If it doesn't win for me, I'm going to let me get the blues before my excuse for them is established.

Corhan went down to the theatre early on Monday morning and completed the work of arranging his lobby display. Then he went uptown on business, and by the time he returned to the theatre, which he had to open at 11 o'clock, he saw, from a block distant, a big crowd around the front. Sensing something wrong—Hope- well used to have a small sized vendor, he ran the remaining distance, pushing his way through the crowd, expecting to see a body lying in the lobby, or something, and he didn't know just what. But the crowd was looking at the imitation cave, at the sky effect above it, and at the lobby posts and publicising.

"We're Packing 'Em In," Says Corhan.

"There must be something wrong with the opposition," Corhan told his assistant shortly after the night shows started. "We're packing them in."

Outside the crowds were still surging around the box office, gazing wide-eyed at the really beautiful effect given the lobby display when it was lighted. And they kept buying at 25, 35 cents, until the 600 seats were filled, not once, but twice, and then three times.

"What happened?" asked his wife when he reached home just before midnight.

"Almost $380 worth," he answered. "And say, you should have heard the comments on that lobby display of mine. It's a knockout. We played to capacity all afternoon and evening. The last show tonight fell a little short. I've cleared enough to pay $225 for the film, $106 for advertising, and my fixed expenses for the day. Tomorrow, anything I do over $75 I'll call profit." Here his old opinions flopped back in self-defense. "But probably everybody wants to see it come tonight," he added.

There was another crowd around the lobby at the starting hour on Tuesday. And it did diminish appreciably throughout the day. By noon on Thursday Corhan checked up his receipts for the day shortly before 11 o'clock in the evening, and found that the American Theatre had beaten Monday's gross by about $48. His total for Tuesday was $428.

Takes in $808 in Two Days.

"I took in $808 in two days," he said. "That $808 in film and advertising cost $331. That left me for advertising. During the balance of the week my receipts on the program releases were enough to more than pay the week's overheads. When I changed the bill the next day, the people patronized the American in greater numbers than had been usual before for a Wednesday night."

"The whole thing, thinking. Then he continued: "There's psychology in a picture properly advertised. Get them started,
and the momentum keeps up for a couple of days afterward. I am going to play a repeat on "The Romance of Tarzan," for two days more, with much of the same lobby display and general advertising.

"What did your competitors say to you after you had finished the two days on the Tarzan film?" he was asked.

"Nothing. I'm satisfied now that advertising, properly done, and in a sufficiently big way to command real attention, is a mighty good investment for any exhibitor. And I've come all the way to New York to tell you about it. You know, a profit of $477 for two days in a six hundred seat house is something for any exhibitor to think about. I'll do it often now, because I think I know the combination that will keep unlocked for me the mysteries of profitable advertising and publicity."

HOW FOX HELPS WITH HIS "BULLETIN"

Editor McCarthy Has Issued a December Number Filled with Attractive Propaganda

The publicity department of the Fox Film Corporation makes a specialty of its Exhibitors' Bulletin, issued monthly as an aid to exploiting, at retail, the Fox productions. The December issue is typical of those gone before, showing an improvement over its predecessors as has each previous issue.

Charles E. McCarthy is editor of the Fox Bulletin and he has done a particularly good job in turning out the December issue. His "editorial" utterance, starting twenty-six pages of lively text and pictures, gives encouragement to the exhibitor who really wants to take advantage of the armistice. He dedicates his helpfulness "To an Exhibitor at the Dawn of Peace." In these expressions Editor McCarthy extends no end of encouragement.

Cuts and text referring to particularly successful exhibitors of Fox films occupy the early pages of the Bulletin, references to Edgar E. Duncan, manager of the Colonial, Lincoln, Neb.; John Barncord, manager of the Lamar Theatre, Phoenix, and the Opera House, Winslow, Ariz.; S. L. Baxter, manager of the New Isis Theatre, Denver, and L. M. Boas, manager for Marcus Loew of three houses in Fall River, Mass., are "among those present."

"Ye Village Post Office" is the heading of a page of lively patter, fit for programs or newspapers; and "Cut-Backs and Close-Ups," along with "Long Shots of Film Folks" are two more pages devoted to news of Fox features done in snappy paragraphs. Editor McCarthy weakens his case (in this opinion) by an imitation of K. C. B. in praise of Robert Pelzer, manager of the Bijou, Mt. Clemens, Mich.—we are getting "fed up" with space killing chatter in imitation of said K. C. B.

"What the Other Fellow Is Doing" is a "stunt" page telling how certain exhibitors have exploited Fox pictures to money-making advantage. "Says His Pocketbook to Your Pocketbook" is a collection of expressions from showmen who have had experience with the Fox brand, and then follow pages devoted to various products of the Fox loom due for immediate distribution.

To finish off the work there is a list of Fox attractions, Fox exchanges and Fox special features in classified form, and last and prettiest—a cut of Louise Lovely, who looks all her name implies. The exhibitor who comes into possession of Fox's Bulletin is going to find some real helps to picture exploitation, ready prepared to the advantage of his box-office.

HILL

Harry Carr, Sennett Booster, in Town.

Harry Carr, head of the publicity department of the Mack Sennett Studios at Los Angeles, and Sunday editor of the Los Angeles Times, arrived in New York on Monday, December 16, on a special mission for the Sennett interests. If things break right Mr. Carr may have an interesting story to relate.
EXHIBITORS HOLD OLD-TIME BEEFSTEAK

Members of Manhattan Local and Guests Enjoy Gel-Together—Schaefer for 100 Per Cent. Body

It looked auspicious to see so large an attendance so representative of the several branches of the motion picture industry at the beefsteak dinner given at Healey's on Wednesday evening, December 11, by the exhibitors of Manhattan local. It seemed like a revival of old-time interest and a general disposition to get together. Ike Hartstall, William Blumenstein and Billy Hart, who comprised the entertainment committee, deserve credit for the conduct of the affair. John Manheimer, president of the New York league, acted as toastmaster. Peter J. Schaefer, the national president of the exhibitors' association, was the first speaker. He reiterated that he would put his energies and determination into play to reorganize a 100 per cent. exhibitors' organization that would be representative of the exhibitors of the United States.

Sydney S. Cohen, president of the State league, gave an outline of the activities of the State organization in preparing for legislation to be introduced in New York legislature as affecting the exhibitors. Everything is safeguarded and provided for.

Sam Trigger said he was about to return to the exhibitors' fold and lend his attention to their interests. He had been inactive for the past year on account of his two sons being with the army, but now that they had returned he would again take up where he had left off.

Alfred S. Black, of Maine, spoke of his interest in national legislation and said he and Pete Schaefer would go to Washington that night in an effort to secure a modification of taxation.

S. J. Kaufman, of the New York Globe, caused some stir in his remarks by saying he believed too many pretty boys and ingenues were being exploited by directors. Most stories pictured a couple of silly idiots in the travails of love. There were few big ideals for the picturization of truth and mention of several present day and other subjects that would make us realize truth and would work for the betterment of mankind.

Other speakers were Rudolph Sanders, P. A. Powers, Harry Reichenbach, W. L. Sherrill and L. E. Chadwick.


A good time was had by all.

Buckland Returns with Fresh Ideas.

After several weeks spent in the eastern metropolis, Wilfred Buckland, art director, Famous Players-Lasky Corporation, has returned to Hollywood, with new enthusiasm and new ideas.

As art director Mr. Buckland has upon his shoulders the responsibility of arranging the plans for innumerable artistic settings. He has been on the coast for a number of years, however, and felt the necessity of getting into closer touch with the progressive methods of the big city.

"The importance of perfect investiture is clearly becoming more apparent, and in fact it may be said that it is imperative that the setting for pictures shall be absolutely in accord with the most modern ideas of art and beauty as well as utility," said Mr. Buckland.

Herbert Brenon Back from England.

Herbert Brenon, who has been in England for the past eight months, has returned to America. Mr. Brenon left this country in response to a call from the English Government to make a British propaganda picture. Under the auspices of the Minister of Information, Lord Beaverbrook, Mr. Brenon has been engaged on its production ever since. He is in the best of health and spirits.

Mr. Brenon did not bring his production with him, but expects it will be shown in London within the next few weeks.

Old Time Beefsteak Dinner by Exhibitors of Manhattan Local at Healey's, December 11, 1918.
SUNDAY closing for motion picture theatres is breaking out strongly in various sections of the country where the spirit of the law prevails. Ministerial associations are meeting and adopting resolutions requesting city authorities to close the theatres. Bills are being introduced in both houses of the legislature at forthcoming sessions of state legislatures, so that there is promise of lively times for exhibitors.

Jersey exhibitors have been holding meetings preparatory to offering a bill in their state legislature asking relief, and the exhibitors of Ohio have shown considerable activity along similar lines.

Ohio exhibitors, in particular, are awakening to the prospects of Sunday shows being eliminated, while in Boston the ministers have been holding meetings preparatory to offering bills in the legislature to close the theatres.

Dayton Exhibitors Meet to Discuss Sunday Closing

HARRY W. Kress, campaign manager for the Ohio State Screen League, with offices in Piqua, sent out notices from his office on December 7 that the meeting of the Dayton exhibitors would be called Friday, December 13, to arrange to get together in order that a united stand could be taken by the theatre men against the Sunday censorship law that is in effect in Ohio.

A good representation was present at the meeting and the room of the Miami Valley Exhitioners' League, which was called to order by Gus Muller, manager of the Select Exchange at Cincinnati, who has organized a temporary league of representative theatre operators.

Mr. Kress said that Piqua, Ohio, his own town, was now closed and that he controls three theatres there, including one legitimate house. Mr. Kress had devoted a lot of his time to the theatre business and was instrumental in organizing the league. The other officers of the league are H. H. Lustig, of Cleveland, president; Fred Desberg, Cleveland, secretary and treasurer.

Gus Sun of Springfield, Ohio, who was in attendance at Dayton and who controls about three legitimate theatres throughout the state, mostly vaudeville, expressed the desire to cooperate with the picture interests and consented to leaving Sunday shows out of the agreements.

A committee of five was appointed to act in the localities where the theatre is in the fight to put over a law that would set things right.

Jersey Men Take Action to Further Sunday Opening

A MEETING of the New Jersey Exhibitors' League was held at 1758 North Market Street, Thursday, December 12. Dr. Charles Hespe, the president, was in the chair. The subject of discussion was the method of procedure necessary to accomplish legislation for a local option bill for Sunday opening in the New Jersey legislature this winter.

Sunday opening is a moot question in Jersey. It is largely indorsed in cities of the first and second class, but in residential and rural communities it is an open and divided question. A committee of six was appointed with power to act in formulating a plan whereby the desired result might be accomplished. The members of the committee are James J. Lyons of Morristown; Charles L. Dooley of Patterson, Louis Rosenthal of Passaic; J. S. Stearn of Newark; George Jacobs of Newark, and Dr. Hespe of Jersey City.

Among those present were Peter J. Schaefer, Charles Hespe, Harry K. Hackett, Passaic; Joe Stearn, Newark; David Keizersten, Bayonne; George P. Williamson, Jersey City; Louis J. Ruck, Dumont; William O. Masche, Ridgefield Park; James J. Lyons, Morristown; F. C. Closs, Long Branch; H. S. Jans, Newark; B. L. Shafer, New Brunswick; Sig. Maros, Newark; B. W. Suydans, New Brunswick; Walter M. Hoffman, Orange; D. Shepherd, Orange; U. Cadugan, Jersey City; Barnett Albin, Madison; Michaelson & Baer, North Bergen; Aaron Shintleman, New Brunswick; George Gold, Paterson; S. M. Aughinsbough, Jersey City; F. A. Adams, Fleishman, Newark; Louis Rosenthal, Passaic; Edmund A. Thomaser, Rutherford and Co.; L. F. Blumenthal, Jersey City; H. F. Lane, Jersey City; Martin Singeo, Newark; F. C. Closs, Long Branch; Charles L. Dooley, Paterson; George Jacobs, Newark; Alfred Black, Maine.

Sunday Closing Wanted by Indianapolis Ministers

A COMMITTEE of Indianapolis ministers, representing the Indianapolis Ministerial Association, which recently organized to close the motion picture theatres and other places of amusement on Sundays, conferred recently with Mayor Charles W. Jewett in regard to the situation, but received very little satisfaction.

Mayor Jewett said he told the committee that he would make no announcement concerning the matter until after he has conferred with the motion picture men. The ministers' committee presented a set of resolutions to the motion picture men, and the fact that they begin an immediate enforcement of the Sunday closing laws.

It is understood that some of the ministers present at the meeting were not in sympathy with the resolutions, a number of them contending that the legal way is not the proper way to handle the situation. Some of them said that before the ministers try to keep the people away from Sunday shows they should prevail on some of the members of their own organization to remain away from such places.

In the belief of the motion picture interests that Mayor Jewett will not accede to the ministers' demands.

Sunday Closing Agitation Is Spreading

Following closely on the heels of the action taken by the members of the Indianapolis Ministerial Association, in their proposed fight against the operation of motion picture shows and other forms of amusement on Sundays, ministers in other cities have announced that they, too, will endeavor to see that the motion picture theatres there remain closed on the Sabbath.

The ministers in Dayton, however, have not only opposed the motion picture interests, but have adopted the same resolutions passed by the Indianapolis association, and are going to proceed in an effort to get busy and enforce the statutes governing Sunday amusements.

The ministers in Dayton, however, have not only opposed the motion picture interests, but have adopted the same resolutions passed by the Indianapolis association, and are going to proceed in an effort to get busy and enforce the statutes governing Sunday amusements.

Protest Sunday Concerts at Dorchester's Strand

THE mayor of Boston, Andrew J. Peters, has under consideration the protest of churches in the vicinity of Upham's Corner, Dorchester, a high-class residential section of the Hub, against Sunday night concerts being run at the new $1,000,000 Upham's Corner Strand Theatre, operated by the Nation's Gordon Interests.

A lively hearing took place in the City Council Chamber when representatives from the churches appeared in opposition to the projected Sunday night concerts. No protest was made against the weekly shows, which were highly praised. The basis of the protest was upon the fact that the theatre drew largely from the regular attendants of the churches.

The Rev. Edward E. Gaylord of Pilgrim Congregational Church handled the case for the protestants. Four churches are within a short radius of the theatre, Dr. Gaylord said, and it tends to attract the younger people, who are particularly away from the church services.

Manager J. J. McGinness of the theatre told the council that the Church did not object to the Sunday night concerts and he didn't see why others should.
KANSAS CITY HAS NEW ORGANIZATION
Association Comprised of Representatives of the Picture Industry and Speaking Stage Launched

The new organization of amusement enterprises in Kansas City was formally launched December 3. It will include speaking stage enterprises, picture industry, moving picture—exchange and exhibitor—and supply representation, and probably will follow somewhat the lines of the Chicago association.

J. E. Storey, manager of the Pathe Exchange at Kansas City, was chosen president; Mr. Robertson, formerly of the Warwick Theatre, vice-president; and George W. Curtis, proprietor of the Doric, treasurer. Mr. Storey has a wide acquaintance among Kansas City business men, both socially and in business organizations, and he is setting up high and sternly practical ideals for the operation of the association. Mr. Werner is operating one of the best of the suburban moving picture shows. Mr. Curtis has lived most of his life in Kansas City, and knows the town thoroughly and he is full of energy and fight. Mr. Curtis got busy at the organization meeting, securing the five dollars initiation that is one of thirty-seven first members, from all branches of the amusement industry.

To Aid Each Branch of the Industry.

“We will steer clear of petty quarrels, personal matters and subjects that concern only the minor details of single constituent branches of the industry,” said Mr. Storey. “The organization must stand right, with strong purpose, a desire and a willingness to do big things, to co-operate right down the line. And that’s the way we are starting—we hope that we can get real help to each branch of the industry in its own problems, each getting the backing of the entire organization when such backing is necessary, and also the occasional meetings and the constructive work we can do in the industry for the town will enhance the standing of each factor in our association, not only among business men, but before the public—and among ourselves. We will be to the amusement center of the city, the Chamber of Commerce usually is to all business in a community—the central body having representation from all, with departmental branches which have their own problems, assisted by the facilities of the Chamber, and helped by the Chamber’s force and large membership in putting over projects of particular interest to any one.”

Advantages of New Body.

Richard Robertson, Goldwyn manager at Kansas City, mentioned at the organization meeting, the advantages of being strengthened, and the advantage to be gained by the new association.

“First,” said Mr. Robertson, “there will be help in representing always on the job looking out for our interests, appearing in public and before officials, backed by the strength of the entire organization.”

“Second—and this appeals to me as if tremendous importance to the entire industry—we can, with such an organization, contact all the representatives of the world’s fifth largest industry. We will have distinguished speakers at our meetings, whose views would be of interest to the public. We will have local ministers and business men, talk to us and bring to us the contact with other phases of business and education life. Our organization will soon become as much of an institution as the Chamber of Commerce, the Merchant’s Association, the Real Estate Board, and the other groups, whose meetings are matters of public interest, and whose officers are looked to for comments on matters of public concern regarding which their industries or organizations have special facilities for information or advice. We can become the real factor in the city’s life that we should be. Perhaps I should say that we will be recognized as the factors our industry puts us in position to be. There is a wonderful future of service, aside from the purveying of pictures and of theatrical entertainment, before the amusement industry, through this organization.”

William Farnum Signs Long Time Fox Contract

MAKING him what is claimed to be the highest-salaried male star in the motion picture magazine, William Farnum has signed a contract for a period of years with William Fox. Following the execution of the agreement William Fox issued a statement in which he said:

“This announcement will set at rest all rumors being circulated throughout the country that William Farnum intended leaving Fox Film Corporation. It is true that he was approached by nearly every producing organization in the field, but he decided to renew his old associations.

“William Farnum’s salary is only commensurate with his wonderful popularity and drawing power at the box office. This new contract places William Farnum in a class by himself, a fact which makes him the highest paid male dramatic artist in the picture world today.”

Plans are said to be already under way for several big special attractions featuring Farnum. The Fox organization is negotiating with a number of America’s foremost authors for books and stories which will have dramatic power and will afford a magnitude of production commensurate with Mr. Farnum’s abilities. These stories will be announced as they are secured. So much is stated, and will be an indication of the importance of the productions in which Mr. Farnum will appear during the coming year.

Mr. Farnum will continue to be a star in the William Fox Standard Picture Magazine, as it has been under Fox’s policy that the best stars and the best stories be released under this brand.

Signings of the new contract comes at the close of the most successful year in Mr. Farnum’s career. "Les Misérables," "True Blue," "Riders of the Purple Sage" and "The Maltese Falcon" were all Farnum releases this fall, have scored tremendous successes.

Coming Farnum releases, "For Freedom," and "The Man Hunter," will be released within the next few weeks.

Hollywood Directs Arden Subject.

Edwin L. Hollywood’s introduction to the moving picture was as an actor with Vitagraph Co., was such that time a director with the same company. Hollywood and Young were friends from the days when Young starred in "Broncho Bill" and Hollywood was a lesser member of the cast. Pretty soon young Hollywood became Young’s right hand man in the direction of Vitag-"h pictures, which lay at that studio in Flatbush, Hollywood accompanied Young to World. When Young went to California, the other went along.

For two years at the Lasky Western studio Hollywood was associated with Young. Hollywood is a director and independently several subjects. His latest picture is "The Challenge Accepted," starring Zena Keefe. It is a production for the Phono Film Co., of which Mr. Hollywood is a partner, and is being distributed by the W. W. Hodkinson Corporation through the exchanges of Pathe.

Changes in Famous Players Forces.

S. R. Kent, formerly associated with Hiram Adrams in the administrative business at the home offices of the Famous Players-Lasky Corporation, is now recently branch manager at Kansas City, has been made special representative to exchange.

Fred C. Creswell, formerly sales manager at the Chicago office, also becomes special representative to exchanges.

W. R. Scates, who before becoming associated with the Famous Players, was manager for General Film at St. Louis and Milwaukee and handled "The Crisis" in mid Western territory and has recently been dividing the responsibilities of the Chicago branch with Mr. Creswell, now assumes full charge of the office.

Austin to Play with Chaplin.

Albert Austin, who appeared with Charlie Chaplin as a member of the Fred Karno company during its tour of England and France and later under contract by the comedian to play leads in future First National releases, and to assist him in production. Mr. Austin left the vaudeville stage for motion pictures when Mr. Chaplin was producing for Mutual Film Corporation, and has continued to work with that studio, as he was signed with First National Exhibitors’ Circuit.
SCOURGE REVIVING IN MANY STATES

Recurrance of Influenza Epidemic Reported From Arkansas, Oklahoma, Texas, Virginia, the Carolinas and Other Sections—Ban Restored in Many Cities

A ccording to reports received by the Moving Picture World from correspondents in the affected states, the recent epidemic of influenza has made a great many of the theatres in the principal cities of the states, and the reports of the closing of a number of them have already been received. The reports from Arkansas, Oklahoma, Texas, and the Carolinas, and from other sections, indicate that the epidemic is reviving, and that the ban on the exhibition of films is being reimposed. This is due to the fact that the malady has broken out afresh in a number of states. There is a decided recurrence of the plague in Arkansas, Oklahoma, Texas, and the Carolinas, and also in Michigan, in the Northwest, and in a number of the southern states. Many of the cities in Arkansas and Oklahoma are closing again, and the first big city to close for the second time in Texas is San Antonio. Portland, Ore., which has been open for but three weeks, is in danger of having the ban restored.

Washington City exhibitors are again threatened with a ban on shows, and theatres in many of the cities of the Carolinas and Virginia, where the malady on its second visitation is assuming rather alarming proportions, are again in the throes of second closing.

In some Ohio and Kentucky cities a return of the epidemic is not so serious as is a prohibition directed against the attendance of crowds at theatres. The closing ban again has been placed on all of the towns of Montana. Michigan is experiencing so severe a return of the epidemic that the authorities have threatened several times to impose a second quarantine.

In Iowa and in the San Francisco territory conditions are improving, while in Salt Lake City, where theatres have been dark for nearly nine weeks, the influenza quarantine was removed.

Reports Show the South in Throes of a Recurrence

T hat the South is in the throes of a recurrence of the influenza epidemic is evidenced by last minute reports coming in from the states of North and South Carolina and Virginia. Many towns in this territory have again been closed and health authorities are daily expected to close many others of the principal towns in the three states named. Theatres are said to be just emerging from the crisis brought on by the former closed period and business just assuming normal proportions, and the prospect of another closing order, especially through the holiday period, is indeed alarming and may cause financial embarrassment to the management of many of the theatres in that territory. A review of the towns reported as already closed reveals, however, the fact that those towns were hit less heavily by the former epidemic, suffering only short shutdowns, and in the cities where the former plague visited more heavily, no recurrence is yet in evidence.

Condensed reports from the Southern territory gathered by the Moving Picture World correspondent, Dr. W. C. Church, W. S. Stiles, in charge of United States Public Health work with supervision over the entire

state during the recent influenza epidemic has called a meeting of the leading health forces and his official staff to meet at once for a review of the conditions and to determine the sequence of the epidemic in many of the principal cities of the state. Reports of the closing of a number of towns have already been received from exhibitors and Dr. Stiles is of the opinion that a serious visitation of the plague again is possible over the entire State since the percentage of cases before was small in congested districts in proportion to the total population, and it is assumed that very few individuals are immune from the disease.

Expect Closing Daily.

Locally the situation is again assuming alarming proportions and an order closing all places of public gathering is expected to be placed by Board of Health. It has issued a circular for posting throughout the State which is playing havoc with theatre attendance where it has been circulated, and has given special emphasis upon motion picture theatres as spreaders of influenza, and which has brought about a protest from various managers who feel that it is working an injustice upon their business.

Wilson Closes Again.

Wilson, N. C.—Theatres, churches, and all places of public assembly were closed by order of the health authorities on December 10 following the discovery of a recurrence of the influenza epidemic which caused a former closed period of three weeks in October. Opening will not likely occur before the middle of January.

McKenny Mount, N. C.—All theatres, churches, etc., were closed here on December 12 following a survey of the influenza, has at last developed a good percentage. Fifty new cases have been discovered within the past forty-eight hours.

Asheville, N. C.—This city, which escaped lightly in the first epidemic of influenza, has at last developed a good epidemic and authorities claim that it will be necessary to close theatres, churches, etc., unless the next few days show a rapid improvement in the visitation. Theatre managers are expecting hourly a closing order.

Charlotte, N. C.—Another visitation of the dreaded influenza plague has been experienced here and while no action toward closing the theatres has yet been taken, with the health department, the threat of closing the buildings is very real, and many of the managers fear that the houses may be closed for several days.

Several Towns Closed.

Columbus, S. C.—Spanish influenza is again assuming alarming proportions throughout the state, and several of the principal towns have been closed. Columbus has not yet noticed a recurrence of the malady and it is not likely that statewide action will be taken by the health authorities as was done previously. However, reports coming in to state headquarters are that at least several towns, including Florence, Spartanburg and Greenvile, have been closed by the local authorities and will likely not reopen before the middle of January if at that time.

Roanoke, Va.—All motion picture and other theatres were closed here on December 15 due to the severe condition of Spanish influenza in large numbers of cases. It is reported that Norfolk and Petersburg are also on the verge of closing again.

Majority of Theatres Shut in Kansas City District

M ore than 75 per cent of the moving picture theatres are closed in Kansas City territory. For every show that opens—there is one does occasionally open in a town where the epidemic recedes—a dozen are closed. There is a possibility that many of these theatres will not reopen until after the holidays. It will be several weeks before any general reopening takes place.

Conditions affecting moving picture exhibitors are almost as bad as when the epidemic was at its worst several weeks ago. At that time practically all of the theatres were closed—including the theatres in the larger cities. The bans were removed from many towns. The reopening in November in Kansas City assisted largely in raising the total of running houses at that time to about 60 per cent of the theatres of the territory. But since the first of December the closing orders have fallen thick and fast in Central and Western Kansas, and in Western Missouri.

In some of the larger towns where theatres are allowed to run the restrictions are so onerous that the exhibitors might as well shut up shop—and many of them are closing. For instance, in Kansas City, Kansas, children under 16 years of age may not visit a picture show. In Wichita and other cities no more than one person is admitted for each 100 square feet of floor space.

A Suit in Wichita.

At Wichita, the churches, schools and moving picture houses co-operated to resist an order closing them because the board of health did not at the same time close the stores—referred to as a prolific means of spreading of contagion, if the contagion is mostly spread that way. Judge R. E. Bird of the district court of Sedgwick county granted a restraining order against the city of Wichita and its health officers on the ground of discrimination. But such an order had continued to enforce the orders—and naturally the preachers and exhibitors did not care to go too strong in violation.

The health board and city officials did the worrying. They applied to the supreme court of Kansas for a writ of
mandamus against Judge Bird to cause him to vacate the restraining order. The supreme court did not issue the writ, but advised the city officials of Wichita to bring an appeal from the Sedgwick county court to the Supreme Court of Kansas, according to the order.

The assistant attorney general of the state assisted the attorneys of Wichita and the Wichita board of health in the hearing before the Supreme Court. It was understood that the Wichita officials are about to comply with the order in so far as restrictions that amount to closure—prohibiting more than one person for every 100 square feet of floor space.

Ban Removed from Sale Lake City Theatres

After having remained dark for nearly nine weeks on account of the influenza quarantine, a majority of the Salt Lake City theatres reopened Monday, December 9. The ban on theatres was lifted as suddenly as it was imposed, the announcement being made by the local board of health but three days before the playhouses were reopened.

Capacity houses were reported by every theatre.

The action of the state and city boards of health in raising the quarantine on theatres and churches followed shortly on the heels of a protest lodged with Dr. T. B. Beatty, state health commissioner, by the theatre and film men of the city. Meeting in the office of the manager of Exhibitors Theatre, the several theatrical managers and film exchange managers adopted a set of resolutions, vigorously protesting against the allegedly unjust ban on the part of department stores, which were being allowed to operate as usual. It was also complained that the street car company, stores and other places were not obeying existing regulations aimed to prevent crowding.

Committees were appointed to take the matter up with the state board of health and the city department of public safety to ascertain why the regulations were not being enforced by the interests complained of. The theatre managers demanded that either they be allowed to open or other places be closed. The committees were instructed that they did not wish to place themselves in favor of any action which would tend to spread the disease, but did contend that it was time for discrimination against the place of amusement to stop since many were being called upon a bear a burden which threatened the very life of their business.

Result of Action of Film Men.

The direct result of the action of the theatre and film men was the preparation by the state board of health of a set of much more stringent rules, which are yet in effect save those which forbid opening of theatres and services in churches.

The question of compelling theatres to admit only 50 per cent. of their capacity was found objectionable to the operators of theatres and services in churches.

Indian Exhibitors Protest Against Ban Extension

If the ban on public gatherings at Gary, Ind., is not lifted by December 21, the exhibitors are planning "something doing" on the part of the Gary motion picture exhibitors and theatre managers. The theatres in Gary have become more or less isolated from the time during the last eight or ten weeks because of different outbreaks of influenza and pneumonia, and it is feared that some takeout of the ban, which has been in effect—for the third time—about two weeks, may be extended again.

A meeting of all the exhibitors and theatre managers of the city was held earlier in the week at the Orpheum Theatre, and they discussed the attitude to be taken by the theatre managers regarding a continuation of the ban. It was the consensus of the meeting that the theatre men should be discriminated against, because the stores and other places had not been forced to close.

As a result the following public protest test was adopted:

The theatres of Gary have been closed by the health authorities of the city under the quarantine regulations, which were written with the idea of providing breeding places for germs of influenza. It is well known that the health of Gary has been acting in good faith, but we do not believe that, after two months' trial, the health authorities here are dictating a policy that is apparently accomplishing very little to check the disease.

The crowded street cars, stores packed with Christmas shoppers, the theatres playing to largely crowded houses and the directors and managers of the theatre business in the downtown stores, as they did in the first period of the epidemic. The officials were so much criticized for their former laxity that they were quite willing to listen to the argument put up by the theatre men and agreed to quarantine cases in their own homes, if the disease continued to spread.

In the meantime people are not staying away from the theatres in Seattle, for all managers report splendid business. This is not the case in other towns of the state, however, where the epidemic has continued to advance. In most of these people, who are for the most part regular patrons of the shows, are staying at home, and the theatres have not the advantage of the transient population of the large cities, which insists on being entertained.

Spokane Theatres Under Modified Influenza Ban

The influenza ban has again been placed on amusements in Spokane, prohibiting all dancing, private and public, but permits the theatres to operate under rules fairly reasonable. This provides that all theatres shall use only every alternate row of seats to avoid congestion and that they shall have a minimum of 10 feet between seats p.m., giving time for complete ventilation and reheating and cleaning the theatres.

The picture managers, deprived of a large part of their normal revenues by the modified quarantine which permits seating to half capacity only, are calling for the postponement of shows to offset the enforced loss of revenues. The present service will be kept up in every instance and the patrons will not be affected by any changes found necessary.

Exchanges Reduce Rentals.

The exchanges generally have made
Another General Ban Feared by Southwest Film Men

The influenza situation which had been satisfactory for several weeks did not look so promising in Texas, Oklahoma, Arkansas and eastern Oklahoma. The second week in December and exhibitors and film men are apprehensive as to another general closing.

From Dallas, Texas, film exchange managers under date of December 9 show that thirty-six towns and cities in the three states have closed their theatres. All of these towns and cities are not closed, however, and the week of December 9 three other theatre managers did not reopen after the first closing. The largest town to close for a second time is San Antonio, Texas. Pittsburg, Texas, Hugo, Medill, Alvah, and El Reno, Okla., are among those closing.

In Dallas the general opinion is that the theatres could not be made to bear the brunt of the closing. Exhibitors have pointed out to the authorities that should it be deemed necessary to close the city, the closing of the city should be complete. They advocate the closing of department stores during the closing of the city, the closing of churches, schools and abandonment of all public meetings.

It is likely that if any closing order goes into effect, it will not be the only one to suffer.

Kansas City Puts Ban on Children.

"Children under 16 years of age shall not be admitted to any picture show."

This was the order promulgated in Kansas City, Mo., on December 1, upon the reappearance of the influenza in that city. This order did not come from the board of health, however. It was the solution proposed by the Chamber of Commerce. And while possibly the exhibitors could easily have resisted enforcement of the suggestion, they followed it. The curtailment of business was severe. Because of the influenza, the health authority there was a disposition on the part of exhibitors to test its validity, and to bring to a direct issue the advantage of such a restriction. It is likely, however, that a test case may be made if the influenza continues and the restriction is not removed.

May Cut Operators' Salaries.

Some of the picture managers are talking of a cut in operators' salaries while the quarantine is on. This applies mainly to the operators who are the best paid employees, outside, possibly, of the larger houses. Yet, the definite has been done on the matter as the move probably would have to be voluntary on the part of the operators.

Discuss Licensence Fee Reduction.

The managers generally are discussing the question of asking the city council to release them from the city charges for the length of time the quarantine is on. Each manager pays an annual license to the city based on his seating capacity. For the larger houses it runs from $200 to $300 a year.

All during the first week of December the quarantine continues three months, including the seven weeks the houses were closed entirely, the managers will ask for a cut of 25 percent in the annual license fee.

Scourge Again Threatens

Ban on District Theatres

The continued prevalence of Spanish influenza in San Francisco and Columbia again threatens to cause the closing of the theatres there. The daily increases in the number of cases has alarmed the authorities and it is stated that a continuance of this condition will result in the closing of schools, churches, theatres and other places of amusement. The low mortality rate that has prevailed so far in the threatened recurrence of the epidemic is the only encouraging feature of the situation.

The theatre owners are only just beginning to recover from the effects of the last closing order and it is feared that a new one is likely to be issued if they are again prohibited from doing business. All of Washington's theatres are sanitary and up-to-date in every particular.

It is not likely that the film men will enter any protest, because they would not care to appear to be standing in the way of better health conditions. They do hope that the Commissioners will think well before putting another closing order into execution.

May Place Ban Against Los Angeles Visitors

When the influenza epidemic in the San Francisco territory is gradually subsiding, moving picture theatres are not being reopened as rapidly as was expected. In some parts of the city, only the single largest house is open, and the theatres closed, the resulting confusion may be imagined. At present Covington and Newport theatres are open, the balance of the moving picture houses to children under 16 years of age. However, a clash arose between the local Kentuckians and the state board to enforce in Covington its own order that moving picture theatres be closed. As the other Kentucky towns have already followed the board's order and the theatres closed, the resulting confusion may be imagined. At present Covington and Newport theatres are open, the balance of the moving picture houses to children under 16, and in Cincinnati, and the same is true of the other towns across the river.

For Sale and To Rent are business opportunities often appearing in The World's Classified department—a quick road to prompt and profitable action.
TWO ZUKOR MEN START NEW COMPANY

Hiram Abrams and Ben Schulberg Resign from Famous Players-Lasky

Hiram Abrams, vice president and managing director, and B. P. Schulberg, vice managing director of the Famous Players-Lasky Corporation, have resigned their offices to form their own organization and carry out certain plans which it has long been their desire to establish. The news has aroused surprise and interest in the trade, for these two men have long been known as strong pillars of the organization with which they have been identified since its inception.

In response to a request for a statement as to what general form his plans would take, Mr. Abrams remarked that they were of too much import to the trade to be presented in their present immature shape, but that they would be announced in detail within a few weeks when they would be found to contain some of the most constructive measures and some of the most equitable principles ever offered for the trade's consideration. He also added that the reason for his departure from his old company was due to the realization that it is more difficult to work out new tenets of procedure between two factors in an industry through an old company with established policies than through a new and unhampered machinery of his own construction.

Mr. Abrams is to start for Los Angeles immediately, and it is promised that the announcement will promptly follow his return to New York. In his absence, Mr. Schulberg will remain in New York adopting the preliminary steps toward the organization which they contemplate building.

They are in close touch with motion picture conditions throughout the country, and their plan to organize a new unit in the industry indicates that they believe that the after-war influence promises expansion for the entire motion picture business.

Organize Administrative Bureau.

Messrs. Abrams and Schulberg about a year ago surrendered the presidency and general management respectively of Paramount to organize the administrative bureau of the corporation, the formation of which, as was announced at that time, it was their desire to bring the exhibitors of the country closer to the producers for their common welfare, so that a direct channel of communication could be maintained between studio and theatre. In the interests of this project they made numerous tours of the country, in order to come in more direct contact with trade currents. It was as a result of these observations that it prompted the declaration by Jesse L. Lasky that the company would produce no gruesome, religions, costume plays or fairy-tales during the war, and they were also responsible for the system at present in vogue of obtaining opinions on all productions from exhibitors.

Hiram Abrams entered the film business in the early stages of its development, when his force and devotion to the exhibitors' interests rapidly made him conspicuous as one of the foremost distributors of the trade. He has always been known as a constructive organizer, and a vigorous exponent of equitable principles between producer and exhibitor. He was among the first exchange men to acquire the rights to first features produced by the Famous Players Film Company, of which he, in association with Walter E. Greene, was the sole distributor in New England. He was one of the principal factors in the formation of the Paramount Pictures Corporation.

B. P. Schulberg entered the film business ten years ago from the newspaper field, and joined the Famous Players Country" for Mary Pickford and "Wildflower" for Marguerite Clark, the first for a long time considered Mary Pickford's greatest success, and the second of which established Miss Clark overnight as one of the foremost favorites of the screen, and it was he who Mr. Zukor once publicly announced "delivered his message." When he was appointed general manager of Paramount in 1915 under Hiram Abrams, and has been closely identified with him ever since. They have been described as ideal collaborators, and their detailed announcement is awaited with interest.

December 15 Attractions at New York Theatres

Strand.—Vivian Martin in the Paramount production, "Miranda Smiles," was the screen star at the Strand the week of December 15. The picture was directed by William C. De Mille, and Douglas McLean is the leading member of the support. A new comedy, a scenic study, educational and travel studies, and the Strand Topical Review completed the picture program. Alyx Michot and the Strand Ladies Quartette were the vocal artists.

Rialto.—"Branding Broadway," with William S. Hart in evening clothes for the first time on the screen, was the leading attraction at the Rialto. Seena Owen and Arthur Shirley with Wallace in the east. Mack Sennett's latest comedy, "Hide and Seek," Detectives," a scenic of Versailles and the Rialto Animated Magazine were also shown. Vincent Ballester was the soloist.

Rivoli.—Douglas Fairbanks in his new version of the Augustus Thomas stage success, "The Trespasser." This is the program at the Rivoli. The production and company are fine and the star puts in his usual number of stunts. Marion Daw and Kathleen Kirnan are members of the cast. A new Mutt and Jeff cartoon, the Official Allied War Review and a scenic completed the screen calendar of features. The Rialto Male Quartette, Annie Rosner and Carlos Mejia were the vocalists.


Blackwood Heads Scenario Department.

The scenario department of the Robertson-Cole Company has been moved to the coast in order to effect a closer co-operation by this department with the producers, John M. Blackwood, for many years a newspaper man and for twelve years manager of the Belasco Theatre of Los Angeles, and more recently with the Thomas H. Ince scenario department, is in charge of this department.

Jack Cohn Is Commended.

Jack Cohn, editor of the Universal news bureau, has been named by the officers of the company as their representative upon the Universal's splendid work in behalf of the recent war work campaign from Edward H. Abraham, chairman motion picture committee.

What do you want? If it's anything in the moving picture line try The World's Classified Advertising.
SCREEN LETTER TAKES JOY TO Yanks

"Smiles" Picture Made on Salem Common Shown to Soldiers on Battle Front on Armistice Day

We have been indebted to George Balsdon for several interesting letters from "over there," but his report from the front line, on which the Colonel has fought his way, carries especial interest now that peace has come. In a letter sent from Paris November 17, Mr. Balsdon tells how the boys were taken into the exhibition of a "Smiles" picture on the battle line. We have had many references to these films being "produced" through the efforts of Mr. Balsdon, and now Mr. Balsdon supplies us with our first details of the fervor of joy with which the boys welcomed their loved ones, in shadowy form, over the fighting front. Mr. Balsdon writes:

"I left Paris November 5, for a trip to the front, and had about the most remarkable and exciting trip I have ever had since I came over. The Rotary Club of Salem, Mass., from which town a large number of artillerymen were recruited, conceived the idea of sending the boys from Salem and surrounding towns a moving picture letter," so they invited all the parents, wives, sweethearts and any relatives to a meeting on the Common, and then formed them into groups, and marched them in front of the movie camera; the women waving and throwing kisses and the men with hats off, and waving flags.

Soldiers Wild With Enthusiasm.

"After the picture was finished it was so strong诱惑 him to hold the boys, so I took a motion picture apparatus and screen in an auto, and started for the front. Found most of the batteries were on the front lines and could not show picture the first day I arrived; so went back to the rest line and showed it to the boys who were there—about 300. I had to use a small battery light for projection, and used a transparent screen so they could see picture on both sides of the screen. I set up the apparatus in an empty barrack and when I showed the picture they went wild with enthusiasm. Many recognized their parents and wives and kiddies, and some were filled with such mixed emotions they did not know whether to laugh or cry.

"You can imagine a soldier boy who has been over nearly a year, through the hell at the front lines, having the extreme pleasure of seeing his mother or wife and baby looking right at him and throwing kisses and smiling just as Canadian film exchanges and my! how they cheered, and during the whole show the guns were thundering, putting over a mighty offensive barrage into the Boche lines. It was real war music.

"The next day I went up to the Colonel's dugout (one built by the Boche and occupied by them for two years) and gave him a meeting a show. He saw his wife and family and enjoyed it immensely. The place was intended to hold six persons, but we got twenty into it. Had a hard time getting there as I could only take the car to a certain distance on account of the mud and shell holes in the road. So we walked the rest of the way, a detail of soldiers helping carry the apparatus. I took moving pictures of the Colonel and staff outside of his dugout.

Sees the Last Shots Fired.

"The next morning we got word that hostilities would cease at 11 A.M. and a captain went up to the front line batteries to be there when the last shot was fired. How those boys did work to put as many shots over as possible before eleven! The din was terrific, and punctually at the stroke of eleven everything stopped, and there was a quietude that was positively uncanny.

"I got some pictures of the batteries and crews (I have an official permit to take pictures), which will be sent to the Rotary Club of Salem to show to the boys and relatives, provided the censor passes them. I got permission from the Colonel to give the boys at the batteries a show if it were possible, so I set up at once and I managed to get two and a half hours in. One on each side and gave them the show.

"I wish you could have watched that scene. It's one of the most exciting I've ever seen. The boys were going everywhere, both on our lines and the enemy's, and rockets were being fired in the air celebrating the final end of the war. It was a cold but beautiful moonlight night, ammunition and supply wagons were incessantly passing to and fro and men going on outpost duty, and a real movie show going on, and the men seeing their relatives right on the front lines, with the gun battery and caissons as a background. It was wonderful. I gave three shows to as many batteries that night."

SEE TOO MUCH U. S. A. IN NEW REELS

Canadian Official Leads Protest Against Too Frequent Display of Yankee Flag and Army

In a sensational statement issued on December 4, T. W. McGarry, Provincial Treasurer for Ontario, made a bol complaint on frequency with which American war dramas and views of activities of United States troops have been presented on screens in Ontario during the past year or two, to the almost total exclusion of Canadian and English military views.

The official letter, which was sent to the Army authorities and a number of exhibitors, created a tremendous amount of comment among film men, newspapers and the general public. Immediately after the letter the Canadian Universal Film Company, Limited, announced that it had adopted the policy of eliminating foreign flags from pictures to be shown in Canada as much as possible.

The company also pointed out that cameramen frequently secured news views in Canadian cities and that these pictures eventually found their way to Canadian theatres. They also pointed out that the company permitted certain theatres to edit their news weeklies, and "American flag pictures" generally were deleted by those exhibitors.

Following the threat made by Mr. McGarry that he would order the Ontario Board of Censors to condemn all pictures in which the American Army or the American flag was "excluded" too frequently, the film exchange men of Toronto decided to hold a private meeting and discuss the subject. Mr. McGarry appealed to the exchanges to secure more Canadian or English views and he stated that he would give them an opportunity to work out their own solution. Local exchange men stated that they expected to be able to make a satisfactory adjustment without the help of the Board.

Manager Lee Devaney of the Toronto office of the Fox Film Corporation pointed out in a public interview that the American producers were interested first in producing pictures for American patrons and that the great bulk of prints are used solely in the United States. Canada and other countries are considered to a certain extent, and Mr. Devaney, but the Dominion depends upon film producers in the States almost entirely for pictures of all kinds.

Mr. Devaney added: "We are going to do our best to see that all Canadian films are given a fair chance here, and that we do not compete with each other. I believe that there is a great demand for Canadian films, but we must not be satisfied with second best, and we must not compete with each other."
LIEUTENANT MOORE HOME FROM FRANCE

Young Soldier Who Was “Brought Up” in New York Film Office Gets a Hearty Welcome

The first hero from the ranks of the motion picture industry has returned home with high honors. He is First Lieutenant William J. Moore, formerly an employe of the Famous Players-Lasky Corporation. The lieutenant arrived in New York on the steamer Adolphe in New York on November 17 and was the first to reach shore. On his chest was pinned the Croix de Guerre. Lieutenant Moore, immediately upon landing, went to the offices of the Famous Players-Lasky Corporation on Fifth Avenue, where he was welcomed back by Adolph Zukor and other executives. In the outside offices all work was suspended.

The lieutenant is a member of the 16th Infantry, and was wounded twice and gassed once. It took much questioning on the part of his friends to ascertain how he won his French war cross. On March 7 he took command of a sector under heavy bombardment after his superior officer had been killed. He organized relief parties to dig out men who had been caught in dugouts that caved in, commanding this work and taking active part in it for twenty-four hours, holding out against a fierce bombardment in which forty-two men were lost and he himself shot through the right lung with a machine gun bullet.

"A week later I received a letter from the commanding general of the French army with the surprising information that I had been designated to receive the French decoration," said the lieutenant, "and I want to say that no amount of money would ever tempt me to part with this medal."

The bombardment in which Moore won his cross and was first wounded took place at Luneville. After recovering from his wound he again went into action at Baccarat. At Rouge Bouquet later he was severely gassed. He also took part in engagements at Badon Viller, St. Mihiel, and his latest fighting occurred in the Argonne Forest, where he was again wounded, a bullet passing through his leg.

Lieutenant Moore was connected with the National Guard, the old Sixty-ninth, New York, when the trouble with Mexico happened. At that time he resigned from Paramount and went to Mexico with his regiment as a private. His regiment sailed for France in October, 1917. He had left New York a sergeant, and after the Luneville "show" he was sent to the officers' training school upon recovering from his wounds.

John Von Herberg Looks Over Newest Production

J OHN VON HERBERG, of Jensen & Von Herberg, who control a circuit of high-grade theatres ranking among the foremost in the country, and easily the most profitable in the Northwest, arrived in town December 12 on one of his frequent visits to the city and left a week later for home, after looking over the newest films and freshening up his ideas generally. He was accompanied by Ralph Runifer, of the Rialto, the Jensen & Von Herberg house in Butte.

Mr. Von Herberg, who is better known to most of the leading film men in the business simply as "Von," is a director in the First National Exhibitors' Circuit, and in part, accounts for his frequent visits to town, but he believes in seeing what the other fellow is doing all of the time. When he does get hold of an idea not already in practice in his houses he takes it back with him, but the Jensen & Von Herberg circuit has given more to the others than it has received from them, for the prosperity of the circuit is largely based upon the intensive application of the theory that perfect management is a more important factor in the success of a theatre than a star film, and the circuit houses are models in their way.

Irvin V. Willatt Again Among Those Present

For Irvin V. Willatt, as for thousands of other soldiers, the war is over and he is back again among the home folks; said home folks including his brother, C. A. (Doc) Willatt, and Mrs. Willatt, and his mother. The family party will leave New York this week for a holiday trip to Florida, where the reunion will continue until the demands of business recall the Willatt brothers to renewed activities in the picture game.

When Irvin Willatt was last in New York he was a photographer, but when he joined Thomas H. Ince, about three years ago, he became a director. Two of his features are about to be released—a Paramount-Arcturait, "The False Face," with Henry Walthall, and a Select Special, "The Midnight Patrol"; the latter being a police propaganda picture which, Mr. Willatt says, "is the only picture in captivity in which the cops get the best of things."

Presumably, when his Florida enchantment ends, Mr. Willatt will return to Thomas H. Ince. Since becoming a director he has been working on special subjects, his thorough knowledge of every step taken in the making of moving pictures making him especially fitted to this class of work.

Bessie Barriscale in "All of a Sudden Norma" (Exhibitors' Mutual).
LOS ANGELES STILL HAS FLUPHOBIA
Too Much Publicity Has Created Unpleasant Condition—Crowd Is Crime Only When in Theatre

THEATRES in Los Angeles were opened on December 2, after having been closed for fifty-two days. A survey of the situation since the opening shows that while business is better than it was immediately before the influenza ban, it is not at all what exhibitors hoped for, or anything at all like it should be, and that in spite of the official lifting of the restrictions, the flu scare is still with us, and likely to remain with us for some time to come.

This situation is the result of too much talk and too much publicity. All during the epidemic, long stories giving the number of new cases, deaths and other direful data were published in the papers daily.

No story was complete without frequent mention being made of theatres and the strenuous efforts being made by the health officers to combat the plague by keeping theatres and places of amusement closed.

Exhibitors got in long-winded wrangles with the health officials in their endeavors to get the town opened up to amusements, but nothing came of it except statements that it would be most unwise to open up the theatres; that the theatres, if opened, would increase the number of cases; this, until many people got the foolish idea into their heads that the entire situation depended on the opening or closing of the amusement houses.

They are not afraid of crowds in theatres, but they are not afraid of crowds anywhere else, and they never were afraid of crowds anywhere else, because there were no regulations against crowds in stores, restaurants, cafes and street cars. Everything except shows and churches were practically wide open during the worst of the epidemic.

Today thousands of shoppers are crowding the big and the little stores all day long. Christmas buying is at its height. The people surge and crowd and jam, tire themselves out, lessen their resistance to disease by fatigue, stand on the street corners in the rain waiting for cars, and then ride home in the cars packed like sardines—but they are afraid to spend an hour and a half in a comfortably appointed, well-ventilated theatre in the afternoon or evening because they have the word "theatre" and the word "flu" tangled up in their minds until they are almost synonymous terms. Great damage was suffered by Los Angeles showmen during the close-down, and the loss is still going on.

Peace is here. The minds of the people are free of the strain of war. The holidays are upon us. Thousands of tourists are in town. It should be the most prosperous season of the year—of four years.

The exhibitors should appeal to the local press for a campaign of editorial advice and discussion that would serve to conquer the foolish fears of the public. Unless something is done, the loss will go on as long as there is a cough, a cold or a sneeze left in the city.

Photoplay Players Aid Christmas Fund.

At a big festival given on December 17 in the Majestic Theatre under the auspices of a Los Angeles daily newspaper, a number of players for the screen gave their services, appearing in vaudeville numbers, songs and sketches, to help swell the fund that will provide baskets of food and other cheer to innumerable poor families on Christmas Day.

Charlie Murray appeared in his familiar role of master of ceremonies, and among the players who entertained the audience were Julian Eltinge, Doralma, Ralph Herx, and all the Mack Sennett comedians. Mrs. Carrie Jacobs Bond, composer of such famous songs as "Perfect Day" and "Just a Wearin' for You," sang several of her old and new favorites.

Hayakawas Both Ill of Flu.

Sessue Hayakawa and his wife, Tsuru Aoki, were both laid up with influenza at the same time during the weeks that the epidemic was at its height in Los Angeles. No nurse could be found to take care of the invalids, but Mrs. Hayakawa's Japanese maid and the chauffeur took turns in the sick room until the patients began to recover, when Mr. Hayakawa suffered a relapse, from which he is just now recovering. He expects to begin a production within a week or so if no further complications interfere.

Parsons in New Comedies.

"Smiling" Billy Parsons is being directed in a series of six new comedies by Harry Pollard, who made a big reputation as the creator of the American Beauty comedies while with the American Film Company. Parsons will be seen in an entirely new comedy role as "Go Gettem Potts," a good-natured promoter, who, while he makes money on every proposition he touches, has many amusing experiences in rounding out his deals.

Brentwood Shows First Film.

"The Turn in the Road," the initial feature of the newly formed Brentwood Corporation, was given a preview to officials of the company, members of the cast and a number of invited guests at the Iris Theatre in Hollywood on December 10.

The photoplay, which was directed by King Vidor, who is also its author, tells a simple and wholesome story, the main incidents of which have come within the experience of many people, and it is offered by its sponsors as the beginning of a new order of pictures which they believe will be welcomed by the public.

The cast is headed by Helen Jerome Eddy, Lloyd Hughes and little Ben Alexander. Winter Hall and George Nichols are prominent in supporting roles.

New Universal Serial Begun.

J. P. MacGowan has begun the production of an eighteen episode serial entitled "The Fifth Ace" at Universal City, with Marie Walcamp in the star part. Pat O'Malley plays opposite, and Alfred Allen, Andrew Waldron, Thomas Lingham, Edgar Allen and Leon de la Mothe, erstwhile Kent, play important supporting roles.

Jack Oberle May Be Alive.

A recent letter from Ivan Kahn to his mother in Los Angeles states that Ivan talked with Jack Oberle, son of Florence Oberle, screen actress, after the armistice was signed, which means that Jack was still alive on the date of his reported death. Young Oberle had been very ill in hospital when Kahn
saw him, which probably gave rise to the report of his death.

**Falls Fifteen Feet.**

Aurora Mandigian, the Armenian girl who is playing a leading role in a Selig production, fell fifteen feet during the making of a scene showing her escaping from a second-story window. The girl strained both her ankles severely, which will cause her to remain away from the studio for several weeks.

**How About This?**

One S. P. Trool, who dope out publicity for the Brentwood players, comes along with a suggestion that since the word “audiences” applies to people who congregate for the purpose of listening to things, why should not people who gather together to look at things be called “optines”? Why not, indeed? They have been called a number of things and showed no resentment—it may be that they will stand for “optines.”

**Nazimova Here.**

Mme. Alla Nazimova has arrived in Los Angeles, and after a brief trip to the studio she abandoned everything to search for a bungalow. Mme. Nazimova says she has lived in houses, flats, mansions, palaces and apartments, but never in a bungalow, and she is anxious to get a real bungalow in the country where they originated, and have a yard and flowers and chickens and everything.

**Jack Pickford “In Wrong.”**

Jack Pickford, who, with his mother, Mrs. Charlotte Pickford, returned to filmland recently, brought a contract to make at least three pictures for the First National Exhibitors’ Circuit. The first of these pictures will be “In Wrong,” similar in story and atmosphere to the Mark Twain stories, and will be given the same style of treatment in its transference to film. James Kirkwood will direct the production at the Brunton studio.

**Gunn a Victim of Flu.**

Charles Gunn died on December 6 at his home in Hollywood, of influenza, at the age of thirty-six years. Mr. Gunn was a well-known figure in the dramatic stock and motion picture world, having been active in screen work for the past two years.

He was leading man for the Alcazar Stock Company in San Francisco for a number of years, and played for two seasons on the New York dramatic stage. He appeared in a number of films with the Thomas H. Ince company, the Triangle, and the Brunton, where he supported Mme Yorska in “The Infernal Net,” which has just been finished.

Mr. Gunn was an officer in the Hollywood Officer’s Training School, of which he was one of the organizers. Mrs. Nina Gunn, the player’s widow, and his mother, Mrs. Samuel Gunn, survive him.

**Actor’s Widow Engaged.**

The widow of the late Eric Campbell, who was killed in an automobile accident about a year ago, has announced her engagement to W. H. Corcoran of Kansas City. Mrs. Campbell is a sister of Mrs. Mabel Gilman Corey, wife of the steel man. Eric Campbell was a familiar character in Chaplin comedies prior to his death.

**Star Loses Mother.**

Mrs. Rose Barham, of Glendale, mother of Nell Shipman, died on December 7. Miss Shipman was ill of influenza at the time of her mother’s death, and her husband, Ernest Shipman, was also having a siege of the disease at the same time.

