Advertised everywhere
Talked of everywhere
Played and applauded throughout the Nation as the finest achievements in motion picture art
MAE MURRAY
in "PRINCESS VIRTUE"

A Super-BLUEBIRD Photoplay

By Louise Winter
Directed by Robt. Z. Leonard

"The Princess Virtue hesitated because in her ignorance she did not know which was Passion, which was Desire and which was Love." The smartest and most lavish production of the season. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York

Reserve date for
MAE MURRAY in "FACE VALUE"

Watch for Release Announcement
The best guarantee of a first class entertainment for your patrons is to use Essanay pictures. Essanay is the home of Perfection Pictures. Essanay made is Perfection made. That means they are right in every respect.

Geo. K. Oporov
Current BUTTERFLY Release

"JOHN ERMINE
of the YELLOWSTONE"

A tremendous Western Drama with a Huge Cast. From the Novel by Frederick Remington of Undying Fame.

COMING

LITTLE ZOE RAE in

"THE CRICKET"

A Romantic Drama of Stage Life
Directed by Elsie Jane Wilson

EXTRA

To Exhibitors of the Following States

Maryland, Pennsylvania, Virginia, Indiana, Illinois, Iowa, California, Missouri, Texas, Minnesota, Alabama, Louisiana, New York, Ohio

UNIVERSAL CURRENT EVENTS—SPECIAL

One Full Reel of "THE BOYS" of Each State from the Famous "RAINBOW" Division—enabling You to Show Your Own Citizens

THE BOYS FROM YOUR STATE

Beats the Biggest Feature Ever Filmed. Every Father, Mother, Sister, Brother and Relative is clamoring to see the Boy as he is Ready to Battle for the "Stars and Stripes."

BOOK THE REEL THAT SHOWS YOUR STATE BOYS IN CAMP FROM YOUR EXCHANGE

EXHIBITORS—Get this fact planted. This is NOT merely a panoramic view of soldiers with thousands of our boys massed together which means nothing, but a clear cut close up series of your boys, from your own State. Its the BIGGEST THING YOUR HOUSE HAS EVER SHOWN. Every Father, Mother, Sister, Brother and Relative clamoring to see "the boy" in camp before he leaves for France. Its your BIG opportunity to give your folks at home their last chance to see "the boy" before he goes. Fascinating scenes you may never see again.

The famous RAINBOW DIVISION, at Mineola, N. Y. (Long Island) at Camp Mills, outclasses, as a money getter for you, the biggest feature you ever played in your house. Here's something thousands of people are clamoring to see. You can thank U. Current Events for giving you the BIGGEST CLEAN UP OF THE YEAR. BOOK IT. Get out and make a splurge. Show it first to your newspapers. You'll get more advertising than you ever dreamed of—without cost. It's your biggest money making opportunity of the year. GO TO IT.

Book thru your nearest Universal Exchange, or

UNIVERSAL CURRENT EVENTS 1600 Broadway NEW YORK

In Answering Advertisements, please mention the MOVING PICTURE WORLD.
"The Whip"
AND HOW
Marcus Loew is cleaning up on it

WORLD'S BIGGEST AND MOST STUPENDOUS PHOTO-DRAMA
THE WHIP
THE WHIP
MARCUS LOEW THEATRES

SHOWN AT THE FOLLOWING
TO-DAY
Lincoln Sq.
Greeley Sq.
American
Ave. B
Delancey St.
Victoria
Bijou (B'klyn)
De Kalb (B'klyn)

TO-DAY
Broadway (B'klyn)
Orpheum
Thursday, Friday and Saturday
Boulevard
National
Palace (B'klyn)
Fulton (B'klyn)

TO-MORROW and FRIDAY
West End
Circle
86th St.
Royal (B'klyn)

SATURDAY
Saturday
116th St.
42nd St.

IRVING CUMMINGS IN PERSON TO-NIGHT
IN AVENUE B AND DELANCEY STREET THEATRES, NEW YORK, AND BROADWAY AND DE KALB THEATRES, BROOKLYN

It's worth a $10,000 campaign to him

The following territories are still open:


All of Europe except France, Switzerland, Great Britain and Scandinavia.

All of South America, Cuba and Mexico.

All of Asia, except Japan.

All of Africa, except South Africa.

Paragon Films, Inc.
912 Longacre Bldg.,
New York City
A picture that will make Paramount History

Billie Burke’s best photoplay and one of the best stories and biggest productions ever released.

A timely story that timely advertising will turn to "extra time."

by Grant Stewart
and Robert Baker

Directed by
Joseph Kaufman
November 3, 1917

THE MOVING PICTURE WORLD

BLACKTON

"The Judgment House"

CONWAY TEARLE

As
IAN STAFFORD

is another instance of the care Mr. Blackton considers necessary in the selection of his casts.