**STUDIO SHORTS**

**DONALD CRISP,** who, besides directing Bryant Washburn in a new picture, is making the part of a warrior in a big Griffith feature, and is suffering from an injury to one of his feet at the same time.

Emory Johnson is Margarita Fisher’s new leading man.

Mahlon Hamilton will have the part of the Dakotas’ judge,” the new Mary Pickford production.

Wallace Reid is said to be suffering from golf.

William Piggett, who used to write scenarios for American at Santa Barbara, is now dopping out continuity at Universal City.

Harry Van Meter is supporting Peggy Hyland in her new film now being made at the Fox Studio. Harry is playing the heavy.

Charles Roy won a couple of turkeys at one of the beach pavilion skin games down at Venice the other day.

Kitty Gordon has been deserted by her manager, Jack Wilson, who has returned to New York, and will resume his stage activities as the partner of James J. Corbett in a vaudeville act.

Frank Keenan is back from the East, and he will get in harness at once on the new pictures he is to make for the Pathé program at the Brunton studios.

Pauline Marko is being featured in an independent production that is being filmed at Universal City under the direction of Frank Borzage.

Cecil B. DeMille has left for New York, to be gone until Christmas, a two-reeler picture, an answer to “Old Wives for New,” and called “Don’t Change Your Husband,” by the same author, Jean MacPherson, is about finished.

Dennis O’Brien, attorney for Mary Pickford, is in L. A. for a two-weeks’ stay, during which time he will attend to legal business in connection with Miss Pickford’s productions for the First National.

George Arthur is in charge of the cutting department at Universal City while Frank Lawrence, editor-in-chief, is in New York.

John Dietz used to be Jack, but he wants us to say John because that sounds more dignified. Gilbert is doing the heavy in Charlie Rea’s new and has asked us to say Charles, although we may get the request any day now for the same reason as above) Ray’s latest picture.

Eud Bennett has completed “Partners Three,” and is waiting for a new play to be finished for her by John Lynch.

Bebe Daniels is the latest film star to have contracted Spanish “flu.”

The Al Jennings outlaw film, “The Lady of the Dugout,” is now showing a three-week engagement at the Mason Opera House, and Al is making a personal appearance and a speech at the opening performance.

Monte Blue is cast opposite Ethel Clayton in her new Paramount picture.

Bessie Love has a personal representative at the Talmadge office in the person of Gerald C. Duffy, who formerly served in that capacity for William S. Hart.

Will M. Ritchey, scenario department, Lasky studios—absent from desk ten days—“flu”—back again, making old type-writer hum as usual.

John D. Frank, who has arrived in Los Angeles from New York, and is at the National studios, where he will alternate with Bertram Bracken and William Chaudet in directing Billie Rhoades and Henry Walthall.

Mitchell Lewis has been signed for a starring engagement with the Select program.

Vivian Martin, whose mother has been very ill, will accompany her mother to a health resort, taking a vacation that will extend until after the Christmas holidays.

Winter Hall, who has just finished a picture with the Brentwood Company, is going to support Nazimova in “The Red Lantern,” being made at M.K.O.

Edward R. Foyan has taken the Margarita Fisher Company somewhere out on the Mojave Desert to make a picture called “Put Your Hands Up.”

Gradner Bradford, title editor at Uni-

**THE MOVING PICTURE WORLD**

December 28, 1918

---

**Gallery of Metro Stars.**

HALE HAMILTON  VIOLA DANA  MAY ALLISON  EMMY WEHLEN  BERT LYTLE
THE MOVING PICTURE WORLD

"UNDER FOUR FLAGS" SHOWS REAL WAR
Government Film Will Give Public Reflections of Combat They Deem Their Own

THE question of the present day status of war pictures has elicited the published opinions of a number of prominent men in the industry and they seem to be about evenly divided in their views as to whether or not war pictures are going to be a larger part of the public's film diet.

An interesting and logical discourse on the subject is given by Raymond S. Harris, traveling representative of the Division of Films of the Committee on Public Information, who has recently completed a tour of the Middle West in connection with the official presentations of "Under Four Flags."

"If there is going to be a war—after the war on the question of whether war pictures are still attracting the public, I will jump very cheerfully into the discussion, because I have just been arguing and observing that exhibitor's problem," said Mr. Harris. "In connection with the special work I have been doing for the Division of Films I have traveled through the heart of the Middle West, and feel that I know from my experience to what the public will respond.

"Make no mistake, war fact will draw the crowds if the picture is presented from exactly the point of view taken, for instance, by S. Barrett McCormic, manager of the Circle Theatre at Indianapolis. He just presented 'Under Four Flags,' the latest big war feature, as a Victory Picture of America and the Allies.' His advertisement dwelt on the fact that the battles shown were the actual combats that brought about peace. McCormic evidently reasoned that people cannot be indifferent to the war; they must of course be interested in it very vitally. But they are simply no longer interested in it as combatants—they are interested as victors.

"That seems to mean the point of view every exhibitor should take, if he wants to crowd his theatre. Put on a fact picture about the war—and regard the public as victors, not combatants, in giving them information about the picture.

"Just look into your own reactions. During the war you fought every foot of a war fact picture; you ground your teeth and exulted, and drove bayonets into your foe. Now you sit back with a self-satisfied feeling of power and victory at the same sort of picture and you cheer like the very dickens when our boys come into the shabby box."

"Why? I guess because our army is us. When we fought, there were theatres during the fighting, we were fighting for ourselves; when we applaud the army now, we applaud ourselves. As long as that emotion exists—and it is a part of unchanging human nature—the right appeal will crowd the theatre that shows a war fact picture. But the appeal should be right. Remember that we are now victors—and that we want to see just how we won that war, any way!"

William Laub, Navy Cameraman.

William B. Laub, who was engaged in the photographic department of the Goldwyn Company, and assisted in the production of "The Hell Cat" and a number of other Goldwyn productions, is now a member of the Aviation Division of the Bureau of Ordnance and has been taking pictures up in the air. He intimates he has seen things that would have made life mighty unpleasant for the Kaiser if the war had continued.

Mr. Laub's present rating is "Printer, First Class," but something much better has been promised. Each photographer, he says, does most all of his own laboratory work, run and title his own stuff. Bell & Howell cinemachinery is used exclusively. With the experience he is getting Mr. Laub ought to be a valuable man to some picture producer when he gets out of the service.

JOE BRANDT'S "IT" AGAIN.

"IMPORTANT—From Tarkington Baker, Director of Publicity, Universal—For Immediate Use.

"** **

"And now Brandt turns to a new field. He has been called upon to undertake another difficult task—and a bigger task. Beginning with the first of the year, Universal's assistant treasurer—for Brandt occupies that office as well—will devote himself to the promotion of the greatest cooperative story undertaken in six years. We will take Universal's assistant treasurer on frequent and extended tours of the exchanges. Brandt will carry the campaign direct to all the leading cities and all the leading newspapers. The entire campaign, in all its details, involving the most advanced step thus far undertaken by any film producing company, will rest completely in Brandt's hands.

"Not a little of his time, too, will be spent in the studios at Universal City, where he will have to do with the selection of serial scenarios particularly and with other essential phases of production.

"Brandt's assumption of these new duties means a most substantial step forward for Universal. It means, to state the matter briefly, increased cooperation for the exhibitor—the development of a new field of exploitation, and, what is of equal importance, its development in the thorough, vigorous, effective manner that is characteristic of Brandt.

"In his new capacity, the title of assistant treasurer still attaches to Brandt's name and, while he is putting his new policies into execution, he will continue, as heretofore, to discharge the duties of that important executive office as a whole.

"Now you know what Joe Brandt's going to do."

December 28, 1918
MOORE’S BEAUTIFUL RIALTO IS OPEN
Outstanding Feature of Washington City’s Newest Picture House Is Its Foyer Ballroom

THE third of the new houses to be opened in Washington, D. C., the Rialto, will stand well in comparison with any of its kind in the country. It contains many novelties that add to its beauty and attractiveness and the foyer is a place of grandeur.

The Rialto faces on Ninth street and is near G street. Its front is ofIndiana limestone with marble panels. A brightly lighted glass-roofed marquise eights from the rear bringing in the light, and the structure is surmounted by a large electric sign and clock. There is a large storeroom on each side of the entrance lobby. The ticket booth is at the building line.

The entrance lobby, in Ionic style, presents an attractive appearance, being a reproduction in marble of the Temple of Apollo. The color scheme is carried out in blue and gold. Instead of opening directly into the auditorium proper, the entrance lobby gives the Rialto one of its unique and extremely effective novelties in design—a foyer ballroom, with stained glass domed ceiling thirty-five feet high. It is sixty feet long and forty-five feet wide, in oval form.

On the evening of the opening of the theatre this room held the attention of the guests. The lighting gave to it a moonlight appearance, and in the center an electric fountain played, while around the room were singing birds in pedestal cages. Around the room also are marble rest benches and the decorative treatment of the whole place is pleasing. There are statues of Adonis and Minerva in the wall niches. There are rest rooms on each side for men and for women patrons.

2,000 Seats on Orchestra Floor.

From this room one enters the auditorium. There is not a step in the theatre and 2,000 person can be seated on the floor level. No balcony has been built, although this can be done at a later date in the event that it is desired. There are no posts, pillars or obstructions of any kind to impair the view of the spectator.

Forming a horseshoe across the middle of the house and down the sides is a tier of loge boxes, sufficiently elevated to command an unobstructed view of the screen over the heads of those occupying orchestra chairs in front, and sufficiently low to be out of the line of vision of those seated in orchestra chairs at the rear. The front row seat nearest the picture is thirty-five feet removed from the screen.

The main entrance across the proscenium arch is of silk velour. The screen curtain is of satin. The dominant color note here is plum and canary yellow. Over the proscenium and on each side are illuminated paintings, representing Greek field scenes. The walls paneled in plum-colored silk tapestry. The wide seats are upholstered in tapestry and the boxes contain comfortable wicker chairs. The railings of the box are of marble.

Orchestra on Raised Platform.

The orchestra occupies a raised platform immediately in front of the stage instead of in a pit, and supplementing it is a three-manual Austin pipe organ. The auditorium is 150 feet long, 100 feet wide, and 50 feet high. There are twice as many exits as are required by law and these are indicated by illuminated glass signs. The ventilation is very good, the outside air being drawn through to a nine-foot fan and blown over heating coils. The air is then washed, heated again and blown through tunnels to mushrooms heating the auditorium. A battery of six-foot fans take care of the exhaust and drive the stale air through the roof.

The auditorium can be emptied in two minutes in case of need. The lighting can be controlled from three different places and the lighting system is unique, not a fixture being visible. Through the entrance lobby and foyer single cove lighting is used; in the auditorium there is a three color system which permits of the blending of shades to desired colors and the intensity is controlled by dimmers.

The musicians and dressing rooms are back of the stage. The offices of Tom Moore, and of his assistants, E. G. Evans, general manager, and “Bob” Long, manager of the house, are on the second floor over the lobby. Here also are the general offices and the managers’ rest rooms. These are all attractively fitted out and are bright and cheery.

December 28, 1918

North Carolina Ministers
Make Move for Censorship

North Carolina will stage its first censorship fight during the coming session of the state legislature which meets at Raleigh early in January. The first movement for censorship of all motion picture films exhibited in the state comes from the ministerial association of Wilmington and through them is being spread throughout the principal centers of the state for similar action in these cities and indications are that the supporters of censorship will be strongly lined up before the legislature meets.

Opinion is that the clergymen would create a board of public morals in the state, and Maryland censorship organizations, the resolutions adopted suggesting procedure to the committee in charge and pointing out that the expenditure could be maintained without cost to the state through the placing of a tax on film footage or on the premises.

President Percy W. Wells, of the State Exhibitors’ League, is marshalling the official forces of the organization to make a strong fight against legal censorship in the state and a special meeting of the league will be called soon after Christmas to formulate plans for combating the movement.

Plaza Rebooks “Under Four Flags.”

The rebooking of “Under Four Flags” at the Plaza, Fifty-ninth Street and Madison Avenue, is another indication of the extreme popularity of the Government picture and of the demand of the public for its exhibition. On the first booking, December 9 and 10, special seating places in the house were given for children. Manager Gosdorfer states that 1200 children attended the first morning and 1500 the next. He is enthusiastic over the engagement, saying it was the most enjoyable booking he ever made on account of the wild enthusiasm of the youngsters. This enthusiasm was communicated to their parents who attended at night, packing the theatre to its doors. Mr. Gosdorfer has rebooked the picture for two more days.

Madge Kennedy Reaches Coast.

Madge Kennedy has joined the group of Goldwyn stars at work in the big moving picture studios of the company at Culver City, Calif. Tom Moore, who acted Mabel Normand preceded her to the Coast in the order named, leaving only Geraldine Farrar and Pauline Frederick of the presently engaged stars to follow. Miss Frederick is at work in the old Biograph studio, the Bronx, on her first appearance. Picture and Miss Farrar is busy with her opera engagements. She will not go west until spring.

E. G. EVANS.

Tom Moore.
FILMLAND is perked up this week. Almost everybody is happy, for the studios are going full blast and the shows are open. I tell you it's a grand good thing the shows opened when they did. With no movies to guide you, some of our actors were letting their art get rusty for lack of encouragement. It was as if a tailor were to try to make suits, with neither a coat or a pair of trousers passing on the street to tell him that people were still wearing clothes.

The old town is pretty gay, with the shows all running, and now, since the moist season is with us, and Jupiter Pluvius playing regular engagements, the popular outdoor sport of going downtown and watching the girls get carried across Broadway has been revived.

The two-legged ferries that operate from curb to curb on Broadway just after a heavy rain are institutions that are found in no other city. Why they are necessary, I never could figure out, and the attention of Southern California is hard to understand. Maybe it is the well-known reticence of the native son.

The exploitation system is efficacious as far as it goes, but it does not go far enough. The human gondoliers being volunteers, they choose their own freight. This results in discrimination and in confining the traffic to passengers of tender years and light tonnage. No feminine person topping those scales is allowed more than the stone need apply. Hefty Hebes must wait till the street runs dry—or worse.

One Day It Didn't Rain.

One of the days it didn't rain I went out to Culver City. The Goldwyn studios are located at Culver City. This statement is made merely to conform to local geographical detail, otherwise it might be said with perfect truth that Culver City is located at the Goldwyn studios.

Goldwyn is a whale of a place—the most impressive studio on the Coast. All of the buildings are white; tall, graceful columns reach the sky; the proportions are fine; the layout is logical. The place is wide enough to accommodate a troop of horses opens into the grounds, where more than hundred buildings, besides flowers and squares of lawn can be seen. Strangers and tourists passing the place rub their eyes and exclaim: "Hello, who's starting up a World's Fair out here?"

Goldwyn is a busy as well as a beautiful place. It used to be a busy place when Triangle was operating at the plant; but it is busier now. But busy as it is, the people out there are not too busy to be courteous and friendly.

I saw all of the official force, with the exception of Vice President Mabel Normand, who was away in the city on business. Manager of Productions Mason Litton took me over the grounds and filled me up. The studio is a chap named Buell, who can produce anything from a cook stove to a coffin at a minute's notice.

We inspected art rooms, property rooms, scene docks, the yard, the lawns, the gardens where flowers are grown for use in the sets, and more gardens with pergolas and summer houses and pavilions and bosky dells, and Abe Schultz and his very complete laboratory, and then I went over on one of the stages and watched Clarence Badger directing Mabel Normand in "Sis Hopkins." John Bowers was playing the opposite lead; Thomas Jefferson was Pa Hopkins; Eugenie Forde was Miss Peckover, and Sam De Grasse was doing the heavy.

Mabel is Creating a New "Sis."

They were working in the Hopkins kitchen, and Miss Normand was in one of her best "Sis" make-ups. I wished that Rose Melville could have seen her. I won't say that Mabel Normand is going to be a better Sis Hopkins than Rose Melville, but she is going to give a fine interpretation of the part; she is not only to make Sis a little less of a caricature than she was on the regular stage. Mabel understands Sis to be what she was—not a caricature at all, but a real fragile being under grotesque make-up.

Reginald Barker was making scenes for "The Brand," a new Rex Beach play, and Don Moore and Harry Beaumont were out on location, and I had to miss them. I particularly wanted to see Harry Beaumont's "Thames in Old Missouri," but I'll have to wait until I go out to Goldwyn again, which I am going to do as soon as Mae Marsh gets out of the hospital and Madge Kennedy and the rest of the forces come on from the East.

Detroit Exchange Managers

Adopt List of Trade Rules

THE film exchange managers of Detroit held their annual banquet and business meeting at the Board of Commerce on December 24, invited every film salesman to be present, making a total attendance with invited guests of approximately seventy-five film salesmen. It was the largest and most notable meeting ever held in Detroit by the film exchange end of the business.

The Board of Motion Picture Exchange managers, comprising 100 per cent of the members eligible in Detroit, have adopted a set of trade rules, and it was for the purpose of intelligently explaining the trade rules to the film salesmen that the meeting was held. Exchange managers are going to back up the trade rules, and will insist that the film salesmen do not deviate from them in transacting business with exhibitors through the state.

One of the big changes to come after the first of the year is the abolishing of C. O. D. shipments, and the necessity of exhibitors having their checks into the exchange before the film is shipped. This is a drastic step to take, but it is the only solution of a trade abuse that has caused a loss of thousands and thousands of dollars to film exchanges.

Soldiers Re-enter Fox Employ.

In pursuance with the Fox Film Corporation's policy of re-employed men who left the organization to enter war service, two more Fox men have returned to their former positions. Sam Dembow, Jr., formerly Fox branch manager at Atlanta, Ga., has resumed management of the Atlanta exchange, succeeding F. G Marchman, Burt C. Phillips, who left the Exhibitors Service Bureau to accept a commission as lieutenant in the Signal Corps, has returned as photographer in the bureau. Last week George Dembow, formerly branch manager at Philadelphia, resumed his old position, having having been discharged from the army after winning a lieutenant's commission.

Eugenie Maas, for the last several months the head of the exchange department in the Fox home office, has been transferred to Chicago as assistant manager of the Chicago exchange. He is succeeded in the requisition department in the home office by W. E. Sennett.
Division of Films Denies

Competing with Industry

It was hardly conceivable that the resolutions presented to the War Emergency and Reconstruction Congress at Atlantic City by the delegation from the National Association of the Motion Picture Industry should pass without a protest. Naturally, the protest would come from the Division of Films, against the activities of which the resolutions were aimed, so we present it without further comment.

New York, December 12, 1918.

To Messrs. Walter W. Irwin, John C. Flinn, William E. Downey, and Frederick S. Hennes, representing the Executive Committee of the National Association of the Motion Picture Industry, New York City, N. Y.

Gentlemen: The Division of Films of the United States Committee on Public Information has received a copy of the resolution drawn up by your committee at a meeting held at Atlantic City, December 5, 1918.

Your resolution features the assistance the motion picture industry has rendered to the United States Government in its Liberty Loan and Red Cross drives and departmental activities such as War, Navy, Food, Fuel, Agriculture and other departments. Such assistance and help co-operation have been acknowledged by the President of the United States and by those associated with him.

You claim that the Division of Films of the Committee on Public Information has competed with the motion picture industry on the bases of the services and the reviews at "a profit," and want these activities turned over to private film agencies.

It is certain that the Division of Films has competed with the motion picture industry, as it primarilyavenport per cents for money and settings for material, and has utilized the facilities of the United States and the splendid accomplishments of our armies on the battle fronts of Europe.

The rental prices to exhibitors of which you complain were determined by a most fair and equitable procedure in each exhibitor industry, and it is to be expected he would have to pay to return him a profit and still pay to crowd houses.

The purpose of the Division of Films of the Committee on Public Information which you apparently refer to is the act of Congress of June 17, 1917, turned over to the United States Cinematograph Service a division of films to the taxpayers. The fact that the Division of Films did operate on this basis and return such profits to the United States is a matter of general knowledge and has been growingly publicized in the past few years.

The tremendous cost of this world war.

The Division of Films was transferred to the exhibitors at cost, as you suggest, you would have been justified in claiming that the standardized price releases of privately produced features would be placed in jeopardy. This would have been "ransum competition" indeed.

Furthermore, the Committee on Public Information, through an extensive community campaign, has brought thousands upon thousands of new patrons to the motion picture industry of the country. The "people's films" had a drawing power. The films of the United States and in foreign countries these "people's films" were utilized, so that the United States must ultimately win the war, and their value in this respect can not be overestimated.

Similar to the United States government, the War Industry Board, the War Industries Board, and other government bodies, the Committee on Public Information with its fifty-three branches all over the country have been集体经济 proclamation. It has already reduced a minimum of activities, as it has no desire to penalize producers. This official war picture "Tender Four Flags," in this official feature to the defense of the United States of America, continues only during the period embraced by these various campaigns and activities.

The Division of Films is now completing a record of which it is justly proud.

The history of the United States has been immeasurably benefited by its existence.

MARCUS A. BEEMAN, Acting Director, Division of Films, Committee on Public Information.
SAMUEL S. HUTCHINSON OFF TO EUROPE

New Distribution Arrangement in British Isles for "Flying A" Pictures—Will Also Visit France

S A M U E L  S. HUTCHINSON, president of the American Film Company, Inc., left Chicago for Europe Monday evening, December 16, and sailed from New York at the close of the same week. Mr. Hutchinson states that his trip is purely on matters of business and that the sealing of his passport to the fact that he owns large interests in London and on the continent, which he has been able to visit since the fall of 1914, when the war opened. He was caught in Europe at that time.

Mr. Hutchinson states that his chief object in going abroad at present is to effect new distribution arrangements for his product in the British Isles. He will be gone several months and expects to visit France before he returns.

His headquarters will be made in London, at his London establishment, the American Company (London), Limited, 86-91 Wardour street. While there he will conclude an entirely new arrangement for the distribution of "Flying A" pictures in England, Scotland, Ireland and Wales.

"While our pictures have been enjoying great popularity all over the British Isles, I believe we can secure even better distribution for them and establish them still higher in the regard of British exhibitors under several plans which I have in mind," said Mr. Hutchinson. "I shall be glad to give you full details regarding our new distribution methods upon my return. I would do so now but for the fact that I am not sure which of several distribution arrangements will meet with the fullest approval of British exhibitors.

"As I have said, this will be the first visit I have been able to pay the London offices of American Film Company, Inc., since the Fall of 1914, and you may be sure I am expecting to note many changes. I am confident, however, that our present type of releases—the subjects starring Mary Miles Minter, William Russell and Margarita Fisher—which we are selling direct to the exhibitor in this country through special representatives in each of the Pathe exchanges, will be warmly welcomed by the British exhibitors and public.

"Speaking of your foreign sales, have you lost any shipments during the war by submarine warfare?" was asked.

"Not a foot of film," replied Mr. Hutchinson. "We have received some mighty fine appreciations of our releases from the other side." He continued, "but the films now being shown over there are those which we released in this country before we placed our own salesmen in each of the Pathe exchanges. Thus you can see that the Britishers have yet to view what we really consider our best photoplays, and I fully expect when we begin offering them these newer subjects, the "Flying A" brand will become more popular than ever before.

"Before I return to America, as I have hinted before, I shall visit France on business and, while there, hope to be able to spend some time with my son, Hobart, who is with the Motor Section, Headquarters, Battalion, Third Army, which now occupies the country along the Rhine.

"While in France I may close an arrangement by which Pathe will handle our product in territory not served by our British connection," Mr. Hutchinson remarked incidentally.

Mr. Hutchinson then laughingly related some of his experiences on his last trip to France, when he was caught in Alsace at the outbreak of the war, telling of difficulties encountered and encountered in getting back to England. He expressed the hope, in smiling fashion, that on this trip it would not be necessary for him to assume the disguise of an American "doughboy" in order to secure a return passage, after he has completed his business and heads home.

Anita Stewart Helps the Poor

Anita Stewart, the popular photoplay star, now engaged in the production of new features in Los Angeles, recently sent her check for $250 to the Chicago Herald-Examiner in aid of that paper's Christmas Fund. Not only this, Miss Stewart has volunteered to mail her autographed photo to every subscriber to the fund. This fund will be devoted to giving a Christmas dinner to poor families and others in Chicago.

Flaherty Chicago Manager of Film Clearing House, Inc.

O N December 1, Frank J. Flaherty was appointed Chicago manager of the Film Clearing House, Inc., and of the Independent Sales Corporation and the quarters formerly occupied by the Chicago exchange of the George Kleine System, at 207 South Wabash avenue, were taken over as the Chicago headquarters for both the organizations mentioned. The film Clearing House, Inc., has also taken over all the other branch offices of the George Kleine System throughout the country—nineteen in all.

Manager Flaherty moved into the new offices Monday, December 9, and is much pleased with them, as they are among the best planned and equipped in the business.

Previous to his present appointment Mr. Flaherty was connected with the Silex Film Exchange, in the Consumers Building, which had a contract with the Producing Distributors Corporation for the physical distribution of that company's product, the contract expiring when the Film Clearing House, Inc., was established. It must be understood that the Film Clearing House, Inc., engages only in the physical distribution of films subjects.

When seen last week Mr. Flaherty informed the writer that the first release on the $10, $20 and $30 plan is Evelyn Nesbit's "Heavenly Bodies," which will be released January 1. The second release on the same plan will be made February 1, and so on throughout the year, 12 subjects being released in that time, at monthly intervals. The second release is "Life's Greatest Problem" by J. Stuart Blackton, which features Mitchell Lewis and Ruby Deremer.

"Wanted for Murder," the first of the big special releases, will be out January 1. It features Elaine Hammerstein and has been showing at the Broadway Theatre, New York, where it attracted much attention.

Rex Lawhead, formerly manager of the Playhouse on Michigan avenue, and also connected with the sales department of Universal and Foursquare exchanges for about five years, has been appointed as assistant manager in the Chicago sales department of the Independent Sales Corporation, in the Chicago office. Mr. Lawhead was also the first Chicago manager of Bluebird Pictures.

H. B. Brennan, traveling auditor for the Film Clearing House, Inc., was in Chicago last week, introducing the
auditing system adopted by the company. He left for Minneapolis December 14 to install the system in the office there.

Frank J. Flaherty is widely known in Chicago film circles. He has been connected with the exchange business in the city for the past seven years. No other man has claimed a more familiar acquaintance with exhibitors in Chicago territory than he, and this territory includes, besides Southern Illinois, Northern Indiana, Southern Wisconsin and the river counties of Iowa.

Mr. Flaherty first started in the business when he was 18 and handled the exchange business in Madison street, in the same building where the Pastime Theatre is now situated. Next he was salesmen at the Chicago Exchange, owned by Mr. Edward H. Upton. He then joined Standard Film Exchange for nearly two years, after which he became assistant manager of the Majestic Film Exchange, owned by Mr. R. H. screening for the city, after the Universal bought Hopp's exchange Flaherty was appointed manager and held the position for two and a half years. For the past two years he has been assistant manager of the H. & H. branch, at 119 North Dearborn street, and after six months rejoined the Universal offices, remaining there until he opened the Fourquare offices in Chicago and Minneapolis, managing both branches for one year.

As a parting shot after the interview Mr. Flaherty informed me he will attend a show on December 12, he had 100 solid, first-run days' bookings on the first release, on the $10, $20 and $30 plan, in the territory covered by the Chicago office.

And my friend Flaherty, like all other exchangesmen, always ties the ball outside when breaking point one more time.

Testing Mutual Notes.

George W. Malone has been promoted to the management of the Milwaukee Mutual office, succeeding John A. Kemp, who will take charge of the Cincinnati office. Mr. Malone has been a western division manager for all territory west of the Mississippi. Mr. Kemp made a fine record in Milwaukee and has many friends there for his success in Cincinnati.

Hugh Rennie has been appointed manager of the Cleveland Mutual offices. He comes from the Select's Office to the World Film Company in the Indianapolis, Minneapolis, Denver, Salt Lake City and Los Angeles offices, and was made western division manager for all territory west of the Mississippi. He was also manager of the Select offices in Denver for a year, and just before he took over at the Mutual, he handled the Hoffman Foursquare Pictures.

E. S. Rorer, one of the best known salesmen in Chicago, joined the Mutual offices last week. He has been connected with the General Film Company for six years.

Milwaukee's Part Closing Reduces Business One-Half

Last week I changed to meet M. Rieke, owner of the States Theatre; J. C. Stillman, manager of the Liberty, Donner and Miranda Theatres, and Mr. John Full, manager of the Grand Theatre, all of Milwaukee. They reported that a partial closing order had been issued in their city for theatres and for all public meeting places and busi-

ness, except drug stores, groceries, and meat markets. The order took effect Wednesday, December 12. Only alternate houses are to be open, and some have been occupied by patrons, and children under fifteen years are barred altogether.

These exhibitors stated that quite a number of outlying towns were placed under the ban about the same time.

Mr. Rice and Mr. Stillman operate two theatres which are close together, and they claim to have eliminated all contest for pictures of the same brand. They do this by running the pictures a week apart, Mr. Rice having the first-run, and report excellent business by this plan.

Mr. Stillman, who runs the picture the second week, gets the advantage from the billing done by his competitor the week previous, and he also gets the people who failed to see it during its first showing at the opposition house, more especially if it has made a hit. All the houses mentioned book regularly Select, Artcraft-Paramount, Metro and First National subjects, also other makes once in a while. The Milwaukee partial closing order reduces theatre business by one half, while other exhibitors still believe that half a loaf is better than no bread.

Frazier Defends Himself Against Censorship Board

The regular weekly meeting of the Censorship Commission was held at the usual hour Friday, December 13, in the rooms of the judiciary committee, in the City Hall. During the proceedings Second Deputy Frazier and his chief邀 invited to the meeting and were questioned at considerable length on their manner of arriving at decisions in the censorship of films. There were quite a number of decisions already on file, which the committee expected to hear at this time. They were quite a number of decisions already on file, which the committee expected to hear this week, but it was not necessary for the secretary to make any special report.

Second Deputy Frazier held, and held rightly, that he was censoring films under the existing ordinance, but some of the members of the commission, who in the past have been firm adherents of Major Funkhouser, found fault with the Second Deputy, although he practically follows the course of his ousted predecessor.

Quite a number of interested people in the film business and others are taking an interest in the Censorship Commission because it is going outside the purpose for which it was created. It was formed to discuss the censorship question and that is exactly what it is doing, and in this respect it can certainly be said that the judiciary committee is doing the right thing.

Quite a number of interested people in the film business and others are taking an interest in the Censorship Commission because it is going outside the purpose for which it was created. It was formed to discuss the censorship question and that is exactly what it is doing, and in this respect it can certainly be said that the judiciary committee is doing the right thing.

Dan Donnellan a Benedicte.

Dan Donnellan, manager of the Chicago office of the Exhibitors Mutual Distributing Corporation, surprised many friends in the city by joining the ranks of the beneficits Tuesday evening, December 10. The bride was Miss Margaret M. Sutcliffe, of Minneapolis, who was Mr. Donnellan's stenographer while he was connected with the Minneapolis office of the Mutual. Mr. and Mrs. Donnellan are residing temporarily at the Grassmere Hotel, Sheridan Road, but will soon take up their residence on the south side of the city.

Mr. Donnellan took charge of the Chicago office of the Mutual in 1917 and has already made a host of friends among exhibitors and others in the trade.

"The Greatest Thing in Life" Great.

Griffith's picture, "The Greatest Thing in Life," is running to a fast run recently at the Ziegfeld Theatre on Michigan avenue, and is now showing to crowded houses in other sections of Chicago. This pictured story has a tremendous grip and many see it for the second time. The war scenes are about the most realistic the writer has yet seen. The acting of Lilian Gish and Robert Harron leave nothing to be desired.

Chicago Exchange Notes.

W. R. Seates has resigned as Chicago manager of Arterraft-Paramount and is now succeeded by Fred F. Creswell, who was formerly sales manager of the Chicago office of Arterraft-Paramount. Hunter Bennett, who has held the position of special representative for the U. S. Exhibitors Booking Corporation and the Mutual Film Corporation, has resigned his position due to the discharge from military service and will leave for New York in the near future to form new business connections in the trade.

"A Bit of Heaven" Booked by Sile.

Lee Herz, president of the Sile Film Exchange, in the Consumers Building this city, announces that he has closed with the Frieder Film Corporation, of Chicago, for the distribution of the picture, "A Bit of Heaven." This picture is based on the story of Kate Douglas Wiggin, "The Bird's Christmas Carol," and features Mary Louise. It is of five reel length and was released December 10.

Mr. Herlz also states that "Ashes of Love," which features James K. Hackett and Effie Shannon, is doing a fine business in Illinois, and that quite a number of exhibitors of this film are repeating its booking.

"Under Four Flags" Third Government Official War Film, Has Done So Well at the Playhouse that its run has been extended to four weeks from the original two.

George Landy Returns to Select.

George Landy, who left Select's publicity department last spring for what he expected would be a through trip to Berlin, returned last week to his old station, which he first assigned to Co. M of the Twenty-second Infantry. Landy was recommended within ten weeks by the Central Officers' Training School and earned his commission as a second lieutenant at the Camp Lee school. "Although I wasn't lucky enough to get into the infantry thing over there," says Landy, "the army has been a great training and an inspiration. But it feels fine to be back on the old job!"

Joe Lee Reports Progress.

Joe Lee, who is on his way to the location for the future St. Louis art productions, writes from Minneapolis under date of December 15 that the Mayer plan of showing the first Anita Stewart production is producing great results.
STATE CENSORSHIP OR TAX UNLIKELY
New York Legislators Inclined to Let Sleeping Dogs Lie. Also Frown on Any Sunday Agitation

Albany, Dec. 12

W ith the inauguration of the new Governor two weeks hence and with the Legislature convening which will carry with it a number of new faces, supplanting members who had been in the past more or less actively interested in the motion picture industry, interest in censorship is talked about. There is a peculiar interest in the State Capitol these days as to what, if any, motion picture legislation will probably come under consideration by the Senate and Assembly during the coming three months.

It is reasonably sure there will be no keener interest in censorship lines. That fact was clearly demonstrated a couple of years ago, when with the exception of a few it was the general consensus of those among the legislators of this State that the motion pictures being shown today needed no hand of censorship.

The reason for the change is that pictures have shown in improvement to the extent that any talk of censorship for New York State will be regarded as little more than a joke. In a real sense, Senator Henry Walters of Syracuse, who has always been a friend to the motion picture industry and who is a man of broadminded views, when he becomes the new Governor, will join in the views of Speaker Sweet and Senator Walters. Anyone who knows "Al" Smith realizes that.

DOUBTFUL IF THERE WILL BE STATE TAX

It is extremely doubtful if any action will be taken during the session towards some way imposing a footage tax on the movie industry in this State. In the minds of many of the legislators, there is no question in the minds of leaders in the motion picture industry in this State that the motion picture industry has accomplished a world of good. The industry has done through the tax imposed by the Federal authorities, turned into the national treasury millions of dollars and through industry efforts have subscribed to almost as great an extent to the various funds and benevolences.

Practically the entire world, or those who are keener abreast of the times, know what wonderful work has been accomplished on the battlefields of France, not only by members of the moving picture industry, but by men and women who enlisted in the service but also the vast amount of pleasure which has been brought to the soldiers by stars themselves, in the way of personal entertainment or through the silents of film.

Sunday Pictures Question Unanswered.

And so there remains only the question of allowing the Sundays of the State, a question which many of those in the business prefer to leave unanswered at the present time rather than to attempt forcing the issue. One case which has been hanging fire for several months will come up before the Court of Appeals for a decision.

The fight against legalizing Sunday movies in this State is well remembered by many. It died an ignominious death in committee at the closing of last year's session. Whether or not there will come some new Senator or a number this year who will attempt its revival remains a question. Like the automobile industry, the motion picture business is annually selected by some assemblyman or senator as a means of self exploitation, through the introduction of legislation which has for its purpose what is generally termed "regulatory measures."

There is a feeling, however, about the Capitol to the extent which will probably remain throughout the months to come, that the motion picture industry in this State is going along fairly well, and a good rate to follow of leaving well enough alone.

LEGISLATORS OPPOSE SUNDAY AGITATION.

The majority of the larger cities in the State are now enjoying Sunday movies. Legislators, through the fight of the last two years are frank in stating these days on their visits to the State Capitol that they can see no reason why it is necessary for continuing up this question of Sunday movies at each and every session, a question which generally arouses considerable bitterness and which each year remains unsettled.

There is no legislator from a rural section who cares to court the disfavor of his constituents from the villages by supporting Sunday movies, and so with this in view it seems improbable at the present time that even with an almost certain decision on the part of the Court, this question will be raised again any year along the line of motion picture legislation between January and the close of the session in late April or early May.

There are motion picture people who are open in saying they believe that in Governor-elect Smith they will have a friend to the extent of their interests than was Governor Whitman. And yet Governor Whitman's record shows that on more than one occasion he was able to get the consideration and principles working in the betterment of the business.

C. L. GRANT.

John M. Quinn Named as Vitagraph Sales Manager

T HE appointment of John M. Quinn as general manager of Vitagraph's sales organization was announced this week by Albert E. Smith, president of the joint Vitagraph distributing and producing organizations.

In looking about for a new chief executive for the selling organization, Mr. Smith made a point to secure a man who, combined in the highest degree an intimate knowledge of the producing end of the film industry as well as of the distributing and the exploitation end of the branch of the business.

Mr. Quinn's appointment is due to a combination of both of these qualifications. For the past year Mr. Quinn has been closely associated with Mr. Smith at the main studio of the Vitagraph Company in Brooklyn, and he has thus gained a perfect knowledge of the particular conditions and problems which Vitagraph must necessarily meet in the production of its pictures. This will stand him in good stead in directing his selling organization in their relations to exhibitors throughout the United States and Canada.

The new general manager is no stranger to Vitagraph, having been associated with the Company in 1915, at which time he assisted in the exploitation of Vitagraph's first big serial, "The Goddess."

After the completion of this work Mr. Quinn joined the Triangle, and upon the retirement of W. Griffith from the Fine Arts Studio in California Mr. Quinn assumed the post of general manager of that western studio.

One Punch Not a Story

Declares Fox Director

A LTHOUGH it is generally believed that three out of every five American writers are turning out scenarios of motion picture plays, Richard Stauton, the William Fox director, is skeptical. At least he is inclined to believe that the ratio of persons writing worthwhile scenarios is about three out of 300 not yet published at this conclusion after reading through 300 scenarios without finding a story of the type he wanted. Mr. Stanton is looking for the human, virile, snashing story, unhampered in theme, in the execution of its plot, and full of action and human drama.

"During the last two weeks," said Mr. Stanton, "I have read stories submitted by many well-known authors, have read many books and have searched every periodical, but have not come across the type of story needed. Any good story, however, would have been able to find the right kind. I am convinced there is a dearth of real scenarios."

"The typical story I have read has something to commend it, however—some big punch. But that is all; authors seem to think they need only one big scene. What I want is action every minute—snap to every foot of film. A story must have such scenes throughout."

In the years, continued the Fox Director, "apparently there the story must be human. A plain, straightforward story, with big scenes, real action, a firm adherence to entertain, is very hard to find; I believe everywhere is an author who writes that kind of story."

Old Fox Manager Back from Army

Honorably discharged from the army after having won a commission as second lieutenant, George F. Dembow, formerly manager of the Philadelphia exchange of the Fox Film Corporation, has returned to his former duties, succeeding Jack Levy, who has severed connection with the William Fox organization.

An incident of interest is that before the annual Fox convention in the Ho tels last June he suggested the name "Victory" for a new William Fox groups of pictures inaugurated this season. This name was chosen. The convention ended Dembow enlisted in the army.

Chadwick Heads F. I. L. M. Club

The annual election of officers of the F. I. L. M. Club of the moving picture industry was held on Wednesday, December 4. The following officers were elected: I. E. Chadwick, president; John Hammel, first vice-president; Lucien L. McArrell, second vice-president; Sam Eckman, treasurer; Charles B. Hoy, secretary; George Schaefer, sergeant at arms.
THE MOVING PICTURE WORLD

December 28, 1918

"CHAPLIN? PAH! HE ISS NOT FONNY!"

Iss Sad, With Troubles so Much I Should Die to Have, Says Smileless Winner of Griffith Tenspot

CHARLIE CHAPLIN? Pah! He iss not fonny. He iss sadt, with trouble so much what I should die to have." This is the opinion held by Mrs. Mary Veillette, 60 Fray avenue, Meriden, Conn., who won the prize of $10 offered by Walter Griffith, manager of the Poli Theatre, for anyone who could sit through "Shoulder Arms" without laughing.

The contest, announced in the local newspapers, succeeded splendidly as a publicity stunt for the comedy. Poli's Theatre was jammed at every performance, but brought no contestants until Tuesday, when Mrs. Veillette told him she had sat through the performance without laughing, or even smiling. Mr. Griffith was credulous and told her it would be necessary to have a witness to her superhuman feat.

Mrs. Veillette was determined to collect the prize. Mr. Griffith was skeptical, so the photoplay editor of the Meridan Daily Journal was asked to act as the referee for a repeat performance by Mrs. Veillette on Tuesday night. The local papers carried a big front page story to this effect in the home editions for that day and the house was fairly mobbed after the supper hour.

"Shoulder Arms" had competition during the first evening show. The crowds which succeeded in getting into theatres divided their attention between the screen and Mrs. Veillette. The photoplay editor of the Daily Journal declared he did not take his gaze off her face while the Chaplin comedy was on the screen, and that she sat through it without emotion, excepting to register a slight indication of sadness when Doughboy Charlie robbed the dugout rat trap of its cheesy bait to get even with his Buddies who were enjoying boxes from home without sharing them with him.

The next day the winner of the prize went before a notary public and signed a statement to the effect that "Shoulder Arms" had not made her laugh. With this statement and the word of the photoplay editor of the newspaper that not once had Mrs. Veillette's face been wretched in anything suggesting a smile, Mr. Griffith paid her the amount of the prize. And then came the miracle:

She smiled as she looked at the bill. Then she laughed. Then she said:

"But twice I saw the Chaplin films. Twenty dollars I should have as prizes because twice I did not do so much as laughing."

Mr. Griffith tried to explain that but would be readily admitted that Manager Griffith received good action for his "sawbuck."

Mr. Griffith has booked "Shoulder Arms" for a repeat engagement, to meet the demand of local theatregoers who were unable to get in the theatre during the early part of the week.

The Other Side of the Shield.

Charlie Chaplin has done war relief work in France by proxy, according to a dispatch cabled from abroad by a representative of the Newspaper Enterprise Association. His capers on the screen at a movie show given by the Red Cross at a hospital near Vichy cured a soldier in the audience who, for some weeks, had been suffering from shell shock. Until Charlie ambled on to the screen the soldier had not been able to speak or laugh. He can now.

Cohen Adds Another House

*to His Fast Growing Chain

SYDNEY S. COHEN, president of the New York State League of Motion Picture Exhibitors, added another theatre to his growing chain of moving picture houses last week, when he purchased the Tremont Theatre at 178th street and Webster avenue.

The Tremont is one of the largest theatres in the Bronx, seating more than a thousand persons and catering to a high class clientele. The theatre is being refurnished and remodeled throughout. Upon opening under Mr. Cohen's ownership it will present the highest grade of pictures, with atmospheric suggestions and musical programs in keeping with the most modern ideas in the exhibition of pictures.

By the acquisition of the Tremont Mr. Cohen now owns outright four large theatres in New York and has large holdings in other houses. The three others under his immediate control are the Empire and McKinley Square, also in the Bronx, and the North Star on Upper Fifth avenue. The first of these is one of the most spacious and attractive theatres in New York. It was designed by Mr. Cohen personally and possesses all the appointments and advantages of fine downtown houses.

Mrs. Mary Veillette

Connecticut Woman Who Sees Only Sadness in Chaplin Comedy.

one prize was offered. She departed, saying:

"Where there is something to laugh at, I laugh. I like same as anyone else something funny, but to Charlie Chaplin there is something to laugh. He iss only in trouble always. Poor man!"

The result of Mrs. Veillette's second effort of sitting through the picture without laughing and the winning of the prize gave Poli's Theatre a two-column front page story in the local papers. It

Scenes from "Little Women" (Paramount-Artercraft Special).
THE holiday season finds the Goldwyn Pictures and the Goldwyn Studio nearing their second birthday—and expanding and prosperous. In the fall of 1916 Samuel Goldfish, then later renamed as Goldwyn, with the help of the Players-Lasky Company, reached the decision to re-enter the industry on a larger and more ambitious scale than his first. With Harry Aitken as treasurer, and to a great degree of success in the Jesse L. Lasky Company.

Into his new organization he invited Edgar and Archibald Selwyn—the Goldwyn trade name represents a merge of the "Gold" in Goldfish and "wyn" in Selwyn. The initial Goldwyn policy was to produce and release annually twenty-six productions. The stars of these productions were Mary Garden, Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, and Enrica. It was before the first year of Goldwyn had come to an end, those who ruled the destinies of the organization had seen it a highly important position in the industry.

The second releasing year began with an announced production of fifty pictures, which was then presented with stars offered by the organization were and were Geraldine Farrar, the Rex Beach productions, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh, and Tom Moore.

Goldwyn has not existed for two years without mistakes, and it is characteristic of the company that it makes no effort to gloss over or excuse its errors of judgment, which have been kept down to a minimum.

Goldwyn has attained its productions and its distribution through a maximum of sincere, thoughtfull effort on the part of its executive organization. Next in order of importance comes the Pictures Corporation to Mr. Goldfish comes Abraham Lehr, recently made a vice president and in charge of the company's California sales and development. Mr. Lehr is an example of the Goldwyn type of man and the elevation that awaits such men within the organization.

In the Goldwyn Distribution Corporation Alfred Weiss, one of the best known figures in the film industry, and F. B. Warren, for many years a successful editor and publisher of newspapers in several of the country's larger cities, have been vice presidents from the day the company was organized. They have given every hour of their thought and effort to the creation of a distinctive, wholesome, unusual mechanism in which they have rewarded and advanced from the field the men who showed promise or achieved results for the company.

Meanwhile, in every country except the Latin American nations and their allies, the Goldwyn productions are being shown under a splendidly developed world export organization. Arthur Ziegler is the manager of the Goldwyn export department.

In Great Britain the Goldwyn distribution is in the hands of the British Goldwyn Film Company, Ltd., owned by Oswald Stoll. In Australia the Goldwyn affiliation is the J. C. Williamson Film Company, Ltd.

Gabriel L. Hess is the other member of the Goldwyn executive family. He is the secretary and treasurer of Goldwyn as well as general counsel of the two Goldwyn organizations. He is a successful and popular member of the New York Bar.

The biggest step taken by Goldwyn in recent months was the decision to move all production work to California, which has been completed. The last name to the Goldwyn Studios, giving the company the finest of all producing studios in the industry. There, in association with Mr. Lehr, is Hugo Ballin, Goldwyn's art director, and J. G. Hawks, one of the most successful scenario men in the industry.

Harry R. Durant remains in New York, where at this time he devotes the greater part of his work to discovering and purchasing material.

Goldwyn publicity, which has had much to do with the advancement of the company because of its soundness and is comprised of the interests and activities, is in charge of Dwight S. Perrin, director of publicity. Louis Sherwin is general press representative in charge of magazine promotion. Mr. Perrin is a well known newspaper man of long experience and was the first editor of the New York Tribune's graphic section. Mr. Sherwin was for eight years the dramatic critic of the New York Globe. On the Pacific Coast Norbert Lusk, detailed from the home office organization, is in charge of publicity and exhibitor exploitation.

One of the most carefully developed departments of Goldwyn is its Exhibitor Service Department, in charge of Hutt Stromberg, a young St. Louis advertising agency man.

Goldwyn Signs Rogers and Screen Is Winner

WILL ROGERS, famous star of Ziegfeld's "Follies," who scored a nation-wide personal triumph in Rex Beach's "Laughing Bill Hyde," recently reopened, and this is the latest addition to Goldwyn's group of celebrated personalities.

Samuel Goldfish, president of Goldwyn, placed Rogers under contract during his visit in Cleveland en route to the Coast. The noted cowboy wit and lariat-thrower will be starred in original dramas selected or written for him by Goldwyn authors.

Goldwyn has been negotiating with Will Rogers ever since "Laughing Bill Hyde" was released, because his personal success was so instantaneous and unquestionable that there could be no doubt about his future in the cinema.

The stories to be provided for Will Rogers will be big, gripping, human dramas. Following the expiration of his contract, Will Rogers will move his family to Culver City.

Vincent Making Patriotic Film.

A patriotic feature, which has the in-doubtment of producer Charles S. Hart, of the Government Division of Films, is being rapidly completed by James Vincent. Himself an important member of the Film Division and a well known di-

rector, Mr. Vincent is translating to the screen one of the most inspiring books produced by the war—James Mott Hallowell's "The Spirit of Lafayette."

Mr. Vincent has been in touch with the film business for many years. He started with the Kalem company in 1908, rose rapidly as a director, and, besides having made several fine feature films, has gained prominence through his work for many of the large organizations, including Fox and Pathé. Announcement of the cast and method of release will be made later. The scenario is by J. Searey Dawley.

By Ghosh? No Says District Court Judge

PRINCE SARATH GHOSH has become convinced that the United States District Court is no place for the entertainment of personalities of royal birth as the result of the polite but positive effort to become a film exhibitor. Such an attitude, he established some time ago against the Pathé Exchange, Inc.

The Prince wrote a series of six short communications, which was published in Pearson's Magazine and he complained that the film company appropriated the theme of his literary efforts in producing two pictures. Arnold A. N. Hand voiced the opinion that the theme of the stories was "old as literature and as ineradicable as human emotions." The Prince's last letter presented extremely modern ideas applicable to present day social and economic problems, Judge Hand concluded, and as the Prince failed to even establish a legal copyright title he was left out in the cold, lugubriously speaking, and hence his painful conclusions apropos of our courts.

Lehrer Becomes Select Salesman.

Al Lehrer, who is known in film circles as "Smiling Al" is about to realize his position of ready to become a film salesman. For the last two years Mr. Lehrer has been in charge of the film department of Select's New York Exchange, while holding the same position with the World. In his work as head of the film department he has become acquainted with hundreds of New York exhibitors, during which time he has entertained the belief that he could make good as a salesman. Several months ago Branch Manager Siegel promised him the most opening, and this week he fulfilled the promise.

Censors Visit Vitagraph Plant.

Henry W. Lewis, chief inspector of the Pennsylvania State Board of Censors and the chief clerk of the board, Charles E. Bell, visited the Vitagraph studio in Brooklyn, Friday, December 6. Mr. Lewis and Mr. Bell, on entering the plant, met the heads of the various depart-ments, the Vitagraph players who were at work and watched Corinne Griffith and Gladys on the set, one of the two studios.

Harris Joins Outing-Chester.

Raymond S. Harris, special representative of the Committee on Public Information, Division of Films, has re-signed to become sales manager of the Outing-Chester Camera Company, Inc., producers of the Outing-Chester "camera adventures." Mr. Harris had charge of the official presentations of Government war pictures in many cities.
In view of these indisputable facts, known to every man in the motion picture business, the resolution which suggested that the Government's film activities had interfered with the usual trend of our business was unfounded in practice and untrue in conclusion. We do not believe that it represents the opinion of the majority.

THE purpose of President Schaefer of the exhibitors' national organization to form a really substantial organization of that branch of the motion picture business is entitled to sincere consideration by all exhibitors. It is now time to lay aside all prejudices and get together on a definite program. The unit is the state organization, so that is where the start should be made. In each state there is work to be done. A beginning cannot be made too soon. A few states have going organizations, but the greater number have nothing. What are you doing in your state? Why not begin now?

FROM the story of the talk given by a house manager from the "wild and woolly" to the members of the "Almighty Press Agents" at their weekly luncheon the other day, the aforesaid press agents heard something. The story was issued by the organization and will be found elsewhere in this issue of the MOVING PICTURE WORLD and, while it does not include some of the spicy repartee, it is sufficient. That the members of the A. M. P. A. should be willing to publish so frank a report of the event is to their credit, since it indicates that they are open to conviction and willing to learn. Eventually, we hope, a distinction will be discovered between advertising aids and plain "bull."

LEGISLATURES in many states will convene in January to engage in the work of making laws upon the statute books of those states which do not already have them. To combat this situation, which is almost certain to come up, there must be immediate action upon the part of exhibitors everywhere. With this necessity the work of organization ought to receive sufficient impetus to put it over in every state that does not possess some kind of unity among the exhibitors within its borders. Ohio has already started the ball rolling; New Jersey exhibitors are also on the war path and will have their own bill favoring Sunday opening. The movement should be followed up all along the line.
VALUE OF AN OPEN MIND

By EDWARD WEITZEL.

I t is doubtful if any piece of moving picture fiction ever received more enthusiastic support from the trade papers and the New York dailies than that elicited by "The Common Cause," at its press showing this month. The moving fact that impressed itself on everyone present was the bounteous entertaining qualities of the Blackton production. With a theme broad enough to interest all grades of spectators, irrespective of its war atmosphere, the serious motive of the story is held down to the right proportion by a blend of vigorous but unforced humor. All the necessary elements to catch the sympathy and win the approval of practically the entire screen public are to be found in the picture. Loyalty to country and the cause of the Allies, courage, reparation—the tale of three human beings who find their souls as a reward for doing their duty to humanity—are mingled skillfully with frequent scenes of genuine comedy born of the characters and situations that are the logical development of the plot.

The admiration of the French soldier for his wounded chum, the British Tommy, and the fierce but amusing rivalry of the two for the favor of a vivacious little waitress is a comedy motive that is rich in humor and the source of irresistible laughter. The fun is so compelling and it has been developed with such adroitness that it becomes of more importance than ordinary comedy relief. And it is necessary to go back to the spoken drama to find a fitting comparison to the method employed in the picture's construction.

The Skill of the Dramatist Is Still Supreme.

"The Common Cause" does not come by its kinship to the stage play by accident, but by design. Written by J. Hartley Manners and Ian Hay Beith, it was originally a spoken drama and was put together by men of the theatre, who knew the rules of their profession. And it evoked precisely the same response from the audiences in the playhouse that it received from the spectators who saw the screen version. It owes the breadth and the pull of its appeal quite as much to the manner of its making as to the matter of which it is made.

For over two thousand years mankind has been interested in the art of the dramatist. The greatest mind the world has ever known was a practical playwright. Lesser men, like Moliere and Ibsen, were practical playwrights. They understood how to reach a body of spectators as if it were one man. That is the business of the dramatist. He does not write to be read in the library, and the book thrown aside at the whim of the reader. He writes because he hopes to be acted, and unless he understands the craftsmanship of his profession he is doomed to failure.

How to hold the attention of a multitude, of three hundred or a thousand men and women of different temperaments and grades of mentality, is the practical side of the playwright's art that must be mastered if he is ever to realize his ambition. This important detail was solved centuries ago and has been passed on from generation to generation. Men of the theatre understand it today and we have writers for the screen who know how the trick is done. But they are few in number. Some of the directors, also, realize their duty in the matter. A wider knowledge of the laws that have kept the spoken drama alive since its birth and practical experience in applying these laws will develop a class of screen playwrights of which there is very great need. The screen novelist has his uses. He will become more useful when he advances to the position of screen dramatist.

Ignorance and prejudice are bad advisers. If J. Stuart Blackton had hearkened to the cry against adapting stage drama to the screen that is the favorite occupation of those who have never devoted any honest thought to the subject, the followers of the moving picture would have been deprived of the excellent entertainment offered by "The Common Cause."

BULLETS AND WOUNDS

By ROBERT C. MCELRAY.

T HE oft-quoted line, "He jests at scars who never felt a wound," might have been written of certain performers in moving pictures. There is beyond doubt a great deal of truth in the criticisms which appear from time to time of the ineffective manner in which fire-arms are employed on the screen. Within one week recently we saw two dramatic or melodramatic offerings, whichever they were intended to be, in which the heroine fired point blank at the hero, by mistake. In both instances the hero fell to the ground, lay there a few moments in a stunned condition, and presently got up rubbing his head, but apparently unharmed. In neither instance was there the slightest effort to check to the probabilities, which were of course instant death for the hero in each case, or at least a long term in a hospital.

The ridiculous and deliberate misuse of weapons is a constant source of irritation to screen patrons. The practice is excusable, though perhaps greatly overdone, in knockout comedies, but it weakens some otherwise strong dramatic productions tremendously. It has been carried to such an absurd extent that it not only weakens the productions in which it occurs, but has a tendency to harm legitimate dramas as well. The mere sight of a revolver or automatic pistol in the hands of a performer should carry something of a thrill of apprehension to the observer, but in how many instances does it really have this effect? Very few, we fear, for the experienced screen-goer has been fooled so many times that the sight creates but a faint stir of emotion within him.

Speaking in all seriousness, would it not pay directors to enter into an armistice and "demobilize" their acting forces for a time at least? The use of weapons in pictures has been so abused that the dramatic value of situations in which they appear has been greatly vitiated. Actors in many instances have come to the point of letting the gun do all of the work, and the appearance of a weapon often destroys rather than creates drama.

In many states, perhaps a majority of them now, there are laws prohibiting the carrying of concealed weapons. The penalties for the violation of these laws are so great that few people feel free to "tote a gun" any more. It would seem that for the mere sake of verisimilitude in modern stories the screen should restrict the practice to duly authorized officers of the law, as in real life. It certainly does not seem proper that the hero and heroine and others in the cast, without such authority, should go about carrying weapons.

There are of course many productions which absolutely demand the use of fire-arms—border dramas, gambling house stories and the like. Most of these yarns are dated back to the days when packing a gun was not a legal offense, but in present times there is not much excuse for it. What do people do in these
days under stress of high emotions when there are no guns to be had. If scenario writers will look this question over and devise some answer to it in their next stories, we might find some new work for actors and fresh situations for the screen. Merely to make an attempt to get a story across without a gun in it would be a fine bid for originality, and well worth trying.

But if there must be guns in stories, let us learn to treat the effect of them on the screen in a legitimate manner. A bullet wound is a serious matter, and in so picturing it we may at least restore to a certain extent the tragic or dramatic character of such an infliction.

PREJUDICE DOESN'T EXIST

LOOKING through a recent copy of the Bioscope, a film trade paper published in London, we came across an article headed thusly: "Britain's Opportunity—America's Film Productivity Likely to be Reduced by 50 Per Cent.—Why Should not the British Producer Make Up the Shortage?" Then we read on to discover the basis for the yarn. We discovered that the War Industries Committee were engaged upon scheduling legislation which should have as its object the reduction of American film product by one half and that the activity of the War Industries Committee was the outcome of representations made by George Kleine, who said that the supply was in excess of the demand.

We are sure that Mr. Kleine will feel flattered in being taken so seriously by our contemporary across the pond, since, up to now, no one here has credited him with such profound knowledge of motion picture conditions in this country. A case of a prophet not without honor, except in his own country.

But the war is over and the War Industries Committee is in the scrap heap from which there is no hope of conservation, so that, the wish of The Bioscope that British producers might make up the deficit which the War Industries Committee was expected to create will not materialize.

The main question still exists: Why cannot British producers sell pictures in America?

It has been suggested by Britons that there existed a prejudice against British pictures because they were British; that we ought to lay aside that prejudice and take their pictures as they take ours—frequently and liberally.

Our friends of the trade in Britain are barking up the wrong tree. There never has been any prejudice in this country against British films as such. When a picture made in England that had merit and appealed to the tastes of our public it has been successful. But that success, whatever its measure might have been, was gained solely through the merit of the picture itself. By that statement we mean that there never has been a time when a British picture had back of it the selling power of its producer.

Contrast the methods Americans adopt to sell pictures in Great Britain to those British makers follow in this country. In the item of publicity alone eighty per cent. of the advertising in British trade papers is for American productions. When do you see a like effort or a fraction of it put forth to sell a British film here?

Marketing films in this country is a business of which trade paper advertising is not more than five per cent. of the expense. An organization of competent salesmen and publicity men are required to put even the best pictures over.

If British producers will loosen up and get into the game of selling film here as it is sold by American producers they will find the market receptive to their product.

The American market is very responsive to proper promotion, but this is a competitive market and in all business transactions here friendship ceases to be a controlling factor.

THEATRES AND PURE AIR

By LOUIS REEVES HARRISON.

We need not feel sorry for ourselves that we have lost a large amount of money through the general closing of theatres unless we realize that it was to have been expected and that it may be remedied in the future. The thing to do is to purge ourselves of those conditions which contribute to epidemics of disease, get ready to meet situations which may come up again sooner than we anticipate, and profit by our losses during the period of influenza by giving more attention to instructions from health departments in great centres of population.

Our people usually like to have a good time. Most of them want to live right. To reconcile these simply use plain facts.

"About the theatres," says Dr. Royal Copeland, New York Health Commissioner, "I never had any doubt about the sanitary ones. The only question of infection was in relation to the hole-in-the-wall moving picture shows. Some of these had no direct doors and windows opening into the air. Sometimes their artificial ventilation systems were defective or not operating. Such places were breeding grounds for the disease.

His remarks are intended for limited application. Certain theatres are marked for future inspection.

But the entire industry is seriously affected. Health departments, bureaus of licenses and the police have their eyes on incompetent exhibitors, but the public is not so discriminating. Future losses from a general closing on account of such places can be avoided, but injury has been done exhibitors who co-operated with the health authorities and to moving picture shows as a whole. It is not enough that all should have a knowledge of sanitary principles—they should be more widely and intelligently utilized.

This is in common fairness to all exhibitors. A few incompetents can do large and widespread injury.

The whole game is a big one, so tremendous that it can only reach a development in proportion to its importance through scrupulous honesty in all of its departments, of production, of distribution, of exhibition, through that marvelous combination of effort which brings success to all large affairs, team work.

There should be no place in our unity of purpose to improve for those incompetents whose individual selfishness and small greed can undermine and seriously injure the entire structure.

It is obvious that we should keep our bodies healthy. Clean red blood has much to do with happiness.

Why poison it at public gatherings with foul air? Why smother one great source of enjoyment in a place supposed to be devoted to our entertainment, particularly when the facts of ventilation and its systems are widely and commonly known? There are thousands of intelligent and high-minded exhib-
EXHIBITORS RESSENT LOCALIZATION MOVE

Meeting of New Minneapolis Organization Thrown Into Disorder by Motion to Restrict Activities

A Factional fight between two clans of Minneapolis moving picture men developed a rather sensational aspect when the Theatrical Protective League, formerly by thirty Minneapolis exhibitors, was made permanent at a meeting in the West Hotel, Minneapolis, Thursday, December 12.

W. H. Deeth was elected in the new movement at the outset of the meeting, over which W. A. Steffes, a prominent Minneapolis exhibitor, acting as chairman, presided. All went well until W. H. Deeth made a motion to amend the by-laws to restrict the activities of the new organization to purely local affairs. A demonstration of wild disorder followed, and it was with difficulty that the chairman restored order. By a vote of 16 to 14 Mr. Deeth's motion to make the new organization a local one was lost.

Those of the old organization who were unfavorable to the proposed plan of operation taking in exhibitors from points tributary to Minneapolis filed out in high dudgeon, with the exception of Dan Eselin, treasurer of the Motion Picture Exhibitors' Corporation of the Northwest and also elected to a place on the executive board of the new organization.

The by-laws had been accepted making the organization permanent, the acting chairman declared all officers vacant, and T. E. Mortensen, editor of Amusements, was requested to act as temporary chairman. He called the meeting and ordered the election of officers to proceed.

Bohlig Makes Nomination Speech.
S. I. Bohlig of the Emerson Theatre, who made the nomination speech, mentioned that the men who had previously been elected temporary officers be unanimously elected to the same offices permanently.

Request was made by Mr. Steffes, who had acted as temporary president during the formation of the new organization, that Mr. Bohlig withdraw his motion, suggesting that before making any further nominations those present take into consideration the advisability of placing the temporary officers back in office.

He discussed in detail the agitation against himself as president of the organization by members of the older league and stated that for the sake of harmony he would much prefer to see some one else placed at the head of the new body, "some one who would be acceptable to the bolters."

He related how some of the exhibitors had told of being approached by other exhibitors and men regarding himself as the head of the new organization. He reported the activities of a committee which had been appointed to call on the officers of the Motion Picture Exhibitors' Corporation of the Northwest and ask them to resign, hold a new election of officers and merge the old organization with the Minneapolis branch of the Motion Picture Exhibitors' Corporation.

The health of our manhood is a war lesson; this lesson is deeply planted in the American mind. Physical slackers do not belong to these times. With manhood meaning mental vigor and physical strength, motherhood a new happiness under finer conditions, as well as a sacred duty, childhood a time of flowering made more vital by evenly-balanced training, all to our individual advantage and to our greatness as a nation, it is just as well to give heed to sanitary regulations for picture shows and treat the question as seriously as we have done that of political liberty and world enlightenment.

W. A. Steffes two organizations into one. The purpose, he said, was to bring about harmony and insure a strong organization.

The officers of the old league, he said, agreed to resign if he, Steffes, would resign and promise not to run for office again. This, said Mr. Steffes, he was willing to do, with the provision that the officers of the old league do likewise. Mr. Steffes cited the report of the committee that the officers refused to consider the proposition in that light. "In view of these facts," he said, "there's only one thing to do and that is go ahead with the new organization and make it a success."

Steffes Elected President.
Mr. Bohlig, who made the original motion to return the temporary officers, then withdrew his motion and dramatically moved that Mr. Steffes be elected president by acclamation. A wild tumult followed and there was no evidence of a dissenting vote. Mr. Steffes took the chair in the midst of a great demonstration.

Those who served with Mr. Steffes and temporary officers were re-elected. They were: Vice-president, Jack Martin; secretary, John Bergstrom; and treasurer, George Carisch. The following were elected on the board of directors: Dan Eselin, Max Wittles, Ed Hinz, S. G. Bohlig and Mr. Dedman.

The articles of the constitution state that the corporation and officers of the organization are to "secure protection and cooperation, to raise the standard of motion picture films and the motion picture business generally, to give fair and equitable treatment from all with whom we have business transactions, to prevent breaches of contracts of whatever nature, to secure reasonable insurance rates, to secure protection against adverse legislation, to adjust difficulties with labor, to promote the spirit of good fellowship in all lines of the business, to adjust minor matters of importance to the exhibitor, and to further the best interests of the League and the public in general, all the while pertaining to the exhibitors' business."

Edna Gladys Brown Dead

After a Brief Illness

An announcement was made last week of the death of Miss Edna Gladys Brown, who succumbed to pneumonia on December 12 after a brief illness. The deceased had been connected with the motion picture business for more than ten years, beginning in 1907 as a partner of Joseph R. Miles, who was cashier of Miles Bros. Later she was cashier of the Motion Picture Distributing and Sales Company and occupied a similar position with the Film Supply Company, formed after the Sales Company was abandoned.

When the Film Supply Company dissolved she became one of the active directors of the Exclusive Supply Company, and finally, with Joseph Miles, assisted in the formation of the Lloyds Film Exchange and continued in the management of that concern up to the time of her death.

Miss Brown was probably as well informed in matters relating to motion pictures and the trade generally as any engaged in that business. Possessed of a charming disposition she made many friends who will mourn her demise.

The funeral services were held at the Funeral Church, Broadway and Sixty-seventh street, New York, on Saturday, December 14, and were attended by many members of the motion picture trade.

Pianists and other musicians may be quickly secured through The World's Classified Advertising.
MADGE KENNEDY: HER DAY DREAMS

Goldwyn Star Gives the History of the Wise Little Goosegirl and the Splendid White Knight, Born of Imagination, Who Becomes Flesh and Blood Reality

By Edward Weitzel

experienced lady-killers. But she holds to her faith, and the way the flowering of her romance is brought about in this prosaic age is novel and interesting.

"You prefer a character of this kind, perhaps, to one of the queens of polite farce you have so often impersonated?"

"Yes, indeed," Madge Kennedy exclaimed earnestly. "I love to make people laugh, but I want to make them feel deeply, also, to help them understand something of the beauty of life. I shall never want to play weepy heroines, and I hope to keep on with the characters that help people to feel light-hearted and to throw off their worries. Only, I'd like to be able, somewhere in the story, to show that the girl I am acting is strong and fine of nature and capable of true feeling and deep sympathy. My little goosegirl is like that, in spite of her day dreams and her ignorance of the world."

Praise for a Brother Professional.

At this juncture Madge Kennedy's maid appeared in the doorway and looked in anxiously.

"Have the trunks gone?" asked her mistress.

"Yes—-and the taxicab is waiting." "We'll leave in ten minutes."

It was evident the maid was not at all easy in her mind as she turned away, so the interviewer reached for his headgear.

"Don't go!" exclaimed the actress who has had so many stage and screen honeymoons during her short professional career. "I promised you my time until 12 o'clock, and I'm going to keep my word. And I must tell you about one of the geese we used in the picture. He is the leader of the flock that supported Geraldine Farrar at the Metropolitan Opera House, and a wise old bird, in every sense of the word. I was given his reputation for being a thorough artist and a gentleman both on and off the stage, but my awe of him had a strong admixture of fear. This is the reason.

I still retain a mental picture of a greatly terrifi ed small girl headed for home and mother and hotly pursued by a gentleman goose with outstretched wings who had been disturbed while taking the ladies of his family for a walk down a country road. I had heard of the powerful blow a gander can strike with his wings, so I ran and screamed with all my might when the flock turned and hissed at me. We were stopping at a farmhouse for the summer and my mother had the gate open by the time I reached it. I was only five years old when this happened, but I would not acknowledge the goose had frightened me. I had taken off my shoes and stockings and was carrying them under my arms when attacked.

"What made you run, if you were not afraid?" I was asked. And between sobs I replied: "I didn't want the old goose to steal my shoes."

"With this recollection still in your mind," Miss Kennedy, "no wonder you hesitated over trusting yourself too near the leader of the Metropolitan flock. The star of "Day Dreams" assumed an air of comic terror.

"Why, you may not believe it, but the first time I started to rehearse a scene with that feathered Brigham Young I felt the way a stunt performer must feel just before doing a leap for life over a high cliff; and it was several days before I conquered my fear of the bird sufficiently to go through the business.

Madge Kennedy in "Day Dreams" (Goldwyn).
December 28, 1918

THE MOVING PICTURE WORLD

1151

SOME SQUARE PLUGS IN ROUND HOLES

By FLOYD BROWN

Manager First National Exhibitors' Circuit Exchange, Indianapolis, and Director Motion Picture Division

SIFould we meet a man somewhere in the vicinity of the equator attempting to dispose of a stock of ear muffs our hearts would go out to him in pity, but when we come in contact with a man in the motion picture business trying to sell amusement merchandise on a plan equally ridiculous it causes our sympathetic heart to do the double shuffle and resolve into something bordering on derision.

Some prophet of the dim and distant past, whose foresight was as good as his hindsight, warned the world with "Know Thy Market." And let us hope the business world today is "Know Thy Market." It is just as essential for the exhibitor to know his market, by knowing his community, as it is for the exporter to keep his finger on the pulse of Paris, Peru or Polynesia.

The great big vital problem, the bomb that causes the roofies and frequently the veterans of the industry to suffer from headaches, is that the gentle public is always about two leaps ahead of the producer and exhibitor.

The public's mood and taste is in a state of constant change and evolution. The greatest danger the exhibitor has to meet is his failure to analyze conditions as they exist. If he fails to anticipate the future or even the current moods of the public, allowing tradition or past occurrences to be his guide, he is in the position of the boy who was late at school because, as he explained, every time he took a step forward he slipped back two. To the teacher's query as to how he finally arrived, he answered that he turned around and started back home. The exhibitor who finds himself in a similar predicament has only to emulate the boy by reversing the gears of his thought machine.

Many exhibitors are not in sympathy with their own business. They lack the natural imaginative and dramatic instinct so essential to its successful conduct, and thereby attribute their failure to the wrong causes.

The commandments inscribed on the stones of the amusement world are as much ignored and as often misinterpreted as the well known ten placed on Mount Sinai for the guidance of mankind, and the Billy Sundays of the business can boast of few converts.

Some whose eyes are opened up by a war picture that they should give their patrons nothing but war pictures. Cinema filmmakers for exhibition under new names and titles as new and original motion picture films, that the exhibiting of such pictures is calculated and designed to and does defraud and deceive the exhibitors who place their trust in the public, and to the belief that said picture films are new and original are and were never before exhibited or produced.

It has been given to the company that the charges of the complaint above outlined will be heard by the Federal Trade Commission at its office, Fifteenth and Indiana AVes., Northwest, Washington, January 17, 1919, or as soon thereafter as the case may be reached, at which time and place the company is directed to appear, and should not be entered by the Commission requiring it to cease and desist from the violation of law charged in the complaint. The company is required to file its answer within thirty days after service of this complaint, the date of which is December 2.

Big Penalty for Exhibitors

Making False Tax Returns

A new pronunciamento covering the penalties that will attach in the case of failure to make proper returns under the seating capacity tax provision of the new law has come from the office of the Commissioner of Internal Revenue. The Treasury Department some time ago announced that it was making an effort to see to it that the motion picture theatre owners, in common with all other taxpayers, turn in to the Government the exact figures to which they are entitled under the provisions of the law.

It has been whispered about that some of the theatre owners, in stating the capacity of their houses for the purpose of paying the tax, fail to put down the exact number of seats and in this way secure the advantages of a lower tax rate. In doing so these exhibitors make themselves liable to a rather heavy penalty. The text of Commissioner Roper's new ruling is as follows:

Where the proprietor of a theatre makes return of special tax within the meaning of the act provided by law for tax returns of the seating capacity, it is impossible to indicate liability to tax at a rate lower than that to which he is in fact liable, the 30 per cent. penalty does not attach to a later payment covering the same period at the proper rate. However, if the first return was fraudulent, liability to the 100 per cent. penalty will be regarded as incurred. The same rule applies where liability to tax at a rate lower than that to which the owner is actually entitled is indicated by misstatement of the population of the place in which the theatre is located.

When, after payment of special tax at a certain rate the seating capacity of a theatre is increased beyond that which had been previously made to cover, tax at a higher rate must be paid covering the period beginning with the first day of the month in which the increased capacity is indicated by misstatement in the month of June 30, following. If a return disclosing the new limitation is not made during the month in which the change takes place, the penalty of 20 to 50 per cent. of the new tax is incurred. The payment of tax at the higher rate does not entitle the taxpayer to refund of any part of the amount first paid.

Charge Lasso Misleads

Exhibitors and Public

THE Lasso Pictures Company is making a defense of a complaint issued against it by the Federal Trade Commission, which states that it has reason to believe the company has been using unfair methods of competition in interstate commerce. From a preliminary investigation made by the commission, it is found that within the year last the respondent, the Lasso Pictures Company, with the purpose, intent and effect of stifling and suppressing competition in the motion picture industry in interstate commerce has secured certain motion picture films which have been exhibited and displayed to the public by the exhibitors prior to the date respondent secured same, and that respondent changes the title and names of said motion picture films, sells, leases and offers for sale such old
What Will the Film Producer Do Toward Meeting Educational Demands of Future

It has seemed to many of us that the producer has used short sighted methods in dealing with what now promises to become the biggest assets of the screen, the educational film. In his eagerness to serve public taste he has concentrated all his efforts on a majority of his product in the form of entertainment characteristics, and has left the educational aspect of the situation to take care of itself.

That this should have been the case is much as if the reader has scattered on the surface of things no ready market for a class of film which served chiefly to educate, is not at all singular. And inasmuch as schools and other educational institutions desiring to make use of the moving picture looked for something for nothing by force of a circumstance or view whose existence was chiefly responsible, it was difficult for the producer to bring himself to a frame of mind which justified a concentrative effort on something that promised an insufficient financial return.

With one or two exceptions the educational department of the producer's war room has succeeded in the necessary elements of salesmanship. There has been little or no effort made to advertise films of an educational nature in a manner calculated to hit the ultimate consumer which is undoubtedly the educational institution. And there has been only the weakest kind of an effort made to assemble and convert if possible into brief bits of theatre entertainment to be used as "fillers." In the majority of cases these have been travel or geological subjects, and the educational film in a truly educational aspect for the time ceased to be.

This term of hibernation we have reason to believe is over. The great war has come and gone; and out of its ruins has arisen a spectre which is rapidly being transformed into a vastly real and material thing. This "thing" is a universal appreciation of the uses to which the moving picture film can be put apart from its theatrical attributes.

The tremendous possibilities of the screen in every walk of education, in every branch of science is no longer a supposition. The idea is about to evolve itself into a demand. The majority of educational institutions throughout the country are already equipped with projection machines and necessary adjuncts for the use of the film. The Department of Labor is busily at work with the awakening of sluggish responsibilities. It is probing the consciousness of the educationist. The community worker by means of the film is striving to solve social and moral problems which the war has revealed, and our Government has realized its unlimited usefulness as a distribution of propaganda. What, then, are you, the producer, going to do to meet that demand of the near future which will serve not only the purposes of the educationist, but also those of the exchequer of the industry?

MARGARET I. MACDONALD.

New England Expresses Itself.

The fresh interest of the public in the subject of motion pictures following the war was indicated at two meetings held recently in Boston, Conn., and Worcester, Mass. The former was held in the High School building of the town under the auspices of the Killington Woman's Club, and the latter in the Free Public Library building, was called the Worcester Board of Review of Motion Pictures, composed of sixty-nine representatives of civic and educational organizations of the city. Both of these meetings were addressed by Orrin G. Cocks, Assistant Secretary of the National Board of Review. At the former the subjects discussed were the importance of the motion picture in connection with the war, the advances made in the motion picture art, and the use of selected motion pictures for young people. Questions were asked, and during the discussion the possibility of greater cooperation with the exhibitor in connection with "family nights" and the use of pictures considered particularly suitable for young people.

The Worcester Board of Review of Motion Pictures, purely voluntary in its organization, works in cooperation with the National Board and the city officials. At the meeting great interest was shown in the marked developments of the motion picture in the course of the last two years, and the patriotic service of the motion picture industry. The discussion which followed the address centered around parental responsibility in the attendance of young people at motion picture exhibitions, the opportunities for the larger use of educational pictures, and the possibility of extended family programs. The audience appeared to appreciate the impracticability of State action as a means of regulating the motion picture industry, and the possibility of extended family programs. The audience was interested enough to ask a reviewer of pictures on a national basis, such as is conducted by The National Board, was more suitable in a democracy.

To Make Film in Kentucky Mountains.

Harry Levey, of the Industrial Department of the Universal Film Manufacturing Company, during a recent trip into the Kentucky Mountains for the purpose of photographing conditions as they are known to exist in these parts, and also the benefits of the community work being carried on by Alice Geddes Lloyd.

It is three years now since Mrs. Lloyd journeyed into this mountains of Kentucky and laid the foundation for a philanthropic work, which has grown more and more extensive. She has taught these primitive people many of the truths regarding modern methods of living. The community work being done by her is of a most interesting type, all of which is expected to be brought out in the film which Mr. Levey is about to make.

Films of Business Active.

The Films of Business Corporation seems to be unusually active since the return of the industry to more normal conditions. It has established a service for foreign distribution of industrial pictures. This points to a larger appreciation of the values of the industrial film and suggests the existence of a cooperative spirit in the relations between commerce and screen, which should mean larger developments in the business assets of both. The first foreign shipment of industrial films from the Films of Business Corporation left for Cuba last week.

A vocational school on the Pacific Coast has just purchased for use in its class rooms a copy of this company's "Mephisto" auger bit picture, and has ordered a copy of their latest on Stanford's ink, which has just been completed.

Look to Goldwyn for Ford Weekly.

The Goldwyn Distributing Corporation has contracted for the distribution rights of the Ford Educational Weekly. This means, among other things, that all the Ford negatives, past and present, will be placed under the control of Goldwyn. It also means that the pictures will be re-edited and re-titled, and will be placed before the public à la Goldwyn. The Ford Educational Weekly has made rapid gain in popularity owing to the excellent quality of both material and photography employed in the making of it. Reviews of the first Goldwyn releases will appear in these columns very shortly.

Foreign Titles for Biological Film.

Mrs. Katherine F. Carter of the Exhibitors Booking Agency has been un-
THE MOVING PICTURE WORLD

December 28, 1918

usually busy for the past few weeks on work for the United States Government. This work entails the translation of the subtitles of the biological film "How Life Came Into the World," a film paralleled in the history of the world and the inserting of these translated titles into prints which are to be exhibited in France and Italy. These exhibitions were given at the various camps, and in connection with other community work and in schools abroad. The extensive success with which this film has been received in France and Italy has persuaded the Committee of the War to allow the providing of this film and of the series "To Head Food," which will be shown with the more emotional art of military propaganda. The detailed description of the picture would be futile. Suffice it to say that there are thousands of all kinds, viewed at all angles in their intercourse with the trees, the mountains and rocks, the rivers and lakes, and sometimes with the sky alone with only themselves to populate it.

"Celebes, in Dutch Malaysia."

A quite pleasing travel number of the Post-Path films which pictures life on the island of Celebes, in the Dutch Malaysia group. The greatest port is Manado, and the natives, who number a million and a quarter all told, resemble the Javanese. This subject shows market scenes, loading and unloading of vessels, religious edifices and various types of native faces.

"Back to Nature."

Major Jack Allen is making a series of outdoor pictures. His idea is a good one which has many possibilities, and very shortly he intends to engage even further in the production of these pictures of which but one has been shown to the public thus far.

This particular picture "Back to Nature" is a very clever composition, and is an example of the true comedy element, as well as entertaining common sense methods of living the simple life. The story of the picture is that of a man who wagered that he could live a certain length of time in the woods without the aid of outside influences. Here he found the food that nature provided, and lighted his fire with nature's own tools and lived in seeming luxury after the methods provided for by nature. This picture was shown at the Strand Theatre, New York, during the week of Dec. 8.

Industrial Producer Honored.

Camilla Donworth, president of the Films of Business Corporation has been elected a director of the Salesmanship Club of New York, and has also been made chairman of its publicity committee.

Good salesmanship affects the moving picture industry just as vitally as capable production; and to no branch of the business can it be more effectively applied than to the educational end. In fact, negligent salesmanship rather than lack of production has been the hindrance in extensive distribution of the educational film.

The Salesmanship Club of New York in that regenerative state which reorganization brings, has pledged itself to bring to the business men of the industrial world by advocating the best methods of salesmanship among its members and to inspire in them a desire to serve the best interests of their employers and industry at large.

We congratulate Miss Donworth on her election to fill the offices in which the Salesmanship Club has done her honor to place her.

Buy or sell; trade what you don't want for something you do. That's what The World's Classified Advertising is intended to accomplish.

Northeastern Theatres

To Aid in Coal Saving

At the request of the United States Fuel Administration the National Association of the Motion Picture Industry through its fuel conservation committee has launched a campaign to cover the northeastern section of the United States.

This campaign will be conducted in the motion picture theatres in the territory which the Fuel Administration regards as the most important of the regular weekly issues of the news weeklies.

Sufficient trailers have been provided to cover a case for this campaign and the plan is to release two trailers each week. The news weeklies were selected for this purpose owing to the fact that the three weeklies co-operating with the association in this work, the Universal, Pathé and Gaumont, reach practically every theatre in the territory in which the Fuel Administration believes there exists an acute necessity for the economy of coal during the coming winter months.

This territory includes New England, New York, New Jersey, Pennsylvania, Maryland, Delaware and the District of Columbia. The Fuel Administration has asked that these trailers be not shown outside of the above mentioned territory and exhibitors not located within the restricted zone are requested not to show the trailers in case news weeklies come to them with the trailers attached.

This campaign has been under discussion by the Fuel Conservation Committee of the National Association and the Fuel Administration for about a considerable time. This committee consists of Marcus Loew, chairman; F. A. Powers, B. S. Moss, Samuel Rothapfel, William Brandt, Sydney Cohen, Albert Lowe, Gabriel Hess and Harry Crandall.

Jam On in Adams, Mass.

There is a lively controversy on hand between Dr. A. H. Russell, chairman of the Board of Selectmen and political leader of the town, and Thomas Russell, one of the town's largest real estate developers. Russell also runs the Taylor Theatre.

The Boom-Russell controversy came to a head when Mr. Russell sought a license for a picture show on Sun-day and the license was held up to the last minute.

The two men met on the street and there was such an angry discussion that a crowd collected. Dr. Boom declared there would be no more Sunday night shows at the Taylor. Mr. Russell said that he should be able to show films as long as other theatres were allowed to have Sunday shows. The outcome of the controversy is being watched with considerable interest.

Duffy to Represent Bessie Love.

Bessie Love, who became recently affiliated with the Picturesque Photo Company, is represented by Gerald C. Duffy, as her personal representative. For the past six months Mr. Duffy has been serving in the same capacity for Wills Tobacco Co., and the decision to take to that time was made by Gerald C. Duffy's three years editor of Picture-Play Magazine. Mr. Duffy is well known as a fiction and magazine writer, and has had several published contributions on his record.
A double two and a half-inch space for "The Beast of Berlin," showing how to get an inset effect through twelve point and hairline rule.

of a special strip. Also, he gets an expanded and condensed letter of the same family. We don’t know whether this is intentional or whether the type was improperly distributed, but his yellow and dogs do not match up. If you look at the top line of the “See” bank you’ll notice that he drops them down to lower case for the last word, probably because he could not get the line all in caps. That’s cheating. The last sample is a three 1/4. We do not like the rule under the top bank. Solid would have been better. It would have been better, too, to have given the name of the opera

A three 1/4 in which the house name is omitted.

A three 1/4 in which the house name is omitted. In Virginia City this does not matter so much, for there is only one house, and everyone knows that, but, even at that, it would have been better to have put the name in. Here the copy is good, but we should have more closely linked the three special banks, “It’s a patriotic duty to see this picture. It will make you a real American and it will make you glad that you are an American. This is not gotten over as well as it might have been, but it is well done. We’re interested in this study, and the notice comes from a patriotic source.”

Connors, Post Graduate.

Dan Connors, of Piper’s Opera House, Virginia City, Nev., has been taking a post-graduate course in advertising. A long time ago Dan bought a copy of Picture Theatre Advertising and got interested to the point where he learned the types in his local office and marked his ads to get exact results. He did not know at that time how useful his knowledge would come in, but lately the draft drained the town of compositors. They have left the country towns to go to the cities to replace men called to the colors, and the small papers have shy good compositors.

This is where Dan has a cinch. He could go to the case and set his own advertising, and this is what he did. He writes that he can set the space and tear it down to improve and keep at it until he gets just what he wants. He is on his own time, so no one kicks at the time he takes, and he gets some excellent results.

As a side angle, he can stretch his space a bit without a kick coming. The office is glad enough to have him around, and he can get extra space for the same money.

The examples reproduced here are all set by Dan himself. We wonder how many managers who have not had actual newspaper experience can do the same thing. The samples are from proofs, so the lock-up is not always exact, but the proofs are on better paper than the regular issue. The first is a pair of two eights.

A couple of eights, written and set up by Dan Connors, of Piper’s Opera House, Virginia City, Nev.

The left hand example shows a lot more panel work that is generally regarded as desirable, but panel work does well for this house, and what is good for the house is good advertising. It gets the message over, and gets it over strong. We like the idea of linking the large panels with smaller ones, and we like the semi-open panel at the top better than we do the wholly closed panel below the title. Panel repeats to have bit under a main idea here that is a good one. Leaving the top and bottom open keeps the connection between the different copies.

A three 1/4 in which the house name is omitted.
THE MOVING PICTURE WORLD

December 28, 1918

He put the money into a showing of "The Two Orphans," and paid all of the expenses on the day. Turning over the complete receipts to the fund. He used three sixes in which to advertise the performance, and set forth the idea in this way:

The entire receipts at all performances, both afternoon and evening, will be turned over to the Red War Fund campaign as the personal contribution of Mr. Dipson. Mr. Dipson is paying all expenses incident to the presentation of the picture, salaries of emcees and pianists, and the like. The announcement that all cards paid for are taken up in a series of paragraphts.

They Got Together.

The influenza scare had at least one good result. It brought the managers in many towns closer together. When the reopening date was announced in Indianapolis, the managers met and determined to give a big display for the reestablishment of the public. They took an entire page, each house getting a proportionate space for the display of its own attractions. The combined effect got over where similar announcements in a dozen advertisements of various spaces would not have been noticed. Just in passing, doesn't the Circle's combination of "Laughing Bill Hyde" and "Nemo" hold you as being about the best that can be done in an all-laughing show?

In the "Laugh Cure"

The Famous Drury Lane Melodrama
A Sensational Tale of Fat Borses, Flying Fists and Beautiful Women, Now Produced With All The World For Its Stage

Beginning Monday . All Week

MAURICE TOUERNEUR presents

"SPORTING LIFE"

The upper portion of a Paramount mat for a four fulls on "Sporting Life."

quarter more you are twenty-five cents in, plus the value of the suggestion you have left in the mat. But it's pretty close to a cinch that a splash will do more than pay for itself, and generally it will do much more if you have the show to back it up and run the film for more than one day. Incidentally, that "Sporting Life" special mat is one of the best laid advertisements we have seen lately. We do not always like those Paramount ads, but this one is thoroughly practical. It is not possible to show it in full, but the upper half is illustrated. The top line and the four lines in the hatching give the meat of the idea. Below the announcement that all cards paid for are taken up in a series of paragraphs.

CheerUp Theatres Are Open!

You can safely start for following theatres. They are properly ventilated and carefully maintained: A perfect sanitary condition.

<table>
<thead>
<tr>
<th>Circle</th>
<th>Alhambra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lyric</td>
<td>Rialto</td>
</tr>
<tr>
<td>Isis</td>
<td>Keystone</td>
</tr>
<tr>
<td>Palms</td>
<td>Bijou</td>
</tr>
<tr>
<td>Majestic</td>
<td>Sanders</td>
</tr>
<tr>
<td>Colonial</td>
<td>Regent</td>
</tr>
</tbody>
</table>

Remember: That Clean, wholesome amusement is the World's Most Effective Antidote for All Ills

TR THE LAUGH CURE!

The Famous Drury Lane Melodrama, A Sensational Tale of Fat Borses, Flying Fists and Beautiful Women, Now Produced With All The World For Its Stage

Beginning Monday . All Week

MAURICE TOUERNEUR presents

"SPORTING LIFE"

The upper portion of a Paramount mat for a four fulls on "Sporting Life."

the display of its own attractions. The combined effect got over where similar announcements in a dozen advertisements of various spaces would not have been noticed. Just in passing, doesn't the Circle's combination of "Laughing Bill Hyde" and "Nemo" hold you as being about the best that can be done in an all-laughing show?

In the "Laugh Cure"

The Famous Drury Lane Melodrama
A Sensational Tale of Fat Borses, Flying Fists and Beautiful Women, Now Produced With All The World For Its Stage

Beginning Monday . All Week

MAURICE TOUERNEUR presents

"SPORTING LIFE"

The upper portion of a Paramount mat for a four fulls on "Sporting Life."

as well as less troublesome and expensive than billboards. We are not altogether ready to say "Amen" to that, for we think that billboards pay, and pay well, but car cards certainly reach a lot of people if they are well planned. There is a lot to the planning, though. Lately the Brooklyn cars have been carrying a tab of some sort. It cannot be read by the man with average daylight standing in front of it, and only professional curiosity led us to stand on the seat one evening when we were going home late to see who was wasting all that money. It was the annual statement of a bank. The name of the bank was prominent in twelve-point letters, and it the largest type on the card. That is a plain waste of money. We cannot reproduce the card of Mr. Barclay's that we like the best, because of the color values, but here is a black and white which stands out well except for the name of the star. We think that a blacker letter would have been better. It is remembered that that suburban run is rather long, and a card to work must be capable of attracting attention from either end. One thing we notice is that all of Mr. Barclay's cards have a big black date. The cards are changed twice a week, and the date is important. He gets a better effect with an all-type display for "The Whip." This The Stage's Biggest Melodramatic Sensation

Now the Screen's Most Gigantic Thrill Play

"THE WHIP"

One Gigantic Sensation After Another For Two Full Hours

Four Days, Beginning WEDNESDAY NOV. 20 NEMO

A car card in all type which is better calculated to get attention than the one above.

can be read no matter where a person sits. But it must be remembered that people sitting on the same side of the car as the sign cannot see it. This is one drawback of car advertising. It is too hazardous. Mr. Barclay also sends in, rather late, a stage setting used at the
its depth and softness, but the effect is far from harsh with a soft red lighting. The flags cover the screen. They are correctly placed, but the effect would have been better had the canes been hung so that they are next the frame, the flag on the left being reversed. Mr. Barclay used red lights, but would you ever try the effect of a very few white lights with your colored bulbs? Do not use enough to affect the color, but in a few, well spaced, will give a brilliance to a color that you cannot get with any medium. In the days when the serpentine dance was the craze, one dancer was noted for the brilliance of her lights, and the effects got the effects merely by poking his finger through the mediums in the frames to get a little white light through, experiment with this idea and you can obtain some unusual results.

Cut Placing.

The Lyric, Toledo, shows an odd placement of cuts and dates in a throwaway. They are a bit late for Paramount week, which was in September, but the cut idea is odd. It will be noticed that the cuts and dates are thrown into the margin.

An odd placement of cuts and dates for a throwaway.

The date being connected with the attraction by a bracket. The connection would be more apparent were a small piece of rule, or two or three hyphens, as leaders, used to extend toward the title. A first might be even better to emphasize the connection, but the idea is good and shows a new way to utilize the uniform Paramount cuts.

House Names.

Here is a part of the cuts for a combined picture and vaudeville bill. We do not like the placement of the house name. In so deep a space, it is possible to get room across the top for the house name, particularly as in the vaudeville space, which is not shown, and a coming band.

The Orpheum Theatre

Today and Tomorrow

DOUGLAS FAIRBANKS
IN THE Lively PART
COLOR ENTITLED
FLIRTING WITH FATE

A bad placement of the house name. In such a space the article and "theatre" should be dropped.

In the Stillman, for example, the use of the star cast overshadows the title. Compare the display with that for the Knickerbocker. Here the title shows up well. There is less text, but the composition is better, too. The Stillman could have run in the names of the stars and so have gained space for a larger type for the title or, at least, for employing isolating white space, which would have served about as well. We think the lack of the larger papers to get a special companion trained in show-print work and keep him on that work alone, or, at least, to let him set all the amusement advertising. About the worst showing is for the Cedar, in which a three-eights space but is made to carry a single line of eight-point giving the title. That is disproportionate. It would be better to cut to a fourteen-point type house name, so that it would work into that one-line title. But about the worst display of the lot is that for the Orpheum, in which all the lines are about the same face, without regard to the relative values. Fairbanks, Chapman, and the word "Comedy" all get the same distinction. It could be a lot better.

A Composite.

Here is a half-page from a Terre Haute weekly paper. It has as its foundation three of the Paramount mats, worked up with a couple of boxes and the house signature. The panels are wrongly placed.

A half-page magazine advertisement, made up of individual Paramount mats.

In that the announcement reads Sunday-Monday, Thursday-Friday-Saturday, and Tuesday-Wednesday. Probably this is because two of the boxes relate to the Saturday show, but the Arbuttle panel could be shown in it, and the "Special Matinee" could have gone above the Saturday in its proper place. This would also have the advantage of centering the today and tomorrow, but this should have been dropped to the bottom with the house signature rising to the level of the centre. A good idea is suggested here, but the idea is better than its execution.

All Wrapped Up.

Herbert Jennings, of the Strand, Ottawa, used a prescription envelope to advertise "To Hell with the Kaiser. On the outside "Dr. Joy" was printed in the upper left-hand corner with a 36-point "Good dope in capitals across the centre. Inside a cardboard cut to fit read, "3 Excellent thoughts," which were, to keep your feet dry, see "To Hell with the Kaiser" and buy Victory Bonds, the Canadian equivalent of our own Liberty Loan." A straight forward pass unnoticed by themselves will often be read if they are enveloped and so appeal to the common trait of curiosity.

Picture Theatre Advertising

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

A TEXT BOOK AND A HAND BOOK, a complete "How to," guide. It tells all about advertising, about type and type-setting, printing and papers, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters, throw-aways, how to make your house an advertisement for itself. Special business, special schemes for hot weather, cool weather, on account, special because it has helped others. It will help you. By mail, postpaid, $2.50. Order from nearest office.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, or can manuscripts or parts of manuscripts be criticized.

More Coals.

CLIPPING GEMS from General Hints from this department, a recent issue of the Authors' League Bulletin is out—put and a buck, jointly, in this editorial:

Let us heap a few coals of fire. Though Epes Winthrop Sargent does not pretend to any degree of knowledge, he is not a member of the Authors' League, his is a bright page and a page full of good suggestions to photoplay writers. No doubt it is for the Bulletin.

* * * He finds fault with the Bulletin, however, for question: "Are authors endangered by joining an Authors' League author as one who knows when he is being cheated by his agents?" We accept the amendment; but if this isn't being cheated, what is? It should be one of the rules of the game to have your magazine stories stolen.

We have not the time to do an article for the Bulletin, but hope that our statements are essential to this part of the story. We find fault with the Bulletin because it is too often given to the wrong information; just as there are fifty soreheads to every satisfied running author of photoplays, just as there are fifty soreheads to every satisfied magazine. It may be politic as a matter of circulation and support, for there are a hundred thousand overflowing agents who are interested in the Bulletin, that we accept the amendment; but if this isn't being cheated, what is? It should be one of the rules of the game to have your magazine stories stolen.

We are more than willing to admit that there have been numerous well-authenticated cases of thefts—some supposed to have been done at the studio. The most striking example of such thefts was the case of the studio of Paramount Studios. It is too bad that the story of such thefts should not have been brought to the attention of the public so that the public could demand that the author have his stories protected.
THE MOVING PICTURE WORLD
December 28, 1918

Projection Department
Conducted by F. H. RICHARDSON

Manufacturers’ Notice.

IT IS an established rule of this department that no apparatus or other goods recommended for sale shall be advertised in any form whatever, 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 this column within less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual franc), will receive a carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which may touch upon in the department, one dollar.

Both the first and second sets of questions are now ready. They are distanced at half a year, the second being seventy-six in number. Either booklet may be had by remitting 25 cents, money order, or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live reader and prospective operator should get a copy of these questions. You may be surprised to find the number 210 cannot answer without a lot of study.

Probably Burned Wires or Bad Connections.

Joseph Grasso, New York City, says:

"Am having trouble with my light. Could you help me out? Have two simplex three years old. Use 110-volt D. C. On one machine I am unable to keep steady light for more than two minutes. At end of that time I lose it. Rheostates are $5-$6 amperes. The machine you recommend will be in before. More them on full and light burning and jumping from side to side. Have examined rheostats and they seem to be O. K. We have tried every kind of carbon and experimented with all German carbons, but that does not change the result. The machine now burns under abnormal side conditions gives more light from the rheostat than does the other one."

Presumably you have each projector lamp connected to its own separate rheostat. Merely to "examine the rheostat" is not enough. You must test it out for grounds. To do this proceed as follows: With the lamp carbons separated and the arc not burning, attach one wire of your test lamp to the wick of the rheostat, first sandpapering a spot clean and bright so that the wire will make good electrical contact. Now take the other end of the opposite carbon arm of your lamp—carbon arm, wire attached to which is NOT as usual—of the wire, you might say, and make in the light. Or if you get a spark as you rub the wire end along the metal of the carbon arm, there is a dead arm between the grids or coils of the resistance and its frame, which it will be up to you to locate (see page 350 of handbook) and eliminate. If your rheostat set on an iron shelf, or on anything which grounds their frames, you might try (as small) paper or cotton ground under the legs before making the above test. In fact it is best that your rheostate rest on insulating material any how, I would strongly recommend that you establish a permanent test lamp as per figure 108, page 258 of the handbook. If you use the test lamp, it will take but a moment, if you have the permanent ground test lamp, and may save many dollars, through current leakage, in the course of a year.

Assuming that there are no unusual draughts of air inside your lamp-house, that "jumping from side to side" sounds to me like variable voltage at the arc, and that most likely means a variable ground, less contact or faulty burned wires. DON'T ASSUME A CONNECTION IS ALL RIGHT JUST BECAUSE IT LOOKS ALL RIGHT. Take it apart and examine it, remembering that all connections outside those at rheostat and inside lamp house (must be tight) excepted. Half-inch solid, carbon below is right if your amperage is below 40, though the small-diameter metal-coated carbons are still better. In front of theatre and I'll drop in and see you.

What Constitutes Competence?

"Recommending apparatus is now in charge of projectionist examinations in Greater New York City. We called attention to the utter confusion of examina tions, describing the British Columbia examination to him, citing it as a really competent examination. "But good heavens, Mr. Richardson," said he, "if we put any such examination into effect here we would not pass five applicants in a year."

And the disgrace of it is that his estimate of the number of likely to pass in perhaps twenty if three would get by. I even doubt that anything more than a very small number of men now holding permits in New York City could wrestle successfully with the British Columbia examination. And that to the credit of the First City of the Land. Let us see how true it is anyhow. Could you, Mr. Holder, set up a switchboard and, with your trusty test lamp and voltmeter, select the switches thereon carrying the following: 50-volt, 25-volt and 110-volt current of the following varieties, viz: D.C. and A.C., the latter single and three-phase or single and two-phase, remembering that on this switchboard there will be some "funny" connections made, which it is up to you to insulate. Could you then step to a pile of cables and select therefrom one of the right size and of correct insulation to connect up the motor generator (not a toy apparatus, but a big motor generator) and then connect up the motor generator, which sets there entirely disconnected and with probably several things needed in the way of adjustment before it will get on the job. Having done all this (if you are able) could you go to a table whereon lie two or three projection lenses in a completely disassembled condition, together with several condenser lenses of various kinds and focal lengths, select the right lenses, assemble them and bring out the picture in the best condition of the local condition there found, connect up the projection machine to the motor generator, adjust the projector (which will most likely not be ready to run and put a good picture on the screen? If you can do all this you are then asked to figure the cost of renting the place, number of resistance problems, such as for instance, what amperage you will get from a 110-volt trolley at 5-ampere rheostat hitched in multiples—70 volts, or in series on 50 volts; or what must you show you by the examiner, to get a certain amperage, involving use of several of them, on a given voltage. In short the examiner will ascertain whether or not you understand rheostatic resistance and its practical and theoretical application. And there are other things. Oh, no examination is none too difficult. That is what an examination is for; to prevent incompetent men from getting licenses. To-day the great city of New York "examines" an applicant for license as projectionist, gives him a license and solemnly declaring to the world at large that he is "competent," whereas, as a cold-headed matter of fact I see that forty-eight cases out of every fifty, if not an even larger percentage, he could not tell you how much your picture would have at its gate, nor could he figure out the amperage resulting from a 110-volt current though a three-phase, rheostat connected in either series or multi ple on 110-volt current though a king down and his results, or the distance of the revolving shutter from the aperture is to him a mere meaningless jumble of words. Tell him to connect up and adjust a 150-ampere motor generator set and he would have hydrophobia. Suggest to him that he assume a completely disassembled projector option system, and he would bite you. Yet he holds a New York City license declaring him to be "competent," he shall be stopped? Should an incompetent man be passed merely because the city fears threats? Yet I cannot see how I can and as his name, H. Mr. Commissioner of Water Supply, Gas and Electricity.

Psychology of Projection.

Samuel Rothapfel has promised that on his return from the Pacific Coast he will prepare for their publication an article on the psychology of projection. This article will, we feel certain, be of extreme interest from many viewpoints. Mr. Rothapfel undoubtedly is past master of the art of the presentation of the photoplay, taking the presentation as a whole. He gets effects that I have seen equalled nowhere else, and in the doing of this what he terms the psychology of projection in volved. We shall wait his article with more than ordinary interest, because of the fact that it will, we believe, read us a lesson in the artistry of projection.

Ingento Sold in St. Louis.

Inquiry for address of maker of In gento Dissolving Slide Carrier brought information as to names of makers in Chicago. Frederick E. Jansen, Jr., Chicago, Ill., says the Ingento is sold by Erker Brothers Optical Co., 508 Olive St., St. Louis. Jansen says the Ingento is sold by Erker Brothers Optical Co., 508 Olive St., St. Louis and that it coats two books in wood and three and a half silver card wheels in metal. There, gosh hang it, we have the Ingento matter all fixed up, and another soul made happy.
New Lens Charts.

The accompanying charts represent the most up-to-date practice in optics of the present. They are by far the most complete of any heretofore attempted. These charts are the work of Brother John Griffiths, Ansonia, Conn., but all rights, etc., have been purchased outright by the Moving Picture World. By the use of them the projectionist may quickly, and with at least very fair accuracy, ascertain the following: (A) Proper condenser combination: remembering that in order to use such charts IT IS ABSOLUTELY NECESSARY THAT THE CONDENSER LENSES BE PLACED NOT LESS THAN 1/16 OF AN INCH APART. The curves are calculated on the A F of a condenser combination with lens apart that way. If placed further apart the A F of the condenser is altered, and the whole optical result is upset. Don't attempt to use the charts with the tip of the curved surfaces of the lenses more than 1/16 of an inch apart. (B) Correct distance from a point to center of condenser to film. (C) Correct diameter of projection lens to avoid waste of light, which means waste of electrical power, hence waste of coal. (D) Correct distance of revolving shutter from aperture, which is the point at which revolving shutter main blade may be reduced to its lowest possible width, thus conserving light and reducing flicker to the lowest practicable point.

The whole chart is based on amperage used at the arc; or, to put it in another way, the condenser combination which will automatically fix the position of an arc of any given amperage at the closest possible position to the lens consistent with prevention of abnormal condenser breakage. It therefore follows that in order to use the charts intelligently one must know the amperage with at least a very fair degree of accuracy; also whether D.C., A.C., or A.C., since combinations for the two currents are quite different. The charts are sufficiently elastic to permit of reasonable variation in amperage without seriously affecting results. For instance, if an amperage is given roughly as 50 D.C., but actually is anywhere between say 47 and 53, the chart will work fairly well, though the more nearly the amperage is to the given number, the better. Many projectionists raise their amperage while a dense scene is being projected, lowering it to normal again when the dense scene is finished. This will have the practical effect of subjecting the condenser to greater heat than is designed by the chart. There will, however, be no damage done, provided there is time before the end of the reel, when the arc is shut off, for the condenser to again cool down to normal working temperature.

I would strongly advise projectionists to frame these charts and keep them on the walls of their projection rooms. Use them intelligently and they will be your friends, giving you maximum screen illumination for wattage consumed. We shall be glad to hear particulars of any case where the charts do not seem to give desired results. We venture the assertion that it will be found in such cases that you have omitted something, or have made some error in application.

The fraternity is deeply indebted to Brother John Griffiths, Ansonia, Connecticut, president New Haven, Conn. Local Union No. 273, I. A. T. S. E. & M. P. M. O., for his really splendid work in the field of practical projection machine optics.

To those the charts proceed as follows: First ascertain (having the power company fetch an ammeter and measure it if necessary) the amperage from your arc when it is working normally. Let us assume a case where it is 45 amperes D.C., and that we desire using meniscus bi-convex condensers. Looking under the heading "Amperage" on left side of chart No. 1, we find the fourth number down to be 45 D.C. We also find this number to be almost opposite the line under 28 inches in the center column, which indicates distance from aperture. This means the center of the condenser combination must be 28 inches from the film, or, to be precise, just a trifle less than 20 inches, each division of the center column representing one full inch, with cross

<table>
<thead>
<tr>
<th>Lens Chart No. 1, © 1918 by Chalmers Publishing Company.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lens Chart No. 2, © 1918 by Chalmers Publishing Company.</td>
</tr>
</tbody>
</table>
must be 6\产业发展计划和 the front (6-convex) 6\产业发展计划和 half-inch diameter, and all your condenser lenses, measure their focal length and be sure they are what the manufacturer specifies. The minimum result from a 6\产业发展计划和-inch lens is the table calls for a 6\产业发展计划和. Of course, there is considerable latitude with the 6\产业发展计划和-inch lens, but to get maximum results from the charts you must have what the charts call for. We have now arranged our condenser system as it should be. We next project a picture, focusing and follow this by measuring the back focus of the projection lens (distance from lens to picture when picture is in sharp focus). We find, on the chart, the line opposite "45 D. See the back focus is 4\产业发展计划和 inches. Looking under the "6\产业发展计划和" line opposite "45 D. See the focus is half way between 1.3 and 1.5\产业发展计划和 inches in diameter in order not to waste light, say not less than 1.8, and in practice we would probably have to get a 2-inch-diameter lens. It is here only the difficulty of application comes in, because in order to ascertain certain diameter, back focus must be known (non-glass) and this is illustrated on the right, 4th from top. We may thus place our shutter correctly and reduce its blade width to the minimum necessary. You will find the actual measurements for the two currents are wide variance.

Any projectionist who cannot understand the method of practical application of the charts as here given, will be instructed if he gives me his amperage, kind of current and back focus of his projection lens. Might also give its diameter—diameters of course.

Note: If slide carrier is not used the diameter of aerial image will be approximately the geometric measurement of the slide carrier image.

From the Vancouver Local.
Brother B. E. Marshall, press secretary, Vancouver, B. C., local, pokes the following over the snow-capped Rockies.

"Bit Hard to Learn," thought oc- currence are in a recent issue entitled "A Bit Hard to Learn," the thought oc- curred to me, "What do the people in your part of the country know that we at this end know?" I sent you what Local 248 is doing to help returned, disabled soldiers. In the first place, we are G.O.C. in this particular view. We are, however, trying to teach a limited number of our returned, disabled soldiers how to make proper picture projection, so that they will be able to compete with the higher class projectionists, and thus be in a position to demand and earn good salaries. In other words, we are helping the men who have lost all or a large part of their limbs to become the best possible projectionists. On the day when a man is accepted as apprentice he must have the recommendation of the Vocational Train- ing School, Vancouver, B. C. Upon receiving this he is initiated into the local, and the course is laid out for him, beginning with the simpler, then the more complex of mathematics and elementary optics. After this he is given a six months' course in the Vocational Training School, studying the principles of the various elec- trical and mechanical devices of projection. He is then placed in a projection room as apprentice to one of our members, and is given a six months' course working in all the branches of practical projection, as well as the uses and abuses of the different apparatus which are endeavoring to teach in nine months (Pennsylvania and other state and U. S. officials take notice of how we are treating our hands upon the student himself. While the student is studying under the direction of our men he receives a salary of $1.00 per day, and all his expenses, including books and personal care, are paid by the Government. These men must pass the Government examination for projec- tionists, which is, as you know, a "bit stiff." At this date none are far enough advanced to take an examination, but we have hopes that all will secure a first-class card.

"From the foregoing you will see that we are trying to do our bit to help the re- turned soldier. The number of apprentices we will accept this course, we cannot and do not lose sight of the fact that many of them will have to go over seas and are entitled to positions when they come back. Best wishes to yourself and the men."

There, that is what I call hard-boiled common sense. Moreover, it is illustrative of what can be accomplished when Gover- nment officials are sincere and place utility and common sense above job-hold- ing and politics. Here is a case of intelli- gence, co-operation, and the good Government officials and departments and a labor union, which is making for the highest good of all concerned. As the return of the disabled soldiers are taken care of as can be assimilated without displace- ment, the men who have given up their jobs, pass in projection rooms to go to the front, and have the right to expect them back on turn. Now, the same men as can be used will be made competent work- men, not half-baked incompetents who must stand and be reproached by both physical disability and lack of knowledge. Brother Marshall aptly says the local is helping the Government and taking care of its own. This is a course which will work justice to the man, to the local, to the Government to the theatre, and to the entire profession. The contrast with what some of our train-him-a-week, give-him-a-license-and-set-him-to-work-f-cowardly idiots want to do down here is painful. Up there they have regard for the interest of the re- turned soldier first. They propose to make him capable of doing high class work and demanding salary commensurate there- with. Brother B. E. Marshall, I propose to shake hands with him at the hospital and shvoe [not say kick] him into the project, and where I will make him as a whole month of "lectures," and demonstration a fact. Yet, of course, know he will not be likely, hence not in a position to demand re- muneration. But it is a much better thing, to our brother in British Columbia, to its officials and to Local Union 348, I wish that I could mean measurements, but have not. To carry its card is an honor."
Music for the Picture
Conducted by GEORGE W. BEYNON

Effect of the Great War Upon Music
Is Discussed and Analyzed by Great Artists

DAVID BISPHAM, the distinguished
musician and singer, has recently
to the world will undoubt-
ly have a great effect upon music.
In that way it will change the output
not as yet apparent, for we know
a cataclysm cannot take place without
producing a profound effect upon every
moral happening.