Mr. Tearle's career on the stage with Sir Charles Wyndham, Ellen Terry, Billie Burke, Ethel Barrymore, Viola Allen, and Grace George has proved that he is the ideal type to play the part of the hero and diplomat in the

Story of a Woman's Part in the Fate of Nations

By Sir Gilbert Parker

Picturized and personally directed by J. Stuart Blackton

Mr. Tearle's work in this spectacular drama runs through it like a vein of gold.

There's a vein of gold in this picture waiting to be mined by the live wire exhibitor, too.

Paramount Pictures Corporation
NEW YORK

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Marguerite Clark
in "Bab's Burglar"

Story by
Mary Roberts Rinehart

Directed by
J. Searle Dawley

"Bab's" got a reputation now. The first "Bab" story went across with a whoop.

Brilliant as the sparkle of gems and sweet as an old love song, Miss Clark will delight all your folks. She's bound to put across all the "Bab" stories with a rush.

Boost these Mary Roberts Rinehart stories from the Saturday Evening Post. They'll pay you big.

Paramount Pictures Corporation
Four Eighty-Five Fifth Avenue - Forty-First St
New York

Controlled by Famous Players-Lasky Corporation
Suece Dirne: Par, Jesse L. Lasky, Par-Fox, Chris R. Delilith, Director General

A Paramount Picture

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
KATHLEEN CLIFFORD
starring in
WHO IS "NUMBER ONE"?
Promises Kept

Paramount promised that the advertising and promotion push behind its first serial

WHO IS "NUMBER ONE"?

would be the most powerful ever known.

Here is what the Motion Picture News of Oct. 20" says to exhibitors

"Unquestionably, Paramount is putting forward the biggest exploitation campaign that has ever been attempted on a serial story and its service arrangements and exhibitor aids are the most complete that have come to our attention.

The man who books this Anna Katharine Green story has been given every opportunity to clean up on it."

Press books and other exhibits of the big drive on "Who is 'Number One'?" are at every Paramount exchange. Write for them. Get them.

Story by Anna Katharine Green
Starring Kathleen Clifford
NO QUESTIONS.
They don’t ask you what “Fatty” is showing in. When it’s “Fatty” they don’t care—they know it’s good.
Don’t let your competitor beat you to it. If you have no competitor give your people the best anyway—you might have one some day.
But, with the “Butcher Boy” in mind we say this is the best one “Fatty” has ever made.
Another One Over!

Charles Ray's first Paramount Picture, presented at the Rialto (N. Y.) during the week of October 14th, proves beyond a doubt our claim that he is the most popular young star of his type.

*From the "New York Tribune"

"Of all the young leading men none is so easy on the optic nerve as Ray. His fine, easy, sane acting is a balm to the wounded feelings of one who is compelled to sit through a score of reels of pompous, over-dressed heroes and giggling, cute ingenues.

"Whoever directed this picture avoided all of those things which spoil so many pictures for those who demand realism. Thomas Ince presented Ray in his present vehicle, but he could probably present him in "East Lynne" if he wished to do so, and still have him a success. In other words, you may hitch any sort of wagon to a star, if the star be of sufficient magnitude."

Do you get that last sentence—"you may hitch any sort of wagon to a star if the star be of sufficient magnitude."

Paramount Pictures Corporation

FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
VICTOR MOORE
IN: HOME DEFENSE:

The single reel with a feature star
— the comedies with a story

If you want to make a hit with the prohibitionists, “now and thens,” patriots, and everybody that’s got a laugh concealed in their systems, show this.

By Thomas J. Grey

Directed by Chester M. DeVonde

Released October 22nd
All Paramount Exchanges

Klever Pictures, Inc.
220 WEST 42d ST., NEW YORK CITY
SELECT PICTURES CORPORATION

announces the opening
of new Exchanges at

ST. LOUIS
3313 Olive Street, E. W. DUSTIN, Manager

Serving Southern Illinois, Western Kentucky and
Tennessee, Northeastern Arkansas and Eastern Missouri

DETOUR
906-907 Peter Smith Building, W. D. WARD, Manager

Serving the State of Michigan (Northern Peninsula excepted)

Select Exchanges now established include

New York
Sol. J. Berman, Mgr.
729 Seventh Avenue

Philadelphia
M. Milder, Mgr.
1335 Vine Street

Boston
Louis B. Mayer, Mgr.
69 Church Street

Buffalo
C. R. Rogers, Mgr.
86 Exchange Street

Washington
V. P. Whitaker, Mgr.
811 "E" Street, N. W.