"It may be that some sensitive people,
such as musical composers are, will be
so shocked as to be scarcely able to set
pen to paper at all, while others will be
exalted by the tragedy of the war as to
produce compositions of such grand-
uer as never before have been heard.
"Uttered in the present time, however, all
that we see is a superficial, though no
doubt well intended, mass of songs and
instrumental pieces, emanating from
those whose musical attainments are
not of the highest order. Though their
intentions are of the very best, they
are over-flowing with a patriotism which
in itself is superb, but which in its
expression lacks the depth of thought
which alone can cause any work to have
more than an ephemeral existence.

Some songs there are which seem
immediately to have made an enormous
appeal, such as 'Keep the Home Fires
 Burning' and 'Over There,' but in case of
the latter song one may confidently
say that George M. Cohan, having had
the inspiration to build a song upon the
familiar trumpet call which prevailed
throughout the world and which did not rest un-
til, by very hard work, he had produced
what he knew would be a success, for
such is the characteristic of a man
trained to please the public.

"One must not make the mistake of
supposing that all music used to arouse
patriotism was written with the idea
of the present condition in which the
world finds itself. 'Tipperary,' written
before the war for vaudeville perform-
ances, is known to have been so stren-
ously applied to war purposes as to be
come for some reason so objectionable
as to be withdrawn. Elgar's magnificent
military, first called 'Pomp and Circum-
stance' and later made into the song
'The Land of Hope and Glory,' had not
war as its inspiration. It is an episode
in the history of extraordinary music
written for the accession of King Edward VII to the
throne of England.

"Nothing in recent music has been
fully comparable to the stamping upon
the symphonic work produced less than
two years ago at Carnegie Hall by Bloch,
the French Jew.

"There is reason to be a number of fine
songs, odes, choral pieces, symphonies
and operas resulting from the emotions
now excited in every breast. Great
poems have been written and greater
may be expected, which, in their turn,
will doubtless inspire musicians, and
we may look for still greater things in the
future. The war has not appeared, in this country at least, though
it is said that in England music is being
written by some one, of a name hitherto
unknown but of expression unsurpassed
by any one of our time, unless by Richard Strauss. Indeed, the
world is so engaged in war that the
ame is such as to lead those who have seen
it to suppose that Strauss, having taken
refuge in England, is continuing his ex-
traordinary labors there under another
name. It is known that he was opposed to
the war and refused high honors of-
fered him by the Kaiser if he would
sign a treaty with the Government which,
the declaration and prosecution of hostilities.

"American composers have had their
thoughts turned away from the pursuit
of their calling, the younger ones being
engaged in war work and doing nothing
of consequence; but it is to be hoped
that their elders may keep alight the
musical torch that so illumines the
pathway of mankind.

"Whatever may be the trend of com-
position in America, it is very sure that
99 per cent. of the music of German
origin, for so long heard in our concert
rooms, will be conspicuous by its ab-
ence during the approaching season and
for a long time to come.

"Even the best songs by the most
approved Germans are being put aside,
for the present at least, and in some
ways this may be a good thing. It may
serve to eliminate from our concert pro-
grames much music which but for its
foreign flavor would have been imme-
diately recognized as being inferior,
while a great deal that is eminently
worthy of attention written by our own
American composers, who for so long
have been struggling from under the
shadow of the German colossus, will
now be brought forward.

"I am the last one, however, to ad-
vise the banishment of certain classics
by a dozen or so of the great musical
minds of the world merely because they
happen to have been born from a cen-
tury to two and a half centuries ago in
a country with which we now find our-
selves at war.

"But there is one thing in which Am-
erican music is being greatly benefitted,
propaganda, but nothing else musical
has thus far been unheard of. This bears
the seeds of the future. It is a sign of
the times, a sign like inspiration.
Let us wait patiently for the wonderful things to come,
and that is by the insistence upon the
use of the English in the composition of
German in song. I have for years been
an ardent supporter of our native tongue
instead of foreign languages whenever
the war has done great things for us will
be heartily glad if one of the results
of the war shall be a careful study of Eng-
ish, both in song and speech. This is
not such a small matter as may be sup-
pended; the mountain is not laboring
to bring forth a linguistic mouse; but this
is a war as well as a war of the operat-
ions of nature, which affect art, and,
indeed, pass all understanding.

Madame Matzenauer, another cele-
brated soprano, has very optimisti-
c expectations regarding the future of
music as an outcome of the war. She says:
"The results of the war on music will be
wonderful, you may be sure. The
spirit of song is emboldened by tragedy,
by suffering, by sacrifice—by the emo-
tions which stir the soul to its deeps:
The war has done great things for us, and
given us the cause of music. For that I
am grateful, even though I bleed for the sorrow of
those who must bear its hardest burdens.
It is entirely aside from the question
which it has given and will give to
composers capable of handling great
themes, just think of the wonderful
concerts held in New York, Chicago and
in all the large cities. The necessity of
raising large sums of money to carry
on the Red Cross work, and to stimulate interest in the
Liberty Loan and War Stamp drives
did put singers everywhere on their mettle.
"One thing is sure—this great war
has been productive of many
masterpieces during the time of
fighting. After peace has been declared
and the thoughts of composers, shorn
of fervent patriotism, free from anxiety,
and normal in every way, go back over
the historical episodes, then the music
of inspiration will appeal.
"The future will have many wonderful sym-
phonies based upon the events of this
world's most horrible holocaust.

No doubt part of the future has been
sensed by these great singers, but no
previous war has been productive of
many masterpieces during the time of
fighting. After peace has been declared
and the thoughts of composers, shorn
of fervent patriotism, free from anxiety,
and normal in every way, go back over
the historical episodes, then the music
of inspiration will appeal.
Channon Music Company Sees Big Field in Picture Music

THE Channon Music Company, with offices at 701 Seventh avenue—owned and managed by musicians, and for musicians, is not making only a small play on the picture field with much in its favor. F. C. Collinge, who is a musician, and saw the possibilities in the film side of the showmanship of Mr. Baron on his staff of music writers. The name of Maurice Baron is well known among players of good music, for many compositions of merit are to his credit.

Although the Channon Music Company has placed on the market some fine orchestral selections, such as "Little Grey Home in the West," "Under the Moonlight Shadows Play," waltz, and another favorite called "Your Smile," it is really the "Playing Carpet" and "Moonlight Shadows." These numbers are wonderfully adaptable for scenes in a bright picture, and being new should appeal to the orchestra leader strongly.

Mr. Collinge is well and favorably known in the theatrical world as a composer and manager. He has arranged music for plays in London, and has written orchestrations for some of our best known stars. There is no question about his musical ability, his gifts of wit, and his ability should carry him far on the road to success.

Grind Organ Accompaniment at Rivoli.

An amusing accompanying to the symphony played by Emanuel L'Homme at the Grind organ heard at the Rivoli during the week of December 8. The opening adagio movement of a symphony had the strains of a grind organ were heard above the bassi passages. During the pauses, the organ continued to sound in bold relief and contributed a piece of humor that was not originally intended for the patrons of the Rivoli organ.

In spite of the diversion, the orchestra played the overture commendably. Mr. Rapes looks Listz, and is more at home than usual in the works of this composer. The poem is extremely difficult in execution and a little too "heavy" for the average patron, but this is not a fault, for the best music only should be offered, whether it is understood or not. Musical education is to be found in picture theaters these days, and it is well that such is the case.

Emanuel List tried to sing "Little Grey Home in the West." He was too certain that his efforts proved a failure. He did not sing it; he belloved the notes, but gave no indication that his voice was capable of it. Emanuel's effort is extremely faulty and he cares not where he breathes.

"Silver Threads Among the Gold," sung by Madelaine D'Empoiny, proved pleasing for more reasons that that it was well sung. In the first place, the setting showed the full moon and the stars, so the singer seemingly sang from the heavenly firmament. This picture suggested what was to follow in the opening of the feature, "Under the Greenwood Tree": secondly, the song has been heard too much, and thirdly, it is found in the feature, and thirdly, it proved a wonderful introduction to Elsie Ferguson

Before closing, we are glad to again praise the wonderful synchro of the perfections of the music which Rudolf Risti always "comes out" right on the cue, and the key sequence is perfect.

Channon Music Company Sees Big Field in Picture Music

December 28, 1918

The Moving Picture World

EXHIBITORS

If you want a real picture organ, or pianola, write us. Endorsed by biggest exhibitors East and West.

PROFESSIONAL SCHOOL OF PICTURE PLAYING

Strand Theatre

Los Angeles

AMERICAN PHOTOPLAYER Co.

(Trade Mark Registered)

The Musical Picture Catalogue

62 West 45th Street

New York City
23. T. YOU WILL SQUEAL. Agitato. Minot
2 min.

24. D. STEVE KNOCKS GROGAN DOWN. THEME
30 sec.

CHARACTER

Dramatic.

ATMOSPHERE

Patriotic.

MECHANICAL EFFECTS

Gun shots, cannon.

SPECIAL EFFECTS

Bugle.

DIRECT CUES

"Chase The."


THEME—Land of Romance. Valze Lente. Herbert
1. AT SCREENING. Richard. Masawagi
1 min. 30 sec. (Prelude Act 3.)

2. T. RICHARD HARDY. Serenade. Pierre
1 min. 45 sec.

1 min. 15 sec. Moderato.

1 min. 15 sec. Allegretto.

5. D. BAZAREE—LAWN FETE. Over the Top. Remberg
1 min. 12 sec. Allegro.

6. T. MRS. HARDY IS OUT. Charming. Joyce
1 min. 15 sec. Tempo di Valse.

7. D. AUTO STOPS. Intermezzo Chinês. Baron
1 min. 30 sec. Allegretto.

8. D. EDITH LEAVES CAR. Punjab. Aletler
1 min. 30 sec. Allegretto.

9. T. A WEEK LATER. Oriental Nights. Grant
1 min. 30 sec. Allegretto.

10. T. YOUR HUSBAND IS WROUNG. Caprice. Reisenfeld
2 min. Allegretto.

1 min. 30 sec. Allegro.

12. D. EDITH AND KARA ENTER. In a Tea House. Langay
1 min. 30 sec. Allegro.

13. D. MAN ENTERS. Romance. Mildenberg
1 min. 30 sec. (First part only.)

2 min. 30 sec. Allegro.

15. T. I'LL DO IT. Indian Legend. Baron
1 min. 30 sec. Allegro.

16. T. END OF PARTY. Sunbeam. Hether
1 min. 15 sec. Moderate Grazioso.

17. D. KARA ALONE. Oriental. Cul
2 min. 15 sec. Allegro.

18. T. THE CHEAT. Internuncio. Haidley
2 min. 15 sec. Allegro.

1 min. 30 sec. Allegro.

20. D. HUSBAND ENTERS ROOM. Hurry No. 33. Borch
2 min. 30 sec. Vivace.

21. D. EDITH HOME. Russian Band. Langay
1 min. 30 sec. Andante.

22. T. WITH MORNING LIGHT. Tschaikowsky
1 min. 30 sec. Allegro.

23. D. EDITH VISITS RICHARD. THEME
1 min. 45 sec. Allegro.

24. T. EAST IS EAST. Intermezzo Chinês. Baron
2 min. Allegro.

25. T. THE TRIAL. Prelude. Damroseh
2 min. 15 sec. Andante.

26. T. THE DEFENSE. Adagio Pathétique. Doder
3 min. Allegro.

27. D. EDITH RUNS TO STAND. Teatro No. 1. Langay
2 min. Allegro Agitato.

28. T. THE VERDICT IS SET. THEME
1 min. 30 sec. Allegro Agitato.

CHARACTER

Dramatic.

ATMOSPHERE

Neutral.

"Code of the Yukon."


THEME—Love Theme. Andante Sentimento. Lee
1. AT SCREENING. Northern Serenade. Olsen
1 min. 45 sec. Moderato.

2. D. MAN CAUGHT IN TRAP. Turbulence. Borch
1 min. 30 sec. Allegro Agitato.

3. D. DOG BIRTHS HORSE. THEME
1 min. 30 sec. Allegro.

30 sec. Allegro Agitato.

5. T. WHILE CONVAINESCING. My Paradise. Zamenhain
2 min. Allegro Agitato.

6. T. FARO LIKED. Continue to action. min.

7. T. SO THAT NIGHT FAIRO. Sinister Theme. Vely
1 min. 15 sec. Allegro Agitato.

8. T. THE TIRED CITIZENS. Perpetual Motion. Borch
1 min. 45 sec. Allegro Agitato.

9. T. ONE DAY JEAN FOUND. Continue to action.
1 min. Allegro Agitato.

10. T. JUSTICE BRENN, KNOWN. Humorous Drinking Character. Roberts
30 sec. Allegro Agitato.

11. D. CAMPS IN VIEW. Dramatic Reviving. Levy
2 min. 30 sec. Allegro Agitato.

12. T. IN A SHORT TIME. Moon Glow. Barth
1 min. Allegro Agitato.

13. D. INTERIOR OF DANCE HALL. Savannah. Rosey
2 min. 30 sec.

14. T. JEAN DECIDES TO GIVE. Allegrito. Roberts
2 min. 30 sec.


2 min. 15 sec.

17. T. COME IN AND SEE CREZAN. Allegro. Levy
1 min. 12 sec.

18. T. THAT NIGHT JEAN. Piano solo.
2 min. 30 sec.

19. T. I WANT TO BUY YOUR CLAIM. THEME
2 min. 30 sec. Improvis to action.


22. T. THE MONTHS THAT FOLLOWED. Heart of Mine. Smith
2 min. 45 sec. Moderato Cantabile.

23. T. YOU POOR DARLING. Iris. Reynolds
2 min. 15 sec. Moderato Grazioso.

24. T. THIS I DO NOT LIKE. Continue pp.

2 min. 30 sec.


27. T. CONFIDENCE IS THE. Rustle of Spring. Stirling
2 min. 30 sec. (Prelude.)

28. T. YOU COULD NOT BE. Preludios. Zanvern
2 min. 45 sec. Lento.


31. T. NEAR HEAVEN INTRODUCES. Hurry No. 33. Minot
1 min. 15 sec.

32. T. THINKING IT WOULD BE. Water Lillies. St. Clair
2 min. Allegro.

33. T. GIRL FIGHTING WITH MAN. Continue pp.

34. T. BEATEN BY THE. Continue pp.

35. T. WHO IS THIS GIRL. Continue pp.

36. D. INTERIOR OF BARROOM. Dramatic Fantasia. Bach
2 min. 50 sec.

37. T. YOU POOR FOOL, DON'T. Half Reel Dramatic Furioso.
1 min. 30 sec. Levy.

38. T. VENGEANCE IS MINE. Continue pp.

39. T. AFTHER THE STORM CAME. THEME

40. T. CHARACTER. Dramatic.

41. T. AMERICAN HEAVEN. Dramatic.

MECHANICAL EFFECTS

Dog barks; shots.

SPECIAL EFFECTS

Tympani rolls for fight.

"Dawn of Understanding, The."


THEME—Birds and Butterflies. Allegro. Levy
1. AT SCREENING. THEME
2 min. 45 sec.

2. T. I SAW A FARM FROM. Causerie. MacMillen
2 min. 30 sec. Allegro.

3. T. AND THEN THE DAY CAME. Bleeding Hearts. Levy
2 min. 15 sec.

4. T. HERETOFOR. DAWN TO IRA. THEME
2 min. 30 sec. Andante.

5. T. REMEMBERING IRA. THEME
2 min. 45 sec.

6. T. AND AS THE WEEKS PASSED. In a Shady Nook. Hildreth
2 min. 45 sec. Moderato.

7. T. IRA'S ATTITUDE TOWARD. Picking Firelight. Parks
2 min. 15 sec.

8. T. THERE'S A CIRCUS IN. Capricious Annette. Borch
2 min. 15 sec. Levy.

9. T. IT'S WARM OUTSIDE. Hunkath. Levy
1 min. 15 sec.

10. T. WHEN RINGMASTER MAKES. A La Mode. Levy
2 min. 30 sec.

1 min. 30 sec. Allegro.

12. T. THAT'S A SILENT. MAGIC. Reina's. Levy
2 min. 30 sec.

13. T. WHEN SCENE FADES TO SUE. THEME
3 min. 45 sec.

14. T. I KNOW ME FOR. Rondo. Berge
2 min. 15 sec.

15. T. THE SHERIFF CONSIDERED. The Shepherd's Pipe. Geych
45 sec. Allegro Moderato.

16. T. REMEMBER THE. Remembrance. Schumann
2 min. 30 sec.

17. T. SUE IN HER TRUSTING HEART. Third Barcarole. Rubinstein
2 min. 30 sec.

18. T. T.S.H.E.M.E AS THOUGH YOU. THEME
2 min. 30 sec.
EXHIBITORS MUTUAL

COMPLETE MUSICAL SCORES

MARTIN JOHNSON’S 
CANNIBALS OF THE 
SOUTH SEAS

FOR

BILLIE RHODES 
IN 
"THE GIRL OF MY 
DREAMS"

Through the exchanges of the Exhibitors Mutual it is possible to secure complete Musical Scores of these two productions. Their value to the proper presentation of these subjects has been attested to by the big orchestras of New York City and Canada. They are perfectly synchronized and complete in every way. They are practical for any combination, as well as organ or piano solo—and easy to play—

Exhibitors Mutual Distributing Corporation

For any further information
Address
George Beynon, 505 Fifth Ave., N. Y. C.

Piano Numbers
Organ Selections
Orchestral Pieces

music service exchange

507 FIFTH AVE., NEW YORK

NO ADVANCE ON PUBLISHERS’ PRICES

Songs
Oratorios
Anthems

send in your subscription now

for

the moving picture world

presenting

MUSIC FOR THE PICTURES

A Real Music Service to the Leader

chalmers publishing co.

516 FIFTH AVENUE, NEW YORK

subscription rates

One year. . . . . $3.00
Canada . . . . . . $3.50
Foreign . . . . . $4.00

unified theatre organs

j. p. seeburg piano co. • republic bldg. • chicago

the world’s standard theatre organs

seeburg automatic pipe organs
18. T. THEY'VE GOING TO BE... May Dreams...Borch Moderato. 1 min. 15 sec.
19. D. WHEN IN A LEAVES HOUSE... Vivo Finale...Berger 1 min. 15 sec.
20. D. WHEN IRA SEE'S L. E. Allegro Agitato No. 8, Andante 2 min. 20 sec.
21. T. THE DAWN... Twilight...Czech 2 min. 45 sec.
22. T. WITHIN AN HOUR... Allegro Grazioso. 2 min. 45 sec.
23. T. IRA BEASLY HAS GONE... Idillo...Leck 3 min. 45 sec.
24. T. NOW, GENTS, WE GOT... Arabian Night...Mildenberg Allegro. 3 min. 30 sec.
25. T. THE DAWN OF UNDERSTANDING...THEME...2 min. 30 sec.

CHARACTER...Comedy.

ATMOSPHERE...Pastorale.

MECHANICAL EFFECTS...Farm-yard imitations, shots, horse hoofs.


THEME—When Love Comes Knocking...Moderato...Prelud.
1. AT SCREENING...Coronation March...Krentschke Maestoso. 1 min. 30 sec.
2. T. HORECK PROCEEDS...Land of Joy...Vatkerde 1 min. 30 sec.
3. T. GYPSY HARD...Hurry No. 1...Langy 2 min. 15 sec.
4. T. THE WAYS GYPSIES...Granada...Lou 1 min. 30 sec.
5. D. CHANCELLOR AND BABY...Intermezzo...Granados 1 min. 30 sec.
6. A RESISTANT FAMILY...Andante Cantabile...Straus 1 min. 30 sec.
7. T. AT FIFTEEN YEARS...Barchetta...Nevil 1 min. 45 sec.
8. T. WHILE IN ANOTHER COTTAGE, Swedish Processional 1 min. 30 sec.
9. D. RUSSET ON SHORE OF LAKE, Guards to the Front...Trotore Tempo di Marcia. 2 min. 15 sec.
10. D. DISSING TABLE...Charming...Joyce 1 min. 30 sec.
11. D. GOOSE GIRL AND GEERS...Vanity...Jackson 1 min. 45 sec.
12. T. THE DASHING DUCK...Hurry No. 26...Minot 1 min. 15 sec.
13. T. SO THE GOOSE GIRL...THEME...3 min.
14. D. GOOSE GIRL AND KING...Canzonetta...Hollander 2 min. 30 sec.
15. T. TO THE COURT OF VALETTA...Prelude ("L'Arlesienne") Bizet 1 min. 30 sec.
16. D. GOOSE GIRL AND KING...THEME...2 min.
17. T. AN INTERRUPTED COURTSHIP...Air de Ballet...Borch 2 min. 15 sec.
18. T. TWO LOVERS...March Burlesque...Giffet 1 min. 15 sec.
19. D. MEN KINDA GOOSE GIRL...Hurry No. 2...Langy 1 min. 15 sec.
20. T. IN THE IVY TOWER...Intermezzo...Grieg 2 min. 45 sec.
21. D. KING HURRYING ACROSS...Hurry No. 2...Simon 2 min. 15 sec.
22. D. GYPSY BARD AT BODY...Dramat...Andante...Borch 2 min.
23. T. I HAVE THE HONOR TO...Extease...Ganne 1 min. 45 sec.
24. D. KING LEAVES TOWER...Mother's Garden...Presto 3 min. 45 sec.
25. D. PRINCESS ENTERS ROOM...Prelud...Pompadour Fusion...Borch 2 min. 45 sec.
26. T. I DID IT FOR YOU...Ritardanc (in F)...Tschaikowsky 1 min. 45 sec.
27. T. THE DAWN OF...Canzonetta...Herbert 1 min. 45 sec.
28. T. THE SADDEST KING...Boy of Mine...Caruso 1 min. 45 sec.
29. D. KING ENTERS THRONE...THEME...1 min. 30 sec.

CHARACTER...Light drama.

ATMOSPHERE...American.


THEME—Sparkles...Allegretto...Miles 1 min. 30 sec.
1. AT SCREENING...THEME...30 sec.
2. D. INSERT OF MUSIC...The Gypsy Trail...Galloway Piano Improvising. 1 min. 45 sec.
3. D. FADE OUT OF INSERT...THEME...1 min. 45 sec.
4. T. NOW MERT A YOUNG...Dream of the Flowers...Cohen 1 min. 15 sec.
5. T. THE GIRL...THEME...Scarf Dance...Chaminade 1 min. 30 sec.
6. T. SH! I DON'T KNOW IT...Romance...Gruenfeld 1 min. 45 sec.
7. T. LISTEN NED—HE...Basket of Roses...Albers 4 min. 15 sec.
8. T. NOW TO NED'S...Ballet Egyptian...Litagli 4 min. 45 sec.
9. D. NEWSPAPER REPORTER...Pads and Painters...Gracewood 2 min. 30 sec.
10. T. CAN I USE YOUR PHONE?...THEME...45 sec.
11. T. SAY! I'M IN AN...Bon Vivant...Zamernik 4 min. 45 sec.
12. D. GALA AT PIANO SINGING...The Gypsy Trail...Galloway Piano Improvising. 2 min. 45 sec.
13. T. EDDY'S PLAN IS...Bon Vivant...Zamernik 1 min. 15 sec.
14. T. EDDY'S COUNTRY HOME...Valse Danseuse...Miles 2 min. 45 sec.
15. T. AN ADVENTURER...Agitato No. 49...Shepherd 3 min. 45 sec.
16. T. TROUBLE...The Gypsy Trail...Galloway Piano Improvising. 1 min. 45 sec.
17. T. DO YOU EVER THINK...THEME...3 min. 30 sec.
18. D. NURSE OPENS DOOR...Bagatelle...Caselli 1 min. 45 sec.
19. T. WILL YOU BE AFTER...THEME...30 sec.
20. D. WORRIED LOOKS OUT...Withered Flowers...Kieffert 3 min. 30 sec.
21. T. HE IS GOING...Visions...Buse 2 min. 15 sec.
22. T. IT ISN'T EASY...Under the Leaves...Toone 3 min. 30 sec.
23. D. INSERT OF CALLING CARD...THEME...4 min. 45 sec.
24. T. YOU! HOW DARE YOU...Agitato No. 6...Kieffert 3 min. 30 sec.
25. T. NED! I WOULDN'T LIKE...Rackety Coo...Prelud 1 min.
26. T. CLASSIC...Comedy...Moderato.
27. AT...Moderato.
28. T. ORLANDER TRAILED ALONG...Trombone Sneer...Serenity 1 min. 45 sec.
29. T. SHE GAVE MABEL A STEER...Eccentric Comedy...Theme 2 min.
30. T. THE ENGINEER WAS HITTING...A La Mode...Rose 1 min. 30 sec.
31. T. SHE COULDN'T CLOSE...Sinister Theme...Berger 1 min. 45 sec.
32. T. WHEN THE TRAIN ARRIVED...Babbling...Caselli 2 min. 30 sec.
33. T. BEEHTOWN WAS A...Continue pp...Caruso 3 min. 30 sec.
34. T. THE MANSION HOUSE...THEME...2 min. 30 sec.
35. T. IT'S BESSIE'S...Esmeralda...Lack 2 min. 45 sec.
36. T. AND WHEN BESIE ARRIVED...Continue action...1 min. 15 sec.
37. T. ONE OF THOSE HUH...Birds and Butterflies...Vesy 2 min. 45 sec.
38. D. CLOSE-UP OF NEWSPAPER...THEME...2 min. 45 sec.
39. T. LIGE PETTEGILL'S, THE...Scherzo...Albers 2 min. 15 sec.
40. T. CLOSE-UP OF NEWSPAPER...Convert Waltz...Darrand 3 min. 30 sec.
41. T. THE GIRL...THEME...2 min. 30 sec.
42. T. I'M DARNED IF I KNOW...Sparklets...Miles 2 min. 30 sec.
43. T. TON WE SENTENCE, HER...THEME...1 min. 45 sec.

CHARACTER...Comedy.

ATMOSPHERE...Neutral.


THEME—Irish Elves...Intermezzo...Borch 1 min. 30 sec.
1. T. MABEL BROWN, ONLY...Continue to action...3 min. 30 sec.
2. T. MINEVRA, MABEL'S AUNT...Comedy Allegro...2 min. 30 sec.
3. T. IN THE THIRD FLOOR...Comic Hurry...Hare 2 min. 30 sec.
4. T. HOE ROSEN WAS A GREAT...Frills and Furbehows...Crespi 1 min. 45 sec.
5. T. AS THE STAR BOARER PAID...Continue to action...2 min. 30 sec.
6. T. I AM LEAVING ON THE...Capricious Annette...Borch 3 min. 15 sec.
7. T. IN THE PERPETUAL...THEME...2 min. 45 sec.
8. T. ORLANDER TRAILED ALONG...Trombone Sneer...Serenity 1 min. 45 sec.
9. T. SHE GAVE MABEL A STEER...Eccentric Comedy...Theme 2 min.
HULSEY COMPLETES BIG THEATRE PLANS
With Embargo on Building Lifted Texas Exhibitor Will Commence Construction of Large Picture House

By Phil Fox, Times-Herald, Dallas, Tex.

With the cancellation of all building restrictions, following the cessation of hostilities, the southwest is on the verge of a theatre building era which will make this section of the country second to none when it comes to spacious and modern places of entertainment.

Many of the large Texas amusement companies and individual theatre owners are planning either to remodel or enlarge their buildings or erect new structures.

The day that building restrictions were removed in Texas E. H. Hulsey, of Dallas, announced that he had completed all arrangements for the construction of the largest motion picture theatre in the state at Houston. This theatre will cost about $250,000 and will seat 2,500 persons. It is to be located on one of the busiest corners of the city on Main street. Construction work will commence the first of the year.

Mr. Hulsey is back from Washington, where he saw Jesse Jones, Houston capitalist, who is now a Red Cross executive. He reported that he had closed the deal for his theatre site and that no further obstacle was in the way. Interior decorators and sculptors of note will be retained to make the play house one of the most artistic in this territory.

The cornerstone will be laid to allow the people of Houston to christen their new theatre. He will stage a big voting contest through the newspapers of the city.

The construction of the new Hulsey Theatre at Houston will mean that E. H. Hulsey will have ten motion picture theatres in Texas and the largest individual theatre owner in the Southwest.

Ruberts Business on Texas Border Good.

J. B. Dugger, of Vitagraph, has just returned from a trip along the Texas border, visiting El Paso, Laredo and Brownsville. He reports that business there shows signs of improving and that should the war department decide to open the border clear along the Rio Grande that things will be on the boom in this district.

The international bridges at present are fast closed by military guards of both nations. A passport is necessary to go into Mexico. The opening of the border would mean that business in all the larger border towns would pick up with a spurt and that the big winter tourist population would return.

"Eye for Eye" Plays to Big Business.

Right on the heels of a house record established by Charlie Chaplin in "Shoulder Arms" at the Old Mill Theatre, Dallas, comes another run of unprecedented business for this Hulsey house with Nazimova in "Eye for Eye." Manager Herschel Stuart reports that next to the crocuses seeing Chaplin, Nazimova in her new feature has been the best drawing card of the year.

Theatres Near Small Camps Will Close.

With the closing of many of the smaller army camps in the southwestern territory, quite a few motion picture theatres which have sprung up on the outskirts of these military communities will shortly be forced to close their doors. Motion picture exhibitors in the larger cantonment cities also expect a falling off in their business. Such a decrease they believe will be temporary and will be counteracted when soldiers return to civilian life and business in general gets back to normal.

Cleveland Trade Letter

By M. A. Malaney, 296 Slocan Building, Cleveland, Ohio.

Exchanges Resembles Army Camp.

The Standard Film Service Company's Cleveland exchange looks like an army camp these days. Louis W. Greenstine is back on the job again and you will also find Secretary-Treasurer M. A. Lebensburger, also a lieutenant here. Mr. Greenstine formerly was manager at Cincinnati.

In addition Joe Krometz, formerly with Kleine, is back from Camp Sherman and working for the Standard.

All of them look fine, feel fine and have plunged into the film business again just as though they would embrace a long lost brother.

Neuber Gets South American Post.

Elmer Neuber, assistant manager of the Cleveland Fox Exchange, has been appointed manager of the Fox Film Corporation for South America.

This position was tendered him by W. H.巧克, general manager of the Fox Corporation, while on an inspection visit in Cleveland last week.

Neuber will leave for South America January 15, spending two weeks previous to this in New York. His address will be in Buenos Aires, Argentina.

Mutual to Show Cannibal Pictures.

Manager Luttner, of the Mutual Exchange, Cleveland, shortly will have a private screening of Martin Johnson's cannibal pictures. Mr. Luttner, from the east and Canada, these pictures are making as big a hit as the first submarine pictures.

Ohio Brevities.

E. E. Blair has been discharged from Camp Knox, Stilahon, Kentucky, and goes back to manage the Fayette Theatre, Celina, Ohio.

Walter E. Lusk, manager of the First National, Cleveland, has just returned from a trip to Cincinnati, where he appointed H. H. Haines manager of the offending theatre. Mr. Haines is the proud papa of a baby boy.

Spokane News Letter

By S. Clark Patchin, Spokesman-Review, Spokane.

W. H. Dietz Obtains Divorce.

Taking advantage of a trip to Spokane from Mare Island, Cal., with the United States Marines football team, W. H. (Longest) Dietz, famous football coach and well-known moving picture actor, appeared before Superior Court Judge Hugo E. Oswald November 26 and obtained a divorce from Angel Becora Dietz, who resides in Carlisle, Pa. He declares she declined to come West, where he had made a home for her.

New Yorkers Praise "Fools' Gold." Fred K. McBror, receiver of the Washington Motion Picture Company, which produced "Fools' Gold," under the direction of Larry Trimble, Wash., reported from the East and reports that at a private showing to exhibitors in New York, the men showed enthusiasm and praised the picture. Arrangements have been completed for marketing the film, according to Mr. McBror.

Rex Changes Its Policy.

Manager C. E. Stillwell, of the Stilwell Theatres Corporation, changed his program of all pictures at the Rex Theatre, to include three vaudeville acts with each performance, and the remainder of the program of pictures with matinees only.
SAYS OLD TYPE THEATRES MUST GO
Texas Exhibitor Expresses Opinion That Primitive Structures Must Vanish in Face of Modern Ones

By Phil Fox, Times-Herald, Dallas, Texas.

That the motion picture business in South Texas is in its infancy and that the old type theatres and structures must vanish to give place to the modern spacious and up-to-date playhouses are opinions of Mr. Robert P. Hart, manager of the Jefferson Amusement Company, of Beaumont, and owner of five theatres in Beaumont, Port Arthur and Orange.

Mr. Pittman, who is the largest exhibitor in South East Texas, practices what he preaches. In December he opened the new Liberty Theatre at Beaumont, a $75,000 theatre, seating 1,200 persons, and which is equipped with a $10,000 pipe organ.

When Texas went dry six months ago Mr. Pittman secured two choice saloon locations on main streets in Beaumont and Port Arthur. He remedied them into ideal theatre buildings. He reports saloon-ness unusually good in South East Texas despite to the fact that Mr. Pittman opened the new Liberty Theatre at Beaumont, early in December. He was nearly a house record.

Dallas Soldiers to Get Old Jobs Back

With scores of boys in khaki returning from their demobilization points, faces which were familiar from Dallas row for many months are beginning to appear once more.

Exchange managers are without exception finding places for the men whose absence has placed stars on the office of the managers at many of instances girls have been employed temporarily to fill the places of men going into the army. Those men will be retained and the soldiers given back their places, too.

No Abatement in War Camp Entertainment

George Fuller, director, and J. L. Butterfield, general secretary, of the Community War Camp Motion Picture Service are in Dallas during the week in December visiting film exchange managers. The organization of troops in southern training camps makes the continuation of the community service all the more important, they are mapping out programs and bookings for some months to come. The army camps in Texas and Oklahoma will be kept full of returning troops for a long while, and there will be no abatement of the entertainment programs.

Texas Short Items

Jack Lilly, manager of the Hippodrome Theatre, at Commerce, Tex., has returned to his post. He has been in the officers training camp at Camp McArthur, Waco.

Charles Osborne, who went to an officers training camp, is now back with Vitagraph, Dallas.

Al Glickman, formerly with the Dallas office of the World Film Corporation, is back home, having been mustered out of the army.

Manager LeRoy Bickel, of Metro, Dallas, has been ill with a light attack of influenza.

Manager Ned Depinet, of Consolidated, Dallas, spent the last week of December in bed with the flu.

A. J. Nelson, of the New York office of General, has been paying Jimmy Kelly a visit. Mr. Kelly was released from the hospital a short while ago.

Manager Lew Remy, of the Dallas Goldwyn office, is home sick in bed. He was taken ill while on a trip to Oklahoma City.

S. A. Lynch, of the S. A. Lynch Enterprises, is visiting Dallas during the second week in December making one of his regular inspection tours of his branch offices.

Exhibitors Visiting Dallas.

Among the exhibitors who visited Dallas during the first week in December were J. C. Barber, manager, Fair Bluff, Ark.; Miss E. Johnson, Liberty Theatre, Houston; J. J. Hegeman, Crescent Theatre, Temple; and Will Campbell, manager, Elbert Theatre, Victoria.

Indianapolis Trade Letter

By Indianapolis Trade News, 69 Lym- man Avenue, Indianapolis, Ind.

Circle Theatre Extends Newsies.

The actual appearance of the American soldiers in France could have brought little less enthusiasm than was expressed in the cheers and whistles of the audience at the Indianapolis Newsies, who were guests of the management of the Circle Theatre recently at a special showing of a Government war film, "Under Four Flags."

Photographs of the American marines at Chantilly, Le Havre, were cheered, and whenever Old Glory was flashed on the screen there was no limit to the volume of cheering. The newsies forgot to honor the flags and soldiers of the Allies, but quite naturally when they had fought and served themselves just a little more for Uncle Sam.

Before the show opened, S. Barrett McCormick, manager of the theatre, introduced Mr. Maurice as one of the best friends the newsies had. This was followed by a voluminous outburst of cheers which were accepted by Mr. McCormick as an expression of appreciation by his little friends for his generosity in giving them a free show.

Dominion Theatre to Red Cross.

David W. Maurice, general manager of the Family Theatre at Lafayette, Ind., last week donated the use of his photoplay house for the Red Cross motion picture film and the appearance of Dr. Arthur J. Francis, eminent lecturer. The program was actually planned to be held in the high school building, but the change was made because it was felt that the film would be better adapted to the showing of the pictures.

Carlton Installs Simplex Machines.

Sam Carlton, manager of the Sipe Theatre, at Plattsburgh, N. Y., has acquired two of the latest model Simplex projecting machines.

Iowa News Letter

By J. L. Shipley, 615 Locust St., Des Moines, Iowa.

Helmets to Manage Casino Theatre.

E. H. HELMUTS, formerly manager of the Auditorium Theatre, at Des Moines, and for the past several weeks road man in Iowa for Paramount, has been made house manager of the Casino Theatre here, succeeding E. L. Bernn, resigned.

Pathé Business Pleases Duffy.

Frank Duffy, general manager of special representatives for Pathé, spent several days in Des Moines the past week in conference program work of the newly planned Tom Sawyer Building, the local office. Mr. Duffy expressed himself as well pleased with the Iowa business of Paramount. He suggested that the local superintendent, C. R. Scovel, make a tour of the state and see for himself the opportunities that are available.

Kelly Takes Over the Temple-Grand.

Hal Kelly, former vaudeville, and owner of the Padlock and Gilbert theatres in Beaverton, Oregon, for several seasons, has taken over the Temple-Grand, Creston, which he formerly operated before going to Beatrice. He also controls the Colonial Theatre in St. Joseph, Mo.

Reports Goldwyn's Business Booming.

Richard Robertson, Kansas City manager of Goldwyn, a former newspaper man in Iowa and Nebraska, spent a few hours in Des Moines this week en route to Omaha. Robertson reports that Goldwyn's is booming. He has sold half a roll on the Billy Butinson comedies to A. H. Blank, of the Palace.

Becomes Manager of New Producing Company.

George D. Watters, formerly manager for Elbert & Getchell's stock theatre here, the People, leaves this week for New York, at the conclusion of the year to become manager of the newly organized Iowa corporation, the New Film Theatre, which is to produce on the Coast. The company has a capitalization of $40,000, fully paid up, and is financed by Des Moines and Iowa business men. Mr. Watters did not go into detail as to just what policy will be followed. He will make trade announcements in the near future, and expects to start production on or about February 15.

ROCHESTER NEWS LETTER

By L. B. Skelkinnston, 61 Main Street, East, Rochester, N. Y.

Raymond to Open a Waltham Theatre.

J. Raymond, manager of the Victoria Theatre, has received an invitation from Joe Raymond, formerly manager of the Waltham, Mass., theatre, to open a new theatre. The Victoria Theatre, one of the most popular and progressive moving picture theatre managers in town, and local business man doesn't want to miss his chance to open a new venture. After leaving the Gordon some months ago he was a service expert for the Fox Film Corporation.

Will Lay Down a Barrage of Publicity.

Manager Sanford, of the Princess Theatre, a neighborhood house, has arranged with the publishers of The Pictureplay News to publish and distribute a special full-size edition of that sheet in his immediate locality. Co-operating with the staff of the publication, Mr. Sanford is preparing to give the folks of the Highland district a little barrage of publicity that they will be unable to find an excuse to stay away from his house.

Dr. Lawrence Is New Lieutenant.

Dr. Raymond V. Lawrence, house physician of the Victoria Theatre, Rochester, and well known to many theatrical men, has been appointed first lieutenant of a new company located at Camp Sevier, North Carolina.

Picturplay News Moves.

The Pictureplay News has transferred its editorial and business offices from the Livingston Building to the Exchange Place Building. A fine suite of offices are occupied on the first floor. A new office is being built for the paper. The moving is due to the fact that the paper has greatly outgrown its former quarters, The Exchange Place Building is in the heart of the Geographic and business center of the city.

Judgment Closes Grand Theatre Suit.

Some time ago the Thompson-Tyler Company, operators of the Grand Theatre, brought an action against the Central Presbyterian Church and George B. Gar- rison, a contractor, for damages to the extent of $25,000, which the theatre suffered. It was claimed, on account of scaffolding erected too near the theatre, the picture house management believed the work which was done was injurious. Finally, the Grand was remodeling a building for Sunday school and social service seriously hampered the attention at the theatre. At the theatre failed to carry on business which had been entered into Equity Court which closes the incident with nominal costs.
THE MOVING PICTURE WORLD

December 28, 1918

MINNEAPOLIS TRADE LETTER

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

Johnson Called to New York Office.

JOHN LEROY JOHNSTON, publicity expert of the Minnesota Universal Exchange for the past fourteen months, has been called to Universal’s home office in New York, where he will continue his work in a bigger field.

Through his work Johnston became widely known in the theatre business of the Northwest. He was for some time connected with the LoChern Film Service and is an ex-editor of the Minnesota Weekly, a well known time editor of “Amusements,” a local moving picture trade journal, and while with Universal he was visiting for New York, Mr. Johnston was presented with a military set by employees at the Minneapolis Universal Exchange.

Evans Returns to Minneapolis Post.

R. K. Evans has returned to Minneapolis taking charge of the newly organized Film Clearing House, Inc. Mr. Evans was formerly identified with various Minneapolis exchanges as manager and salesman and is well known in the territory.

Co-Operative Publicity Service Arranged.

W. W. Johnston, traveling representative of the Film Clearing House, Inc., spent two days in Minneapolis recently arranging for co-operative publicity service on future Hearst Weeklies released through the Hearst Minnesota Daily News and St. Paul Daily News.

These Twin City newspapers will, after December 24, publish three times each week the synopsis of various Hearst Weeklies and will be given credit for their pictures at the same time.

Porter Makes Trip to North Dakota.

E. M. Porter, vice-president of the National Association of the Motion Picture Industry, spent several days in Minneapolis confering with the Theatre Equipment Company of Minneapolis, northwest distributor for the Simplex projection machine. Mr. Porter, who is general manager of the Precision Machine Company, of New York, makers of Simplex machines, is on a tour of the country visiting distributors of his company’s product.

Pillar Sells Grafton Theatre.

John Pillar, pioneer northwest exhibitor, has disposed of his interests in the Strand Theatre at Grafton, N. D., to J. C. Conner of Bismarck, N. D., who will operate the house in partnership with J. O. Lein.

Winfield Sheckan in Minneapolis.

Winfield E. Sheckan, general manager of the Fox Film Corporation, spent two days here last week on a tour of inspection of plans for the great reconstruction period which he believes is at hand throughout the civilized world. Mr. Sheckan was warm in his praise of the progressive spirit of Northwest exhibitors.

CROOKSTON TRADE LETTER

By George H. Denbow, Crookston, Minn.

Books Pictures to Aid War Chest Drive.

The Minnesota State headquarters of the Young Men’s Christian Association booted theirHs to discuss the necessary navy training films to show in their War Chest booth during campaign week in Minneapolis. These pictures were “Around the Clock with the Rookie,” “Around the Clock with the Sailor” and “Around the Clock with the Marines,” totaling five reels. The Y. M. C. A. headquarters also sent out letters to all Y. M. C. A. secretaries urging them to assist in boosting these special films when shown in their local theatres.

NEW DISTRIBUTING COMPANY ORGANIZED

Philadelphia Exhibitors Form a Co-operative Exchange Plan Reduces Rentals to Members

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

A LARGE number of exhibitors of Phila- delphia have formed a co-operative distributing film exchange under the name of the Superior Film Exchange, Inc., to take the place of the now defunct exchange recently shown in the Strand Theatre,已于 the entire week of December 15.

Williamsport to Get 2,000 Seat House.

A. Keeley, of Newark, is building a large and magnificent theatre directly next to Jack Meyer’s theatre, the Lyric, in Williamsport, Pa. The house will contain 2,000 seats.

Dayton News Letter

By Paul Gray, Dayton Theatre Building, Dayton, Ohio.

Schwerin to Handle Griffith Film for Columbus.

F. H. John Solfert, manager of the Ideal Theatre, had played the Government film, “Under Four Flags,” at the Memorial Hall, Columbus, for a week to a goodly profit, Charles Schwerin, manager of The Southern Exhibitors, of Cleveland, announces that he has bought the Columbus rights to “The Birth of a Nation” from the producers. Mr. Schwerin is to put the picture in the Southern Theatre, Columbus. The picture is to play the last of the month, for the time of writing Mr. Schwerin was making arrangements to buy the Griffith film for Dayton and perhaps the Ohio Theatre, Dayton, which seats about 2,600. The Southern opens with the Griffith production on December 29.

Mark Gates in New York.

Mark Gates, managing director of the Dayton Theatre here, left last week for New York on a business deal that demanded his attention in the metropolis. While in New York Mr. Gates will confer with Marcus Loew, with whom he is associated in business ventures. Mr. Gates when leaving Dayton expected to be gone for about ten days.

A. E. Kinzeler.

A. E. Kinzeler, secretary of the Miami Valley Exhibitors’ League, Dayton, Ohio, called a special meeting of that organization here Wednesday night and also the “standing room” decree as issued by the Dayton Board of Health. At the close of the meeting announced for the day, was ap pointed to call on the health officer and try to secure a modification of the decree, which will mean a terrible blow to urban managers, who depend on children for a majority of their business.

Pfeffer Takes Over the Edgemont Theatre.

Charles Pfeffer is to take over the management of the Edgemont Theatre, Dayton, within the next week, from its present manager, Doc Alexander, who is to spend the winter in Florida, according to a recent announcement. Mr. Pfeffer is now at the Alhambra, Dayton, and will leave as soon as possible.

Haines Made Manager of First National.

Roy H. Haines, well known in Dayton as manager for the First National Exchange at Cincinnati, and who at one time was manager of the Mutual Exchange at Cincinnati, has been appointed manager of the Cincinnati office of the First National.
FREE SHOW FAILS TO DRAW CROWDS
Public Refuses to Respond When Kansas City House Presents Battle Scenes Without Admission

By Kansas City News Service, 115 Hilldwy Exchange, Kansas City, Mo.

Mr. Irink was fortunate in securing as his right-hand man in Kansas City territory Manager W. L. Grenfell, head of the Universal's publicity department at Kansas City, who recently has been working in Chicago, before his new post.

Universal Hooker Back from Camp.

Leo J. Doty has returned to his position as booker for the Universal Film & Supply Company. Manager Doty was on furlough for six months at Camp Funston, preparing for service overseas. When E. F. Reoch, who had filled the place in Mr. Doty's absence, secured a position as booker in another exchange.

Goldfish Salesman for Equitable.

S. Goldfish has been made sales manager for the Equitable Film Corporation, and is on special missions, caring for parts of the new district not affected by the influenza bug. Mr. Goldfish has recently been manager of a box office at the corner of the theatre office at Kansas City. His connection with the equitable renews an association with Mr. Bell, vice president, and since his appointment, begun seven years ago when Mr. Bell was manager of the Select office here.

Flynn Pays Kansas City a Visit.

John F. Flynn, manager of the Strand Theatre of Barsteville, Okla., proprietor of the "Oklah" Theatre there, was in Kansas City this week, secretly getting set for resumption of regular business. "Dad" Flynn, as he is known to men, women and boys in Barsteville, had the green show in that town upstairs, in a small room, nearly twenty years ago. He built a large theatre, which he ran until the pictures came along, when he changed to "talkies."

Leonard Managing the Empress.

George E. Leonard, president of the Donnelly-Timmens Amusement Company, operating the Empire Theatre, has assumed the active management, following the death of Frank T. Montgomery, who had been general manager. The Empire is a vaudeville house which has frequently featured pictures, and is now having distinct success with "Wolves of Kultur."

McCollister Reopens at Wichita.

C. C. McCollister will soon open his new theatre at Wichita. Mr. McCollister had been remarkably successful with his four houses in the city. His new theatre, the Wichita, is a source of pride to his townsmen, who declare that its equal cannot be found in the West.

New England News Notes

SUMMER TO MANAGE THE ALLSTON.

STANLEY SUMMER, for some time manager of the Fenway Theatre, Boston, has resigned and has become manager of the Strand Theatre, Chelsea, Mass., which has reopened after being thoroughly overhauled. The theatre is now one of the finest in that city.

TRENDE SHOWING "Mickey" AT THE FENWY.

A successful trade showing of the picture "Mickey" was held at the Fenway Theatre, Boston, December 12. The picture, which is controlled for the New England states by the Boston Photoplay Company, Fred Murray, manager, under the most favorable conditions, music being supplied by an orchestra of eleven pieces under the charge of the well known music men, Dalies & Wilson, publishers of the song "Mickey," and five and ten-cent store managers co-operated after the showing by presenting their advertising schemes to the exhibitors, and promised them whatever it was that was provided the proper presentation of this feature for the theatre.

SAILORS SEE "LAFAYETTE, WE COME.""Lafayette, We Come," was given a trade showing at the Park Theatre, Boston, through Manager Thomas D. Soriero. Five hundred sailors from training stations in Boston were specifically invited to attend, the theatre managers from all parts of New England. The film aroused great enthusiasm.

PARK'S VICTORY OVERURTE A BIG HIT.

A "Victory" overture recently played by the Park Theatre orchestra and arranged through Manager John P. O'Donnell, manager of the Park, for Manager Thomas D. Soriero, was a tremendous one. The overture was started with the playing of "America," and then the national songs of England, Belgium, France and Italy were played as the leading men of these countries were shown upon the screen. The overture lasted about twelve minutes and the showing of General Pershing and President Wilson at the end caused the audience to break into cheers.

ASYLUM INMATES SEE COMEDY FILMS.

That Douglas Fairbanks and "Patty" Arbuckle can successfully entertain the inmates of a state institution is shown in the completion of arrangements for the erection of a big picture theatre in Ottawa, Canada, called the New. The theatre will seat 2,500, and work will be started at an early date. Phil Kaufman, general manager of the Monarch Film Company, Ltd., Toronto, which is also controlled by the Allen's, was in Ottawa on December 9 and 10 in connection with the new theatre matter.

The Allen's already control the Regent Theatre, one of the finest exhibition picture theatres in Ottawa.

There was an announcement made that Loew's interests would shortly erect a large vaudeville and picture theatre in Ottawa.

There is the prospect, therefore, that Ottawa will have two new houses in the coming season. The city is just over the 100,000 mark.

"STRAND HAS A "JUNE ELVIDGE WEEK"".

In view of the fact that June Elvgide, the world star, had become the wife of Lieut. Frank Todd of the R. F. C., Manager Herb. Jennings, of the Strand Theatre, Ottawa, conducted a "June Elvgide Week," during the week of December 5. Prominent in the programme of the week was Elvgide's feature film. "The Ties," which was a reference to "Ottawa's Fourth War Peace." The schedule of releases for the week were:

GIVES USE OF THEATRE FOR WORSHIP

Thanksgiving Day Service Held in the Rialto at Tacoma—Structure Filled to Overflowing

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

H. T. Moore, the progressive manager of the Rialto and Colonial, the leading theatres of Tacoma, added prestige to Thanksgiving Day for the citizens of this city by devoting the afternoon service of the Rialto and Colonial to a service on Thanksgiving Day. Henry Spiller, well-known organist, who has charge of the houses, filled the organ with his choral music, and Mr. Moore, himself, to the most influential element of the city when he donated the use of the Rialto and Colonial to the diocesan service on Thanksgiving Day. Henry Spiller, well-known organist, who has charge of the houses, filled the organ with his choral music, and Mr. Moore, himself, to the most influential element of the city when he donated the use of the Rialto and Colonial to the diocesan service on Thanksgiving Day. Henry Spiller, well-known organist, who has charge of the houses, filled the organ with his choral music, and Mr. Moore, himself, to the most influential element of the city when he donated the use of the Rialto and Colonial to the diocesan service on Thanksgiving Day. Henry Spiller, well-known organist, who has charge of the houses, filled the organ with his choral music, and Mr. Moore, himself, to the most influential element of the city when he donated the use of the Rialto and Colonial to the diocesan service on Thanksgiving Day. Henry Spiller, well-known organist, who has charge of the houses, filled the organ with his choral music, and Mr. Moore, himself, to the most influential element of the city when he donated the use of the Rialto and Colonial to the diocesan service on Thanksgiving Day.

Theatre was filled to overflowing during the service, there being no standing room left in the aisles or in the foyer or in the balcony. At least five hundred persons were turned away. Mr. Moore receiving letters of commendation from Bishop Keator expressing his appreciation for the use of the theatre and calling particular attention to the wonderful atmosphere of the house. Bishop Keator also wrote Mr. Spiller a grateful letter of thanks for the services rendered.

To arouse and keep the interest of the responsible citizens of his city is one of the pet theories of Mr. Moore's method of conducting business. He is a member of the Rotary Club and is closely associated with charitable organizations. He makes it a rule always to conduct his shows so that the most dignified citizens will enjoy them. He has always been a loyal friend of the diocesan bishop and has often been a beneficiary of the good office of the diocesan bishop.

Mr. Moore considers in his forward-looking policy is that there may be some time in the future when the Rialto may come up, and he will know that the ministers are on his side.

Schaifer Buys "Me Und Gott."

L. J. Schaifer has added the six-reel picture, "Me Und Gott," to his program. The sale of productions for the Northwest. The Ford Weekly is being distributed by this company through its own organization and is receiving great demand. Frank Montgomery is in Eastern Oregon on his way to Montana and Idaho to place Schaifer attractions with exhibitors in the territory.

Takes Over Theatres in Albany.

C. F. Hill, manager of the Goldwyn Seattle office, on Friday evening, acquired control of the motion picture business in the town of Albany, Oregon, by buying both the local Goldwyn and the Globe. Mr. Hill resigned from the management of the Goldwyn office recently to run his own theater. He has been succeeded by F. M. Brockell, manager in Chicago for Paramount-Artcraft, and the Goldwyn office in St. Louis. Mr. Brockell is well known in film through the entire country as a high class business man.

Mr. Schaifer is one of the best liked exchange managers in the Northwest territory, his straightforward business methods, his tact in handling situations, and his ability to satisfy and please others have won him friends in every branch of the industry. His rise to a man agential position was rapid. Never having been associated with the film business in any way until the early spring of 1918, when he accepted a salesman's position in this territory for Paramount, he was soon in charge of the theatres of the Seattle office in a few months, and nine months after entering the business was offered the management of the Seattle office. He remained with Triangle until he opened the Goldwyn offices in this city. He has been an outstanding exhibitor in the Northwest territory for the World Company and of all Northwest Sidewalk in his charge from the distribution service until he got to the exhibiting end of the business.

Fire Closes Palace Hip for a Day.

A fire which broke out in the orchestra pit of the Palace Hip at 6:30 in the morning of December 2 was discovered in time to prevent its spreading out into the auditorium. The damage was sufficient to necessitate the closing of the theatre for a day, but by that time repairs had been made and the house was reopened.

Todd With Select.

L. A. Todd, formerly manager of the Seattle Paramount Pictures salesman out of the Seattle Select office.

Eddie Polo to Arrive on December 30.

Word has just been received by W. A. Mead, manager of the local Universal office, that Eddie Polo, star of "The Lace of the City," will arrive in Seattle on December 30 and will appear personally at the motion picture theatres in connection with the showing of the picture. This announcement was recently announced separation of Hearst and Pathé interests in the news weeklies, whereby Hearst news weeklies will be distributed by Universal offices. Mr. Mead announces that the local Hearst photographer for Seattle territory will be T. G. Randolph, and that about 300 feet of local news pictures will be taken each week and distributed throughout the territory. The fact that these news reels will be developed in Universal City, instead of their being sent back to New York, will insure the presentment of the most spontaneous and popular news value.

It has been so arranged that the three news weeklies released through the Universal office will come at intervals during the week, one being released on Tuesday, one on Wednesday, and one on Thursday. These are the Universal Current Events, the Screen Telegram and Hearst International News Views.

Exhibitors' Exchange to Have New Home.

A lease has been closed on a new building for the Exhibitors' Film Exchange, which is to be ready for them about February 1. The location is on Seattle's film row on Third avenue near Virginia street.

Chaplin Film Breaking Records.

Reports of record business on "Shoulder Arms," the latest Chaplin release, are coming in from the Northwest territory for the Seattle Exhibitors' Film Exchange. Change in the town of Everett, with a population of 35,000, the picture took in over $1,400 in two days, and it broke all records at the Liberty Theatre, Bellingham, for four days.

Gilbert Heffron in Seattle.

Gilbert Heffron, who recently resigned from the management of the Minnesota Amusement Company, of Montana, to locate in Seattle, is in this city now. He has leased the Liberty Theatre of the Bijou, the Isis and the Empire in Missoula, by Henry Turner. Mr. Turner, formerly of the firm of McCoullough-Turner Company, auto dealers, was one of the big stockholders in the Minnesota Amusement Company, and when Mr. Heffron decided to sell out he bought his stock and assumed management.

Hudson Back With Pathe.

With the splitting of the Hearst-Pathé News into two parts W. E. Hudson, local cameraman for the combined weekly, has also gone with Pathe. Mr. Hudson had been cameraman for Pathe for several years before the two were combined.

MORE WASHINGTON CITY NEWS.

Wounded Soldiers Entertained.

The exhibitors of this city are being called upon to assist the Government and the various charitable organizations in the showing of motion picture films. Last week Mr. Marceron, of the Dumbarton, in Georgetown, gave a special matinee for the wounded soldiers from Walter Reed Hospital and the soldier boys from Camp Lejeune, a number of young women acting as ushers, and during the matinee they passed cigarettes and sand-whiches twisted by the Stars and Stripes, and received their guests. The several hundred convalescents from Walter Reed Hospital were driven to the theatre in automobiles, parade fashion, supplied and driven by their owners.

Crandall's Knickerbocker Theatre was used for the showing of American battle scenes by the military intelligence division of the general staff of the army. The films were displayed Monday and Tuesday evenings and were witnessed by Vice-Admiral C. F. Crandall, Chief Justice White, of the United States Supreme Court; Governor W. H. Smith of the House of Representatives; General Pershing, Secretary of the Navy Daniels, his Imperial Highness the Prince Konigul, of Japan, and most of the diplomatic representatives and members of International organizations in Washington. Attendance was by invitation only.

Shuberts Take Over the Casino.

The Casino Theatre, on F street, near Seventh street, N.W., erstwhile motion picture house, barbwire theatre because of tab shows and vaudeville, has been taken over by the Shuberts. It is to be rechristened the Garden and opened Christmas week under the management of L. Roddard Taylor, who is also manager of the Delacorte Theatre. The building is being redecorated and changes are being made in its production. Small comedies and dramas are being planned.

There are many ways in which The Shubert Educational Advertising serves theatre managers and other individuals in the morning picture industry. The service is prompt and the appeal effective.
ALLEN THEATRE AT EDMONTON OPENS

Seats 1,100—Has a $15,000 Pipe Organ and a Big Orchestra Pit—Color Scheme is Rose, Gold and Gray

By W. M. Gladish, 32 Wineva Avenue, Toronto, Ont.

The doors of the new Allen Theatre, Edmonton, Alberta, were thrown open for the first time on Monday, December 2, with the production of Cecil B. De Mille's feature, "Hearts of the World." This house, which is the thirty-second owned or controlled by Jule and J. J. Allen in the Dominion, was started on August 2 last and, despite labor and material shortages, was opened exactly four months later.

The new house has a seating capacity of 1,106, with three groups of inner boxes at the rear of the one floor. There are one hundred loge seats altogether. The Allen stands on the site of the old Orpheum Theatre, but the latter was completely effaced, along with a number of other structures, to make room for the new theatre. The Allen has a frontage of 75 feet with a depth of 150 feet, and the location is near the intersection of Jasper avenue and 101st street.

One of its features is a great concert organ which has over 1,000 pipes, costing $15,000. In the spacious orchestra pit there is also found a grand piano. There is also accommodation for an orchestra of twenty-five musicians.

The street front is almost severe in its simplicity, the only ornamentation being in the color of the brick. The interior of the house, however, is as brilliant as a bursting war flare. The general color scheme is a combination of old rose, gold and gray, with curtains and draperies to match. The interior layout follows the Roman amphitheatre style, the one floor sloping at an angle that permits freedom of movement and ease of gaze.

The staff of the new Allen Theatre consists of the following: The manager is Max Allen, formerly of Rochester, N. Y., who has been identified with moving picture affairs in Western Canada for the past seven years. He has been the manager of the Monarch Theatre, Edmonton, which is also owned by the Allens. C. C. Ootman is the assistant manager, Miss G. Allen is the treasurer, W. Allen the mechanical engineer, E. Grace chief operator and A. Jackson house superintendent.

The musical director is A. Fratkin, who has been associated with Cohn and Son, Ltd., of Professor Auer, of Petrograd, Russia. The organist is William H. Tomkinson, who was the organist and choirmaster of the Knox Church, Edmonton, from 1913 to 1917. He was educated in Glasgow, Scotland, studying under B. W. Hartley, F.R.C.O., and J. W. Strachan. He was a church organist when he was but fifteen years of age, and he presided at organs in various Scottish churches until he came to Canada. In 1903 he gave organ recitals at the Glasgo exhibition. He has been in the employ of the Allens for the past four years. Mr. Tomkinson is a member of the executive of the local musicians' union and has an extensive teaching connection.

One feature of the opening of the Allen Theatre, the cost of which is placed at $156,000, was the publication of an "Allen Theatre Section" by the Morning Bulletin of Edmonton. Four whole pages of this section were devoted to a description of the theatre and to advertisements of the theatre and of local contractors.

Use "Fit-to-Fight" Film in Vice Crusade.

The Committee of Sixteen, in Montreal, Quebec, which is leading a crusade against commercialized vice locally, has obtained a print of the "Fit-to-Fight" picture which has been shown at army camps throughout the United States. Announcement is made that the Montreal Y. M. C. A. has arranged for the showing of the picture to soldiers at the Red Triangle Hut, Dominion Square, at regular intervals.

The Committee of Sixteen also arranged for a private presentation of the release on Friday evening, December 6. Invitations were extended to five hundred citizens of Montreal, and the latter were required to make written application for an admission ticket for the performance. Only males were admitted to this show.

Good Film Views of Canning Industry.

The Ontario Department of Agriculture has announced that it has secured excellent motion pictures of the canning industry at Guelph, Ontario, and that the prints have been placed in the Stock Film Library possessed by the Ontario Government.

The Allen Theatre, Montreal, Quebec.

The cuts on this page illustrate the new Allen Theatre, which opened September 16, in the Plateau district of Montreal. The Allen is one of the growing chain of theatres owned and operated in Canada by the Dominion Theatrical Enterprises, with offices in Toronto.

The new theatre was under construction for over six months, and is modern in every way. It has a capacity of nearly eleven hundred, the seats being all on one floor. The building occupies a lot with the frontage of eighty-five feet on Sherbrooke street and a depth of one hundred and four feet from wall to wall. It is constructed of rustic brick, and is as fireproof as it is possible for a theatre to be, being of steel construction, with cement roof and floor.

The exterior presents an almost severely plain appearance. There are two small stores on each side of the entrance. The lobby itself is quite shallow, and is divided by a double set of doors to provide against drafts during the winter. The interior decorations are carried out in old rose and ivory. The booth, which is exceptionally large, occupying the entire space over the lobby, is equipped with two Power's 6B projectors and a Horner transamer. The throw is a little over ninety feet, an Aene gold fibre screen being used.

Veterans See Own War Film.

Veterans of the famous Twenty-second French-Canadian Battalion, Montreal, saw their own war film at a special performance at the Imperial Theatre, Montreal, on December 6. Invitations were extended by the management to all former officers and members of the unit in the city to attend, and about two hundred were present. They were escorted to the theatre by the band of the Second Depot Battalion. A feature of the evening was the singing of the "Marseillaise" by M. Louis Chartier, the French-Canadian baritone, and the military band also occupied the stage for a part of the evening for a special concert. The stage was decorated with the flags of the Allies.

In addition to the special pictures of the Twenty-second Battalion, a number of Pathe war picture were also screened. French military views were shown during the rendering of a polka song.

Sturges Gives Reception to Eddie Polo.

Eddie Polo, the star of many a Universal serial, got acquainted with the moving picture patrons of Toronto, Ontario, on December 9, 10 and 11, when he made the rounds of various local show-houses. His coming was unheralded, but it was not long before the fans got wise to his presence in the city, and every theatre was packed to greet him. He made the start of his tour at the Imperial Theatre, 408 Queen Street East, and during the one evening he appeared at the Eclipse, Family, Melba, Ideal, and other houses.

He occupied the residence of Mr. and Mrs. William Sturges, 35 Lockwood road, for a reception. Mr. Sturges is the manager of the Imperial Theatre, and Mrs. Sturges made a splendid hostess. Among the guests present at the private reception were the following guests: Clair Hague, president and general manager of the Canadian Union Live Stock Exposition, Hamilton exhibitor; J. R. McKinney, sales

Two Views of Interior of the Allen Theatre of Montreal, Quebec.
EXHIBITORS ENTERTAIN FRENCH HEROES
San Francisco Theatre Men Provide Amusement for 500 Veterans on the Way to Siberia

By T. A. Church, 1507 North Street, Berkeley, Cal.

FIVE HUNDRED French aviators and expert gunners arrived in San Francisco on a seaplane, and were entertained during their stay at many affairs staged in their honor. A meeting of the managing committee of the Central Exposition Auditorium, this having been arranged by a committee consisting of Superintendents A. B. W. Tillinghast, L. D. E. Hume, of the Columbia Theatre, and Leo Weinberger, manager of the Strand Theatre, was held in the central auditorium. The afternoon meeting was addressed by M. L. Markowitz, manager Leo Weinberger of the Strand the visitors were entertained there one afternoon, the attractions being given by John C. and Charles Chaplin. This trysting on life in the trenches created great merriment among the foreign visitors. Edward Rainey, secretary to Mayor Rolf, welcomed the aviators to the theatre, and paid a glowing tribute to the heroism of the house for its patriotic efforts. The visitors were also entertained by the management of the Ratho and the theatre of the Government film "Under Four Flags."

Exhibitors Meet Affiliated Official.
C. C. Pettijohn, chief counsel of the Affiliated Distributors' Corporation, which recently took over control of the San Francisco Theatre, was a recent visitor in San Francisco, and met the leading exhibitors of the city. An informal conference was held to explain briefly the new unit booking plan. The gathering was held at the local Mutual office, and it was decided that the time for sending out announcements was short, manager Newton Levy succeeded in getting an agreement. Among those who met to welcome Mr. Pettijohn at the gathering on December 2 were Eugene H. Roth, of the California and Portola theatres; Howard J. Sheehan and George Mann, of the Rialto Theatre; Louis Greenfield, of the New Mission and Fillmore theatres; Charles Frohman, of the Queen Theatre; Frank Levy, of the Royal and Folk Theatres; Aaron Goldberg, of the Paragon and Central Theatres; Joseph Bauer, of the Wigwam Theatre, and S. H. Levin, of the Coliseum Theatre, all of San Francisco; R. M. Deering, of the American Theatre, Oakland, and the Alameda Theatre, Alameda; L. E. Lund, of the Broadway and Jungle Theatres; H. J. Levin, of the Regent Theatre, San Mateo; Charles Godard, of Godard's J Street Theatre, Sacramento; and W. F. Schriver, of the Liberty theatres of Fresno and San Jose.

This was Mr. Pettijohn's first visit to the Pacific Coast, and he expressed himself as being greatly impressed with the scenic attractions, the exhibitors met and with the excellence of the theatres. He declared that California exhibitors have a high reputation throughout the East and that he was glad to find them living up to it. Local theatres, he said, were not to be surpassed anywhere for size, beauty and the presentation of shows. His stay here was a brief one, and after the meeting he left for Denver, by way of Salt Lake City.

Select's Business Climbs.
In spite of the recent financial troubles the Select Pictures Corporation has done well this winter. As the result of the work of the company, business here is better than it has been for many years. The company is doing well, and the results are shown in the financial statements. The company is now doing business in all parts of the United States, and has plans for the future that are successful.

William Russell in Town.
William Russell, the American star, blew into town recently from the east and plans to stay for a week or so. While here he appeared in person on the stage of the Tivoli Theatre, where he was received with great enthusiasm.

Theatre Sues for Influenza Loss.
Exhibitors in general are taking much interest in a suit that has been filed in the Supreme Court to recover damages for influenza. The suit, brought by the Atlantic Film Exchange, and expresses delight with the way the plaintiffs are being received.

New Hippodrome Opens Soon.
Rapid progress is being made on the construction and furnishing of the new Hippodrome Theatre, which will be the latest addition to the great chain of combination vaudeville and moving picture houses. The construction of the Hippodrome has been under way for some time, and it is expected to be completed in the near future. The Hippodrome is one of the largest and most modern of its kind in the West, and it is expected to attract the attention of the public.

California Enlarges Orchestras.
The California Theatre has enlarged its orchestra, and is making the musical part of the program a distinct feature, under the direction of Herman Henry. The orchestra will play for the first time in this city the "American Wedding March," by John Philip Sousa.

New Films Booked at Emporium.
The Emporium, one of California's largest houses, is preparing for the opening of its new pictures in its theatre each afternoon, the entertainments being designed especially for the juvenile clientele. In addition to the films, the management has booked the entire series of eighteen Moty comedies handled by the Famous Film Exchange, and expresses delight with the way they are being received.

T. A. Church.
December 28, 1918
REVIVING SUSPENDED THEATRE PROJECTS

Edward Hart May Be First to Erect Big Picture House in Cincinnati Following Removal of Ban

By Kenneth C. Crain, 307 First

One of the results of the coming of peace was the lifting of the embargo on building which has for over a year prevented the construction of all new buildings directly connected with the war; and as several ambitious theatre building projects, besides numerous plant improvements, are now under way, plans for reviving them immediately becomes vitally important. That which seems to be the nearest to realizing is the oft-reported plan for the construction of the new theatre on Fountain Square, which is the block intersected between Vine and Walnut streets. Edward Hart, a prominent businessman, controls a substantial piece of property in this block which would furnish an ideal location for a moving picture theatre. In fact, two theatres, the Bijou and the Star, are already located in the block, and it is stated that Mr. Hart is now in contact with a leading contracting concern, discussing the project, for which plans were prepared over a year ago. Two other houses proposed are slated for Fourth street, which is now without any picture theatre between West Sixth and Vine. These are in a somewhat vague state as compared with the Hart project.

Lithographing Temporarily

A direct result of the influenza epidemic and its depressive effect on the moving picture theatres throughout this section will be the closing of a short time ago of the plant of the Donaldson Lithographing Company, in Newport, which furnished posters for the exhibitors and Illinois in a considerable district. Officers of the company stated that the widespread effect of the epidemic, which has raged without cessation in some sections for over a month, and September, has shut down so many theatres that it was decided advisable to close until the epidemic passes on.

Tell of Work Done to Improve Conditions

At a special meeting of the Film Exchange Managers' Association of the Chamber of Commerce held last night, it was announced that the Cleveland organization of exchange managers, Mr. Morgan explained fully the work which the organization of exchange managers toward eliminating abuses existing in the industry, and toward improving some of the work of showing moving pictures, especially in the projecting end of the business.

Epidemic Closes the Family Theatre

With the recurrence of the influenza epidemic the local authorities thought it wise to close the Family Theatre, Milford, Ohio, in order to avoid further spread of the disease. The local churches have also been under consideration.

Detroit News Letter

By Jacob Smith, 117 Free Press Building.

BLAIR McGILROY, of Fitzpatrick & McLaren, was in Detroit on December 20, and confirmed the report that his concern plans to build a theatre of its own under the new plan of distribution, which takes place January 13, 1918, exhibits the building will be at the $1 per month, which money goes to Goldwyn for its expense in making shipment, insurance, handling, etc. Aside from this cost the weekly is absolutely free, and is given to exhibitors regardless

National Bank, Cincinnati, Ohio.

and independent of any program or feature with their headquarters in Chicago, 202 South State street, and operate a circuit of twenty-two theatres in Illinois and Wisconsin. The firm comprise Kenneth Fitzpatrick and Blair McElroy.

Changes in Kunsky Theatre Managers

There has been quite a change in the house of the H. Kunsky theatres, Detroit, as a result of the recent resignation of Fred M. Shafer at the Adaline, Charles H. Darrell, former manager of the Alhambra, goes to the Adams, while Sid Lawrence, former manager of the Alhambra, goes to the Alhambra. Tom Moul will continue to manage and book the Washington and Madison theatres, D. C. Shook will continue at the Strand, while L. H. Gardner will continue to look after the Odeon, Royal and Liberty. Mike Schoenherr is a permanent fixture at the Columbia, which is the Kunsky vaudeville theatre.

Changes in Staff at Paramount Exchange

H. A. Ross, Detroit manager for Paramount-Artemis, announces a shifting in his employes in view of certain necessary changes in the organization of the exchange. Elmer Brien is transferred from Detroit to the St. Louis exchange, where he will do sales work, as he did in Detroit. Charles R. Bounds, recently assistant manager at Fox, goes to Paramount as supervisor of booklings, in addition to which he will act as an assistant manager in any sales position to be created. T. J. Plank, a newspaper and advertising man for twenty years, is now a raising manager of the Logansport Daily Tribune, will be in charge of publicity and service department of the Paramount Exchange, effective January 1.

Planning to Retire from the Business

Morris and Tom Lynch, who operate the Cameo, Cherokee, Chenie and Catherine streets, are planning to retire from the business. They were one of the pioneers in distributing picture exchange, having been in business by theatre in Detroit, on East Jefferson avenue, near the Packard Bridge.

Madison Theatre Workers to Program

Music is playing a most important part in the weekly shows at the Madison Theatre, Detroit. Ward Johnson, the orchestra leader, is not only a thorough musician, but a showman as well, and he is injecting bits of specialties here and there that are proving the talk of the town among the lovers of first-run pictures. For instance in connection with the Breeze Educational showings he has been in each case the orchestra has played the theme tune of the show. Ward Johnson, being a trio of his musicians play in accompaniment to the scene—anyway, he is giving the people of Detroit some real musical novelties.

Richardson is a Papa

Art Richardson, who handles all bookings at the Great Eastern Exchange, and one of the best known booking managers, has become a proud papa Wednesday, November 28th, a little girl whom he has been brought forth through the seven-pound baby girl, his wife and christened Virginia Catherine. Best wishes to Art and his family.

Gardiel Books "The Cavelly Case"

Charles Garfield, of the Orpheum Theatre, Flint, has booked through Select the big special, "The Cavelly Case," with Julian Arthur as Nurse Edith Cavill. Charlie booked it immediately after seeing it, and now he intends to advertise it as he has put over any picture in the past.

New Prints of Jewel Productions

W. D. Ward, Detroit representative for Jewel Productions, says he has just booked new prints on every release. "Last week was the best we have seen new business with Jewel pictures," he said. "For House show it is booking exceptionally strong, and we are making new bookings on The Price of a Good Time and our Jewel productions."

Improvement Made in General Exchange

A. J. Reed, manager of the General Film Exchange in Detroit, has completely rearranged his exchange, and from time to time is adding new features and subject. It is announced the exchange is now releasing Sherry Pictures, in addition to its regular line of features and subject. J. C. Sollars is assistant to Mr. Reed, and six salesmen are covering the state. Mr. Reed and Mr. Sollars take care of the sales in Detroit.

Broadway-Strand Has Novel Stunt

Phil Gleichman, of the Broadway-Strand, Detroit, has adopted a novel scheme that is causing a great deal of interest in the house programs more than ever. Each week every program is changed, and the management announces a new show number. Any patron getting a program with any new number can go to the lucky one simply has to present it at the box office and get an admission ticket gratis.

Abandoning Orchestra and Raises Price.

Jack Cholewa, manager of the Lincoln Square Theatre, Detroit, has abandoned the orchestra, and is now using the organ exclusively. The same time he took this step he raised the admission price to 15, 20 and 30 cents, cutting out all 15-cent seats. What says the new policy is working out splendidly. Nobody seems to have missed the orchestra, neither do patrons complain over the new prices.

Washington News Letter

By Clarence L. Lins, 622 Riggs Building, Washington, D. C.

Famous Players' Exhibition Room Opened.

The Manager, Mr. Young-Players-Lasky Corporation production, in Washington, D. C.

In "Thing in Life," is one of the most interesting of the pictures shown in the National capital was an exhibition produced by the group of men who were the guest, John Gage, is one of the local manager for the company; Ben Rogers, of Fox Film Corporation, and the Washington correspondent of the Moving Picture World.

The party was given by the correspond- ent of this paper, with the use of the film furnished by Mr. Morgan, to show his friends how comfortable a motion picture exhibition could be made when Mr. Rogers permitted the use of his new exhibition room for that purpose. It was the Christmas day in the capital, and it was held on the third floor of the building housing the magazine; and, incidentally, so far as Washington History is concerned, it was the premiere of the picture George C. Shaffer, the "New York street fighter," sent a large vase of red roses to decorate the exhibition room.

Among those present were Representative Joseph Walsh, of Massachusetts; Frederick W. Dallinuer, of the same state, and the retiring members of The Washington Committee on Education and Labor. Among the latter a present in the defeat of the Hughes-Swift Bill, C. C. Dill, of Wash- ington (state), Burton E. Sweet and Cassius C. Dewell, of Iowa, Louis Warner, representative, and W. J. P. of Massa- chusetts, was also among the guests.

Would you find a new and better position? Try an advertisement in The World's Classified, the quick road to results.
There was a particular need for “food propaganda” when “Little Miss Hoover” first appeared on the screen, and with the arrival of peace the need for food conservation, we are told, is predicted to last for many days of war. While there are absolutely no war scenes in this latest Marguerite Clark picture, there are scenes which may now be looked upon without the strain of battle to intensify the meaning of the word “slikker.” Food made good the promise of victory, and food must still be saved to sustain life in the devastated areas swept by war, while the folks at home battle against the profiteers, shipping and saving to permit of export to the needy thousands left stranded by enemy depredation. On these advanced lines Marguerite Clark carries forward “Little Miss Hoover.”

To aid showmen and their press agents in making the most of their immediate opportunity two representatives of the Moving Picture World “sat in” at a showing of “Little Miss Hoover” exactly as it will be released to exhibitors—and not entirely as set forth in Paramount’s own press books. The material presented in the following “aids to exhibitors” has been especially prepared with the exhibitor’s needs solely in mind.

Synopsis of “Little Miss Hoover.”

From “The Golden Bird,” a story written by Maria Thompson Davies, the scenario of “Little Miss Hoover” was prepared by Adrian Gil-Spear. Under the direction of John S. Robertson, with an able company in her support, Marguerite Clark has prepared a screen drama splendidly tinged with clean comedy following this general outline as to plot: That he might better succeed in his appointed task, Adam Baldwin discards his uniform and goes into Harpeth Valley to stimulate crop production under the urging of Washington, the St. Louis farmer. He located the Craddock Farm, in which Nancy Craddock holds half interest. She has found it difficult to grow grains until at the time the play begins their Washington home is swept away by an unexplained disaster.

On the day she learns the news of these reverses, Nancy has been harassed by a speech of her husband, who is urging her to go to Harpeth Valley and create a farm, as Adam Baldwin is standing for his farm. As a way to start, Adam Baldwin intends to start chickens as her “bit.” These fowl she now determines to use as a basis of new prosperity for herself and grandfather, as she hurries away to Harpeth Valley and Craddock Farm.

Matthew Berry has romantically deserted his love for Nancy, and at each proposal of marriage has been refused because he was not in a uniform. Matthew, the Craddock’s foreman, is once more among the tasks of the Craddock Farm. When the shipboard turns him down, Matthew follows Nancy to Craddock Farm and becomes heristic man that he may gain strength and “fatten up” to pass the army examination. There he finds Polly Beardsley, matron of the work, with whom he falls totally in love—without advising Nancy of his change of heart.

Adam Baldwin, the Government specialist, has, meanwhile, helped Nancy re-instate some of the “slikker hand” labor. Matthew Berry follows her, bringing along the blushing Polly Beardsley, and, while Nancy and George are the neighbors in a lively pursuit of agriculture. The war is “getting hot,” and the other men finally question Baldwin as to why he is not in uniform. Under instructions not to disclose his identity, Baldwin suggests that almost lead to a cost of tar and feathers for the mysterious young man. But Nancy, knowing of the move, warns him, and he makes good his “get away.”

Later on at a meeting of the villagers at Orange Hall to hear a famous “Government expert” everybody is surprised to see Adam Baldwin speaking for himself, and as ends happily the story of “Little Miss Hoover,” the farm at the (insert theatre and date), with Marguerite Clark the star.

Shorter Synopsis for Program.

Marguerite Clark in “Little Miss Hoover” will be seen at (insert theatre and date) in a light comedy drama founded upon the need of food conservation. Two leading men and another pretty girl, Frances Kaye, will carry the heart interest through many engaging scenes. The story: Nancy Craddock has been left suddenly penniless by an unexpected trick of fortune, and, to make herself and her home respectable and to possess a farm in which she holds half-interest, with her uncle: raising chickens being her means of livelihood. Adam Baldwin, expert farmer, has been sent by the Government to urge an increased crop. In the crop food, food conservation is necessary to win the war and later to feed the destitute in devastated lands. Nancy and the farmers find themselves to be out in uniform.

Some Details in Short Paragraphs.

Hal Reid was known as a stage star in towns of every size throughout the country a few years ago. Not alone as star, but as author of “Human Hearts,” he was known among the foremost American professionals. Then the scenes changed for him, and he undertook writing scenarios and acting in motion pictures. His latest work is in support of Marguerite Clark, who plays “Little Miss Hoover” at the (insert theatre and date). Hal Reid plays the role of a Southern gentleman who has abandoned the cotton plantation and become a Northern farmer.

What will appear as an inconsistency in Marguerite Clark’s Paramount play, “Little Miss Hoover,” when it is presented at (insert theatre and date) will be her appearance in fine gowns and pretty negliges amid homely scenes “down on the farm.” As Nancy Craddock, Miss Clark plays the role of a girl who has turned to chicken raising and farming to rescue her lost fortune, and in what “country” girl in fashionable clothes while other women in her neighborhood wear the usual costumes of the hard working country folk might seem an inconsistency. But it must be remembered that Nancy Craddock is a farmer’s wife, and while she goes forward with farm life, using the fine gowns of fashion wherever she can make them fit in. And a prettier picture than Marguerite Clark in her many pretty dresses could hardly be imagined.

In making the scenes for “Little Miss Hoover,” the Paramount photographers worked through patriotism, with Marguerite Clark appearing at (insert theatre and date), Washington was selected for authentic shooting. The Maryland countryside also provided “locations” for the many rustic framings of pastoral beauty and vivid naturalness.
The most popular scene in the picture is likely to be about the best moving picture ever taken of President Wilson making a public address. President Wilson was “cameradized” while standing on the stage or platform outside, facing an audience of a large and enthusiastic crowd. Those who have seen the picture and read Washington correspondents’ descriptions are impressed by the President’s gestures and attitude in making addresses declare that “Little Miss Hoover” brings him the closest possible likeness and best light as a public speaker.

There is a scene in Marguerite Clark’s presentation of “Little Miss Hoover” offered as the attraction at (insert theatre and date) that is sure to delight all boxes. Both the films and the scenes ever embodied in a motion picture. As Nancy Craddock in this newest Paramount production Miss Clark has the role of a girl, once rich, who has suddenly been cast upon her own resources. To make money she enters the chicken business, buys incubators, establishes a chicken plant (on credit), and sooner or later success which not so many others have failed. But the incident that is bound to create a glut of glee and pleasurable surprise is this: At a critical moment in the hatching, Nancy Craddock’s incubator breaks down, and the girl tries the eggs fully to bed with her. She wraps them in a bath towel, surrounds them with hot-water bottles, and tries to sleep. The eggs under the bedding beside her. At dawn she is awakened by young chickens running off from under the covering of a nest that is spreading, tumbling and tugging over her face, and actively exercising their tiny legs. Miss Clark turns down Nancy Craddock’s covers, and there is the cloth which had previously warmed the eggs and imitating the motions of the chicklets. There in the bed are shown “peeps” half out of the shell, with more of them “just out” and running over the covers, and sheet. It is a surprisingly interesting novelty, sure to be remembered however the next time Miss Clark in her latest photoplay.

So popular is Marguerite Clark that her managers are scarcely able to turn out pictures fast enough to meet the demands of the many appearances of this favorite actress. Her recent marriage to a newspaper executive officer has excited much interest in her screen plays, and when she comes to the (insert theatre and date) in “Little Miss Hoover” her admirers will be delighted. For the Paramount Co., who now present her on the screen, Miss Clark has found them, and this picture—indeed, perhaps—to be exact “Little Miss Hoover” will be her twenty-seventh issue in the Paramount series.

Catch Lines for Advertising.
She went to Bed With the Eggs and Got Up with the Chickens.
She paid $1,000 for a Rooster and $5 for a Hen.
“Votes for Hens!”
When she played the part in an incubator.
She gave the Incubator the Goods.
See President Woodrow Wilson Making a Fiscal Address from the Street.
When the Town Band Played “Money Musk” the Incubator Went Cold.
Be Careful, O’Rielly! A Rooster Turned the Tide of Lowering Fortune.
If it costs $2.13 a Per Year to Keep a Hen, How Much Will It Cost for a Chicken?
Pictures Won’t Lie and Hens Will Eat.
That’s why Raw Eggs Are 19 Cents Each on Broadway.

ADVERTISING ANGLES.
There are two large angles to be played up in the story of this new chicken and egg propaganda. The production has been shown before the Food Administration, and especially endorsed by that organization. Prominent mention should be made of this fact, but the more interesting angle to the public at the present time is the star; coming as it does on the tail of a long series of conservation pictures. At the same time make use of the propaganda angle, not alone in appealing to local boards and patriotic societies, but as the excuse for additional space in the newspapers. Point out to the editor that this paragandistic picture deals with the need for conservation after the war. The picture has been adroitly retitled by these lines, and the propaganda is well defined, though it is made to appear as the motive for the plot and is not intense. Get shots of the star as your advertising entities you to the reading column, and then start a drive for additional mention for the picture. The picture is pleasant and of interest, and in its light in weight does not make the error of advertising this as the best picture in which Miss Clark has ever appeared. The story is not over-boomed, it will give complete satisfaction, but if the audience is led to expect too much, the star and the play will not then seem to be as good as it really is. Lay stress upon the fact that this is not a war picture, but a post-bellum story, a story of the moment, dealing with a situation more acute now than during the war, because of the natural tendency to lessen effort and make the stimulus of contest has been removed.

The picture was made in Washington and in the Virginia mountains. Tell that it presents a charming picture of life in the shadow of the dome of the Capitol, and of that Maryland which has changed little since the war; a new locale to a photoplay. Tell, too, that it shows some striking pictures of President Wilson addressing an outdoor audience.

Get these facts over in your press stuff and advertise your grand stand. The trick play up Miss Clark’s name heavily. The name will bring you more business than the story, the propaganda, or the character of Miss Clark heavily, but connect it with the propaganda through Miss Clark’s efforts as a chicken farmer. Make chickens your second keynote in your newspaper advertising. Try such lines as, “Did you ever raise chickens? See how Marguerite Clark made a real step-mother to a fancy brood in, etc.” “Hens helped win the war. See them scratch in your yard. With eggs close to a dollar a dozen, why not raise your own?” “Marguerite Clark did in ‘Little Miss Hoover’ what you can if you take her tips. See how she raised the country. ‘Little Miss Hoover’ loved all feathered things, but see the man she loved turred and his like that sort of feathered thing. See how she came about in ‘Little Miss Hoover’.”

For the Lobby.
Get the chickens into the lobby. If you can rent or borrow hens in the lobby with some day-old chicks, have them peck the chicks by mail. Most Sunday newspapers, just before the weekly column, a poultry journal or the country gentle- man will sell such chicks as live after the showing; or make the hens with a sign, “This is a chicken’s step-mother.”

Did it? If so, Marguerite Clark made in ‘Little Miss Hoover’ (hatching date).” Or get a setting of eggs in an incubator and display them. You can in the lobby with a display card, “This is the way Marguerite Clark started to raise hens in ‘Little Miss Hoover,’ but see how they were hatched out. You never could guess the live chicks will be far more attractive than the incubator, so use these if you can.

If you have a space in the lobby, set up a stand of eggs and chicken, and give a small prize and several of them. Make it a free-for-all, or specialize in white leghorns. If you can, you can work in with the Red Cross, and distribute an advertisement for their benefit and let them work the hens. It is possible to in the city theatres a pen of live chickens will be more of an attraction than a dozen six sheets.

Work on the line from the play that those birds worn out the American Eagle, the Chanticleer of France, and the humble hen. Show all three in your lobby, the Peace, the War, and the Valley, Md. Grown by Marguerite Clark.”

Flank any of these displays with the request to sell the eggs, and get them to O’Brien holding hens. For outside use the 24 sheets in preference to the six which are a little longer and use some of the three. Both three and 24’s are good.

Stunt Suggestions.
Instead of a billboard advertising wagon build a coop with chickens on a flat, and send this through the streets with banners reading, “See Marguerite Clark as a chicken farmer at (name). She’s some chicken herself. Don’t miss this one.” Hang the coop on the sides, and instruct the driver where possible to stop at the curb for a few minutes. Give out some free eggs.

Place pens of plain or fancy birds in store windows. You can get into the leading department stores as would do the right. Use a sign, “These chickens are from (name of owner or dealer), but you can see the real Marguerite Clark raised in Little Miss Hoover” at (house and date). See how she did it, then do it yourself. Down with the high cost of eggs.”

If you have a dealer in poultry supplies in your territory get a window display, lending him stills for an attractor. Make a special bid with help for girls and boys to buy them for dealer to take part of your space or tie up with your space. Give him a slide as an inducement. Work the same thing with dealers in fancy stock, if there are
any, with an appeal to see Marguerite Clark's five thousand dollar rooster.

If you can get a few musicians send the Harpeth Valley Band through the streets with placards, dress them as rubes. Letter one of the cards, "This is the welcome Marguerite Clark received when she came to Harpeth Valley to raise chickens and save the country. She did both. See 'Little Miss Hoover' (house and date)."

Have the band play discordantly. If you cannot get men who can play, perhaps you can dig up a kazoo band.

General Suggestions.

If you have a country trade make a special appeal to them with a mailing card, telling them to come and see how a city girl made good on a farm that had gone to seed.

Work slides a week ahead showing chickens. If you cannot get these ready made, get your local photographer to copy some from some poultry journal, which you can borrow from the public library or some fancier. Letter each with a description of the bird shown, and add, "But see Marguerite Clark's $5,000 rooster in 'Little Miss Hoover' (date)." Let your pianist or drummer work the rooster crow while the pictures are being shown.

Turn a green dress loose in front of your theatre before the opening matinee or night show and offer a pair of tickets to the boy who catches it.

Advertise the feature well in advance, and you'll get a crowd.

Work on the editors of farm and garden departments in your local papers, as well as on the photoplay editors.

Billing.

The following is the correct billing as offered by Paramount:

Adolph Zukor Presents
MARGUERITE CLARK
in
"LITTLE MISS HOOVER"
A Paramount Picture
By Maria Thompson Daviess
Scenes by Adrian Gil-Spar
Directed by John S. Robertson

Sample Advertisements.

The advertisements displayed in one-column measure may be set in two or three-column width, if desired, merely by increasing the size of the type.

The cuts from the mats supplied by Paramount Service Bureau can be used in connection with the same if imitation is desired.

Finishing "When the Boys Come Home."

Director John Emerson has brought the filming of the third John Emerson-Anita Loos production, "When the Boys Come Home," to its final stages at the Fort Lee studio of the Famous Players-Lasky Corporation. Ernest Truex has the leading male role.

Hoffberg Renews Goldwyn South American Contract

J. F. HOFFBERG, general manager of the Co-operative Film Company of New York, announces that his firm has renewed its present contract with Goldwyn for the exclusive distribution rights for the 1918-1919 productions, including all Geraldine Farrar, Pauline Frederick, Rex Beach, Mabel Normand, Mae Marsh and Tom Moore pictures, for territory embracing Chile, Peru, Equador and Bolivia.

The Co-operative also states that arrangements with their former South American representative have discontinued, and that they are now represented by Ataliver Zepeda, and also announces that in addition to the Goldwyn pictures it has secured some of the biggest independent specials on the market.

Mr. Hoffberg is of the opinion that the former control of the South American market held by European producers will never again be realized, and gives as his reason the fact that about ninety per cent. of the exchanges in that continent have solidly contracted for North American productions for years to come; further, that fifty per cent. of the exchanges are either American owned or have American connections. In substantiation of this contention, he points to the outcome of a popularity contest held by La Semana Cinematografica, of Santiago, where nine of the first ten leading actresses are American, and among the first thirty-three names only seven Italian, French or Scandinavian actresses appear. While Francesca Bertini, Pina Menichelli and Lydia Borelli will undoubtedly remain popular, he says, they will not reach the height of popularity enjoyed by Geraldine Farrar, Mabel Normand, Pearl White, Norma Talmadge and several other American stars, and that the same applies to male stars, of whom George Walsh is the most popular.

Old Friends Now Business Partners.

Friends for twenty years—"pals," in fact—and now for the first time associated in business—that is the story, in brief, of James Vincent and James R. Sheehan.

Mr. Vincent, a director, is the head of Vincent Pictures. He is making a screen version of "The Spirit of Lafayette." Mr. Sheehan is a widely known and experienced showman, having been for many years general manager of the F. F. Shea Circuit of Theatres.

Mr. Sheehan is a born showman, and he has developed his natural talents through contact with every phase of the theatrical business. He has been an actor, a producer of repertoire and vaudeville, a theatre manager and the executive head of a large circuit.

While you have a job advertise for a better one in The World's Classified, a quick route to good results.

Tom Moore in "Go West, Young Man" (Goldwyn).
Rambles Round Filmtown
With WALTER K. HILL

LIFE IN THE INDUSTRY.

Second Spasm of Our Serial.

By Joseph F. Lee.

SYNOPTES OF PRECEDING EPISODE.—O, Fuller Bull, general sales manager for a certain Fillum Company, has been knocked out of a foreign sale by another film promoter whom Bull had introduced to his own "prospect." The tricky cuss had induced Bull's customer to sign on the dotted line just at the moment Bull expected the Foreign Buyer to do the same thing on a contract that would interest the Hoboken and other Foreign Rights to "Skipped by the Light of the Moon."

Second Episode.

For thirteen seconds Bull sat with his clenched fist resting on the desk blotter the Charter Oak Insurance Company had issued for other and such purposes. He had watched great captains of industry move in the same attitude in various super-features many a time and oft. Finally he broke his own silence; smashed it, utterly. He thus raved:

"That's what you get," said Bull to "the best little stenographer you ever saw," while his eyes glimmered and his teeth flashed back the glint of the desk light he kept burning, even at mid-day, for atmosphere: "that's what you get for treating a customer right. I gave him the time of his young life—a ride to Grant's Tomb and a midnight lunch at the Automat. And now he's done gone signed the other fellow's proposition.

"I'm done. From this minute there will be no more attempts to do business in this office by bribes, or inducements."

Looking at his watch, Bull declared an armistice with business and sounded the lunch call. He was reaching for his caned and hat when his secretary dashed in with an "important letter."

"Who's it from?" said Bull.

"From an exhibitor—kicking," replied the secretary. "You needn't act 'kickin'—they always are," said Bull, as he reached for the letter and read as follows:

"General Sales and Exploitation Manager: Dear Sir: Having a complaint to make I thought I'd write you these few lines as after playing your last feature I have just added up all of my bills. "I followed to the letter (and postal cards) your exploitation plan. Just as you said I would, on your wonderful ideas, I 'got them in'—but here's where I feel like loosenin' up a justified kick. The total postage on the letters and postals, for the title 'MTC', was 12 cents.

"My opposition across the way (Athens Theatre) gives a twelve-reel show and charges 5 cents. If another superfeature I tried raising my prices and all of my customers went to Athens. It was a long way back, and when I decided to play 'Skipped by the Light of the Moon' I decided not to raise prices."

"Well, after using all your booster ideas and paying the bills for printing, postage and renting your superfeature I figure that I did a 'believe ble' and am $12 out on that day. You know, Mr. Bull, that this can't go on."

"You write these smart letters, and after looking at your picture in the trade papers, I wonder why you can't be such a brilliant fellow as you look and think up some slick stunts that won't cost more than three or $4—one that would pack my theatre all day and make the Greek across the way sore."

"Why not figure out a cheap stunt for one of your features you offer me for $12.50 a day rental. I figure out any darn good fool can get them in' on your own exploitation plan, but someone told me once that a fellow who done a big business for some cheap, clean stunts was a showman.

"I heard of a fellow who advertised: 'The Singing Arc Lamps.' They say this stunt can be done for two or $3 and draws big. You needn't be such a smart fellow, so me maybe you can tell me how this 'Singing Arc Lamp' is done."

"Now something cheap like that would hit me right, and I'd pay a lot of your $250 features or even some of your $15 superfeatures. Waiting an early reply, I am, yours truly, Henry Shackomaxin, Somewhere, Neba."

O. Fuller Bull tossed the letter onto the Charter Oak Insurance Company desk blotter and weighed it down with a petri-field sea-shell Bull had picked up on the strand during a week-end at Long Beach. "In spite of his hero," said Bull, "I'll answer that fellow when I get back from lunch."

"Where'll I say you are," said "the best little stenographer you ever saw," as she looked up from a copy of the Moving Picture World, dated December 21, 1918, just opened before her gaze at pages 1358 and 1355.

"Page me at the Astor," said Bull. (Next Episode. This Theatre. Soon.)

May McDow Flash-Back?

Leonce Perret had the right lunch when he asked Secretary McDow to become czar of THE industry. Witness what Mr. Mac said to the employees of the Treasury on his way out:

"It might be said that I am fading out, as they speak of a moving picture at the end of a scene, but I am not going to fade out."

He Must Go to the Movies.

Some women are just kissed. Others—help.—Don Marquis, Evesun.

Fuel Orchestrations Arrangements for "Can- nibals of South Sea. — Morning Telegraph Deadline.

To be played by hot-air musicians?

Introducing a Real Contribution.

"Dear Walt," writes Ben H. Grimm, as reproduced herewith, "Did you ever before receive a contribution written in the air? I am writing this at 10,000 feet—and they're flying them higher in Hawaii."

It was Ben who left us all flat last summer to volunteer in the service of Uncle Sam, being the first of a number of our local celebrities who become members of the well known Army of Hun Exterminators.
Injecting New Blood Into the Game.

We observe from perusal of the trade papers that THE Industry is to be
enriched by the arrival of several cases of stockholders in a new producing concern are noted:

These sales are certain nationally advertised food products;

The owner of a large farm not far from Boston;

The proprietor of a Boston brokerage concern;

The sales manager of nationally-linked merchandising corporation;

The principal legal light in the City of Culture.

And a State tree-constant;

We welcome him.

—W S S—

Sights of Relief from N. A. M. P. I.

The King is dead. Long live the King.

Now, lad! go to bed with the "six-bucks"

dinner.

W. W. Ward, No. 11 Central Park West, will furnish details (include return postage) to all moving picture people who are eligible to membership in the United American War Veterans, of which a special moving picture division will be formed. Veterans of any armed conflict in which they have been engaged are entitled to membership.

In an expression of his opinion one of the tradepaper reviewers says:

"To be honest, I never thought such a feat as this was possible."

Swap the comma for a period.

Why Wait for Saturday.

"At the end of the week, deposit the money in the bank," is No. 11 in a series of "Things to Do" in a certain tradepaper to liquidation plans for the picture it praises.

If the ideas for "putting the picture over" are so extremely good they could drive a man to the bank every day, we think.

—W S S—

Witness the publicity copy in the tradepapers anent President Wilson's trip across on the George Washington. "World Peace" had little to do with the voyage. Mr. Wilson went abroad to see moving pictures.

—W S S—

Hitting the One-Night Stands.

Joe Lee could do it—making "one-nights" at

Minneapolis .......... December 16

Des Moines .......... December 17

Omaha ................. December 18

Salt Lake City .......... December 19

Denver ................. December 21

Kansas City .......... December 22

Charlotte, N. C. ..........—W S S—

When a Name’s Only a Name.

An odd coincidence cropped up at Metro "toilet afternoon when Bert Lytell of "The Spender" was shown.

The role of Helen Stetson was played by Mary Anderson, who succeeded Clara Morris, original cast.

—W S S—

Film Stories of a New Idea.

THE hand-written notes Dorothy Phillips sent to so many of us urging attendance upon her midnight too party at the Christmas Hotel Friday evening of this week represent a new and clever idea in film promotion.

Unfortunately, however, we shall never believe Miss Phillips wrote the clever little letter which Miss Phillips—until she writes us another one saying so. We are such case-hardened old hombres that we could believe Miss Phillips in a world of press agentery everywhere we turn.

But for this once (because we have seen so many worse things of Miss Phillips which Miss Phillips has appeared with unvarying artistic success) we will add this much more to the list: She writes with the fire of a certain press agent everywhere we turn.

But for this once (because we have seen so many worse things of Miss Phillips which Miss Phillips has appeared with unvarying artistic success) we will add this much more to the list: She writes with the fire of a certain press agent everywhere we turn.

It Happened on "British Day."

INCIDENT to the presentation of "The Prize of Victory," screened at the Capitol, Sunday evening, December 8, there were several speeches and a couple of vaudeville specialists. The movie was "British Day" and great was the Anti-German enthusiasm. Capt. Tupper, who came to America to tell of the heroism of the Hun in their treatment of British sailors, told horrifying truths with great detail and earnestness.

And the orchestra played three German overtures while the film was being screened.

Rambles Round Filmtown

A WHIRL FROM DENNIS.

On the Flight of the Flu.

By James C. Quinn.

The flu has flown from me an' you,

No more over us he'll hover.

Wid dills pilla an' medics' bills;

We chased the brat thru cover.

An' wunce ag'in will move movies

In silver veils;

An' laid an' miss resume their bliss

Wid vaccinated osculation.

—W S S—

Comfort for the Suffering.

Found in the Ways of Wilson.

Miss RAMBLER has translated from Courrier des Etats-Unis the following pertinent facts, high spots as it were, in the career of President Wilson. We present them for the encouragement and benefit of superstitious players, producers, publicists, directors, camera men, film cutters and salesmen who are part and parcel of THE Industry. Woodrow Wilson.

Arrived in France Friday, December 13. There are 13 letters in "The White House."

He was elected Governor of New Jersey in the tenth year of his Princeton professorship.

His first nomination was achieved June 13, 1912.

He was inaugurated President for the first time in 1913.

There were 13 Governors present at that inauguration.

The marriage of his daughter was the 13th celebrated in the White House.

The names of the contracting parties numbered 13 letters—Jessie M. Wilson and Francis Sayers.

The United States was the 13th Power to enter the war against the Hun.

Now—would you walk under a ladder?

Do Miners Value in Size?

We are enlightened by Terry Ramsey's publicity to this extent:

"Pursing (21) is a charming story of a little miner's daughter."

—W S S—

How Does It Happen?

That:

Fish is piscatorial;

Film is photographic;

While

Success is phenomenal.

Reulah Livingston "Uppercased" her attraction, "A Romance of the Air," three times past Les Mason. Going some! eh? wot?

—W S S—

Publicity on the Const.

Charles Ray, the Ince wonder boy—

Ince Publicity man—

Why "wonder"—I wonder.

—W S S—

Thanks, Craftsman, for the Suggestion.

OUKEY at General Film headquarters they publish occasionally a joke, circulation among the employees all over the country, "The Voice of the General, or more briefly The Voice." It is edited by Fred Schaeffer evidently he gets a lot of fun out of it. "My main idea is to make it interesting," he says, "and for this reason I try to get the various correspondents to write contributions for it. Some, of course, are better at this than others, and some don't know what to write about. However, I manage to get a few out of all of the panel."

If I don't hear from a man I just spell his name wrong in the paper, and he very quickly writes in.

—W S S—

Chester Barnett, leading man for Zena King, who is credited to Hollywood, put the publicity department with the following invention:

The sections of daily newspaper reading commonly referred to as the Birth, Marriage and Death columns are termed by the leading man playing in "The Challenge Accepted" as the Hatched, Matched and Snatched section.

—W S S—

Wherein Fond Hopes Are Shattered.

Betty Blythe is provoked, put out, pepulled, and whatever the young lady really gets mad at. And justly so. It's all because her press agent spread the word about Miss Betty's cocktail cocktails.

Now that prohibition is about to be forced upon us every drinker will get the receipt and so Miss Blythe has been deluged with requests. She now declares that there never was any such thing. The P. A. grabbed the bottle before she could stop him and the effect was so startling that he went back to Broadway and spread the cocktail story broadsheet.

"Publicity can go little further," said a Western theatre press agent as he fumed. "You can't sell a drink and a voice from the gallery finished him.

"All right, old top, but don't brag."

Much of the action takes place in a field plentifully dotted with ripening pumpkin Publicity.

"The frost is on the pumpkin and the corn is in the shock,"—James Whitcomb Riley.

—W S S—

Engine Trouble and Hill Shakespeare.

Ed Welzelt is authority for this: "Enlighten Player, in "Hamlet," has this opening speech:

"Puff, thirty times hath Phocion's car gone round.

The nervous actor read it thus: "Puff, Thirty times hath I halted and a voice from the gallery finished him.

"All right, old top, but don't brag."

—W S S—

In less than a year," said S. L. Rothfapel, in his Chicago speech, "I shall be getting one dollar for every seat on the lower floor of both my houses in New York."

It can be that Boxey is going to abandon pictures and put dramatic attractions or vaudeville into his theatres?

—W S S—

Sex and problem plays seem to principally advocate "Freedom of the Squeeze."

We Don't Think So Much of This.

Douglas Fairbanks, when asked what he would do with the Kaiser, replied:

"Leave him to William for his paddled cell and make him listen to a 'day and night' Victoria playing 'Over There.'"

—W S S—

"Exhibitors Should Donate Beer and Rush Over Mountains of Beeswax to Show They Are Right," is a LCS Mason headline. "We quote it because it makes a fellow feel so good to Underwood it.

—W S S—

"I'll meet you," as Fritz Tilden says, "at band practice."

THE RAMBLER.
Yank Doughboys Balk at Playing German Soldiers

WHILE taking the camp scenes for “Made in America,” published and distributed by the W. W. Hodkinson Corporation, Ashley Miller, the producer and director, wanted to stage an attack which, for the sake of realism, required about 150 German soldiers.

He applied to the officers who had been kindness personified in supplying him details of all kinds, and volunteers were called for among the men of the battalion. But—there was a hitch! Nobody in the battalion wanted to “play German.” After considerable effort twenty men were found who were willing to lay aside their uniforms and don the hated gray uniforms. It was a serious dilemma. Finally the director hit upon a solution. He requested that he might be allowed to address the battalion officers. The meeting was arranged, and after Mr. Miller had explained what the film, “Made in America,” was going to mean and how the Government was co-operating in every way in its production and what it would mean to the folk back home, as well as to future generations, to have such a complete and accurate pictorial record of every phase of the soldier’s training, the officers readily promised to do their utmost to win over the reluctant soldiers to wear the hated livery of the Kaiser.

They were successful, and enough volunteers were secured, and Director Miller was able to get a fine picture of an American attack with enough dead Germans around to make it realistic.

Miss Clark Finishes “Mrs. Wiggs”

Marguerite Clark, Paramount star, who will next be seen in “Little Miss Hoover,” a release of December 25, has finished “Mrs. Wiggs of the Cabbage Patch,” and has departed for parts unknown—on a long-deferred honeymoon. Although the dainty little star’s marriage to Lieu-

tenant H. Palmerson Williams took place last summer, the end of the war and the completion of the “Mrs. Wiggs” pictures have combined to offer the couple their first opportunity for a real honeymoon.

Director and actor, who is now engaged in cutting and assembling the new film, is said to have made an exceedingly accurate picture based upon a novel by Alice Hegan Rice, and the dramatization by Anne Crawford Flexner.

William Fox to Reissue Two-Part Mix Comedies

IN HIS TOUR of all the William Fox exchanges in the United States, Winfield R. Sheehan, general manager of the Fox Film Corporation, has found that one of the big difficulties confronting exhibitors is the lack of obtaining two-reel comedy subjects of sufficiently high quality. Conversations with numerous exhibitors have revealed also an unprecedented demand for all Tom Mix subjects.

Because of these factors the Fox corporation have given them to two-reel Tom Mix comedy subjects that went a great way to establish the fame of the player on his present solid foundation.

The releases will be started January 12, alternating with a Fox-Lehrman Sunshine comedy.

Five of the best Mix comedy subjects are now being retitled and re-edited for their series service, and are as follows: “The Roman Cowboy,” “Six-Cylinder Love,” “The Soft Tenderfoot” and “Tom and Jerry,” and “Manslaughter.”

Everything will be done to make these comedies even faster and more hilarious than they are with their present appearance, all material which would tend to make the subjects drag is being cut out.

Exhibitors Interested in U. S. A. Series

Reports from the Division of Films of the Committee on Public Information are to the effect that exhibitors are showing wide interest in the new U. S. A. series, the two-reelers prepared by the Government and released through World Film. It would seem that the exhibitors are wise in the fact that, although the armistice has been signed, interest in the war has not waned, and that the public wants to be informed on the more intimate details of what America did as its part in the conflict. Many facts in this connection, that were necessarily kept secret as long as the war lasted, are now to be given to the public, and the Government has chosen this series of pictures as the most fitting and most interesting method of presenting the reports.

The first picture of the series, “If Your Soldier’s Hit,” will be released December 23, based in part on the reports of the President, and will be followed by the second picture, “Wings of Victory.” and for subsequent pictures. The pictures of the series will be released at the rate of one every two weeks.

May Allison a Hoyden in “Peggy Does Her Darnest”

MAY ALLISON has the role of a lovable hoyden in “Peggy Does Her Darnest,” her newest starring vehicle, which has entered upon its third week in production at the Metro studios in Hollywood. For Peggy is an out-of-doors girl, fond of athletics and able to box, wrestle, ride or swim.

Miss Allison took a course of lessons in the “manly art” especially for this picture. From Danny Hogan, Metro’s chief of properties, who, as “Kid” Hogan, fought many a ring battle, and from Bull Montana, athlete and esthete, Miss Allison derived special knowledge in the secrets of hitting, blocking and getting away.

The star proved to be an apt pupil. Dick Rosson, who plays Peggy’s brother in the new Metro picture, and who has a brisk set-to with Miss Allison in one of the picture’s most exciting scenes, bears testimony to the fact that the dainty star carries a kick in either hand.

George D. Baker is directing Miss Allison in “Peggy Does Her Darnest.” Baker also made the screen adaptation from a magazine story by Royal Brown, Robert Ellis is Miss Allison’s leading man. Others in her support are Frank Currier, Augustus Phillips, William Taylor, Dick Rosson, Rosemary Theby, Sylvia Ashton and Ernest Morrison, a colored child—a little bit of charcoal who plays “Snowball.”

George Walsh Begins “Jinx Jones”

George Walsh, the William Fox star, has begun work on “Jinx Jones,” under the direction of Edward Dillon. It bears the working title “Jinx Jones,” and is being made from an original story and scenario written by Raymond L. Schrock. The picture is described as a rapid-fire comedy. This is the second picture for George Walsh that has made under the direction of Mr. Dillon.
Hodkinson Will Continue to Release Kerrigan Film

THE W. W. Hodkinson Corporation announces that, contrary to the misunderstanding created by recent announcements, J. Y. Kerrigan features will be released solely by Hodkinson Service in the United States for the next year and possibly beyond.

W. H. Seely, of Robertson-Cole Company, released the Kerrigan program on November 11, "We regret exceedingly that such an impression should have gone abroad and caused confusion. We hasten to assure you, however, that we have no part in this matter whatever; that the program is being released by Hodkinson, and that it has nothing to do with us."

A careful perusal of our publicity and announcement of our releases will verify our statement that there has been no announcement emanating from us which could have been misconstrued in the manner indicated in your letter.

"In assuming responsibility for this impression we are obliged to say that we do it regretfully, for we like the Kerrigan pictures and would be glad if we had them."

"The Drifters," J. Warren Kerrigan's newest J. D. Hampton feature, will be the first picture to be released on the Hodkinson program for the new year. Written by Kenneth B. Clarke, and personally directed by J. D. Hampton, "The Drifters" is an Adventure story of military and romance. Following this, the star will appear in "Come Again, Smith," a modern-day comedy written by John H. Blackwood.

Brentwood Outlines What Is Aims to Do

The first picture of the Brentwood Corporation, "The Turn In The Road," directed by King Vidor, is a presentation of life with its problems and peculiarities, as it is known to the average American. There is no sex problem, no war problem, no sermonizing. It is a cross section of life of heart interest, to show the lesson of love and fearlessness in a direct and dramatic manner.

"The story is simple and human; there are no heroes, no fireworks or wild splurging of fervid emotional stuff. The plot is simple, as is a man and sane pictures that can be viewed by every member of the family with no danger of embarrassment; pictures that will stir the emotions with stories of every-day life and its problems, every-day drama that is newly blended together with strong dramatic action and interpreted by players of ability and reputation."

The Brentwooders are aiming to make pictures that will appeal to screen lovers as "The Man From Home," "Peaceful Valley," "The Country Woman," "The Fortune Hunter," and "Peg O' My Heart" appealed to patrons of the regular stage.

Will Preserve Stills of "The Cavell Case."

Select Pictures announces that it has been requested by the historical branch of the War Plans Division of the General Staff at Washington to furnish a complete set of "stills" on "The Cavell Case" to be used in the permanent records of the division. In making the request for "stills," Major Kendall Hanning said: "I feel sure that you are able to send me a collection of 'stills' made from the feature, 'The Cavell Case?' I want unmounted prints to be incorporated in the permanent records of the War Plans Division of the General Staff."

This is further illustration of the importance and timeliness of Select's special, "The Cavell Case," which picturizes the gallant life and heroic death of Edith Cavell.

Scene from "Crown Jewels" (Triangle).

Historic Settings for Artcraft's "Little Women"

WHAT press reviewers have already declared to be one of the most remarkable adaptations of well-known stories to the screen is "Little Women," from the famous novel by Louisa May Alcott, which was produced by William A. Brady, and was recently purchased by the Famous Players-Lasky Corporation. It will be released January 5 as the third of the series of Paramount-Artcraft Specials.

The four famous "little women"—Meg, Jo, Beth and Amy—are said to have been visualized with delightful effect, and all who have read the story will find the picture excellent. The photoplay presents every character of the novel, and will be instantly recognized by Miss Alcott's admirers. Sweet, gentle Jo, whose sacrifice of her wonderful hair in order that her mother might have money for the journey to Washington to see the father lying ill there, is appealingly played by Dorothy Bernard. Meg, who marries John Brooke after she has waited while he fights the battles of the Union, comes to life in the personage of Lillian Hall, with Henry Hull as Brooke. Beth and Amy are played by Lilian Hall and Florence Flinn respectively.

The scenes of the story were photographed in and about the old Alcott home, in Concord, Mass., where "Little Women" was written, and these lend great attractiveness to the picture. The home of Ralph Waldo Emerson is also shown, lending the production an added touch of historical and educational value. Harley Knolls, who directed the picture for Mr. Brady, provided a splendid cast of players to interpret the various roles, so that from this standpoint as well as all others the photoplay doubtless will attract widespread attention.

Two Fox Productions in One

Two productions made for one release is the record established by "Woman, Woman!" the William Fox Standard Picture, which Evelyn Nesbit is making at her own studio, Fort Lee. One of the scenes in "Woman! Woman!" shows a motion picture, "The Bride of Bushido," being photographed in a New York motion picture theatre.

To obtain "The Bride of Bushido," Japanese Nuelle, director of "Woman! Woman!" was obliged to hire a company of players to portray Japanese roles, write a scenario that would convey a point necessary in "Woman! Woman!" and then stage "The Bride of Bushido," just as if it were one of the William Fox releases. As if this were not trouble enough for one director, the Japanese actors went on strike in the midst of the filming and thus tied up not only "The Bridge of Bushido," but "Woman! Woman!" An adjustment of the wage schedule, however, soon got both plays under way again.

Greater Scope for Screen Magazine

The new year will bring with it several changes in the construction of Universal's Screen Magazine, an independent weekly release that has become popular with theatregoers during the three years of its existence.

In the future the reel will be made a composite of newspaper and magazine pictorial feature sections, combining art, science, horticulture, agriculture, floriculture, mining and other features with humor, thus making the educational subjects more enjoyable. Jack Cohn, editor of the Screen Magazine, has been preparing the plans for the new issues for six months, and he has secured the right to photograph many subjects heretofore never brought before the lens.

In addition to making improvements on the Screen Magazine itself, Universal has secured the co-operation of many of the leading newspapers in various sections of the country, and these newspapers will aid exhibitors in boosting business on the subject.

Roseco Is "Camping Out."

Patty Arbuckle, in his new Paramount comedy, "Camping Out," portrays the woes of a neglected married man whose wife won't even keep house the way it should be kept. So he leaves sady and goes to Catalina Island to camp out. On the boat he meets a woman who is just his idea of what a housewife should be, but alas she is married. Therefrom dates a story of the most wildly humorous character imaginable. It is declared, with lovely Catalina Island as a background.

Arbuckle has been in San Francisco, but has recently returned to work. He has acquired a new studio opposite the Mack Sennett studios in Los Angeles, which has every facility for his work.
Scene from "The Amazing Imposter" (American).

"The Lion and the Mouse" to Be Released in February

The full cast for the Vitagraph production of "The Lion and the Mouse," in which Alice Joyce is to be featured, has just been announced. Miss Joyce will play the role of Shirley Rossmore. Anders Randolf will play John Burkett Ryder; Mrs. John Burkett Ryder will be played by Jane Jennings; Conrad Nagel will play Jefferson Ryder; W. T. Carleton will be seen as Senator Roberts; Mona Kingesley will play Kate Roberts; Henry Hallam will play Judge Rossmore; William Carr will be seen as Mrs. Rossmore; William H. Burton plays ex-Judge Stott, and Templar Saxe will be seen as the Hon. Fitzroy Bagley. The production will be directed by Tom Terrius, who has directed the Alice Joyce productions for many months past.

The date set for the release of the picture is February 10. It will be the third of the Alice Joyce star series now being released under Vitagraph's new booking plan and policy. Miss Joyce's first production under the star series plan was "Everybody's Girl," which was released November 18; her second production, "The Captain's Captain," will be released on December 30.

"The One Woman" (Select)

When Thomas Dixon, who is also the author of "The Birth of a Nation," wrote "The One Woman," he had in mind one of those former close associates in the ministry who divorced his wife in order to enter into a marriage by proclamation with a woman who financed his new free church. At that time Mr. Dixon was a clergyman of the Baptister Church. Feeling that the term of the so-called new thought and emancipated womanhood might assume dangerous proportions, he set himself to the task of writing a drama-novel for the purpose of illustrating the folly of the new movement. How well he succeeded is evidenced by the sale of his story, "The One Woman," which, in addition to being a Select Pictures special, is in its seventh or eighth edition as a book.

"The One Woman" and the lesson it teaches is a powerful enemy to the decrees issued by the Vladimir Soviet of Workers' and Soldiers' Deputies of Russia, which recently authorized a government bureau of free love.

"Dolly's Vacation" Praised

The private showings of "Dolly's Vacation," starring Baby Marie Osborne, and which will be released by Pathe on December 29, have elicited warm praise from literary critics, especially those interested in the study of child life. Mary Edith Butler, author of "The Rose Behind the Wall," calls it "a magically stimulating draught from the fountain of youth." George Arthur Gray, magazine writer and expert on child psychology, after having witnessed Baby at work in the Biando studio, says that the little star is, in many ways, a remarkable youngster, combining all of the freshness and charm of youth with a certain touch of maturity, which is irresistible in its appeal.

Who's Who in Arden Film, "The Challenge Accepted"

Zena Keeffe is the star of "The Challenge Accepted." She is a sparkling, brown-eyed, dark-haired girl who delights in skating, skiing and swimming, as well as milder forms of outdoor sports. Edwin L. Hollywood is the director. Chester Barnett is the leading man, and he is the screen and one of the most loved. Joel Day is another character man. Donald Gordon Reid wrote the story. He was formerly connected with the Division of Films of the Committee on Public Information. The W. W. Hodgkinson Corporation is the distributor of "The Challenge Accepted," which is the first production of Arden Photoplays, Inc.

Walthall Has Leading Role in Vance-Ince Spy Drama

THOMAS H. INCE'S production of Louis Joseph Vance's thrilling story, "The False Faces," in which Henry B. Walthall plays the leading role at the head of a splendid cast, will be released as Paramount-Arctraft Special January 12. The production was directed by Irvin V. Willat.

Nobody who read Vance's first story of the fascinating French crook, "The Lone Wolf," will wish to miss the picturization of the second tale dealing with his exploits, the distributors declare. Yet this interesting character is no longer a crook, but an intelligence officer in the Allied service.

Mr. Walthall's work, in his own distinctive style, is said to be as good or better than anything he has heretofore done.

"What Shall We Do with Him?"

The advertising possibilities of the McMurie-Worlcl Picture special, "What Shall We Do with Him?" should do much to make this timely feature a devastating office magnet. This last week the New York World, in its evening edition, has given the lead of special space to a discussion by its women readers as to just what shall be done to William Hohenzoller. That subject is one which is recognized by the entire world. No problem of reconstruction nor the ways and means to work out the war have been more hotly debated, for the question of the future of the world can be settled until the determination of the future of the ex-Kaiser shall be agreed upon by the Allied's councils.

Concerning "Caught in the Act."

"Caught in the Act," featuring Peggy Hyland, is announced as the current William Fox Excel Pictures release. In this, which was written by Mr. Mary Millarde, Miss Hyland portrays the role of a young society débutante who under-goes a number of thrilling adventures.

The picture has a comic flavor, in addition to its thrills, and is declared to be one of the best productions in which Miss Hyland has appeared. Fred Jackson wrote the original story and Raymond L. Schrock the scenario. A large cast is seen in support of Miss Hyland.

"Vacation Land" Released December 15.

"Vacation Land" is the title of the Roehacker "Outdoor" pictures on the Exhibitors-Mutual schedule of December 15. These scenes were taken literally on the "roof of the world"—on top of the Rockies, which is known as the Sportsman's "paradise." Hitting the mountain trail on top of bronchos, which skim perilously near precipitous ledges, the vacationists are shown through magnificent and stimulating scenery.

"Urban Cupid, M. D." A Strand comedy starring Elinor Field, is also set for release December 15.

Strong Report from "Infatuation."

Report from Pathe branch offices all over the country indicate a great boost to Pathes feature, "Infatuation," is meeting with large success, and that Gaby Deslys has made a personal hit in the picture, and by reason of it is greatly augmenting her already large army of fan admirers.整个句子中都没有明显的语义缺失。
Pathe News to Record Large Local Happenings

The Pathe News, after December 24, will broaden its national scope, and, consequently, come into a closer relation to the big centers of population. For this purpose, more than ever before, it will operate with the efficiency of an up-to-date newspaper as to rapidity of production and circulation. Should any news of large importance develop, the Pathe camera promptly will be on the scene to make pictures which will be shown in the local houses within a few hours. The organization of these special editions has been planned with an eye to smoothness of operation and quick news service.

Vice President Paul Brunet, in a telegram to the San Francisco, Los Angeles and Seattle exchange managers, thus announced the innovation: "You may advise exhibitors that, commencing with Pathe News released December 25, all issues will come to be featured in the leading roles of 150 feet of topical stuff photographed and printed locally by our own special camera men. Mr. Charles and Mr. Blackton will be made the Pathe News bigger and better than ever.

This plan will be extended to other cities, so that, in time, Pathe will have a chain of special editions from coast to coast. The editor and the selling value of such a plan are at once apparent," commented Mr. Brunet.


This will be an elaborated picture version of Ruth Bell Boucicault's widely discussed novel, "The Substance of His House." The adaptation is the work of Anthony Paul Kelly.

Herbert Rawlinson and Sylvia Breamer are set to start next week to view the leading roles of "A House Divided." Lieutenant Lawrence Grossmith has another important part, while Charles can't seem to Blackton to again under their father's direction.

No Gun-play for Parsons.

Guns play no part in Capitol Comedies. It is the boast of "Smiling Bill" that the star is free from emergency productions, that more than twenty of them have been made without using a single firearm. He is a wielder of any kind of weapon.

"Smiling Bill's" desire to make Capitol Comedies different from the usual run of joy-provoking two-reelers dates back to the beginning. He created the character for his first Capitol comedy, "Bill's Baby." Originally, it provided that Parsons carry a revolver. "Smiling Bill" substituted a stick in the hands of an enraged Italian, whose child the comedian had stolen to enter her in a baby show.

Four Exhibitors See Jewel Production.

Four of the leading exhibitors of the country visited the New York Jewel Exchange, to inspect the new "Heart of Humanity" Allen Holubar's screen classic, featuring Dorothy Phillips. They were Frank Neil, the owner of the Royal theatres at Kansas City; M. L. Finkenstein and I. H. Ruben, of Minneapolis; and George H. and Mark Gates, owner of the Dayton theatre at Dayton, Ohio, one of the finest houses in the United States.

Mr. Neuman stated that work on his $500,000 theatre at Kansas City, and a second, which he believed will be called "The Neuman," has been begun. The new Jewel picture will be shown to an invited audience at the Broadway December 29.

Scene from "The Adventure Shop" (Vitagraph).

"The Midnight Patrol" Has Policeman for Hero

The corner cop has stood for a good deal in his more or less turbulent career, but the millennium drawn for this guardian of the peace is here at last in the form of Select Pictures' special attraction, "The Midnight Patrol." With the distribution of thin Thomas H. Ince production the policeman comes into his own, and also the exhibitor has a rich opportunity for advertising.

Thomas H. Ince is said to have produced "The Midnight Patrol" for the policeman. He declared recently that the story was written and produced for the purpose of crediting the policeman with a few of his many unheralded achievements. The plot of the story is woven around the life of a young patrolman portrayed by Thurston Hall, depicting his advance from the rank of soldier to chief of the force. The scenes are laid in the Chinese section of one of the large Western cities, while the story itself deals with the life of a Chinese underdog. Throughout the entire picture the policeman is the hero.

Without any know exception there has never been a picture in which the policeman has been shown to such good advantage, and in the face of this it is easy to believe that the average policeman will be a ready means of boosting for the exhibitors who show this special feature.

There have been several suggestions offered for enlisting the co-operation of the exhibitor's local police department in the showing of the picture. There is every reason to believe that the police of the smaller cities and towns will willingly lend their efforts to push this picture.

Triangle's "Crown Jewels" Have Title That Is Timely

Now that the crowned heads of Europe are crumbling to their doom with unexpected rapidity, what could be more appropriate than a screen drama picturing the attempts of the more thoughtful monarchs to protect their wealth? Crowns shortly may have no significance—the jewels may be removed from their royal settings; but they retain their intrinsic value.

Selecting this as a theme, Robert Hill has written what is said to be an unusually interesting crook play, "Crown Jewels." It is offered by Triangle as the release for December 22, and Claire Anderson is the featured player. It tells of a man in anticipation of losing his throne, attempts to collect the cash value for his royal gems by shipping them to his banker in the United States. Miss Anderson portrays the role of Diploma De Lille—a French refugee in America who becomes aware of the criminal activities and baffles the plan of the crooks to obtain possession of the jewels. Joe Bennett plays the male lead. Others in the supporting cast are Lilllian Langdon, George Pearce and Billy Minns rage. Roy Clemens directed this latest issue on the Triangle list.

Large Money in Small Towns.

Manager J. H. Calvert, of the Omaha Universal Exchange, has reported what he maintains is a box office record that has never been beaten. J. S. Calvert, manager of the photoplay theatre at Antioch, Neb., a town of less than 100 population, paid Mr. Calvert $155 for a two days' showing of "The Kaiser, the Beast of Berlin," and, after paying all his expenses, he recorded a net profit of $80. Mr. Calvert also reports that the theatre at Broadwater, Nebr., which town has a population of 113, also paid $15 for a two days' showing of "The Kaiser," and it netted the owner a handsome profit.

A statement from Edward Armstrong, Universal's Denver manager, to the effect that a record had been established at Manville, Wyo., a town of 123 population, where "The Kaiser" drew $17 to the box office in two shows, has brought out some remarkable box office records on this unusual film attraction from exhibitors and exchangesmen.

Break Two Cameras in Getting Picture.

In the filming of Zena Keefe's first picture as a star for Arden Photoplays, Inc., "The Challenge Accepted," two cameras were smashed. The first time was when one of the actors on horseback rode into the camera. Before it was repaired the second camera fell off a fifty-foot platform, from which a panorama of Camp Dix was photographed, and literally smashed into splinters. "The Challenge Accepted" was directed by Edwin L. Hollywood from the original story by Donald Gordon Field. It will be released December 23 by the W. W. Hopkins Corporation through Pathe Exchange, Inc.

Enter Old Mill Through Dugout.

Carrying out a suggestion for lobby display made in the press sheet for "Shoulder Arms," second of the Chaplin comedies to be released through Frat National Exhbitors' Circuit, E. H. Hulsey, owner of the Old Mill Theatre at Dallas, Texas, had the entrance arranged to resemble the entrance and exit to a trench dugout.

The novelty of the effect, enhanced by special cutouts of Charlie as a doughboy, brought such big crowds to each performance that the run was extended one week, something without precedent in the history of motion pictures in Dallas.
Gloria Joy Comedy Leads Path for December 22

T he Path program for week beginning December 22 introduces the clever child star, Gloria Joy, in the first of three comedies, released two weeks apart, which deal with the surprising and amusing adventures of a precocious and lovable child. The first released, "The Adventures of Corinne," and, besides furnishing an admiration setting for Gloria, is a charming study of rural life and character, not omitting the philosophic tramp, whose stories start the wee heroine in her wanderings into the big world in search of adventure.

Toto, the clown who apparently has no bones in his structure, gives an over-flowing laughing value to the Rolin comedy, "Check Your Baggage." It may be well termed a "smashing one-reel knockout." The eleventh episode of the serial, "Wolves of Kultur," featuring Leah Baird, is called "Betwixt Heaven and Earth," which title gives a fair indication of the perils faced by the heroine high in the air, with no apparent avenue of escape.

Official War Review No. 26 gives a thrilling collection of views of the great struggle from the snow-covered heights of Italy to the lowlands of France, and shows some of the courageous work done by the Americans under heavy fire.

Singapore, which deals with the strange and populous ports of the seven seas, and, during the war, has come into more than usual prominence, is the subject of "The Corinno, No. 24, which deals with both the island and the city, is widely instructive and entertaining, and a place of interest to the people, one is given an impressive idea of how greatly Britain has marked the most important poet for her shipping.

Sennett Releases Detective Comedy

Hailed as one of the most humorous farce comedies of the current film season, "The Adventures of Ben Turpin," starring Ben Turpin, Charles Lynn, Marie Prevost, and other well-known funnymen, is the Paramount-Mack Sennett comedy released December 15.

Turpin and Lynn are detectives who pay more attention to their enjoyment than to their business. When they both fall in love with the same girl and find that they have a rival in big, burly Tom Kennedy, who resents their interference, events happen every minute. They lasso Tom, but he escapes from them, so they invent a plan to have him arrested for killing a bum they found asleep in the park.

There is a courtroom scene which is said to be one of the most farcical events ever recorded on the screen. How Tom escapes from this predicament need not be told in advance. But, anyhow, just as Ben and Charlie, with a couple of queens, are celebrating his downfall, the door opens and in comes Tom, giant himself glowing like a storm-cloud. He carefully locks the door, escorts these "queens" to the police station and gives them magazines to read while the massacre is in progress.

Edward Cline was the director.

Jewel Reports Demand for Mildred Harris' Pictures

JEWEL executives have started a nationwide campaign for a Mrs. Charlie Chaplin picture, "The Great Derangement," promising exhibitors to show one or more of Mildred Harris' productions during the week. To score of pictures in which this young woman has been featured are "The Price of a Good Time," "Doctor and the Woman," "For Husbands Only" and "Borrowed Clothes," all having been produced by Lois Weber. The idea of running three pictures in one week recently tried out by several Eastern theatres with great success. A New York exhibitor played "Doctor and the Woman," "For Husbands Only" and "Borrowed Clothes" two days each, and was forced to hold back the last named picture after the third day.

Mildred Harris' becoming Mrs. Chaplin has created an unusual amount of interest in this star, and because of the enormous amount of publicity given the marriage of the famous comedian to Lois Weber's find, Mrs. Chaplin's popularity has been doubled in the past month.

Edgar Jones Supporting Doris Kenyon

Edgar Jones, who plays the juvenile heavy in Doris Kenyon's latest release, "Wild Honey," returns to the screen as an actor in another Vitagraph release this week. During that time Mr. Jones has been directing, having produced more than a score of pictures with such players as Mary Miles Minter, Hamilton Revelle, Lois Meredith and Marguerite Snow.

"Mr. Jones is strong in Western roles, which is the kind he has in "Wild Honey," for two seasons Mr. Jones starred in "The Great Divide."

Stirring Scenes in Review

More stirring scenes depicting the passing of Prussianism, the coming of peace and the era of reconstruction, make up the Official War Review No. 26, released December 22.

The heroic "Arditi" Division of the Italian army passes in review after the advance. A wonderful scene is given of the use of flame-throwers in cleaning enemies from the trench with the advance. Desperate fighting is shown around St. Quentin, where the French-British-American forces beat the enemy back from the Hindenburg line.

Every operation of complete battle activities is shown in these scenes. Guns are rushed up with the French 75s pour out their curtain of fire, shells are seen bursting over the German positions, aircraft guns are seen in action and the effect of shrapnel on an observation balloon is shown. The Canadians are seen to advance along the ruins, where at one road, then several German tanks are captured and German prisoners begin to pour to the rear.

About those seats you have stored away, Somebody needs them and you are likely to find the customer through an advertisement in The World's Classified.

Be rid of that old projection machine and get a new one. Find a market through The World's Classified advertising department.

Brunet Announces List of Eight Months' Releases

O ur eight months' releasing schedule of Pathe feature, cards of which are sent to all exhibitors, has been productive of most satisfactory results," announces Vice President Paul Brunet, of Pathe Exchange, Inc. "The attractions embrace the Extra Selected Star Photoplays, the Pathe Program Features and the Pathe Special Features; the period covered is from December 1, 1918, to July 31, 1919. It is a permanent schedule and subject only to additions of special releases, which will in no wise affect the arrangement, which provides for monthly releases both of the Extra Selected and the Program features. "This schedule, in what it promises, is not an unaccomplished plan, but a statement of completed work, done without the rush and incomplete finish that go with what Mr. Keenan aptly calls the 'machine method of making machine pictures.' "These pictures have been made, assembled, edited and titled with ample time for the best possible results, and could be ready for immediate distribution should such a necessity arise. They comprise, under the Extra Selected classification, four features starring Fannie Ward, three starring Frank Keenan, one starring Bes- sie Love, one starring Bryan Washburn; total, eight.

"The Pathe Program Features are as follows: Five features starring Baby Marie Corinne, including Herring Helen Chadwick, one starring Henri Kraus; total, eight.

"The specials thus far are 'Infatuation,' 'The Daringly Innocent,' directed by Louis Mercante, one starring Gaby Deely, and 'Common Clay,' with Fannie Ward."

New Series of "The Littlest Scout"

In response to requests for more of the Fortissimo length children's picture, Mr. Blackton has decided to make a second series of these delightful pictures.

"The Littlest Scout," featuring Charles Stuart Blackton, is scheduled as the first of the new series. It has just been completed under the supervision of J. Stuart Blackton, who has also announced the signing of contracts providing for its booking by the Hindenburg Sales Corporation and distribution through the Film Clearing House, these two organizations also handling his latest project, "Life's Greatest Problem," which, under its original title "Safe for Democracy," was advertised at the Rivoli recently.

"The Littlest Scout" is in five-parts, and others to follow it will also be full features of the Fortissimo length. The December release plays the title role, with Sister Violet as his "leading woman."
Garson and Neilan Receive Large Offers for Nine-Reel "The Unpardonable Sin"

In these days of big productions, it seems nothing extraordinary to hear of as much as $100,000 being paid for a negative of some few film productions. But it remained for two men to be said producers to refuse just twice that sum for a negative of a nine-reel production recently completed.

According to reports emanating mostly from Los Angeles, Garson and Neilan's production of "The Unpardonable Sin," starring Blanche Sweet, has brought forth many liberat offers for the negative.

Harry Garson declares he has already turned down a $226,000 cash offer, and has not yet rendered a decision on another offer of $150,000 advance, with a sharing contract which might double that sum.

It is asserted that one particular attraction to the prospective buyer is that the war element does not predominate, and that the "Unpardonable Sin" is one of the powerful productions of the year.

Messrs. Garson and Neilan announce that territorial rights on this production are not for sale. They contemplate making a big special exploitation campaign and play the larger houses throughout the country.

Opens at Clune's, Los Angeles.

Beginning New Year's week the production starts a run at Clune's Auditorium at Los Angeles. It is said that producers immediately following the showing on the West Coast the Eastern premiere will be inaugurated at a leading Broadway theatre for a long run in New York at advanced prices.

Major Rupert Hughes' story of "The Unpardonable Sin" is said to be the biggest seller he ever wrote, and the book is reported as standing fourth on the list of best sellers of the year.

While not a war story, it is based on the world's greatest struggle, and from all reports it is full of dramatic human interest.

Blanche Sweet comes back to the screen after an eighteen months' absence in what is declared to be the best work of her career. Matt Moore is her leading man, and the entire cast is said to be especially strong in keeping with the caliber of the production.

Will Be Issued in Nine Reels,

After cutting and assembling, and also inserting the various subtitles, the production will run nine, instead of eight reels originally contemplated. And Messrs. Garson and Neilan both declare that there is no padding.

The story starts in Los Angeles, after which the scenes quickly shift to Belgium. Blanche Sweet plays two parts, the wronged sister and the sister that braves everything to save the wronged one.

Walter Heery is cast as Colonel Klem, the German officer, who imposes "Kultur" upon a defenseless American girl in Belgium. Miss Sweet is "Dimmy," the young American girl, who left Los Angeles for Belgium when she learned that her sister was in trouble.

The great difficulties of obtaining the final scenes of this production have already been noted. In one of the big scenes near the climax the health authorities in charge of the restrictions during the influenza epidemic stopped work on the production.

It required many doctors and twenty-five nurses armed with inoculators and the entire force wearing gas masks finally to receive permission to take the last stirring scene of "The Unpardonable Sin." Miss Sweet, who is now in New York for her holiday shopping, returns to the Coast as this publication goes to press to start her third picture under Mr. Garson's management.

The name of this picture has not been announced. Miss Sweet has already completed "The Honeymoon Hour," which will be released following "The Unpardonable Sin."

Four All-Stars Metro's January Contribution

FOUR Metro All-Star Series productions headed by an equal number of favorite stars comprise this firm's contribution to screen attractions for the month of January. While each will be a comedy, cheerful in tone, packed with action and wholesome pathos, great care has been taken by Richard A. Rowland, president of Metro, to supply the exhibitor and public with stories widely different in theme, treatment and locale.

The stars represented in the list are Bert Lytell, Viola Dana, Ethel Barrymore and May Allison, appearing in the order named. Two of the comedies are adaptations from extensively read stories in national magazines, one from one of the greatest stage plays of the last decade, and another is from an original scenario by an armed writer of note.

The first of these is "The Spender," starring Bert Lytell. It will be released throughout the country on January 6. It is somewhat different from Mr. Lytell's recent playscript, "The Unlawful," and, therefore, a departure from robust melodrama.

"Oh! Oh! Annie," Viola Dana's All-Star Series contribution, is a picturization of Alexine Heyland's novel. It is a most entertaining, swiftly moving and well rounded feature. It is scheduled for January 13. Miss Dana plays Annie, concerning whom the explanation is made. Her strange adventures come as a result of a lack of young men in a small town.

Ethel Barrymore's newest Metro picture is a photo version of her stage success, "Lady Frederick; or, the Diorcese," from the pen of W. Somerset Maugham. It will be released January 20.

"In for Thirty Days," an original story by Lieutenant Luther A. Hark, adapted by George D. Baker and T. Jefferson Gernsback, and directed by Webster Cullison, is a fast and sparkling comedy-romance. It features May Allison, and will be distributed January 27.

Jewel Does Quick Work on Fleet's Surrender

UNIVERSAL'S news pictorial staff has again given an exceptional demonstration of speed in handling a "red hot" subject, "The Surrender of the German Fleet."

Having obtained views of the actual surrender of the German fleet by special permission of Allied naval commanders, Universal foreign representatives sent the negatives to New York on the Adriatic, scheduled to dock December 9. The ship was not due until late, and representatives of the Fort Lee laboratories waited for three nights and three days to board the ship at quarantine and have the film ready for the customs inspectors the minute the gang-plank was let down. The negative was taken off the ship at 4:30 Thursday afternoon, December 12, and rushed to the Fort Lee laboratory, where it was cut and edited. This stage completed, the first print was put through and exhibited on Broadway at 10 o'clock the same evening—complete.

Friday, the 13th, found the film being exhibited all over New York, in Philadelphia, Baltimore, Washington, Brooklyn and Boston, and the following day saw the film starting its first runs in Chicago, Milwaukee, Detroit, Cleveland, Toledo, Buffalo, Cincinnatì, Indianapolis, Atlanta, Pittsburgh, Charlestown, Montreal, Toronto, Albany, Syracuse and Richmond; on Sunday, Minneapolis, St. Paul, Des Moines, Omaha, St. Louis, Memphis, Oklahoma City, Cleveland, New Orleans, Atlanta, and Nashville.

Twelve special representatives left New York City December 13 to see that the films were distributed as quickly as possible. Several thousands of dollars were spent to bring exhibitors this timely film in record time. "The Surrender of the German Fleet" is being released as a Jewel production.
International Sends Two Cameramen with Wilson

N
O
T since Napoleon was alive, when the "Little Emperor" returned from the Island of Elba and was received into the hearts of his countrypeople with all the affection they are capable of displaying, have Frenchmen accorded such a wholehearted welcome to any man as they are now giving President Wilson. There isn't an American living whose heart doesn't swell with pride at the honor being bestowed upon our President, nor is there a man living who wouldn't be proud to witness these history-making events.

This is exactly what has been made possible by the enterprise of the International Film Service Company, Inc. Anticipating the President's visit, this company has sent two expert news cameramen abroad who will follow closely in the President's footsteps on his journey across the continent and back. Every incident of the momentous trip will be photographed and distributed as a matter of public interest.

These pictures will appear in the early issues of the "Big Four" news reel combination. The idea is to make it possible to see the appearance in the leading motion picture theatres of the United States in the coming week, and will mark the company's devotion to an idea that has long been in the mind of its originators.

Ever since W. R. Hearst, through his International Film Service Company, Inc., first entered the picture field, the idea of a practical "Newspaper of the Screen" has never left his head. In keeping with the "newspaper idea," to bring the news right down to the minute, three issues a week will be made by the International and distributed through Universal Current Events and Screen Telegram, to be released through the exchanges of the Universal system.

In addition to all the news that is news from everywhere another feature to appeal to newspaper interest is to be provided. Odd and young alike is timely cartoony and animated comics by all the artists of the field. Under the direction of the many masters of their art as Winsor McKay, T. A. Dorgan (Tad), Hal Coffman, Tom Ploof, others, the efficacy of such features is to be seen in their acceptance by the world-famous talent producers will be represented.

Eddie Polo Received by Large Crowds in Mid-West

E
D
D
O
P
OLO, Universal serial star, was received with enthusiasm by film followers in the first three cities visited on the circuit last week. In Cleveland, after leaving New York, Mr. Polo went to Cleveland, where he appeared at the Jefferson, Iris, Normal, bark, Sunbeam, Eliza, Eclair, Norwood, Sun and Alhambra theatres, being greeted at each theatre by an overflow crowd despite the fact that it rained steadily during his stay in the Ohio metropolis. Following his last Cleveland engagement Mr. Polo was the guest of honor at a banquet at the Hotel Winton, where Will Rogers, a star of the screen, was toastmaster, and E. J. Smith, Cleveland manager for Universal, presented Mr. Polo with a silver loving cup.

Leaving Cleveland, Mr. Polo proceeded to Detroit, where he appeared at the Cozy, Nettie, Camera, Globe, Stratford, Rosebud, Jewel, Rosedale, Circle, Quo Vadis, Russell, Dreamland and Home. After leaving Detroit, Mr. Polo appeared at the Kialto, Superba, Quo Vadis, White Eagle and Overland theatres at Toledo and was greeted by capacity houses at each theatre.

Mr. Polo left Toledo for Chicago, where he will remain several days before proceeding to Indianapolis and Kansas City. He will return to Los Angeles about January 6 and will begin work on a new serial at once.
"IT'S BIG"

THE BIGGEST PICTURE OF THE YEAR—Nine Smashing, Sensational Reels, Punch after Punch, Surprises-One after the Other—Action! Action! Action!

THE BIGGEST STORY OF THE YEAR—Stands Fourth in the List of Best Sellers. Stands First as Major Rupert Hughes' Best Seller!!!

THE BIGGEST BET OF THE YEAR—Cost More Money Time, Brains and Ingenuity than Any Other Picture This Year!!!

THE BIGGEST BUSINESS OF THE YEAR—Is Assured Because It Gets Away from the Usual Cut & Dried Moving Picture Production, the Public is Wearied of —

THANKS TO BLANCHE SWEET AND MARSHALL NEILAN

ADDRESS HARRY GARSON. AEOLIAN HALL. NEW YORK.
Even God would not forget could not forgive.
NOW READY!

HARRY GARSON
Presents

BLANCHE SWEET
in Major Rupert Hughes Astounding Story
"The UNPARDONABLE SIN"

Directed in Person by
MARSHALL NEILAN

Address
AEOLIAN HALL
NEW YORK.
NOT A WAR STORY
BUT-
A STORY OF THE SACRILEGE OF WOMANHOOD THAT WOULD MAKE ANY RED BLOODED MAN FIGHT!

ADDRESS
HARRY GARSON, AEOLIAN HALL, NEW YORK
Among Independent Producers
Conducted by C. S. SEWELL

Bacon-Backer Film on Ten-Twenty-Thirty Program

Following the announcement made last week that the J. Stuart Blackton production, "Life's Greatest Problem," written by Anthony Paul Kelly and featuring Mitchell Lewis, is the second attraction in the Ten-Twenty-Thirty series, comes word that the next two pictures to be booked under this fixed price plan, will be the Bacon-Backer feature, "A Woman's Experience," with Mary Boland as the star, which enjoyed a pre-release run at the New York Theatre, New York; and Paula Blackton's five-act story, "The Little Scout," which are to be released in the order named.

"The placing of these two productions with the Independent Sales Corporation," says an official of this company, "is evidence of the fact that J. Stuart Blackton and the Bacon-Backer Film Corporation are quick to recognize the opportunity offered independent producers to find an immediate market for their productions, and to avoid the hazards and expenses which come with the expense and worries of exploitation and distribution.

By its plan, the securing of these pictures for the Ten-Twenty-Thirty series further continues exhibitors that to hold a Ten-Twenty-Thirty series and in this instance really great productions will come to their theatres at a fixed minimum price, and not on a commission basis.

The first release under this policy was "Mistake," a former Thomas Ince film, "Her Mistake," directed by Julius Rieger, and it will be followed by J. Stuart Blackton's "The Dark Horse"

It is further announced that all of the Independent Sales Corporation's releases, which are released in the Ten-Twenty-Thirty series, will be distributed through the recently opened branches of the Independent Theatre Owners of America, which has the most important film centres throughout the country.

Ralph Ince Gets Praise from E. K. Lincoln

E. K. LINCOLN, especially engaged as a star of the newly formed organization, has been highly delighted with the production methods pursued in the making of his initial starring vehicle, now under way at the Sawyer-Lubin studios in New York. Associated with the leading figure of "Lafayette, We Come" are Ralph Ince, Arthur H. Sweany and Herbert Lubin. Commenting recently on the facility with which the picture in which he is starred is being produced, together with the general excellence of the general studio management, Mr. Lincoln remarked:

"From the time the scenario was finally O.K.'d until the selection of the least important member of the cast which is working for my support, Ince & Sawyer have displayed a technical knowledge and understanding of details which to my mind will insure the picture's ultimate success. In such matters as proper studio lighting, selection of furniture, construction of sets, securing of properties, choosing of exact types to fit the various roles and the innumerable details which go to make up a successful production, the most painstaking care and effort have been exerted. My confidence in Ralph Ince as a director capable of turning out productions worthy of bearing the Ince-Sawyer name has been more than justified after witnessing this first production. His ability to secure dramatic effects, together with the talent for injecting real "punch" scenes in any production which he directs, makes me feel certain that this particular feature will stand out among the attractions of the year. Mr. Sawyer has chosen a perfect cast in my support, the leading figures of whom are Grace C. Daniels and Clara Joel. He has insured the production in every way possible."

Past Year Unique in Film Annals, Declares Carlson

CARLE E. CARLTON says, "The year 1918 will go down in the annals of motion picture history because of the uncertain conditions brought about by the war, the health epidemic and other unprecedented and unforeseen occurrences since the inception of the motion pictures. Readjustment consequently is now in order. The coming year ought to be, and if the exhibitors will work together as in other commercial and artistic enterprises, can be the most important year in the history of the industry."

"New York, since the war, has become the center of motion picture activity, which, with Little Rock and Los Angeles, is now the market of the entire world, and it is up to the producers and exhibitors to keep a firm line on production."

Mr. Carlton does not believe the coming year in any manner have a derogatory influence on the development of the art, for a war background if they are such films as have a romantic or heart-gripping interest, as well as a depiction of the life of our boys in the trenches. The big primitive emotions, patriotism, jealousy, ambition, bravery, etc., belong to no particular time or period in history, but to all times and to all peoples.

Current Number of Graphic Best Issue, Says Gaumont

WHAT is characterized by the laboratory men of the Gaumont Company as the best issue of their news reels, "Graphique" No. 35, forwarded to independent exchanges on Friday, December 13. It opens with thrilling scenes showing our boys marching into Germany; while another war picture shows many thousand soldiers at Camp Funston, saddled and waiting for the call. An addition 50,000 Italian-Americans are shown marching in the parade in Chicago celebrating the part Italy took in the defeat of the Hun.

Another scene is one showing the "Empress of Britain" bringing a load of doughboys home, with many close-up shots. The war scenes are all in black and white.

Another scene shows a Japanese prince visiting Wash¬ington. He was not found among the Chinese, and in the field of military and directions for fire from the clouds. Other scenes show the Shriners in Houston, Texas, Capt. B. H. Weeks, its president, and the chief of the Air Mail service, who resigned his post, and Vice President Marshall.

Quick Sales Campaign on Tom Mix Reissues

ONLY a short time ago Exclusive Features, Inc., announced that they would release a series of sixteen two-reel Tom Mix comedy-dramas, and already a great deal of territory has been sold.

Mr. Goldstein, of Exclusive Features, reports that contracts for the following territory have been signed: southern California, Georgia, Tennessee, Alabama and Florida; to Savini Films, Inc. of Atlanta, Ga.; eastern Pennsylvania and southern New Jersey, to Quality Film Corporation, of Pittsburgh, Pa.; Michigan, to Strand Features, of Detroit, Mich.; Delaware, Maryland, District of Columbia and Virginia, to Masterpiece Film Attrac¬tions, of Philadelphia, Pa.; northern New Jersey, to Frank Gersten, Inc, of 130 East 46th street, New York City; Iowa and Ne¬braska, to Star Production, of Omaha, Neb.; Texas and Arkansas, to Southwestern Film Corporation, of Dallas, Texas; Missouri, Kansas and southern Illinois, to Phil Goldstone.

There is still a good deal of choice territory left open, but it is expected that it will be disposed of within a short time, as many state rights buyers have had inquiries from exhibitors, who are showing much interest in the Tom Mix two-reelers, and who want to book them. Whether the New York territory will be sold or booked direct by Exclusive Features, Inc. has not as yet been de¬cided. An announcement regarding this will probably be made within a short time.
Stoermer Is Optimistic

The state rights field promises to come back to its own swiftly. Since the outbreak of the war, activities have multiplied, independent producers and independent buyers keeping step with each other in the stimulation of this branch of film profit. William Stoermer, author of "The Honor System," and just now releasing a new production, is an optimist.

"Optimist that I am, and I confess myself amazed at the extent geographically and financially that the state rights field holds in the cinema market," says Mr. Stoermer, "my surprise follows the campaign I am prosecuting to let the public know what my new picture, "The Tidal Wave," is about. The state rights field isn't new to me; but there's a new element in the market, and ringing down the curtain on the big tragedy abroad has given matters a new drive.

"There's scarcely a state rights block on the map that isn't indicated several times in the answers my trade advertising has generated. And the prices that are suggested in some of the inquiries prove again that the film field is productive for producers who can 'deliver the goods.'"

"The Tidal Wave," I confidently believe, will justify the interest my announcements have aroused.

"No observer so far who has seen it but expresses my own optimism regarding it. It is romance and isn't a mystery subject and yet not quite that; a detective story and yet more than that; a spectacle, yet greater than this aspect of the story is its human drama. One thing, I believe exhibits and audiences will agree, the picture is fair. It has been cut as adroitly as I believe it has been produced.

"The story was inspired by Robert Louis Stevenson's observation: 'Each of the great dramatic upheavals in the destinies of humanity are as likely to be found in

Regarding State Rights

countries as in individuals. This theme gave me scope for swift, varied and absorbing plot, counterplot and spectacular situations.

Brockliss Gets Foreign
Rights to S-L Pictures

An announcement of importance relating to distribution in foreign markets was made this week by Arthur H. Sawyer and Herbert Lubin, the promoters of the newly formed producing organization, "S-L Pictures," which will present E. K. Lincoln as star. Arrangements have been consummated between this organization and Sydney Garrett, president of J. Frank Brockliss, Inc., whereby Brockliss, Inc., will have the exclusive charge of the distribution in all countries exclusive of the United States and Canada for the series of Lincoln features, the first of which is in course of production under the direction of Ralph Ince.

The contract was made only after the producers of "S-L Pictures" had completed a study of the various companies handling screen productions for export. Due to the extensive knowledge of the peculiar conditions which make up the market for foreign distribution Mr. Garrett was finally selected.

The consumption of the contract is marked by the establishment of a precedent by Sawyer & Lubin. An individual series of "Linha" is designed to precede the introduction of "S-L Pictures" in countries outside of the United States and Canada. Special publicity studies for translation in various languages, and written from the viewpoint of the different nationalities, will be furnished by the promotion department by J. Frank Brockliss, Inc.

Hall Organization Gets
"A Romance of the Air"

Because Frank Hall, president of the Independent Sales Corporation, has a brother in the service, it appears that some have jumped at the conclusion that Lieutenant Bert Hall, the American ace, featured with Edith Day in the Crest Picture production, "A Romance of the Air," must be at least a cousin.

Mr. Hall, however, denies that this relationship exists, saying: "I would indeed be mighty proud to claim relationship with Lieutenant Hall, one of the two survivors of the original Lafayette Escadrille, as would any American, but I do not think I can even say he is a distant cousin. However, I feel particularly honored that the Independent Sales Corporation was selected to market 'A Romance of the Air.'"

"I might add, too, that the first cousin of the Independent Sales Corporation, the Film Clearing House, an organization formed to handle the physical distribution, of films, and which has been in operation since December 1, will have the exclusive handling of 'A Romance of the Air' through its eighteen distributing units.

"There will be no releases made, however, in any one territory, of this adventurous love story of cloud-land, until after Lieutenant Hall has made a personal appearance of several weeks at one of the large theatres in that particular territory. This plan of releasing a picture while the star is arousing public interest by appearing in person and talking informally to his audiences is new, and exhibitors will recognize the value such publicity will mean to their box office.

"The only relationship between Lieuten-ant Hall and myself that I can determine is purely a business one, and exhibitors will soon have the opportunity of making Lieutenant Hall and his 'A Romance of the Air' at least a big brother to their box office."

UNIQUE-D

THIRTY-TWO SINGLE REEL RIP-ROARING COMEDIES! To be released one a week commencing December 30th. Leased to INDEPENDENT EXCHANGES in the United States and Canada at a price that guarantees a profit. They are unique and contain every element that have made screen comedies popular.

PRODUCED BY

The United States Motion Pictures Corporation

Twenty-six of these productions were originally released on the Paramount Programme under the brand of

"BLACK DIAMOND COMEDIES"

and six are altogether new

We suggest in this instance that your WIRE us.

Advertising matter, one sheets and 8 x 10 photo enlargements

“Our efficiency means your success”

ARROW FILM CORPORATION

TIMES BUILDING, N. Y.

"THE DESERT SHADOW"—A ten double reel SERIAL

"THE PRIZE FIGHTER"—A six part drama with a PUNCH and a PURPOSE

COMING

Comedies
Raver Breaks Precedent With "Maciste" Serial

WHenever heard of asking a critic to contemplate twenty-four thousand feet of pictures in one production, much less sit through it and then try to renders a comment on it. The average reviewer was not quite as amiable as Mr. Raver when asked to attend a showing of "The Liberator," starring the Italian soldier-star Maciste. Yet the plan was carried out, except that two sessions of two and a half hours each were held, instead of one stretch of five hours.

According to Mr. Raver, the experiment was a success beyond his expectations, and proves his contention that the exhibitor should know all about a series of pictures before he books them and should not be kept in ignorance about the quality of any number of episodes of a production.

"That there was some slight diversity of opinion among the critics," says Mr. Raver, "may be accounted for by the fact that they had never before sat through a complete series and that the episodes were not broken up by annuity titles. At any rate, each reviewer has his opinion and none of them entirely agreed, which leads me to believe there was an unusual picture."

One reviewer said the production lacked weirdness and thrills of the American serial, which was more the sort of weird and unusual film he had ever seen. One reviewer said the production suffered from the fact that he was not shown the film in its entirety, while another said the production was of unusual thoroughness and strict conformity to each scene. One advises the picture be released in three parts of eight reels each, another says it is fine entertainment as it is because it is progressive and does not repeat itself, still another wants it done in five-reel episodes.

"That I value these opinions is evidenced by the flood of inquiries I have received since their publication, and the opportunity afforded to select a market to the best advantage. The fact remains that Maciste has proven himself a star of the first consideration and enjoys a large following, and that competent authorities on motion pictures have given him the "Liberator," a clean bill of health gives me confidence in the success of the production."

Raver breaks precedent with "Maciste" serial, but the exhibitor is considering several offers for the purchase of entire North American rights before giving definite plans for its handling. The exhibitor is in no hurry about deciding the matter of selling individual territories.

Theatres for Sale and Theatres for Rent are offered in The World's Classified Advertising.

Co-operative Exploitation Campaign for "Mickey"

AN EXCELLENT example of the full use of co-operative exploitation between leading business enterprises is the campaign worked out by H. J. Shepard, of the W. H. Productions Company, and employed in the exploitation of "Mickey," starring Mabel Normand. An added point of particular interest to exhibitors is the fact that notwithstanding the completeness of the plan devised, it is claimed by the producers that it can be carried out at practically no expense to theatre managers although securing for them window displays and other valuable advertising privileges.

The extent to which music is employed in the exploitation is the feature of this campaign, which includes a "Mickey" song with words by Harry Williams and music by Neil Moret, published by Daniels and Wilson; three different phonograph records prepared by the Columbia Phonograph Company, one of the song, one a fox-trot arrangement played by the Earl Fuller Jazz Band, and the other a double-faced record with song on one side and the Sterling Trio, while the other side is a melody taken from the orchestration prepared for this picture. In addition, the Okah Record Company and the Vocalion motion picture industry and records of the song, and the Aeolian Company and Universal Music Roll Company have prepared records of the song.

The method employed successfully by a number of prominent exhibitors to create an interest in the production consists in working in conjunction with the Woolworth or Kress five and ten cent stores and Columbia phonograph dealers. A week or two before "Mickey" is shown, window displays of the song or records are prepared with announcement that the picture will be shown in a certain theatre. In addition, copies of the song are sold in the theatre lobby, or in some instances given away during matinees to attract patronage; and during this time as well as during the showing of the picture, phonographs obtained from the dealers play "Mickey" records in the lobbies. As an advance business-getter, the song is also sung by a soloist, who along with the dialogue is thrown on the screen so the audience can join in, and some houses with drop curtain use a 24-sheet, as shown in the accompanying illustration. Announcements are also thrown into the programme. Only then that the records and piano rolls can be secured from certain dealers.

Dave Solomon Handling Keane Film in New York

THE SPREADING EVIL," James Keane's special production, released with the endorsements of Secretary Joseph DuBues and other notables, is said to be creating a mild sensation in booking circles in New York City.

Dave Solomon, long associated with Radium Gold Fibre Screen, Inc., and more recently with Count G. Scipion in the presentation of "Mickey," has secured the booking rights for this territory.

With an organization of agents that has grown through the years, Solomon has recorded approved booklings on his picture amounting to more than the outright bookings asked for New York City. Sam Rubinstein, formerly with the Universal and Famous-Square exchanges, is visiting the exhibitors in the territory south of Fourteenth street, Manhattan, and throughout Long Island, while Thomas Kelly, formerly with the General Film, Paramount and Pathé, has the territory north of Fourteenth street, reaching to Mount Vernon.

It has been the experience of those who have the Greater New York territory in charge, so they say, that the best advertisement "The Spreading Evil" has been the showing of the early engagements throughout the district. The picture appears to have a strong appeal, and in some cases has been placed in as many as three theatres within two blocks of one another, with less than two weeks separating the engagements.

Gaumont Special Sold for New York

The Gaumont Company announces that its one reel special, "Orphans Unmarried," the second showing the surrender of the German fleet to the Allied Navies on November 11, 1918, will be securing for its display by the First National Exhibitors' Circuit, 509 Fifth avenue, New York City, in the territory including Greater New York, Long Island, Westchester, Putnam and Rockland counties, New York, and Northern New Jersey.

"Mickey," Twenty-four Sheet Displayed on Drop Curtain of Proctor's Fifth Avenue Theatre, New York.
Large Part of Country

A

ccording to an announcement from the Silent Mystery Corporation, the

“Silent Mystery,” is proving itself to be one of the best serials of the year, which is

accepted as the most authentic of all. A number of prominent state right buyers have already

contracted for the feature.

All of the eastern territory has been

sold. Canada, east and west, and the South, the feature will be handled by companies disposed of, and Louis Burston, producer, as

well as Hiller & Wilk, the selling and ad agency, to be handled by companies throughout the

entire world sold by the first of the year.

Their initial announcement of closed territories was received in New Jersey, Pennsylvania, New York, and Northern New Jersey to Merit Film Corporation, 125 W. 46th street, New York; Eastern Pennsylvania and Wisconsin to Bee Hive Exchange, Chicago; and the New England States to the Pioneer Film Corporation, 4 Plymouth

street, Boston.

The story of “The Silent Mystery” is said to be derived from actual events and is the product of Mr. Ford’s ingenuity interwoven with punch and mystery, which will add to the interest throughout the entire fifteen episodes. In addition to Mr. Ford, who enacts the role of Phil Kelly, the young hero, and Rosemary Thoby, as the Egyptian Priestess Kah.

Rapf Champions War Films

Having Good Love Stories

Harry Rapf, who for a number of years prior to entering the motion picture field, was a

theatrical business, decrees those who say that war pictures are through, and calls them

Men.

“A Romance of the Rails” was used as the background for a large number of plays, vaudeville sketches and picture stories. It was a well written story.

Says Mr. Rapf, “It is only natural that pictures with the great war war are a big story, and justly so. The moving picture is different from the stage, the newspaper or magazine. Every newspaper story refers to soldiers and war material; war is the basic idea of cartoons and editorials, and why should the moving picture be different?”

“During the recent showing of the Government picture, ‘Under Four Flags,’ at the Rivoli the spontaneous applause was tremendous. Some of the biggest successes on the stage are war plays, and they are playing to capacity audiences.

D’Annunzio’s ‘The Devil’s Advocate’ and ‘The Wages of Murder,’ which was written by a

newspaper man, S. Jay Kaufman, that it has sold, which contains a human love romance, and that it is different—it is not just a picture, but a big idea made in pictures.”

The Independent Sales Corporation, distributing this production through the Film Booking Distribution Company, has a large number of inquiries, both by wire and letter, were received from all parts of the world. The company, under the direction of Mr. Rapf, is regarding the manner of release and distribution for this attraction. However, that the release of the material is the only means to handle this picture, it is unnecessary to send inquiries to the New York office, and data for showings can be arranged through any of the depots

Sold on “Silent Mystery”

of the Film Clearing House, which are already in operation in Atlanta, Boston, Buffalo, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York, Phila
defphia, Pittsburgh, St. Louis, San Francisco and Seattle.

Attention is also called to the immense amount of material being given in the newspapers at present in the shape of news articles, editorials and cartoons. In connection with the demand that the

former Kaiser be brought to trial, which indicates the timeliness of this production, and

which can be handled in an effective way by enterprising exhibitors.

“Wanted for Murder” is also said to be big in England and China, where alone it would make it an attraction from a box office standpoint, and in addition the popular star, Edmund Lowe, plays the lead in the story, which is one of adventurous romance.

“Little Orphan Annie”

Appeals to Young and Old

HILC many exhibitors appear to be unanimous in their support of “Little Orphan Annie,” a “kid’s” picture, the Pioneer Film Corporation, distributing this feature, claims that this is not the case and that it is just as appealing to older people as it is to younger stars. According to Miss James Whitcomb Riley’s famous poem is a favorite with both young and old, so will the screens be packed. With the acting as charming and delightful, and with all the homely pathos and delightful painting of characters that the Hooster poet was famous for, the Alloy. “Grown folks will appreciate the more dramatic scenes, the heart interest and pathos as much as the young girls.”

There have been few dramas screened where the tug at the heart strings is more apparent than in this production. It is an excellent acting and superior plot, makes a most decided appeal to grown men and women. The fact that men and women employed as critics for the trade press admit that this production touched them deeply would not indicate that it is only a kid’s picture, but that it will appeal to audiences of all kinds.

There is, however, much in the picture that appeals to children; this, of course, to the exhibitors’ advantage, as he can, in his peculiar way, charm the young people of the fact that “Little Orphan Annie” is the kind of a picture that will appeal to both young and old; and, in fact, mothers and fathers, who are familiar with Riley’s poems, will probably be just as anxious to see the picture as the children. This picture, too, does not deal with murder, Italian causes, or any real sensational plot. The characterization that it is a picture for “young folks and young old folks aptly describes it.”

Perret to Screen Plays

by Gabriel D’Annunzio

EVERAL of the famous plays of Gabriel D’Annunzio, the Italian poet, will be screened, with Dolores Cassinelli as the star, according to an announcement issued during the past week by Leonce Perret Productions. These subjects, which have been presented in this country by the well known actress, Eleonore Duse, include such tragedies as “La Città Morta” (“The Dead City”), “La Voce del Corpo” (“The Voice of the Body”), “La Gioconda,” together with the beautiful dreamlike “Le Virtine delle Rose” and the play of passion, “In Trionfo della More.”

Arrangements for the filming of D’An
nonzio’s plays have been announced by his son, Ugo D’Annunzio, who is in this country on a special mission for the Italian Government and has been direct

ing the big Caproni aero plane factory in

Detroit, and who has had a number of interviews with both Leonce Perret Productions and Miss Cassinelli.

D’Annunzio’s “Cassinelli” is at the present time working at the Metro Studio on the third production in which she has appeared in the past two months, both of which were directed by Madame Blanche under Leonce Perret’s supervision. Among the distinguished playwrights to whom the filming of this production was Francis Pascal, a well known French author, who wrote the stories of “Marriage of Kitty” and “The Hawk.”

Cassinelli is an officer in the French army, and what may be called adventurous mission for the efficient methods employed in a modern American studio in the filming of special productions.

Quick Showing by Gaumont

of Hun Naval Surrender

T

HE Gaumont News Service did some rapid work in showing on the screen in America the surrender of the German fleet in northern waters, which negative was shipped to this country by the London branch of the Gaumont Company, and which was shown in New York on the morning of December 12, and notwithstanding the necessary delay for customs inspection and the less invidious tittled, and shown on the screen at the Rialto theatre within a few hours. On the other side of the world hundreds of copies were shipped to independent exchanges throughout the country.

Some of the Gaumont prints of “Der Tag,” for which the Frenchmen had so long waited, but it was “the day” of their great humiliation, when they were able to see the Kaisers thirteen large battle ships and battle cruisers, six light cruisers and a dozen destroyers steaming slowly through the lane formed by French, British and American warships and confidently trusting that the German fleet would be in no shape to stop them, then imprisoned in the Firth of Forth, where they were reviewed by King George, Admiral Sims, the Prince of Wales, Admiral Beatty, and other allied commanders.

Though the pictures were taken in the early morning and the weather conditions were not favorable, a U-boat camera crew has been said to have succeeded in getting some wonderful views, which are doubly interesting, as the German fleet is the last remnant of the German navy shown in this country since the beginning of the war, and the first display of American warships and giant U-boats built since 1914.

State Right Sales

Reported This Week

W. PRODUCTIONS COMPANY announces the sale of the following “territory of "Mickey" to Boston Photoplay Company for New England: Sol. L. Lesser, for California and Arizona; M. Rosenberg, of Seattle, for Washington, Oregon, Idaho, Montana, and Nevada; Ogle Photoplay Productions, for Pennsyl

nia.  .  .  .

Hiller & Wilk announce the sale of territory in the east and south as well as all the counties on the west side of the Missouri River, being the “Silent Mystery,” in another article in this issue.  .  .  .

Exclusive Features, Inc., have disposed of rights on the series of sixteen two-reel Panzer films, which is now being made in Detroit, for Michigan; R. M. Savini, for Georgia, Florida, North and South Carolina; and to Western, Southern New Jersey, and Southwestern Film Corporation, for Texas and Oklahoma.

Several sales of territory on the new Billy West comedies, handled by the Billy West Film Corporation, are announced in another article in this department.
“SYLVA ON A SPREE”
Metro Pictures Corporation Features
Emmy Wehlen in Five-Reel Comedy.
Reviewed by Robert C. McElravy.

THIS five-reel subject, “Sylva on a Spree,” is an exceptionally enjoy-
able, polte comedy, featuring Emmy Wehlen at the head of a large and pleas-
ing cast. This was adapted by June Mathis from the original story by E. Forst, and directed by Harry L. Franklin, under general super-
vision of Maxwel Karger. The production has been very carefully made in every detail, and the artistic print work itself is worthy of special commendation.

The plot of this comedy is based upon two special weaknesses that probably af-
dict every sheltered girl, however well-
bred, at some time in her early years. One of them is to consult a fortune teller and the other is to have a close view of her own future. The result is that the hero, Sylvia Fairpont, capably por-
trayed by Miss Wehlen, has been reading newspaper advertisements of “the wicked Beauieu Inn.” What she has read makes her desire of having a look at the place more than anything else in life. She consults a clairvoyant, Mme. Claire St. Claire, who readily assures Sylvia, for a trifling fee, that she will have plenty of tri-
cement coming her way; also a hand-
some young lover. True enough, the latter comes along very speedily, and Sylvia soon demands that he take her to Beau-
ieu Inn. The lover is naturally horrified at the thought of taking her there, but she insists, and he finally arranges, with the help of her brother, to take her to Beauieu Inn and forever cure her of a desire to see the可以通过 which this is accomplished makes a story of unusual interest and amusing.

The two good characters in this, including Francesca Ward as the clair-
voyant and Frank Currier as an actor of the type, who make strong points in the offering are its enjoyable plot as a whole and the fine humor it develops. Out in fluid motion is J. Pernival, Eugene Acker, Peggy Parr, Isabel O'Madi-
gan, Rose Wood, Bliss Milford, Alice Tur-
er, Stephanie Anderson, Bert Tracy, Joseph Sweeney and Eddie Meyer.

“A PERFECT 36”
Goldwyn Pictures Corporation Features
Mabel Normand in Five-Reel Comedy.
Reviewed by Robert C. McElravy.

MABEL NORMAND is one of the few actresses who have succeeded in developing a following among picturegoers, and whose future work should be worth watching. She has come up splendidly since her early days in the one and two-reel comics, and in addition to her physical charm and general air of the first class comedienne. Her humor springs from an ability to express her comic personality so convincingly that even a lover forces it to the point of exasperating her audiences, as female humorists are so often inclined to do. But in one respect she has already brought her humor to its fullest develop-
ment, unless it was in her highly success-
ful offering, “Mickey,” which the writer has not seen, but which the public at large has taken to very kindly.

This current release, “A Perfect 36”, is a very enjoyable subject and has some fine humorous moments. But for all that, and regardless of the fact that it is well above the average offering of its kind, it could undoubtedly have been stronger. The humor is effective and delicately handled, and the plot, in which story has been accomplished makes a story of unusual interest and amusing.

The picture’s two good characters in this, including Francesca Ward as the clair-
voyant and Frank Currier as the actor of the type, who make strong points in the offering are its enjoyable plot as a whole and the fine humor it develops. Out in fluid motion is J. Pernival, Eugene Acker, Peggy Parr, Isabel O’Madi-
gan, Rose Wood, Bliss Milford, Alice Tur-
er, Stephanie Anderson, Bert Tracy, Joseph Sweeney and Eddie Meyer.

“THE RULING PASSIONS”
Select Presents Schommer Production in Which W. B. Arden Appears to Splendid Advantage.
Reviewed by Margaret I. MacDonald.

IN OUR ISSUE of October 12 a full re-
view of “The Ruling Passions” ap-
peared, and for that reason we will not at this time attempt to cover it in detail. The picture, which was written and pro-
duced by Abrahaw S. Schommer, with the late Edwin Arden and Julia Dean in the principal parts, has been cut down considerably since its first showing, and with good results.

The Select Pictures Corporation is pro-
posing to present the original production as a special fea-
ture which carries with it a message of mental control. In its condensed state, which is to the very end of the picture, it is between five and six thousand feet to the good, this message is driven home with considerable force. We predict for it a successful run.

“THE SUDDEN ORUON OF THE GERMAN FLEET”
Jewell Special Production Presents Thrill-
ing 1,400-Foot Review of German Con-
mobination.
Reviewed by Robert C. McElravy.

THIS special news film, which arrived in New York Thursday afternoon of last week, is a splendid photographic record of the most imposing naval sur-
render in the history of the world. One by one, sailing majestically between a line of British and American battleships thirty miles in length, the great German fighting-
vessels are seen at close range as they gave themselves up. The vessels, led by the Seydlitz, are identified by name, and the student of camera history will un-
erringly feel for his view of this great film.

It is like painting the lidly to attempt expressing what a screen version of the tremendous events mean. It is something that should and no doubt will be seen by every live citizen of the world. As a ves-
ter of permanence, historical record it is only another of those films that are des-
tined to become of inestimable value to the world as time passes, and copies of it should accordingly be preserved by public institutions.

Not only are the great battle ships shown in the act of surrendering, but many sub-
marines are also pictured; being turned over to the British.
proprietor of the place is in the rear of the shop, and Priscilla obligingly helps him mend the torn nylons. While she is employed in the shop, and being at once attractive and pleasant, she gives Priscilla his card and asks her to come and visit her, and mend a lot of clothes for her. The girl acts on this impulse and her visits to the place continue. Through the happy, happenings of the adventure she had expected. The situations, while broad, have been handled with delightful wit and excellent humor, and there is an abundance of plot interest in this story.

Colin, the cast are George Bunny, Mrs. Carlotta Coor, Elizabeth Garrison, Ellen Cassidy, Mr. Martin and Henry Hall.

"THE ETERNAL CITY" Five-Part Reissue of the Hall Caine Story Featuring Pauline Frederick on Paramount Program

Reviewed by Edward Weitzeil.

The latest reissue on the Paramount Success Series is a five-part version of the Hall Caine story of Rome and London, "The Eternal City," featuring Pauline Frederick. In several ways this picture is a step forward, both in its story and in the handling of it with considerable credit to itself. First of all is the fact that the outdoor scenes in it are not taken in the most famous cities themselves. In Rome, the views of the outside of the Vatican and of St. Peter's appear to be at Coliseum should give the picture unique interest. It is also thoroughly well acted by a strong Paramount cast, the leading members consisting of Thomas Holding, Frank Losee, Fuller Mollies, George Maguire, Lottie Alter and George Stillwell.

The story is one of those high pressure melodramas, which are so popular today, and which use a cast of characters, disturbing the peace of the land, be they those brought about by the presence of an abandoned infant who becomes a power in Italian politics; the other a beautiful girl, a foster sister of David's, who is known as the mistress of Baron Bonelli, but is reunited to the man she had known and loved as a child.

"CROWN JEWELS" Triangle Picture Featuring Claire Anderson in a Criminal Story with Fair Plot

Reviewed by Edward Weitzeil.

INTERNATIONAL, criminals and a few key characters are the elements of a five-part Triangle picture written by Robert Hall and directed by Roy Clemens. Claire Anderson heads the cast. The interest is fairly well sustained, and the author has contrived to keep away from the usual course of events employed in this genre of fiction. The production has merit, the acting of the star and Ilian Langdon being particularly effective.

The ruler of a European kingdom which is faced with widespread crime, though there are a dangerous sort of headgear at the present time, determines to send his jewels to prison. A series of events disclosed that the deposit vaults of one of our solidly built banks, Baron Strickland is the official chosen by the French government to handle the matter through. Madame Levine, head of a band of international crooks, finds out the jewel is in the bank, and immediately starts for this country, and puts into motion a plan to secure the treasure. The jewels are of value, so madame calls upon the banker, Maxwell Gray, who is to receive the jewels, and madame asks the banker to let her take the young French refugee, Diana Devalle, introduced to Madame Levine, and the woman’s words are carefully noted. She had always known the nature of her task.

There is quite a bit of plot and counterplot of the melodramatic sort, and a love interest that attracts. When matters are brought to a climax and the thieves apprehended, we find that the daughter of the baron, and has been employed by her father to assist in the hunt for the jewels. The male members of the cast consist of the Bennet, Frank Leish, George Pearse, Billy Musgrave and H. D. Dugdell.

"ARIZONA" Douglas Fairbanks Projects Himself Through New Version of Stage and Screen Success

Reviewed by Edward Weitzeil.

AUGUSTUS THOMAS is in his wildest dreams could never have imagined the screen treatment his "Crown Jewels" will have, flying through space like a human cannonball and projecting himself over high walls and unfathomed depths of physical superhuman power. But this is the kind of a fellow Lieutenant Denton is, as acted by Douglas Fairbanks. The stage version of the Thomas stage success produced by Aracrtex. The original play was celebrated for the strength of its story and the excellence of its cast, and the first screen version, which followed the original closely, was a wonderful release. Poor authorship is entirely to blame. "Quicksand" features Dorothy Dalton.

"THE WILD CAT OF PARIS" Priscilla Dean Featured in Six-Part Universal Special, Not Muddled with Thrills

Reviewed by Robert C. McElravy.

TO say that this six-part Universal offering, "The Wild Cat of Paris," is interesting and thrilling is too mild. It develops a story that contains many elements of human appeal, and for the most part has been splendidly presented. There are one or two lapses in the prints, but a more desecrating criticism is unjustly.

The main theme of the story has been preserved, and the young lieutenant, who is in love with Priscilla, Dray, as works desperately as ever to save his colony from disgrace and prevent his wife from divorcing him. Denton, it will be recalled, shields the woman by allowing himself to be thought a thief, and is imprisoned to return to the army, in the present version he organizes a company of cowboys to help the Allies win the war.

The production is correct as to detail, and brings the atmosphere of Paris to the screen in a most convincing manner. It comprises Thomas Roberts as Candy, Kate Price as Mrs. Canby, Hope Alexander as Kitty, Richard Denham, Harry Northrup as Captain Hodgeman, Frank Campeau as Keller, Kathleen Kirkman as孤女, Bonita Granville as the niece, and the story is by no means cheap stuff. New life is brought to the characters of the story, and the number may be recommended for its novel and generally inspiring theme.

Cassidy, who plays the part of a girl—handy with the knife and the garrote, is the idol of the band, and beloved of the artist; but when the girl, while on the studio, she is made prisoner, the artist keeps her several days. He teaches her to pose, and her soul is awakened by hearing the story of Joan of Arc. In the course of the story she emulates Joan, and leads the Apocalypse of the twentieth century.

The picture is notable for its fine settings and atmosphere. Some of the characters are a bit too melodramatic, but all are acceptable. In the cast are Louis D'Arcy, Edward Cecil and Lucille La Verne, an excellent collection.

"THE SEA FLOWER" Jennita Hansen Featured in Strong Five-Reel Bluebird Number Written by George Hull

Reviewed by Robert C. McElravy.

"The Sea Flower," is one of the strongest of recent Bluebird releases. It is based upon a complete original story, and is handled with distinction. Its broad, Western and Hawaiian stories may be recognized for their broad, sympathetic treatment. The adaptation is made by Brebner, and the production was in charge of Colin Campbell. Jennita Hansen is cast in the part of
Lurline, a girl reared on the island of Mosna by "Brandy" Cain, a dissolute half-bre at bat, was engaged to be m arried. Old Abe, a reticent, service- tive wife. Lurline believes herself to be the daughter of this oddly assorted couple, and it is claimed by many in the story that Cain reveals the fact that she stole her as a child to revenge himself upon another man.

The heroine of the tale is a secret service man, careen, capably portrayed by Alfred Whitman, who is engaged to the girl whose name is Nellie. He finds a mission by a vessel where he had been shadowing some well-known English aristocrat, and is cast up on the beach of a far-off island as a drowning condition. Lurline discovers him, leads him to a cave, where he is to be protected from the girl who is forced into a native marriage with a strong man and the rest of the story concerns the man's deliverance from this man.

Eugenio - a whole is splendidly pro- duced, and carries the interest well. It has little of the crudeness of any sea story, and the plot and characters are unusual.

Others in the cast are Fred Huntley, Alfred Allen and George Pearce.

"FAIR ENOUGH"

Five- Reel American - Pathé Production Presents Amusing Farceful Mixture.

Reviewed by Robert C. McElravy.

People who tire of the logical order of events in the average kiddy-skelter yarn which rambles around in a mixture of comedy, burlesque and farce, will scarcely be interested in this. It features Marguerita Fisher as Ann Dickson, daughter of a newly rich family who is soon to be married to his son. Jack Mower plays the role of Carey Phelan, a wayward young man, who joins the police force in order to make himself useful.

The scenes are nearly all taken in the city streets, where Ann's auto knocks over a newsboy. The boy fortunately is not injured. In the following events, showing Carey always on the job as cop, and picturing the way he learns to love Ann, who, of course, does not suspect him of being a man of wealth. Two other individuals who play important parts are Carey's valiant imaginary admirer, Major-General by Bull Montana, and Harry McCoy as "Freddie," the young society man Ann's paramour.

At the beach Ann is arrested for stealing an auto. Her parents, who came to the police station to see how Ann was doing, are directed by Edward Sloman. Others in the cast are Eugenia Forde, Alfred Hollingsworth, Alice Knowland, Harry McCoy and J. Farrell McDonald.

"HOARDED ASSETS"

Vitagraph Production with Harrison More as Hero of Novel but Unconvincing Mixture.

Reviewed by Edward Weitzel.

Raymond B. Spears, author of the Vitagraph picture, "Hoarded Assets," gets a fine start for his picture in several of his situations are well out of the ordinary. In working out his plot, however, he is not able to keep the line of development as Jerry Rufus, the hero of "Hoarded Assets," is a pirate who is big and strong and has a long arm that can carry a sea-going work. He is in love with an actress in a small stock company who has been under the care of the old lady who has money. He finally devised bit of construction he is able to steal a number of kegs containing two hundred thousand dollars worth of gold. Jerry sinks the treasure near the home up the Hudson he buys for his hoped-for bride, and then asks the lady to marry him. She agrees, and turns her back on the man, and she is very happy. The newly-made wife thinks her husband has always been an honest man, and Jerry goes straight after he takes a partner for life.

The couple are not left to enjoy their birth uncommonly in the form of fortune. Rufus visits her, and tells her that Jerry has been a thief and has stored away his gains. Jerry, on the contrary, is in deep distress because she is disinterested from want of money. Jerry is always on the trail of his late补偿, in tend ing which petty哪种 is the hase has been asked for. He is watched by a detective who has long been on his trail. The egg contains a check that is ten dollars in wrong kegs. The detective is disappointed. Jerry is much touched, thankful that he fooled himself. The story concludes to show how Jerry can make the best of things, and Jerry punishes to stick to the honest road.

Most of the characters have a curious moral vision, to say the least. Paul Scardon's direction is carelessly done at times. Harry More is just the build for Jerry, and acts with the necessary vigor and shading of character. Betty Blythe as Claire, George Majeroni as James Barr, Robert Gaillard as Detective Ryan and Joan Paige as Fanny are equal to all demands.

"DOLLY'S VACATION"

Five-Reel Dinand-Pathé Pictures Two Juveniles on a Hit Out in the Country.

Reviewed by Robert C. McElravy.

Dolly's Vacation contains as little plot as this Dinand-Pathé release entitled "Dolly's Vacation." The prelude of more plot would have ruined some of the exuberant humor that crops out of the very natural, life-less scenes in this comedy. Scenes include a phanta- of Baby Marie Osborne and the little davy, Sambo, on a visit to a big farm, and scenes in which they turn out the pranks they play and the mischief they get into. It might almost be called a Sambo picture, for the scenes in which he flies from his wrathful mamma, wind- ing up by locking her in a chicken house, are certainly the funniest of all, and will convince any audience.

Baby Marie appears as Dolly McKenzie, daughter of a wealthy man, and his wife, who has artistic inclinations, and neglects both husband and daughter. The latter, having strike troubles at his place of business, sends Dolly to visit his brother in the country, accompanied by Sambo and a black servant. Howard McKenzie, finds his hands full with the two children, who are up to all kinds of deviltry when they reach the farm.

After some varied and amusing exploits, the children finally wander off and get lost in the woods, and the final scenes have the children on search for them and their final recovery. There is also a reunion between Dolly's parents at the close.

The number is amusing throughout, though slight in plot. It was written by Mrs. George Climax, based by William Bertram. The cast also includes Jack Connolly, Bert Wilson and Bob Jray.

"LITTLE MISS HOODER"

Marguerite Clark in Amusing Propaganda Picture Produced by Paramount.

Reviewed by Edward Weitzel.

For the first five minutes of "Little Miss Hooder," the heroine, Rose, is no more than a plump in a Christmas pudding. Marguerite Clark as Nancy Craddock, a Wash- ington madam, is a plump chicken raising business, and her lack of Informa tion as to the domestic habits of her live customers is amusing nothing but her. This incident is very funny. The picture is a screen version of Maria Thompson Davies' story, "The Golden Bird," and was directed by John S. Robertson for the second screen story of the famous film, "Gipsy." The title indicates, food propaganda is the theme. Like all pictures of this nature, the picture has points of furthering some special phase of war ac quaintly or its consequence, "The Golden Bird." Not another has broken the spell, but it points out the necessity for this country to put itself on the food possible, and has a love roman a.

The chicken raising scenes are amus ing. The heroine is the one where the heroine takes a number and flies up the river and wakes up in the morning to find the trees covered with feathers. While there may be some subtle consumption of chicken, feathers and tar feathers, the actual interest is introduced by a deep-laid plot to send a hero to a suit of feathers and a ride on a chicken which of course, just doesn't belong in the story. The hero is a United States Army officer, who has been appointed by the Agricultural to investigate conditions in the district where Nancy Craddock has her farm. He keeps his identity a secret, and everyone, including the heroine, knows he is a flacker. When he comes down to town he haunts the poor, sentimental blonde of "Brandy" can, but "Brandy" can, because he is a gentle. The situation fulfills the promise. The reason it falls always to entertain is because the heroine is a "farmerette" who would make cheap, but the heroine accepts the other just the same.

Marguerite Clark presents a story of a farmerette that would make love in the rural districts very attractive. She is ably supported by the leading cast, and sweat, the Gipsy, Forrest Robertson, Hal Reid, Fawcett Keys, John Tansey, J. M. Mason and J. W. Wilson.

"UNDER THE GREENWOOD TREE"

Elise Ferguson in Artcric Production of Romantic Comedy That Is Mildly Amusing.

Reviewed by Edward Weitzel.

The array of names connected with the Artcric picture, "Under the Greenwood Tree," scenario by Adrian Gil-Spear, directed by Edward Sloman and the leading character acted by Elise Ferguson, this five-part romantic comedy promises excellent entertainment. Many of its scenes and situations fulfill that promise. The reason it fails always to entertain is because the heroine is a "farmerette" who does not want to be an "afair," as the old darkey called it. But when she makes up her mind to buy a car as well as a team, there is no reason for not having her actions plausible or else giving them the airy treatment that the most improbable romance will allow.

There are a number of scenes in the forest where Mary Hamilton pitches her camp that are very beautiful, those by near a lovely lake. A meeting with Jack Hutton, the fortunate young woman who woos her for herself alone, and he exchanges her for another, is very well done. Mary pretends to need his wife, Jack helps as a scout in saving her in his arms. Other, romantic adventures take place, including an at tactful, heroine, and a bold rescue by a gallant rescue by the hero, who puts up a stiff fight, and is rewarded by the heroine with mutual consent when he asks her to marry him. Elise Ferguson looks and acts her part most suitably. The romance which Hutton is equally satisfying. The other members of the competent cast are Billie Barry, Charles, Hugh Varley and Charles Fary.
THE MOVING PICTURE WORLD

December 28, 1918

THE SPENDER

Bert Lytell Star of Cheeryfoot Metro Picture Splendidly Cast and Acted.

Reviewed by Walter K. Hill.

HERE'S another Saturday Evening Picture that promises to keep the screen warm come to the screen. Recalling "Skinner's Dress Suit" (and, yet, utterly unlike it), and his Nobleman past, here comes Warren, the youngest chap named Oliver Garret ousts the supposed husband, Cathurbt, and it is hoped he will freshen the audience with an old touring story and her stealing after they are married.

Joseph Dowling, Alfred Emery, Helen Hoy and Beulah McCall and Beulah McDowell are members of the cast.

THE SEA WAIF

Five-Role World Picture Features Louise Huff in Simple Seacoast Story.

Reviewed by Robert C. McGilvary.

In this five-role subject, "The Sea Waif," the author, Lieutenant Howard Irving Young, has devised a plot of great simplicity, which has been presented through a medium of melodrama. It cannot be said that any of the situations possess any great originality or dramatic strength, but the treatment is a quite exciting one of its kind. The developments of the story have unfortunately been overshadowed in such a way as to rob the plot of any great element of surprise; in other words, it is almost always obvious what the next move is going to be.

At the same time this is a feature that we believe will have considerable general interest. Its simplicity is in its favor, though marred by crude presentation in many instances. heroine Louise Huff, a dainty screen performer, who plays the role of Nancy, the daughter of the wealthy Colonel Britt. She had been lost in a wreck when still a baby and taken to a strange home. As the course of the story, Caton wins her love, and helps establish her identity as Colonel Britt's daughter.

The production was adapted to the screen by Harry O. Hoyt and Hamilton Smith, who directed. The cast are all first-rate in every part. Of course, the plot is well-made and thoroughly entertaining. The cast includes all of the leading world screen stars. It is a well-made story and a good one for the purposes of the screen. The cast is well-chosen and the acting is all excellent. The story is well-made and thoroughly entertaining. The cast is well-chosen and the acting is all excellent.

THE DRIFTERS

Jesse D. Hampton Presents J. Warren Kerrigan in Five-Role Alaskan Story.

Reviewed by Robert C. McGilvary.

There is strong dramatic plot interest in this five-role subject. "The Drifters," presented by Jesse D. Hampton and distributed by the W. W. Hoppin Company. The Screen is the story of a man who finds his wife in the arms of another and is determined to take revenge. The opening situation in particular is one to grasp the attention quickly. Three men are on a gold-digging expedition in the gold-digging region of the Yukon. Neither of them is well known to the other, and the first man scarcely suspects the dramatic possibilities until the story begins unfolding. The coming of the girl is also an unusual feature, her presence being unaccounted for later by the plot developments.

J. Warren Kerrigan has the role of Burke Marston, one of the three men in the cabin. He has come to the North country in the search of a wife and a wave of periodical drinking. He is looking for the man who robbed his mother and brought about her death. The mysterious girl is also searching for the man who sent her brother to prison unjustly. It is a strange story, full of suspense and excitement. The men are on a gold-digging expedition in the gold-digging region of the Yukon. Neither of them is well known to the other, and the first man scarcely suspects the dramatic possibilities until the story begins unfolding. The coming of the girl is also an unusual feature, her presence being unaccounted for later by the plot developments.

The cast includes William Conklin, Casson Ferguson, Louis Wilson and Walter Perdue. The story is written by L. B. Zell and directed by J. Warren Kerrigan and L. B. Clarke. The cast is well-chosen and the acting is all excellent. The story is well-made and thoroughly entertaining.
Exhibitors-Mutual.

ALL OF A SUDDEN NORMA (B. B. Pictures).—A knockabout story, one of the top features of the week. Directed by Mary Carr, with Norma Shearer and Scott Kolk. Shearer is also featured in a five-part story which is well acted and highly entertaining. The story of the week is well worth seeing.

Goldwyn Pictures Corporation.

A PERFECT 36 (Goldwyn).—A five-reel subject, by Tex Charwater, directed by Charles Giblyn. This is a successful offering of the humorous type, featuring Mabel Normand as a boarding house drudge, who becomes the slavish admirer of a lady and has some amusing adventures on the way. It has rather a slight plot, but is very funny and well acted. The heroine also has a chance to do some clever living stunts. Reviewed at length elsewhere.

TOWER OF TEARS (Pathe).—Episode 12 of "Wolves of Kuitan." One of the best serials ever shown at the stand of adventure and surprise, as it is performed by Alice and Bob. In climbing the tower of tears, they stop to save their friend and in coming down the rapids, they are full of interest. Reviewed from another standpoint.

FAIR ENOUGH (American-Pathe).—A four-reel comedy, written by J. Anthony Borne and directed by Edward Semon, which features Margaret Fisher and Jack Mulvihill. The story concerns the adventures of a young millionaire, who joins the police force. The situations are amusing in many ways and the film is full of fun and laughter. Reviewed at length elsewhere.

CHECK YOUR BAGGAGE (Rolin-Pathe).—An excellent film of import, featuring Toto as baggageman. He has to prove himself to the company and in the end he succeeds. He has a hard time of it, but at last he is rewarded. The story is well told and the acting is excellent, though the film is somewhat overlong. Reviewed at length elsewhere.

THE FORTUNES OF CORINNE (Pathe).—A two-reel film, featuring Baby Gloria. This is adopted by some publicists and has but little fun in life until she meets a tramp philosopher. She later starts out for "Oiled Island," herself, accompanied by a dog and gun. This is quite a pleasing little subject, though not quite up to the standard of the others. The film is simple and delightful and enjoyable.

CELEBS (Post Film-Pathe).—A travel subject of interest, picturing scenes on an island off the coast of Cuba, a population of some 1,250,000. The narratives are interesting and the trip is a great event and this shows their various activities in the way of work and play.

Harp Raff.

WANTED FOR MURDER (Harp Raff).—A five-reel story of the great war, written by S. Jay Kaufman and directed by Frank H. Crane. Elaine Hammerstein and Charles Haver have the leading roles—a French girl and an American soldier. The story is complete in itself, well acted and full of realism and contains many human incidents. Reviewed at length in last week's issue.
Universal Film Company.

THE WILD CAT OF PARIS (Universal Specialties) is presented by Harvey Gates and directed by Joseph de Grasse. This feature stars Friccilia Dean as a girl who is forced to work in a penitentiary. She hears the story of Joan of Arc and leads the Apaches into battle. The number is both dramatic and tense and artistically presented. It contains one or two bad breaks in continuity, but is splendidly entertaining. Revoir at length elsewhere.

THE LURE OF THE CIRCUS, No. 6 (Universal).—This installation opens with Eddie battling hard-hand-to-hand with a leopard in its cage. Some interesting circus acts follow, and later Eddie rides into a crowd of fighting gamblers on the back of an elephant, the latter dispensing the might of its trunk to the scene. Eddie leading a half-dozen men to help his father at the circus. The picture is titled THE TOGETHER CRAZY (Nestor).—A two-reel comic, featuring Stanley Laurel as a young man who gets a job as attendant at an insane asylum. This is full of knockabout situations, but there is no very definite trend to the various happenings, and the finished act is a bit off point in that. The number is only fairly interesting.

WOLVES OF THE RANGE (Western).—A fast and profitable picture with Helen Gibson and Lee Hall in the cast. This is a story of the Western range and abounds in fast riding and comic effects. The plot, which deals with a band of outlaws, is rather conventional and contains complications, but the finish is not entirely convincing. Its chief strength is in its picturesque atmosphere.

STRAIGHT CROOKS (Star).—A comedy subject, featuring Eddie Lyons and Lee Moran as two young men just out of the penitentiary. It is a fast moving picture and the re-appearances of their former pal gives them much trouble. In protecting the newly released boys, the law, the police, and the new bank examiner in the safe. This is well handled and gets over in good shape.

World Pictures Corporation.

THE SEA WAIF (World-Picture).—A five-reel subject, written by Liet. Howard Irving Young and directed by Frank Reichard. Louie Huff and John Bowers play the principal roles, the plot being a simple story of the seal coast, with a melodramatic finish. The situations are not particularly strong in this, but it tells a rather well acted and well handled story. Reviewd at length elsewhere.

THE LOVE NET (World-Picture).—A strong and well handled picture, starring Herbert B. Buckus and directed by Tefft Johnson. Madge Evans, Jack Drummond and Jimmie Finch star. Kate Lester have the leading roles. The yarn is unusually good, has a genuine hold on the audience, and is most entertaining. Reviewed at length last week's issue.

Unique Scene in Alice Brady Picture.

There is in the forthcoming Alice Brady feature—a two-reel released during December—a scene which is unique in dramatic literature. It is the genius of George Barr McCutcheon—author of the novel, "In the Hollow of Her Hand," from which the photographic which bears the same name has been made—is responsible for this distinctly novel treatment of an intensely dramatic scene.

Several times in recent years substantial sums have been paid for dramatic rights of the novel. Miss Brady has the role of a young English girl who comes to America to seek aid in her struggle. She is supported by, including Myrtle Stedman, A. J. Herbert, Percy Mantmon, Harold Entwistle and Mrs. Louise Clark. This is the second of Alice Brady's pictures in which Charles Maigne both directed and prepared the scenario. He will direct Miss Brady in a number of subjects released by Select.

"The Captain's Captain" (Vitagraph).

A surprise is promised the film public in viewing a forthcoming Vitagraph Blue Ribbon feature. "The Captain's Captain," which is the second offering in the Alice Joyce star series. Miss Joyce reveals her acting ability as she is seen going to reports emanating from the Vitagraph's Brooklyn studio, where the picture was made. The direction is scheduled for release on December 30. An unusual supporting cast has been assembled for the picture, comprising Arthur Donaldson, Percy Standing, Julia Swaney Gordon, Elulie Jensen and Maurice Phillips.

"The Captain's Captain" is adapted from the novel, "Cap'n Abe—Storekeeper," by "Co-operative." It deals with life in a fishing village, affording singular pictorial opportunities. Types characteristic of New England, with exact locales, verity, and the romance of life in the quaint Cape Cod town is eloquently impressed in every reel.

Barracade Picture Released January 5.

Bessie Barriscale's first production, "All of a Sudden, Norma," made by her own company, the B. B. Features, Inc, for distribution through the Exhibitors' Mutual, is celebrated as is the first of eight pictures in which Miss Barriscale will be presented during the coming year.

The picture was directed by Howard Hickman. Included in the east are Joseph Donaldson, Archy Moore, Helen Grey, Frank Leigh and Melbourne McDowell.

Exhibitors Complete Deposit Plans.

The Exhibitors' Mutual Film Corporation has completed its banking arrangements for handling advance deposits made by exhibitors. The company, which is the Robertson-Cole Company, has formed a Mutual organization to distribute all of its film products. The exhibitors. Accounts have been opened in each city containing an Exhibitor's Mutural deposit and as an advance money is received it is deposited to the credit of the Robertson-Cole Company, who will service that will be rendered or money refunded.

Robertson-Cole Buys Selig Library.

Four hundred bookplate numbers of stories have been purchased by the Robertson-Cole Company from William Selig. This collection is known as the Robertson-Cole Library, and contains works by some of the biggest authors in this country and England. According to Selig, the company, during his many years in the motion picture business. The new department of Robertson-Cole will scenarioize these works, and will turn them over to the producers who are making pictures for them. It is believed that there is enough material in the library to support a number of feature pictures. This does not mean that stories will not be purchased. The Robertson-Cole Company intends to be in the market for good material.

Bessie Love's Third Vitagraph Announced.

"The Praying Man" is to be Bessie Love's next picture in Vitagraph's star series. "The picture is to be produced in Vitagraph release. Her director, David Smith, has given his star countless opportunities for making her the screen's top star. The picture is to be released on February 4. It is based on a story by Margaret Wid- dwick.

The immediate interest of exhibitors, however, will centre on "The Enchanted Castle." Miss Bessie Love appears for the first time in Shirley Hollister, Bessie Love finds a role that fits her personality. She is a working girl, but not a drab. She has imagination, which is the godmother of realization.

The picture was made at Vitagraph's West Coast studios, and concerned with it besides Miss Love were J. Frank Olen- don, Joseph Singleton, William T. Horne, Frank Butterworth, Della Wolbert, Garvey A. Walker and Jane Hathaway.

"The Married Virgin" (Maxwell).

Chosen for Bessie Love's next release is "The Married Virgin," Maxwell, which is D. W. Griffith's production. The film will be released on February 4. Miss Love is to be the starring actress. Its producers are the Vitagraph Kinema Co., and it is being promoted as "Miss Love's first picture." The picture is based on a novel, "The Virgin," by Mayne Riddle, and produced by William A. Craig, the former of the famous Mayne Riddle and Shirley Bovée partnership.

Robertson-Cole Film Company has its "The Married Virgin" under distribution at its principal exchanges, and lively interest is being manifested in the feature.

"Stolen Orders" Going Over.

William A. Brady's "Stolen Orders" is proving a box office magnet of exceptional strength throughout the town. It was an opening attraction at Loew's new Metropol-itan Theatre in Brooklyn, and its remarkable success has been duplicated in the other theatres of the Loew Circuit. An exceptionally well directed picture, it is a story of that thrills and holds. While in no sense a war picture, "Stolen Orders" is a production of interest that is not to the eye. The substantial success it has achieved in this country is being duplicated over the world. This production is an international success, and is now being shown all the way from Pekin to Paris.

Author and Director Collaborate.

Co-operation between author and direc- tor is an important element in the in- telligent production of films. Recogniz- ing this fact, James Vincent, who is pic- turing James Mott Hallowel's book, "The Spirit of Lafayette," suggested to M. T. Towend, Exhibitor of this city, that he come to New York to view the taking of some of the big scenes.

Both expressed an interest in the idea, and this week at the Ideal studios, Clisfside, N. J., Director Vincent holidayed the megaphone in some of the first scenes of the play. The author expressed his complete satisfaction with the progress being made on the picture.

Work Progressing on Bushman-Bayne Library Picture.

Tidings scoping into the Vitagraph offices from "somewhere on Long Island" tell of consistent progress in the filming of the new feature, "The Play," which is the first of four big features an- nounced for release by Vitagraph this year. The picture is based on the novel of Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, the author. Henri Hathaway is the director.
Advertising Aids for Busy Managers

**THE MYSTERY GIRL**

Jesse L. Lasky Presents Ethel Clayton in a dashing story by George Barr McCutcheon of a petticoat hero who is forced to sell his country to the buns.

Cast:
Countess "Ted," Alias 477—Ethel Clayton
Capt. Thomas K. Barnes, U. S. A.—Henry Woodward
Prince Ugo—Clarence Euron
Chester Naismith, a thief—Charles West
Prince Sebastian—Winter Hall
Mercedes, an actress—Mayn Kelso
Purdiss, Equerry to Sebastian—Parks Jones

Directed by William C. De Mille.

The Story: Prince Sebastian, prince of Lurania, who has refused to sell his petticoat kingdom to the Germans, writes his niece to tell him on a certain date, bringing with her the crown jewels. The Countess, otherwise known as "Driver 477," in the French Ambulance Service, crosses on a transport on which is Captain Barnes, an American officer, invalided home because of a tobacco heart. Chester Naismith, the cleverest jewel thief in Europe, plans to get possession of the jewels, bargaining with Prince Ugo, pretender to the throne, for his assistance, the thief to get the jewels and the pretender the girl. They all arrive in the Maine town, and plot and counterplot follow, but in the end Ugo is shot attempting to double cross his partner in crime. The jewels are saved, and the Countess and the Count make up, to serve in France after their quiet marriage.

Feature: Ethel Clayton as Countess "Ted" and Henry Woodward as Captain Barnes.


Send Picturecard of Famous Novel "Fancy Free." Ethel Clayton's Personal Note of Charm, Grace and Poiy Predominates. Mystery and Love Combined in Rare Photodrama of Adventure. What Happened when a Nobleman Discovered a Thief in the Girl of His Heart.

Advertising Angles: Utilize Miss Clayton's popularity, and build the story by the fact that she is directed in a story by George Barr McCutcheon by William C. De Mille. This combination should appeal to anyone, so use it in all your advertising. Advertise it as "the war story that mostly happens to the Prince of Lurania in a Maine town." Work the same idea in telling fragments of the story to pique curiosity. This will also help in that it will take the play out of the usual war-story class. Try the lobby portrait suit from the press book. It is simple and will work.


**THE PRODIGAL WIFE**

Screencraft Pictures Presents Mary Bo- line in a Stirring Picture Version of Edith Barnard Delano's "Flaming Ramparts." Cast:
Marion Farnham, Mary Bo-lane, Marna, her daughter—Lucy Cotton
Dr. Frederick Farnham, Raymond Bloomer
Thomas Farnham, Alfred Kepper
Dallas Harvey—Harris Gordon
Victor Middleton—Vincent Coleman
Mrs. Dovey—Mrs. Stuart Robson

Directed by Frank Reicher.

The Story: Marion Farnham, wife of a straggling old military sergeant, is taken in by poverty and his engrossment in his profession. She elopes with a man who promises to get her daughter for her, but he reports that the child, Marna, has died in an epidemic. Meanwhile, the physician waxes fame and fortune and removes to a smaller town, where he builds for his little daughter a fable of a beautiful mother who died. Marion sinks so low in the social scale that she comes to blackmail the successful physician, but she meets instead her daughter, and the girl's faith in her mother turns her from her purpose, unwilling to shatter that beautiful, but later, to save her from the same false step, she bares her soul and finds moral rebirth in sacrifice.

Feature: Mary Boland as Marion Farnham and Raymond Bloomer as Dr. Farnham.


Heart Rendering Tribulations of a Weakling Mother.

Ten Extra Pages of Great Human Interest Skillfully Revealed.

Greatest of Modern Problems Translated to the Screen.

The Depth of Mother Love Puts Em- bittered Repentance.

Advertising Angles: Play up the forceful story rather than the individual characters, through use of the leading members of the cast. Centre on the situation in which Marion finds herself and meet a possible crime by engulfing it the new East Lynne. You can make a strong drive on this by working through the clergy and town and asking their cooperation in bringing the lesson home.

Advertising Aids: Two three-sheets, two six-sheets, twelve cut-sheets, eight 8x10, eight 11x14 and photos and twos 22x28 photos of stars.

**DANGER, GO SLOW**

Universal Presents Mae Murray in a Charismatic Story of True Detective Miss Muggsy Maloney as a Boy but Was a Very Human Girl After All.

Cast:
Muggsy Maloney—Mae Murray
Jimmy, "The Eel"—Jack Mulhall
Aunt Sarah—Lydia Knott
Judge Cotton—Joseph Girard
Bad Boy—Lion Chaney

Directed by Robert Leonard.

The Story: Muggsy Maloney is a girl of the slums who masquerades as a boy. She is one of the gang of crooks of which Jimmy, "The Eel," is a member. When a police raid the gang is scattered, Jimmy alone being arrested. Muggsy takes a small village, where she is befriended by Aunt Sarah, whom she finds to be Jimmy's mother. Muggsy re- sumes the garment of her own sex, saves Aunt Sarah from the foreclosure of a loan, and by her honest, genteel way of doing the deed, starts a rumor that sells half of the property for more money than Aunt Sarah can realize, and finally brings Jimmy back to his mother—and all because a railroad sign read "Danger—Go Slow."  

Feature: Mae Murray as Muggsy Maloney and Jack Mulhall as Jimmy, "The Eel."
"BETWEEN THE LAW"
The Southern Feature Film Corporation Pre-Release of Emmet Dalton. This is Emmet Dalton's Powerful and Romantic Story, Originally Appearing in the Wide World Magazine.

Cast:
Emmet Dalton (in his youth), William J. Davis Gordon
Emmet Dalton (later years)....By Himself
Mother Dalton....Jda Pardee
Bob Dalton....Emmet Dalton
Grat Dalton....William Dunn
Mrs. Tom Harding....William McElrath

The Story: The story tells how the Dalton boys, originally United States deputy marshals, resign because of a dishonest superior. They go to New Mexico, and one night they hold up a gambling den because they have been robbed of a crooked roulette wheel. The act brands them as outlaws, and they scatter. Grat Dalton, because of this escapade, is supposed to be connected with a train robbery, and the persecution of the Wells-Fargo officials lead the boys to accept reprisal, which end with the famous robbery of the bank at Coffeyville, Kansas, where Emmet Dalton and Bob Dalton are convicted and sentenced to life imprisonment, but is released through the efforts of a local reporter.

Program and Advertising Phrases: Thrilling Details of Great Story of Bandit Raids and How Real Outlaw Stood the Occasion.

Advertising Angles: Don't make the mistake of handling this like a dramatized dime novel. Work rather on the opposite and tell that it is a dime novel, but the life story of a little band of men who were driven to desperate deeds through oppression. Hook up with the stories in the Wide World and the Saturday Evening Post. The former is the more recent and the basis of this story, so work more upon this end. In all your advertising, stress the honest and citizen-like attitude taken by the boys, the warning against crime and not an incentive to robbery.

Advertising Aids: Three one-sheets, two three-sheets, and one 24-sheet, 24, 8x10 and 22x28 photos, one and two-column scene and ad cuts.

THE MOVING PICTURE WORLD
December 25, 1918

Program and Advertising Phrases:

Dorothy Gilh, Charmimg Paramount Star, Again in Brilliant Photoplay.
"The Little Disturber" in "Hearts of the West" Returns by telegraph, The Screen's Greatest Comedienne Returns in New Comedy Medium. How programming once more packed all her troubles in a "Hope Chest." Brilliant Comedy-Drama Featuring the Screen's Favorite Female Star in "Hearts of the West." Advertising Angles: Get all you can from the use of Miss Gilh's name and merchandising of her work locally. Get well some extra copies of this. Play up the other favorites in the cast in the same way with "chocholate girl" in the lobby to sell chocolate for the benefit of a war or some local charity. Get your papers in the papers for a charity, and they will have to mention the play and your house in their explanation.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby display, 8x10, 11x14 and 22x28 from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 25.

"GOOD-BYE, BILL"
Adolph Zukor Presents Shirley Mason and Ernest Truex in the Latest Melodrama (Comedy) by John Emerson and Alva Loos.

Cast:
Elsie Dresser........Shirley Mason
Teddy Swift...........Ernest Truex
Mabel Harris..........Marshall Allen
Willie.................Carroll de Pinta
Herr Tonsi............Joseph Burke
E. Kezer..............Koos Bebe

Directed by John Emerson and Alva Loos.

The Story: Samson's strength was in his hair, but the Kaiser trusted to his whiskers, and the bristling hairs, upturned like a crest of a longhorn cow, was the secret of his power. And the secret of the whiskers was a mustache fixer, invented by a man who was an American gigantic, who lived in West Hoboken, N. J., which used Dresser to go to Berlin to brace up the whiskers and the German morale, and he took his daughter, Elsie, with him. That made her sweetheart, Teddy Swift, so sore that he welcomed our entrance into the war and the rest of the American Army to Berlin for several weeks. There he found Elsie in prison for having smashed the whiskey-drinking machinery, and in imminent danger of being married to a whiskers Fixer, but they managed to stave off death until the rest of the American Army arrived, and they make Berlin a suburb of West Hoboken, N. J.

Feature: Shirley Mason as Elsie Dresser and Ernest Truex as Teddy Swift.

Program and Advertising Phrases: Ernest Truex and Shirley Mason Have the Laugh on Bill Hunzollern, of Holland.

Advertising Angles: Do not permit anyone to go uninfomned that this is a Gilhith play, but also capitalize the stars of "Hearts of the World." At the same time all your work make it plain that it is the undoubted artistry of Gilh of which gives this play real value. Hammer on that fact, start selling beginning at it until the film is shipped back.


Released December 25.

"IN THE HOLLOW OF HER HAND"
Select Pictures Presents Alice Brady in a Realistic Production of George M.G. Cutcheron's Great Novel.

Cast:
Hetty Castleton........Alice Brady
Edward Merrick........Myron Feurdin
Mrs. Wandall............Mrs. Louise Clark
Leslie Wandall...........A. J. Herbert
John Wandall.............William Noon
Brand Bennett...........Brand Booth
Percy Marmon

Directed by Charles Maigne.

The Story: Hetty Castleton, a young English girl, falls in love with Challis
J. HARTLEY MANNERS

The undersigned, J. HARTLEY MANNERS, gives notice that he has taken an appeal to the United States Circuit Court of Appeals, from the decision in his suit against Oliver Morosco, respecting the motion picture rights to "PEG O' MY HEART," and he is advised by his counsel that the appeal will be heard within two months.

He also gives notice that under his contract with Oliver Morosco, no alteration, elimination or addition can be made in the play without the approval of the author, and Mr. Manners has not consented to any alteration, elimination or addition to his play pending the appeal.

J. HARTLEY MANNERS

David Gerber, Attorney
32 Broadway, New York City

THE AUTOMATIC TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF AUTOMATIC TICKET MACHINES and all Kinds of Ticketing Machines

1725 BROADWAY NEW YORK CITY

Advertising Angles: Work this on the stunts Miss Harriscalle does, such as "See Rebecca Harriscalle strike her own with one hand at, etc." See "Bessie Harriscalle capture a bandit single-handed in Two-Gun Betty," etc. They are acrobats and simulators. For a preliminary teaser try, "She makes a beautiful boy," and run the line for several days. Then make the feature.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnails and one to three-column cuts in electro or mats.

Released December 16.

"A WOMAN OF IMPULSE"

Adolph Zukor presents Lina Cavalieri in a Smart Screen Version of Louis K. Henschen's Vivid Play of the Same Name.

Cast:
La Vezz, prima donna. Lina Cavalieri
Nina, her sister. Gertrude Robinson
Count Nerval. Raymond Bloomer
Philip, Count Nerval's son. Robert Cain
Mme. Gardiner. Mrs. Wilton
Dr. Paul Spencer. Leslie Austin
Mr. Stuart. J. Clarence Haysides
Mrs. Stuart. Mrs. Matilda Brundage

Directed by Edward Jose.

The Story: Lina is a prima donna, is loved by Count Nerval, a charming ladies man. She doubts the wisdom of marrying so lavishly, and sweeps off her feet, fearful lest Philip, her son, be implicated in her. Later Philip turns up again and pays her back as Nina, Leonora's sister, Nina sends Leonora to help that the must cease his attentions, and Philip tries to win Leonora, she says he is his. Philip is again stabbed by a jealous creole, but Leonora is held for the murder until the profession of the skill of her husband's law, and she and Nerval arrive at a new understanding. Feature Lina Cavalieri as La Vezz, a prima donna, and Raymond Bloomer as Count Nerval.

Program and Advertising Phrases: Lina Cavalieri Greatest of Operatic Queens
Famous Stage Success Brought to the Screen by Operatic Celebrity
Interesting Dramatic Interest in Gripping Photoplay
Domestic Drama of Intense Interest Screened with Picture
Problem Play of Gripping Interest Filled with True Emotions.

Advertising Angles: Play up the star heavily, and all its surroundings. Point out the fact that the play is a well known stage success. In your newspaper work play up the jealousy theme. Bang the theme with jealous husbands to bring them to the theatre.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnails and one to three-column cuts in electro or mats.

Press book.

"ARIZONA"

Here's Douglas Fairbanks in One of the Best Plays He Ever Wrote, and He's Written a Lot of Good Ones.

Cast:
Lieutenant Denton. Douglas Fairbanks
Deputy. Claude Gillingham
Edie. Portia Rice
Colonel Benham. Frederick Burton
Hannah. Harry Northrup
Jedediah. J. Edward Bromberg
Bonita. Josephine Battan
Mary. Marjorie Daw
Tony. Frederick Lonsdale
Romeo. William Boyd

The Story: Colonel Benham, of the Eleventh Cavalry, stops with a detachment at the Canyon. He has married Estrella, elder daughter of the rich rancher, Her sister, Bonita, decides to accompany her back to the post. Estrella...
has a love affair with Captain Hodgeman, who has an eye to the money that eventually will be his. Distant relatives, who prevent an elopement, but is himself brought under suspicion which is forced to recant in the face of the evidence which he will not betray Estrella. He gets a position as a foreman on the Canby ranch, but Hodgeman, who has loved her and things look black when Hodgeman is shot by the man whose daughter he has ruined and Hodgeman has committed murder, crime, but Estrella at last confesses and all ends well.

Fotion Dougal Fairbanks as Lieutenant Denton and Marjorie Daw as Bonita.

Program and Advertising Phrases: Doug. Fairbanks in a Some New Rants, Jumps and Sensations. Famous Stage Play Revived with Some New Visions in Drama. Famous Play by Augustus Thomas Screen-Revived by Famous Player. Screen Visions Sensational Episodes in Famous Stage Success. Leaping, Smiling, Jumping, Crowning Doug. Fairbanks in Great Photoplay. Advertising Angles: Plaster the billboards and take extra newspaper space. Tell that the part of Denton might have been specially written for Fairbanks. Recall the local success of the drama that this enjoyed and add that Theodore Roberts plays his original role of Canby. The story of the play consists of one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 25x28. Cuts from our own production are used in the production. Advertising lay-out mats. Press book. Released December 8.

**"THE SEA WOLF"**

World Pictures Present Louise Huff, with John Hower, in a Swift Moving Story of Life and Love on the Beautiful Malaco Coast.


The Story: Nancie Potter is the daughter of a fisherman on the coast of Maine. Her father is a victim of the sea, and his loves when opportunity offers. To the little fishing village comes Harry Caton, a legitimate son, and he loses his voice through alcoholic excesses, and is pursued by his brother, Colonel Brett, to go to Grampian, where he has a cottage. Jones, Potter's pal, seeks to force Nancy to marry him, and Caton saves her from the drunken brute's advances. Potter and Jones rob the home of Colonel Brett, discovering a picture of Brett's wife that is singularly like Nancie. Potter tells that Nancie is a waif, and Jones persuades him to force the girl to marry him and they will free the town from the thieves. They free Nancie from her father and finds that he has won her love.

Feature Louise Huff, as Nancie Potter and John Hower, as Harry Caton.


What Happened When a Musical Comedy Star Lost Her Heart and Voice.

They're Called/Dad—Father, Head of a Band of Thieves.

Love, Romance and Sensation Combine in Photoplay.

Advertising Angles: Bloom the players, of course, but for an interesting side angle you can deal to advantage. Lieut. Howard Irving Young, who was a photoplay writer before he went into the

---

**"NEWMAN" Brass Frames and Rails**

Read What Josiah Pearce & Sons Says About Our Goods

Gentlemen:

Now that you have commenced production of your new theatre here in New Orleans, and have yourselves taken this step in the theatre business, we take this means of expressing to you our appreciation of the manner in which your best interests and the business of the trade are considered.

Yours very truly,

J. E. PEARCE. New Orleans, La.

We manufacture the frames in various finishes which do not require polishing.

**The Newman Mfg. Co.**

**ESTABLISHED 1882**

Write for our Latest Catalogue.

1154 Brunswick Bldg., Ginnell, O.

88 W. Washington Street, Chicago, Ill.

Canadian Representative—J. F. Malone, Malone Theatre Hold. 85 Sparks St., Toronto, Ontario, Canada.

France, Spain, Russia, France, Russia, Norway, Sweden, Switzerland, France, Spain, Russia, Norway, Sweden, Switzerland.

**"OUR BOYS IN FRANCE TOBACCO FUND"**

19 West 44th Street, New York City

Depository: Irving National Bank, New York

The Secretary of War Lyman Abbot

Naval Officer-in-Chief Rev. Mr. Haynes

The American Red Cross Theodore Roosevelt

Cordial Gibeon Wisconsin State Nat. H. "Estella"

**OUR BOYS IN FRANCE TOBACCO FUND**

19 West 44th Street, New York City

GENTLEMEN: I was personally requested by the American soldiers who are fighting our battle in France, if it were possible, to request you to assist them.

I would appreciate it if you would accept a soldier and send me $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith $1.00 for the purpose of enlisting a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

If you have been a soldier and would like to contribute to the fund, please let it be known how you desire to contribute.

You can do it in a few dollars a month, but by using circus methods you will make a large profit. Begin early and keep it up until the last days of the run.

We can work street parades, boy scouts, returning soldiers, street wagons and sand castles. Use some, if not all of these aids.

**Advertising Aids:** One 24-sheet, two

---

**"THE COMMON CAUSE"**

J. Stuart Blackton's Superb Spectacle, a Magnificent War Pageant of Human Heart-Throngs and a Truly Notable Cabaret.


Two Little Refugees. (Violet Blackton)

The Pollu.——Philip Van Lorn

A French Girl.——Mlle. Marcel German General.——Louis Dean

Characters in the Prologue and Epilogue.——Catherine Deneuve—Estrella France.——Irene Castle

Bolland.——Violet Heming

The Show.——Sylvia Columbia

Marjorie Rambeau

Directed by J. Stuart Blackton.

The Most Orin Palmer is a successful consulting engineer, but his wife, Irene, is infatuated with Edward Wadsworth, a young bachelor. The war breaks out and Irene throws herself into the work, forcing Wadsworth to enlist, telling him that this is a thing far greater than their petty love. Unknown to Irene, Hulsey Palmer also enlists and goes to France with her husband. They meet at Chateau Thierry, where helium is now in charge of the Red Cross station. Wadsworth volunteers for dangerous service and, though wounded, is brought back by Palmer at the risk of his own life. During the night the Hun advances and helps by a Prussian captain, but holds him off with his own gun. She is rescued in the morning, just as her strength gives way and the German is about to overpower her.

The event is the turning point in the lives of the three, for Wadsworth tells her that the great fire of patriotism has burned the doors from their lives, and all turn to love and greater love. Then comes the armistice— the promise of long days of peace.

Feteur: Herbert Rawlinson, Orin Palmer, and Sylvia Breamer as Helena Palmer.


**Advertising Angles:** Start well in advertising. The story of the picture is interesting, the remarkable cast, the wonderul battle scenes and the intimate side of life in France is filled with unusual realism. Tell that it is not a picture of war, but a photographic reproduction vividly written, of the scenes of the war. Tell plenty of the six and 24-sheets and put them where no one can overlook them. Use paper and money and put it all over your regular territory with the pictorial display. Without advertising it will not make much money. Use paper and money and put it all inside your regular territory with the pictorial display. Without advertising it will not make much money. Use paper and money and put it all inside your regular territory with the pictorial display. Without advertising it will not make much money.
three-sheets, one six-sheet, two one-sheets, one window card, one special lobby display, one extra star lobby display, two advance slides, one special cut-out herald, six styles of newspaper ads, five styles of scene cuts, six styles of star cuts.

"TOO MANY MILLIONS"
Jesse L. Lasky Presents Wallace Reid in the Story of a Man Who Was Happy When He Lost Ten Million Dollars.


The Story: Walsingham Van Dorn, a book agent, falls heir to $40,000,000 by the death of two uncles, who ran a swindling stock concern. He is appalled by the responsibility and finds that so huge a sum is no joke. Desiree, the daughter of one of the men his uncle swindled, demands that he pay back her father’s two millions. He is willing to do so, but Wilkins, his confidential manager, has decamped with the money. Desiree accompanies him on his escape from his infuriated creditors. The country hotel in which they put up is burned to the ground and they escape in their night clothes. A kindly minister supplies them with clothes and marries them, and Van Dorn gets a job in a garage. Two years later Wilkins returns to make restitution. The money is too much for him, and the audience is left to guess whether Van Dorn takes it back.

Feature Wallace Reid as Walsingham Van Dorn. Orson Welles as Desiree Lane.


Advertising Angles: Play up Wallace Reid and winner of the title. Ask if forty million dollars would be too much for the reader. Put on a dollar bill to a card and letter it, "Just imagine forty millions of these! Would it be too much for you?" Use Marion Davies for Walsingham Van Dorn, as you’ll see at house and date." Use these for window cards, with stills. Offer ten dollars to any couple who will be married on the stage of your theatre in their night clothes, as were Van Dorn and Desiree. It’s a safe offer, but it will make talk.


"AND A STILL, SMALL VOICE"
The Exhibitors Mutual Distributing Corporation Presents the Distinctive Star, Henry B. Walthall, in a Story of the South.


The Story: In a Southern town, Clay Randolph holds a responsible position in the bank. His life is tampered with by Jack Hoke, who has eloped with Dunlap. He is compelled by the disgrace to leave town, and goes to New York where he turns a gentleman crook. There he again meets Dunlap and Hoke. The former has lost his money, and seeks to gain loans through the personality of his wife. Randolph saves her from disgrace. Ad through an odd combination of circumstances Dunlap is killed while about to commit the crime Randolph planned, and the latter enlists to find and apprehend the man.

Feature Henry L. Jatlah as Clay Randolph and Frizzi Brunette as Mary Singleton.


Advertising Angles: There is only one angle to this—Walthall. Tell them enough of the story to entice them that he has a congenial role, and for the rest just keep hammering on his name. That should be all you need to do.

Advertising Aids: One each one, three and six-sheets. Thirteen one-sheets, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

"THE CHALLENGE ACCEPTED"
Pathe Presents the Arden Production of The Story of the Bravest Flying Ace with Zena Keefe and a Capital Cast.


Directed by Edwin L. Holland.

The Story: Steve Carey comes from Sparkhool, N. C., to the training camp, not knowing what the war is about and caring less. He is resentful of discipline, and takes a particular dislike to a young man who makes him the butt of his jokes. He gets tired of camp monotony, and makes his way back to his farm. Sally Haston makes him go back and take his medicine, and a sympathetic comment from Miss Keefe helps him decide. He goes to Sparkhool once more on leave, a hundred per cent. American and a better man.

Feature Zena Keefe as Sally Haston and Chester Barnett as Steve Carey.


Advertising Angles: Miss Keefe has not been to the front much of late, and may require some reintroduction, but she can easily be identified by your patrons, and your campaigns will be helpful. Edward E. Eggleston work use the making of Carey for your talking point, but switch it to Miss Keefe, who held him in her arms. Offer a little sidelight from the training camps rather than a war story.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slides, Campaign book. Cuts

Released December 23 through Tuckison.
"A LADY’S NAME"

Lever J. Selznick presents Constance Talmadge in Another Story by Cyril Humeau, in The Pair of Silk Stockings.

Cast:
Mabel Vere.................. Constance Talmadge
Noel Corcoran............... Harrison Ford
Gerald Wantage.............. Emory Johnson
Mary Bray.................... Virginia Vale
Floyd Adams................ James Parley Adams
Bird......................... Fred Huntley

(The Story: A succession of amusing and exciting events showing the adventures of an enterprising and whimsical young woman who advertises for a husband. The idea is from Mabel Vere, a writer. The reason for the advertisement is to secure material for a new novel. She is engaged to a somewhat plain man, but naturally objects to her methods. After breaking her engagement with him, being blackmailed by a butler, and changing her role from writer to cook, she becomes engaged to Noel Corcoran, the third and last applicant to her ad."

Perfection in Projection
Gold King Screen
10 Days’ Trial

No. 1 Grade, 75c.; No. 2 Grade, 90c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

AUTHORS
Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by personal representation to the producers of Southern California. Commission basis.
Unrecognized authors will have competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

Palmer Photoplay Corporation
551 W. Hollman Bldg.
LOS ANGELES, CAL.

For our up-to-date price list

Amusement Supply Co.
Largest Exclusive Dealers to the MOTION PICTURE TRADE
300-302 Haller’s Bldg.
532 Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motionographs, Standard and Simplex Motion Picture Machines, National Carbons, Minus Screens and Everything for the Theatre. WE SELL ON THE INSTALLMENT PLAN

For watch for coming announcement of

SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Helman Bldg., Los Angeles, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—our authoritative article lead by British technical and pictorial brilliant and strictly impartial criticisms of all films, read THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

of the mining company, results in his "removal" by an automobile accident, but his son, his urging carries on his father’s work. His refusal to enlist leaves him the love of Ann Blair, who promises him his way back to Parrish’s. Frankly, he was not directly responsible for the unmasking of the gigantic plot, and learns that they also seek for the wrong man in the scheme and turns again to Parrish to Wendell. Feature Claire Adams as Ann Blair and Hugh Thompson as Captain Bruce Wendell.


Advertising Angles: Work this for a timely protoerecting story, dwelling upon the fact that it shows vivid scenes in Washington and in the coal mining district of West Virginia, from which much of the coal used by steamers is obtained. For a secondary angle work on the lines of see how coal helped win the war. Work these two angles rather than the spy feature.


Picture Theatres Projected

ST. LOUIS, MO.—Charles H. Thilmimg, 158 South Jefferson avenue, and George Tompra, 1081 Girard avenue, have purchased the Avenue Church property on west side Grand avenue, for rental of $1,500 per year. Will convert edifice into modern theatre and operate it as New Grand Duchess Theatre. House will have seating capacity for about 1,000 people.

PLATTSMOUTH, NEB.—Roy Smith has disposed of his moving picture business to Brant & Christie.

LITTLE FALLS, N. Y.—City Theatre has been leased by W. M. Linton, of Utica. Extensive improvements planned.

MALONE, N. Y.—Fred S. Bryant and Reay Koykirk have purchased controlling interest in Grand Theatre.

CENTRO, N. Y.—Gilmore Amusement Company has plans by Leon H. Lemport & Son, Cutter Building, Rochester, N. Y., for 50,000 moving picture theatre.

AKRON, OHIO.—Martin Lobinger, 415 Werner street, has contract to erect $150,- 000 theatre and lodge building at 225 Bardman street for Loyal Order of Moose, No. 79.

OKMULGEE, OKLA.—E. L. Winn Construction Company, Railway Building, Kansas City, Mo., has contract to remodel interior theatre for Cozy Thea- tre to cost $2,000.

PHILADELPHIA, PA.—Moving picture theatre at 3625-29 North Broad street has been taken over by J. F. Brown, Jr. cost $36,500, which includes moving picture equipment and electric fans.

SAN ANTONIO, TEXAS.—Princess Theatre has been purchased by J. M. Donald for $550,000. Change of owners will not affect the lease, it is reported.

TransVergen

Automatically supplies only such voltage as are required. No waste of current in ballast.

HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio.
General Film Company, Inc.

BROADWAY STAR FEATURE.
Tobin’s Palm (O. Henry Story—Two Parts—Comedy).

The Girl of the Hidden Key (Roloffville Tales—Two Parts—Drama).

The Rose of Wolfville (Wolfville Tales—Two Parts—Drama).

A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSEYAN COMEDIES.
Eskhille’s New Sheriff (One Part).
Sophie’s Birthday Party (One Part).

RAINBOW COMEDIES.
Nearly a Slackner.
My Lady’s Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hoovering.

SADDALE PRODUCTIONS.
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Dishwasher (One Part—Drama).

SCRANVONIA FILM COMPANY.
(Featuring Charlie Ross).
Parson Pepp (One Reel—Comedy).
Fang’s Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)
Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
The Historic Fourth of July in Paris (One Part—Patriotic).
Sothing the Heart of Italy (One Part—Patriotic).

Of No Use to Germany (One Part—Patriotic).
First Aid on the Plave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).

The Kiddies of No Man’s Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).

PHOTOFOIL.
I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.
Exacts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

MUTUAL.
Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 5—Screen Telegraph (Topical)—73-T-1.
Nov. 5—Screen Telegram (Topical)—75-T-1.
Nov. 16—Screen Telegraph (Topical)—77-T-1.

OUTDOOR SUBJECTS.
Oct. 6—A Tent Meeting Post—16-6-1.
Nov. 17—Black Feet and Flat Heads—16-0-R-1.
Nov. 24—Bad Men and Good Scenery—17-0-G-1.

FIVE PARTS—DRAMA—WESTERN:
Dec. 5—Maiden of Majesties.

VACATION LAND.
Dec. 15—

RELEASES OF WEEK OF JAN. 5, 1919.
Want to be a Lady? (Gloria Joy; Two Parts—Comedy—Drama—Bartlet).
The Lighting Racket (Episode No. 1, “The Era of Gold” and “Pearl White—Three Parts—Drama—Astra”)
Do You Love Your Wife? (Rolin Comedy—Stan Laurel).
Japan of Today No. 2 (Post Travel).
Official War Review No. 28 (Topical).
Pathe News No. 4 (Topical).
Pathe News No. 5 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHIE.
The Eyes of Judith (Affiliated With Myles Minter).
Money Isn’t Everything (Marguerite Fisher).
Hubby in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Rivals and Other Women (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

FOX Film Corporation

BIG TIMELY PICTURES.
Nov. 24—Why I Would Not Marry.
Dec. 5—Every Mother’s Son.

FOX STANDARD PICTURES.
Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Jan. 6—Woman! Woman! (Evelyn Nesbit).
Feb. 9—The Man Hunter (Virginia Travers).
Jan. 12—The Light (Theda Bara).
Feb. 23—The Siren’s Song (Theda Bara).

EXCEL PICTURES.
Dec. 1—Euchanan’s Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 28—The Danger Zone (Madeline Traverse).
Jan. 10—The Call of Destiny (Gladys Brockwell).
Feb. 2—Lucky and Pluck (George Walsh).
Feb. 10—The Coming of the Law (Tom Mix).

FOX-LERNAN SUNSHINE COMEDIES.
Nov. 17—Montagues.
Dec. 15—The Fatal Marriage.
Dec. 20—The Son of a Hun.

MUTT & JEFF ANIMATED CARTOONS.
Dec. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—Hitting the High Spots.
Dec. 22—The Draft Board.
Dec. 25—Throwing the Bull.
Jan. 10—The Lion Tamer.
Jan. 12—Here and There.

FOX EXTRAVAGANZAS.
Nov. 17—Pam Pha.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.
Dec. 9—Fighting Blood (William Parum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regiment.
Jan. 31—Under Two Fingers (Theda Bara).
Feb. 7—Idolatry (Dr. Rameau).
Feb. 9—The Soul of Broadway (Yalea Surra).
Feb. 16—The Darlings of Paris (Theda Bara).

PRODUCTIONS EXTRAORDINARY.
Cleopatra (Theda Bara).
Les Miserables (William Parum).
A Daughter of the Gods (Annette Kellerman).
List of Current Film Release Dates

Universal Film Mfg. Co.

**ANIMATED WEEKLY.**
Nov. 27—No. 52 (Topical)—03292.
Dec. 4—No. 53 (Topical)—03271.
Dec. 11—No. 54 (Topical)—03250.
Dec. 18—No. 55 (Topical)—03300.

**CENTURY COMEDY.**
Oct. 9—Umbled Ladies (Alice Howell—Two Parts—Drama).
Dec. 18—The Cabbage Queen (Alice Howell—Two Parts—Drama).

**HEARST NEWS.**
Dec. 24—No. 1 (Topical)—03443.
Dec. 31—No. 2 (Topical)—03434.

**LKO.**
Nov. 27—Painless Love (Ruth Hardy—Two Parts—Comedy)—03292.
Dec. 4—King of the Kitchen (Harry Gibbons—Two Parts—Comedy)—03275.
Dec. 11—Rough on Husbands (Merta Sterling—Two Parts—Comedy)—03250.
Dec. 18—Work or Fight (Two Parts—Comedy)—Harry Gibbons—03444.
Jan. 1—Klever Kidd (Two Parts—Comedy—Eddie Barry)—03455.

**NESTOR.**
Nov. 18—The Love Crazed (Florence Lawrence—Comedy)—03292.
Dec. 1—The Pickle Blockhead (Eileen Sedgwick—Comedy).
Dec. 8—Two and a Half (Bob Wilson)—03275.
Dec. 9—Let’s Fight (Ben Wilson)—03250.
Dec. 16—The Sailor (Ben Wilson)—03250.
Dec. 23—No. 1 (Topical)—03443.
Dec. 30—It’s Great to Be Crazy (All-Star—Comedy)—03453.

**UNIVERSAL SPECIAL ATTRACTION.**
Nov. 19—Fighting for Freedom (Episode No. 4—Two Parts—Drama)—03292.
Nov. 26—Repairing War’s Ravages (Two Parts—Drama)—03275.
Dec. 3—Around the Clock with the Sailor—(Two Parts—Drama)—03444.
Jan. 1—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Nov. 4—Around the Clock with the Marines—(Two Parts—Drama)—03292.
Nov. 23—Kiss or Kill (Priscilla Dean—Hunting)—(Two Parts—Drama)—03444.
Dec. 2—Vanity Pool (Mary MacLane—Five Parts—Drama)—03292.
Dec. 16—Danger—Go by the Book (Mac Murray—Six Parts—Drama)—03444.

**UNIVERSAL SCREEN MAGAZINE.**
Nov. 28—Issue No. 94 (Educational)—03292.
Dec. 5—Issue No. 95 (Educational)—03275.
Dec. 12—Issue No. 96 (Educational)—03453.
Dec. 19—Issue No. 97 (Educational)—03444.
Dec. 26—Issue No. 98 (Educational)—03444.
Jan. 4—Issue No. 99 (Educational)—03456.

**SCREEN TELEGRAM.**
Nov. 20—No. 76 (Topical)—03441.
Jan. 2—No. 77 (Topical)—03456.

**UNIVERSAL SPECIAL FEATURE.**
Oct. 26—The Brass Bullet (Episode No. 12—Caught in Wire—Two Parts—Drama)—03292.
Nov. 2—The Brass Bullet (Episode No. 12—Caught in Wire—Two Parts—Drama)—03241.
Nov. 9—The Brass Bullet (Episode No. 14—On Trial for His Life—Two Parts—Drama)—03241.
Nov. 16—The Brass Bullet (Episode No. 15—In the Shadows—Two Parts—Drama)—03241.
Dec. 23—The Brass Bullet (Episode No. 16—The Two Faces of Crime—Two Parts—Drama)—03251.
Nov. 30—The Brass Bullet (Episode No. 17—The Avenger—Two Parts—Drama)—03251.
Dec. 7—The Brass Bullet (Final Episode No. 18—The Amazing Confession—Two Parts—Drama)—03251.
Dec. 14—Fighting for Freedom (Episode No. 6—Britain’s Flying Fortresses—Two Parts—Drama)—03251.
Jan. 2—No. 6 (Topical)—03449.
Jan. 30—No. 7 (Topical)—03460.

**UNIVERSAL CURRENT EVENTS.**
Nov. 22—Issue No. 80 (Topical)—03292.
Nov. 29—Issue No. 81 (Topical)—03292.
Dec. 7—Issue No. 82 (Topical)—03300.
Dec. 14—Issue No. 83 (Topical)—03292.
Dec. 21—Issue No. 84 (Topical)—03453.
Dec. 28—Issue No. 85 (Topical)—03444.
Jan. 5—Issue No. 86 (Topical)—03450.

**STAR COMEDIES.**
(Loews-Moviet Pictures.)
Nov. 22—Why Worry—03292.
Nov. 29—Maid Wanted—03300.
Dec. 6—Gritty—03292.
Dec. 20—Camping Out—03453.
Jan. 24—Straight Crooks—03464.

**WESTERN AND RAILROAD DRAMAS.**
Nov. 23—The Husband Hunter (Neal Hart—Two Parts—Drama)—03292.
Nov. 30—The Dead Shot (Helen Gibson—Two Parts—Drama)—03292.
Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts—Drama)—03292.
Dec. 14—Carrying On! (Helen Gibson)—03292.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson)—03453.
Jan. 5—The Secret Furt (Helen Gibson—Two Parts)—03459.

**MASTER COMEDY.**
Dec. 21—A Kaiser There Was—03442.
SITUATIONS WANTED.

UNION OPERATOR desires position. Experienced, reliable man. Address P. O. Box 468, Central Station, Toledo, Ohio.

EXPERIENCED ORGANIST—Splendid library, good picture player and first class organist. Pipe organ and good salary essential. Will go anywhere. Organist, Box 472, Hagerstown, Maryland.

HARRY KEEPERS at liberty to receive offer for 1919. Known as the globe-trotting cameraman. Many years experience in all branches of cinematography, having one of the best and most complete outfits for A-1 work of any kind. Specialize in artistic lighting and back-lighting effects. Will work East or West Coast. 811 West 4142 St., N. Y. City.

MANAGER, 8 years’ experience, at present engaged, desires to make a picture. Best references. Write M. S., c/o M. P. World, N. Y. City.

MANAGING DIRECTOR wishes connection with large theatre; thoroughly familiar with music, settings, and publicity. Have many new and novel ideas. Expert judge of film and prices. Would prefer theatre that is not now paying to manage on salary and percentage. Can furnish best of references. Address Managing Director, c/o M. P. World, N. Y. City.

HELP WANTED.

PIANIST WANTED—Must have good library. One who is competent to cue pictures intelligently. Write with full particulars, to Victoria Theatre, Greenfield, Mass.

WANTED—Film salesmen to furnish leads as side line. Liberal remuneration; no samples to carry; no selling to do. R. M., c/o M. P. World, New York City.

CAMERAS, ETC., FOR SALE.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 15, Station G, N. Y. City.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, specializing in Zeiss Zeiss Tessar F 3.5 lens, 5x7 camera. Specialize gently. Director, 43rd Ave., Kansas City, Mo.

SENSATIONAL MONEY Saving bargains in the title of the latest photographic book just off the press; a 72-page catalog filled from cover to cover with wonderful offers in every standard made of tested and guaranteed motion picture apparatus, cameras, lenses, kodaks, etc. It’s the biggest little thing in the current photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking. David Stern Company; in business since 1885; 1027 Madison St., Chicago, U. S. A.

BASS offers a wonderfully fine camera; description: Lubin - Prevost Cinematograph Camera, case made of mahogany, wonderful shutter dissolve, diaphragm dissolve, adjustable film rail, perfect intermittent, scene meter, foot age meter, speed indicator, 50 M.M. Carl Zeiss Tessar F 3.5 lens, five beautiful aluminum magazines, two leather carrying cases. Superior to any camera on the market, our price $800.00. Our Bargain List No. 11 is full of other good values. Bass-Capreoli Co., Charles Bass, Pres., 100 E. N. Dearborn St., Chicago, P. S.—Bargains in Suitcase Model Projectors.
List of Current Film Release Dates

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS. Sept. 30—Laughing Bill Hyde (Rex Beach's)
Oct. 7—Hidden Fires (Mac Marsh—Five Parts—Drama—DeLuxe)

Nov. 17—Thirty a Week (Tom Moore—Five Parts—Comedy—DeLuxe)
Nov. 24—A Perfect Match-Six (Isabel Normand-Five Parts—Comedy).
Dec. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama)
Dec. 8—A Perfect Lady (Margaret Kennedy—Five Parts—Comedy—Drama)
Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama)

GOLDWYN SPECIALS.
The Manx Man (Seven Parts—Drama)
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama)
For the Freedom of the East (Betzendorf—Seven Parts—Drama)

CAPITOL COMEDIES. Sept. 22—Bill's Sweetie (Two Parts).
Oct. 1—Bill Camps Out (Two Parts).
Nov. 1—A Postcard From Bi (Two Parts).
Dec. 1—Proposing Hill.
Dec. 15—True Tramp.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.

Famous Players-Lasky

PARAMOUNT-SENNETH COMEDIES.
Dec. 1—Her First Mistake.
Dec. 15—Hide and Seek, Detectives.
Dec. 25—Miss Villars, Cheshire Cat.
PARAMOUNT-ARBUCKLE COMEDIES.
Sept. 15—The Cook.
Nov. 24—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-WINGATE COMEDIES.
Dec. 1—Puss and Feathers (Edna Bennett—Five Parts—Patriotic)
Dec. 8—Too Many Millions (Wallace Reid—Five Parts—Patriotic)
Dec. 15—Good-Bye Bill (Shirley Mason and Ernest Trues—Five Parts)
Dec. 22—Strange World (Charles Hay—Five Parts)
Dec. 29—The Mystery Girl (Ethel Clayton—Five Parts)
Dec. 29—Quick and Cold (Dorothy Dalton—Five Parts)
Dec. 29—Little Miss Haver (Marguerite Clark—Five Parts)
Dec. 29—The Hope Chest (Dorothy Gil—Five Parts)
Dec. 29—The Way of a Man with a Maid (Bryan Warren—Five Parts)
Artcraft Pictures.
Dec. 1—Under the Greenwood Tree (Ethel Fergason—Five Parts)
Dec. 8—Arizona (Douglas Fairbanks—Five Parts)
Dec. 8—The Greatest Thing in the World (Five Parts—D. W. Griffith film)
Dec. 15—Branding Broadway (William S. Hart—Five Parts)
Dec. 15—The Squaw Man (Five Parts—C. B. DeMille Production)

PARAMOUNT-ARTCRAFT SPECIAL.
Oct. 3—Private Eyes (Private Eyes—Five Parts—Patriotic)
Dec. 1—Sporting Life (Maurice Tournier Production)

PARAMOUNT-FLAG COMEDIES.
Dec. 1—Tell That to the Marines.
Dec. 8—Independence O'Gosh (Two Parts).
Dec. 22—For Penny (Charles Flanagan, or the Hurt of the Dreadful West (Two Parts)

SUCCESS SERIES (REISSUES).
Dec. 1—Coppice (Mary Pickford)
Dec. 8—The Goose Girl (Marguerite Clark—Five Parts)
Dec. 15—The Eternal City (Pauline Frederick—Five Parts)
Dec. 22—The Old Homestead (Five Parts)
Dec. 29—The Virginian (Dusine Fairman—Five Parts)

PARAMOUNT-BURTON HOLMES.
Dec. 1—The Belman Susters of Luxen.
Dec. 5—The End of the Rope.
Dec. 13—Turbaned Tommies.
Dec. 22—The Gorilla of Paraiso.
Dec. 29—Two Cities of Old Cathay.

PARAMOUNT-BLAY PICTORGRAPH.
Dec. 1—Industries of Our New Possessions; The Maize of Mexico; The Great War.
Dec. 8—Patriotic.
Dec. 15—How Musen Groups are Made; New York in War-Time; Cartoon.
Dec. 29—Vanishing Skirt; Beaks; Cartoon; Uncle Sam's Coming Problem.

World Pictures Corp.

Dec. 9—The Man of Brace (Lewis Stone—Five Parts—Drama)
Dec. 16—The Zero Hour (June Evalide—Five Parts—Drama)
Dec. 23—The Love Nest (Madge Evans—Five Parts—Drama)
Dec. 30—The Horseman (Louise Huff—Five Parts—Drama)
Jan. 6—What Loveth Princes (Barbara Cates Eaton—Five Parts—Drama)
Jan. 6—Under Two Skies (Martha Judge—Five Parts—Drama)
Jan. 13—The Allies (Carlyle Blackwell and Evelyn Grosse—Five Parts)
Jan. 20—The Flirt (June Evalide—Five Parts—Drama)
Jan. 27—Mandarin Gold (Kitty Gordon—Five Parts—Drama)
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama)
Feb. 10—Heart of Gold (Louise Huff—Five Parts—Drama)

WORLD COMEDY RELEASES.
0. Susie Behave (Pay Tincher)

Feature Releases

AFFILIATED DISTRIBUTORS CORP. 1900 Broadway.
Lafayette, We Come! Perishing, '17—(Perret Productions)

BLUEBIRD.
Nov. 30—All Night (Garnet Geers—Five Parts Drama)
Dec. 2—Tomatoes of France (Marie Walsamp—Five Parts—Drama—0528)
Dec. 9—Set Free (Idah Mollin—Five Parts—Drama—0300)
Dec. 23—The Sea Flower (June Hansen—Five Parts—Drama—0300)
Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama—0500)
Dec. 16—She Hired a Husband (Five Parts—Drama—0500)

CHRISTIE FILM COMPANY.
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Dec. 3—All Mixed Up.
Dec. 10—Johnny Goes 'Em.
Dec. 17—Peggy Mixes In.
Dec. 23—Pears and a Peach.
Dec. 30—Know Thyself.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.
Aug. 26—A Mexican Venice (Wright)
Sept. 2—China (Five Parts and Millionaire (Harold Horton)

FIRST NATIONAL EXHIBITORS' CIRCUIT.
Perthering's Husband.
A Dog's Life (Charlie Chaplin). Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany.

Tarzan of the Apes (Elmo Lincoln and Endy Oliver)
Tempered Steel (Madsie Peters)
Italian Flaming Front—Official Italian War Pictures.

Nov. 25—The Panther Woman (Olga Peters)

FROHMAN AMUSEMENT CO. Times Building, N. Y.

FORD EDUCATIONAL WEEKLY.
Nationally Distributed by the Grover Distributing Corporation, 1452 Broadway, New York City.
No. 118—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRIS, Aecoll Building, New York.
The Hushed Hour (Blanche Sweet). The Unpardonable Sin (Blanche Sweet).

W. W. HODGKINSON CORP. (Releasing Through Pathe) Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Nov. 25—Three Cordon (J. Warren Kerrigan—Five Parts—Comedy—Hampton).
Dec. 2—Godless of Tampa (Louise Glaum—Five Parts—Drama).
Dec. 10—Two Gun Country (Bea Baricale—Five Parts—Comedy).
Dec. 29—Made in America, Episode No. 1.
Jan. 6—The Drifters (W. Warren Kerrigan—Five Parts—Drama—Hamden).

HOPP HADLEY. 130 West 46th Street, New York.
The Vow.

JEWEL PRODUCTIONS, INC.
The Gezer of Berlin (Century Production—Plaza).
The Sinking of the Lustiana (One Reel Pan Picture by Winstor McClary—03146).
For Hushandes Only (Six Parts—Drama—03189).
Crashing Through to Berlin (Seven Parts—Patricio—Topical—03138).
Nov. 4—The Yellow Dog (Six Parts—Drama—05272).

LEONIE: PERRET PRODUCTIONS. 1402 Broadway, New York.
Stairs of Glory.

GEORGE KLEINE.
Rialto Delux Production.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reel).

Eseramy.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTICAL RESEARCH ASSOCIATION.
1150 South 22nd Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Oct.—The One Woman (Select Special).
Oct.—Mrs. Leffingwell's Knots (Constantine Thumb).
Nov.—Her Great Chance (Alice Brady).
Nov.—The Road Through the Dark (Clara Kimball Young).
Nov.—The Cavell Case (Special).
Nov.—The Midday Light (Select).
Dec.—A Lady's Name (Constantine Talmadge).
Dec.—Heart of Woe (Norms Talmadge).
Dec.—In the Hallow of Her Hand (Alice Brady).
Dec.—Cod of the Yukon (Mitchell Lewis).
Dec.—The Midnight Patrol (Special).
COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 West 40th St., New York City
Bryant 5437
Bet. Eighth and Ninth Aves.

MINUSA
Gold Fibre Screens

IMPROVE your projection
INCREASE your patronage
INFLATE your receipts
ENDORSED by all Leading Exibitors
INFORMATION and Samples upon request

DEALERS EVERYWHERE

MINUSA CINÉ SCREEN CO.
Bomont & Morgan
St. Louis, Mo.

Rothacker Prints
The Best For The Best of Them

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY
NEW YORK 281 LEXINGTON AVE.

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.

ONE YEAR ........................................ $3.00
SIX MONTHS ...................................... $1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York
## List of Current Film Release Dates

### State Right Releases

**ADVANCED MOTION PICTURE CORP.**
1405 Broadway, New York City.
- The Eleventh Commandment (Drama).

**ARGOY FILM COMPANY.**
729 Seventh Ave., New York.
- After the War.

**ARROW FILM CORPORATION.**
Times Building, New York.
- Her Aviator.
- The Perfect Match (Audrey Munson).
- Sunset Princess (Margery Daw).
- A Woman's Law (Florence Reed—Five Parts—Drama).

**BEAR STATE FILM COMPANY.**
228 S. Halsted St., Chicago, Ill.
- The Vigilantes (Drama).

**BERNARD H. BERNSTEIN.**
925 Longacre Building, New York City.
- The Lion of the Hills (Wm. S. Hart—Drama)

**BRENTWOOD FILM CORP.**
431 Fourth Ave., Los Angeles.
- The Turn in the Road.

**CHESTER BEECROFT.**
501 Fifth Ave., N. Y. City.
-球名.

**CREST PICTURES CORP.**
Times Building, New York.
- The Last of the Apes.
- A Grain of Dust.
- A Romance of the Air (Lieutenant Bert Hall).

**THE FILM MARKET, INC.**
485 Times Building, New York.
- What Becomes of the Children (Cecra Beach).
- Suspicions (M. H. Hoffman Production).
- The City of Purple Dreams (Selig).
- Who Shall Take My Life? (Solie).
- Beware of Strangers (Solie).
- The Garden of Allah (Solie).
- The Spiders (Solig. Reissue).
- The Star-Spangled Banner (Gathem—Half reel).
- Columbus, the God of the Ocean (Gathem—Half reel).
- The Battle Cry of Freedom (Gathem—Half reel).
- Home Sweet Home and The Girl I Left Behind Me (Gathem).
- The Amazon Jungle (Capt. Besley Expedition).
- The Wonderland of Peru (Capt. Besley Expedition).
- The Undying Story of Captain Scott (Capt. Besley Expedition).
- Animal Life in the Antarctic (Capt Scott Antarctic Expedition).
- His Vinegar Bath (Tom Bret Comedy).
- Twin Bed Rooms (Tom Bret Comedy).
- Why Not Marry? (Tom Bret Comedy).

**GAUMONT CO.**
Flushing, L. I.
- Gaumont News—Released every Tuesday.
- Gaumont Graphic—Released every Friday.
- "The Hand of Vengeance."

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
- Mother (Six Parts—Drama—McClure Pictures).
- The Warrior (Seven Parts—Drama—McClure Picture).

**HILLER & WILK, INC.**
Raffles, The Amateur Engineer.
- Sept.—Sporting Life (Maurice Tourneur Production).
- Woman (Maurice Tourneur Productions).
- The Silent Mystery (Francis Ford serial in fifteen episodes).

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
- When Men Betray (Drama).
- Ashes of Love.

**M. H. HOFFMAN.**
- Suspicion (Six Parts—Drama).
- The Craving.

**IVAN FILM PRODUCTION.**
130 West 46th Street, New York.
- Two Men and a Woman.
- Human Liar.
- Life or Honor.

**JESTER COMEDY CO.**
220 West 42nd Street, New York.
- (Features—Poode-Dom).
- Oct. 1—Ain’t It So (Two Parts).
- Nov. 1—Some Baby (Two Parts).
- Nov. 15—Clemmons (Two Parts).

**JAMES KEANE.**
220 West 42nd Street, New York.
- The Spreading Evil (Seven Parts—Drama).

**MONOPOL PICTURE COMPANY.**
1470 Broadway, N. Y. City.
- Mothers of Liberty.

**PHYSICAL CULTURE PHOTO PLAYS, INC.**
113 West 40th Street, New York.
- Zongar (Drama).

**PERRET PRODUCTIONS.**
Times Building, New York.
- Stars of Glory.

**PIERSON FILM CORP.**
130 West 46th St., New York City.
- The Still Alarm (Selig Production).
- Wives of Men.
- Little Orphant Annie (Six Parts—Drama).

**HARRY RAVER.**
1402 Broadway, New York.
- The Hand of the Hun (Four Parts—Novelty).
- The Master Crock.

**ROMAYNE SUPER-FILM COMPANY.**
221 March-Stanh Bldg., Los Angeles, Cal.
- Me und Gott.

**UNITED PICTURE THEATRES.**
- The Light of Western Stars (Sherman Production—Six Parts).

**ERNEST SHIPMAN.**
17 West 44th Street, New York City.
- The Daughter of the Don (Five Parts—Drama).
- Aug.—Pen Vultures (Five Reels).
- Sept.—The Prisoner of War (Five Reels).

**W. H. CLIFFORD PHOTOPLAY COMPANY, INC.**
- Featuring Mary Hamilton, One Five-Reeler Per Month.
- The Coast Guard Patrol (By Neil Shipman—Seven-Part Patriotic Drama).
- A Nugget in the Rough (Five Parts—Comedy—Drama).
- Trooper 44 (Five Parts—Drama).
- The Tiger (Seven Parts—Drama—By Neil Shipman).
- Bill Stingers’ Poems (A Series of one-reel patriotic comedy-dramas issued semi-monthly).

**Al and Frank Jeannings.**
- Lady of the Dugout (Six Parts—Drama).
- Lloyd Carleton Productions.
- Mother I Need You.
- Edwin Frazee.
- The Haunted House (Mystic Comedy—Two Parts).

**United Film Corporation.**
- Crime of the Hour (Seven Parts—Drama).
- Francis Ford Producing Co. Berlin via America (Six Parts).
- The Isle of Istrigue (Six Parts).

**HARRY RAPE.**
- Palace Theatre Building, New York.
- Sins of the Children.
- Wanted for Murder.

**WILLIAM STORMER ENTERPRISES.**
- 720 Seventh Ave., New York.
- The Tidal Wave (Eight Parts—Drama).

**SOUTHERN FEATURE FILM COMPANY.**
1416 Broadway, New York.
- Beyond the Law (Emmett Soldier—Six Parts).

**TOPICS OF THE DAY FILM COMPANY.**
701 Times Building, New York.
- Topics of the Day (A weekly topical release).

**UNIVERSAL FILM COMPANY.**
300 Broadway, New York.
- Song Hits in Photoplays.

**U. S. EXHIBITORS’ BOOKING CO.**
Times Building, New York.
- The Belgian.
- Those Who Pay.
- The Zepplin’s Last Raid.
- Just a Woman (Steger Production).
- Men.
- The Crucible of Life.

**W. H. PRODUCTIONS.**
71 West 23d Street, New York.
- Mickey (Seven Parts).
- (The Following are Multiple Reel W. S. New Subjects, Released in Order Listed.)
- The Hell Hound of Alaska (Five Parts—Dr.).
- Making His Life (Five Parts—Drama).
- Series of two-reel productions.
- Satan’s Pawn (Bessie Barriscale—Five Parts—Drama).
- The Straight Road (Bessie Barriscale—Five Parts—Drama).
- Series of sixteen two-reel Shorty Hamilton two-reel Western comedies.
- Series of twenty-eight two-reel Mack Sennett Keystone comedies.
- Series of twenty-six one and two-reel Charlie Chaplin comedies.
- Series of twenty-four single reel Fatty Arbuckle comedies.
- Series of Twenty-Eight Single Reel Liberty Keystone.
- Series of Twenty-Eight Single Reel Eagle Keystone.
- Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
- Series of Fifteen Two-Reel Columbia-Kay-Bee Western Dramas.
- WARNER BROTHERS.
- 220 West 42d Street, New York.
- The Kalser’s Finish.

**FELIX F. FEIST.**
- 130 West 46th Street, N. Y. C.
- Stoles Orders (Eight Reels—Drama).

**PLUNKETT & CARROLL.**
- 220 West 42d Street, New York City.
- The Woman the Germans Shot.

**PRODUCERS’ DISTRIBUTING CORP.**
- 130 West 46th Street, New York City.
- Her Mistake (Evelyn Nesbit).

**SCHOMER PHOTO-PLAY PRODUCING CO.**
- 1440 Broadway, New York City.
- Ruling Passions.
The Essential Requirements
for
Improved Projection
are
Speer Carbons
Speer Alterno Combinations
for A. C. Work
and
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"
Manufactured by
Speer Carbon Company
St. Marys, Pa.

Profit by our experience and assistance in film DEVELOPMENT and PRINTING.
Our experience is a matter of years, not months. Our reputation a matter of record, not empty assertion.

Evan's Film Mfg. Co., 416-24 West 216th St., New York City
Telephone: St. Nicholas 3443-44

F I R E
and SMOKE EFFECTS for
DAY OR NIGHT BATTLE SCENES, FIRES AND CON-FLAGRATIONS

In addition to
"NEWMANLITES"
for night photography

Just the thing for effective night scenes, cloudy days, dense woods and many other exteriors where electric lighting cannot be obtained.

I. C. Newman Co., Inc.
Manufacturers of
Fire and Smoke Specialties for
Motion Picture Use

320 Broadway 4676 Hollywood Blvd.
New York Los Angeles
Phone: Franklin 1692 Phone: Holly 1974

PORTER EQUIPS THEATRE FOR GRIFFITH'S
Supreme triumph "Hearts of the World." Installs two up to the minute type S simplex projectors with Robin Time and Speed Indicators in the 44th St. Theatre, New York. The marvelous projection of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. Porter, 729 7th Avenue, New York City, 11th Floor

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 obnoxious 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 Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

Moving Picture World
516 Fifth Avenue, New York City
From Canton, Illinois, to Canton, China, movie fans are looking at pictures made on

EASTMAN FILM

The demand for the clearest pictures possible is world wide.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

DIRECT CURRENT MOTION PICTURE CARBONS

The Silvertip is the standard negative carbon for direct current projection. It is of small diameter and is heavily plated with metal to give it a high current carrying capacity. When used with the Columbia upper it gives a pure white light of high intensity.

The illustration below shows clearly the difference in size of the Silvertip negative and the old negative carbon. The great improvement in positive crater is also shown.

The blunt point of the negative carbon in the old system permits the negative spot to wander since the spot covers but a small portion of the point. The negative spot on the Silvertip covers the entire point with the result that the arc cannot wander and cause a flicker on the lens and screen.

Write for circulars

National Carbon Company, Inc.
Cleveland, Ohio
THE
MOVING PICTURE
WORLD

VOLUME XXXVIII
October—December 1918

J. P. CHALMERS
Founder

PUBLISHED BY

CHALMERS PUBLISHING CO.

516 Fifth Avenue, New York
—

;

——

;

;

THE MOVING PICTURE WORLD

574

War Hoard Meets Film Men's Requests
War Hoard Restricts Manufacture of Ma-

993

Woody

West Coast Picture Folk Pile Up Big Loan
W.

824
115
1219
830

Totals
S. Rally at Baltimore's Garden

chines
56
War Displays at Motion Picture Shows.... 68
War Review, The, To Continue
1204
War Work Organizations Use Many Pic717
tures
Washington Kxebangemen Get Together.... 361
Washington Praises Liberty Films
202
Washington Records Show English Actors'
Migration
052

825
Winnipeg Exhibitors to Get Rebate
Winnipeg Exhibitors to Get Rebate Legis-

Washington Wondering as to Future
Division of Films
Weber, Lois, to Direct Anita Stewart
Talks Sense to Exhibitors

Winnipeg Men Denounce Proposed Building
1201
By-Laws
Wobber Named Film Division Director.... 203

Index

to

S.

What One Player Does
What to Do if You'd Fooled
Irvin
Willat,
Pn sent

the Editor

Among

Again

V.,

Those
1494

Exchange Managers Fight Pro940
Uasure

Winnipeg
po

841

lation

of

815
1065
933

December
Be

to

Select's

1918

28,

General Sales Man-

ager

824

World Do Movie, The
372
World Engages Texas Guinan
365
World Is New Born, The
827
World News Is Latest to Enter Weekly
Field

1322
1500

World Pictures Engages Meeker

Z
Zukor Men. Two. Start New Company
Zukor, Day, Yields Over Half Million

1492
of

Loan

577

Reviews, Comments, and Advertising Aids on the Films

months ending December 31, 1918, and upon the majority of
which have been published reviews, comments, or advertising aids. This list is as accurate as it is possible to make it with
the information received from the companies whose productions are included. Should any of our readers detect errors, we
The letter before the folio
shall be pleased to have our attention called to them so that we may correct our card index.
indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and
"A" lor advertising aids. Where reference letter is omitted it signifies that none was published. Of the later releases where
any or all reference letters are omitted the missing information will probable be published in the next volume.
N. B. Comments or reviews of episodes .of serials or series are indexed in connection with general title of such serial
or series and not under title o feach episode. Date shown for Pathe subjects indicates the week during which they were

Appended

a

is

of subjects released during the three

list

—

released.

Animated Weekly No. 51 (Universal)
Admiral

Fleet

Beatty's

Freedom)

for

liting

— Oct.

Action (No. 1 of
(Universal-Special)

in

5.

Adventure Shop (5 parts) (Vitagraph)
A-1387.
Aerial
Circus)
R-1116.

Tim (No.

;

The Lure of the

0.

(Universal)

parts)

CJ

— Dec. 30

— Dec.

-':;

—

:

R-H15;

A-

30;

C-1119.

Sudden Norma (Exhibitors-Mutual)

— R-

1654
C-1555.
All the World to
;

Nothing (6 parts) (PatheR-988 c-1120.
Heroes Arrive in Switzerland (Wm.
L. Slier ry-Hurlingham).
Allies' Official War Review No. 13 (Pathe)
-i

Allied

i

;

War

'.'1
c-122.
i:
Sepi. 22
Allies' Official War Review
Sept. 29; C-446.
Allies' Official War Review
Oct. 6; C-447.
Allies' Official War Review
Oct. 13; C-517.
Allies' Official War Review
Oct. 20; C-623.
Allies' Official War Review
:

Oct
Allies'

27.
Official

Nov.
Allies'

:;;

No.

14

No.

15

No.

10

No.

17

No.

18

(Pathe)

—

No.

19

(Pathe)

—

War Review

No.

20

(Pathe)

No.

21

—
(Pathe) —

No.

22

(Pathe)

C-760.

OfTieial

Nov. 10; C 857.
Allies'

Official

War Review

Nov. 17.
AUK'S' Official War
Nov. 24
R-1088
:

Allies'

Official

Dec.
Allies'

1

;

Official
Dec. 15.
Official
Dec. 22.
Allies' Official
Dec. 20.

C-1120.

;

War Review

C-1251

Official

Review

.

War

Dec. 8; C 1383;
Allies'

—
—
(Pathe)
(Pathe) —
(Pathe) —
(Pathe) —

Review

War

War

No. 2.'!
R-1206; C-1555.
Review No. 24
R-1338.
Review No. 25

War Review

No.

War Review

No.

—
(Pathe) —
(Pathe) —

26

—
(Pathe) —

27

—

(Pathe)

(Pathe)

Along the Crimson Gasb (Allies' Official War
Review No. 20) (Pathe)—Nov. 10; C-857.
Amazing Confe Bion, The ..<.>. ]\ ,,f "The Brass
Bullet")
in
parts)
Dee. 7
C-1251.

(Universal-Special)

—

;

Amazon Jm,
American

Besley Expedition).

Swim

No.

1

1

s

(

Ford

Educational

Weekly).
on Public
America's An wer (World
Information)- Nov. 11 A-822,
And a Btlll Small Voice (5 parts] (Exhibitors
lie,. 29
Mutual National)
R-1882 C-1383
A-1561
Animal Life in the Antarctic (Film Market
Cap! Seott Antarctic Expedition).
j

;

Animated Weekly No.

II

i

(Universal)—Sept.

;

11

12

.17.

Animated
Animated
Animated
Animated
Animated
Animated
Animated

Weekly
Weekly
Weekly
Weekly
Weekly
Weekly
Weokly

(Universal)— Sept. 18;

— Oct.
— Oct
(Universal)— Oct. 16.
(Universal) — Oct. 23.
(Universal)— Oct. 28.
(Universal) — Nov.
(Universal) — Nov. 13.

No. 14 (Universal)
No. 46 (Universal)

No.
No.
No.
No.
No.

46
47

48
49
50

— Nov. 20;
—
—
—
—
—
(World) —

6.

of Evil, The
Oct. 7; A-551
R-121
;

(5 parts)
C-277.

;

Are Brunettes False? (Mutual-Strand— Oi
Are Second Marriages Happy? (Christie)

— Sept.

R-U8;

C-121.
(Arteraft)
Dec. 8;
Around the Clock with the Sailor
Universal-Special
Oct. 7.
Around the Clock with the Marines
(Universal-Special)
Nov. 4.
Around the World in Nine Minutes

(Fox-Mutt

and Jeff Cartoon)— Nov. 24.
Ashes of Love (6 parts) (Graphic)

A-625

9;

Arizona

—

(5 parts)

—
—

Vol. 37-1917
C-Vol. 37-1921.
the Front (Fox-Mutt and Jeff

;

R-1552.
(2 parts)
(2

parts)

R-

;

;

At

Sept 8.
Avenger, The
1

—

—

20.

24
C-988.
British West
;

(Pathe-Post)

Indies

—


Cry of Freedom, The (Film Market—
Gathem).
Battling Jane (5 parts) (Famous Players-LaskyParamount)— Oct. 6; A-693; R-275 C-446.
Beans for Two (Mutual-Strand) Dec. 11.
and Had Men (2 Parts) (Vitagraph-Big

Battle

—

;

V)—

Oct. 7; C-691.
n
Back (No. ." of "The Lure of the Circus) (2 parts) (Universal)
Dec. 2 R-1116:
C-1384.
Beautiful Liar, The
(Universal-Nestor)
Dec.

—

;

—

10.

Behind the Lines

—

(Kleine)— R-Vol. 37-

Italy

in

1917; C-762.
Belgian Sisters of
Holmes) Dec.

Luzon

(Paramount-Burton

1.

Kingdom of Grief (10 parts)
(Classic Films)— R-5
C-546; R-1338.
Bells, The (5 parts) (Pathe— Nov. 17; A-1253
The

Belgium,

2.
0.

6.

(Post Series No. 23)
(Pathe-Post)
Dec. 15: C-1555.
Borrowed Clothes (6 parts) (Jewel) Nov. 18;
A-1121
R-1115; C-1119.
Branding Broadway (5 parts) (Famous PlayersLasky-Artc raft)— R-1116; A-1389.
Brass Bullet, The (No. 9, The Room of Flame)
(2 parts) (Universal-Special)
Oct. 5.
Brass Bullet, The (No. 10, A New Peril) (2
parts) (Universal-Special)
Oct. 12; C-122.
Brass Bullet, The No. 11, Evil Waters) (2 parts)
(Universal-Special)
Oct. 19; C-1120.
Brass Bullet, The (No. 12, Caught by Wireless)
(Universal-Special)
(2 parts)
Oct.
26; C-447.
Brass Bullet, The (No. 13, Five Hundred Dollars Reward) (2 parts) (Universal-Special)

—

;

—

—

—

—

—Nov.

2.

(No. 14, On Trial for His
Life)
(2 parts)
(Universal-Special)
Nov.
9; C-1120.
Brass Bullet. The (No. 15, In the Shadow) (2
parts)
(Universal-Special)
Nov.
16;
C-

—

1120.

Had Men and Good Scenery (Mutual-Rothacker)

—Nov.

;

;

27ii.

Borneo

—

B
Barbados,

Border Raiders, The (5 parts) (Pathe-Diando)
—Oct. 6; A-129; R-Vol. 37-1920; C-122.
Border Wireless (5 parts) (Famous PlayersLasky-Artcraft)— Oct. 6; A-451 R-274 C-

Brass Bullet, The

(No. 17 of "The Brass Bullet")
(Universal-Special)
Nov. 30; C-

(2 parts)
1

Cartoon)

1

1

;

Beloved Imposter, The (5 parts) (Vitagraph)
Dec. 9; A-1256; R-l.",s2,
Berlin Via America (t; parts) (Shipman-FranFord Prod.).
Better Half, The (5 parts)
(Select)— Sept.
1-125; R-Vol. 37-1919; C-Vol. 37-1921.
Betwixt Heaven and Earth (No. 11 of Wolves
of Kultur)
(2 parts)
(Pathe-Western)
Dec. 22.
Beware of Boarders (Paramount-Mack Sennett)
—Oct. 6; R-Vol. 37-1918; C-121.
Bi ware oi Strangers (Film Market-Selig).
Beyond the Law ((I parts) (Southern Feature)
R-1215
C-1251
A-1658.
Big Tent, The (No. 2 of The Lure of the Circus)
(2 parts)
(Universal)— Nov. 18; CL261
R-1116.

—

Brass Bullet, The (No. 16, The Noose) (2 parts)
(Universal-Special)— Nov. 23; C-1120.
Brass Bullet, The (No. 17, The Avenger) (2
parts)
(Universal-Special)
Nov. 30;
C-

—

1120.

Brass Bullet, The (No. IS, Amazing Confession,
The) (2 parts)
(Universal-Special)
Dec.

—

7; C-1251.

Brazen

Beauty,
Britain's Battling
Fighting for

—Dee.

The

—

parts)

(Bluebird)
37-1924; R-117 C-121.
Bulldogs The Navy (No. 7 of
Freedom) (Universal-Special)
(5

—

;

11.

Naval Air Power (Episode of the Far
Flung Battle Line) (Pathe)— Oct. 27.
British Flying Ships (Episode of the Far Flung

Britain's

Battle Line) (Pathe)— Nov. 17.
British Indian Troops (Episode of the Far Flung
Baltic Line, The) (Pathe)— C-5 17.
British Troops in Italy (Episode of the Far
Flung Battle Line, The) (Pathe)— Nov. 10;
C-S57.
Buchanan's Wife (Fox-Excel)— Dec. 1; A-993

R-1210; C-1250.
Building the Eagle
Oct.

Boat

(Paramount-Bray)

20.

Bulling the Bolshevik
toon)
Sept. 29.

(Fox-Mutt

&

Jeff

Car-

;

—

;

;

;

;

C-277

Animated Weekly No.

52

(Universal)
Nov. 27.
53 (Universal)
Dec. 4.
54 (Universal)
Dee. 11.
55 (Universal)
Dec. 18.
West Indies
(Pathe-Post)

)

;

1123;

Oct.

No.
No.
No.
No.

Appearance

—

All of a

Weekly
Weekly
Weekly
Weekly

Antigua-British

;

-After the War (Argosy)—R-1118; C-1250.
it
So? (2 parts) (Jester Comedy)— Oct. 1.
Nov.
Ali Baba and the Forty Thieves (Fox)
V-1122; R-1115; C-1119.
All for Gold il' parts) (Universal-Western)
Oct. 5
C-4 17.
All for Liberty (Pathe)— R-91 C-122.
All Mixed Up (Christie)- Dee. :;.
(Bluebird)— Nov.
All Night (5 parts)

C-1251.

Animated
Animated
Animated
Animated

Camps Out (Goldwyn-CapitoD— Oct.

Hill

Birth

of

a

War

Poster,

The

7.

(Universal)

— R-

BlaCk Feet and Flat Heads Mulual-Rothacker)
—Nov. 17; C-700.
Blade of Hate, The (No. 2 of The Iron Test)
(Vitagraph) Nov. 4; C-09I.
(

—

Bomb-Dropping
stroyers
I

From

(No.

Submarine

De-

(Bluebird)

— Dec.

30.

Cabbage Queen, The (2 parts)

(Universal-Cen-

tury)— Dec. 18; C-1384.
Caillaux Case, The (6 parts) (Fox-Standard)
Sept. 15; A-Vol. 36-1336; R-443
C-446.
Camouflage (Jester Comedy Co.) Nov. 15.
Camouflaged Baby, The (General-Rainbow).
Camping Out (Universal-Star)— Dec. 21; C-1384.
Cannibal Isles of the South Pacific (Martin

—

—

;

Johnson Film Co.).
(5 parts) (Famous Plavers-Lasky-Success)— Dec. 1; C-1119; A-1254.
Captain's Captain, The (5 parts) (Vitagraph)
Dec. 23; A-1255.
Captured Alive (2 parts) (Universal-Western)
Carmen (5 parts) (Famous Players-Lasky-Success)— Sept. 29: A-278 R-273.
Caribbean Lapped Shores (No. 19 of Post Travel
Series) (Pathe-Post)
Nov. 17; C-988; R-

Caprice

—

—

;

Aerial

Fighting for Freedom)
Universal-Special)— Oct. 7.
2 of

Carabaret Girl, The (5 parts)

—

II

IMS


SIMPLEX NEVER SURRENDERS!!

—NOTE—

In the city of Chicago, the business and theatre district is centered in what is called "The Loop." This section is entirely encircled by the Elevated, which forms a structure of steel all around it, thereby giving it its name. There are nineteen Theatres within the Loop running pictures, and each one uses the Simplex, making it 100% strong; some of them run twenty-four hours a day.

FOUR years ago, in the city of Chicago, Generals "Mediocre Material" and "Questionable Quality" had possession of the "Loop." The Managers demanded day and night protection, but they weren’t getting it.

Up came the relief army of Simplex. They unlimbered their heaviest guns—trained their batteries upon the screens, and took the "loop" by storm!! An unbroken line of supreme service has entrenched them in the "Loop" as solidly as Gibraltar itself.

But now a battle was on in earnest. The ousted Generals flung their forces against the "Iron-Ring" of Simplex. "Get back into the Loop at any cost," were the orders of the day.

They made offers to the Loop Managers: They begged, pleaded and promised, but they were met by a barrage of disinterest.

And now the Simplex forces have extended their lines outside the Loop, capturing the second and third line of trenches so that 85% of the entire city of Chicago is protected by Simplex security.

The four years’ service flag of Simplex still waves with Simplex guarding the screens of the city.

The qualities that have made our army the big factor in the war, are the same qualities that enabled Simplex to "hold the fort": Masterful Material—Peerless Precision—Splendid Service.

SIMPLEX RECRUITING OFFICES
ALL OVER THE COUNTRY

JOIN THE ARMY OF
SIMPLEX USERS

GUARD YOUR PROJECTION
WITH A SIMPLEX

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St—New York
Projectionist Ray says

"This is the time when I want to put business in the background and say, more emphatically than ever before,

Merry Christmas

"It ought to be a mighty good one, too, for everybody. You may not be thankful for what this old world has gone through, but you're pretty thankful for how gloriously it has COME through; you're glad to be alive and you're some proud of your country. What?

"So here's to you! May there be no intermittent movement in the uplifting tide of your success and may you continue to project perfectly upon the screen of Life through many a

Happy New Year

Copyright, 1918
Nicholas Power Company
Incorporated

Nicholas Power Company
Incorporated

Pioneers of Projection

90 Gold Street, New York, N.Y.