Pittsburgh
Harvey B. Day, Mgr.
1201 Liberty Avenue

Cleveland
Sam E. Morris, Mgr.
Columbia Building

Cincinnati
Supervision of Sam E. Morris
300 Strand Theatre Building

Detroit
W. D. Ward, Mgr.
906-907 Peter Smith Building

Chicago
Fred C. Aiken, Mgr.
220 South State Street

St. Louis
E. W. Dustin, Mgr.
350 Olive Street

Des Moines
C. W. Taylor, Mgr.
Garden Theatre Building

Kansas City
W. H. Bell, Mgr.
200 Main Street

Minneapolis
H. A. Rathner, Mgr.
Film Exchange Building

Atlanta
Walter J. Price, Mgr.
61 Walton Street

Dallas
C. C. Exell, Mgr.
1016 Main Street

Denver
Hugh Rennie, Mgr.
1541 Walton Street

Los Angeles
H. H. Hicks, Mgr.
716 Olive Street

San Francisco
Ben S. Cohen
Pacific Coast Mgr.
85 Market Street

Seattle
B. R. Keller, Mgr.
908 Virginia Street

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
SELECT PICTURES CORPORATION

announces for immediate distribution the patriotic photo-drama

"OVER THERE"

with

CHARLES RICHMAN

and an all-star cast including

ANNA Q. NILSSON

and

GERTRUDE BERKELEY

the Mother in "War Brides"

Directed by James Kirkwood

Produced by Charles Richman Pictures Corporation

This man stood still!—Although his country called, his friends pleaded and his sweetheart implored him to enlist he was unable to go: a certain mystic something held him back. Deserted, ashamed, a marked man, he dared fate! And then —there is a whirlwind finish to this psychological drama of today—a wonderful screen story of Americans and the War, superbly produced.

ELECT PICTURES CORPORATIONS

720 Seventh Avenue, New York City
LEWIS J. SELZNICK

Presents

CONSTANCE TALMADGE

in

"SCANDAL"

a striking photo-play from the serial novel by COSMO HAMILTON. This sensational story—the strongest which has ever marked the first star production of a talented actress—is now ready for immediate distribution. Book the entire series of CONSTANCE TALMADGE pictures and get in on the ground floor. Solid facts bear restating: "Scandal" will secure the fame of Constance Talmadge and make fortunes for the exhibitors who show it!

Directed by Charles Giblyn

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
Century Comedies present

ALICE HOWELL

"AUTOMANIACS"

Directed by J. G. Blystone, Director General

If you haven't contracted for Century Comedies do so immediately. Century Comedies are as vastly different from the ordinary comedies as day is from night.

Century Comedies are feature productions featuring Alice Howell, greatest comedienne on earth. Four smashing winners all ready.

BALLOONATICS—released September 1st
AUTOMANIACS—released October 1st
NEPTUNE'S NAUGHTY DAUGHTER—released November 1st
HER BAREBACK CAREER—released December 1st

Marcus Loew, of New York, largest owner of moving picture theatre circuits, showing Century Comedies.

The Strand, finest picture theatre in America, showing Century Comedies, as well as the biggest and best houses throughout the United States and abroad. Complete advertising and publicity props for each release.

Century Comedies distributed exclusively by The Longacre Distributing Co. for the United States and Canada. Branch offices in all principal cities.

Write or wire your nearest Longacre office for full particulars or communicate with the home office.

LONGACRE Distributing Co.  Mecca Building  New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
LOCK-STEPPED with the purchase of "The Co-Respondent" from Messrs. Lcc Shubert, Arthur Hammerstein and its able producer, Ralph Ince, Jewel Productions, Inc., here-with announces the appropriation of a publicity dollar for every purchase dollar in behalf of what it knows to be one of the noteworthy photo-plays of the year.

NOW running with brilliant success at The Broadway Theatre—known to everyone in the business as the testing ground of American photo-plays, "The Co-Respondent" gives Miss Elaine Hammerstein, ably supported by Wilfred Lucas, the widest opportunity of her striking career. Aptly, "The Co-Respondent" is a modern metropolitan drama which fits this favorite of the country's most particular metropolis like a silk glove.

DOES the appropriation seem unusual? It is exactly that—for "The Co-Respondent" is inherently worth every penny of it and Jewel Productions, Inc., is well able to spend the money—for we purchase or book only those few, rare plays which we know will succeed. We have no failures to write off—no error-born necessity to retrench.

AS the natural result, we can afford to offer you—as we now offer you with "The Co-Respondent"—the maximum amount of free publicity on the best staged plays which genius has conceived.

"The Co-Respondent" is from the Stage play by Alice Leal Pollock and Rita Weiman
Intensive Publicity – from City to Hamlet

In behalf of "The Co-Respondent," Jewel Productions, Inc., offers the Exhibitors of the United States a newspaper campaign of intensive publicity which blankets the country from the Atlantic to the Pacific.

Space That Dominates
Half-pages and Quarter-pages of the most dominating character will work for You and "The Co-Respondent"—the best written, most strikingly laid out publicity that money can buy from expert advertising men.

Plus Able Reviews
In addition, full reviews of "The Co-Respondent" will run in the reading columns of the foremost papers of every leading city. These papers are

The Giants of the Mediums
The newspapers, with which arrangements have already been closed, are, without exception the most important dailies of the biggest moving picture centers of the country—the giants of the newspaper world—reaching from Massachusetts to Oregon and forming the opinions of 30,000,000 readers.

The powerful mediums of this comprehensive list do far more than merely cover the cities—they cover the country—in all, some 30,000,000 people. And in the country they reach not only the paperless towns but they completely outweigh the local papers of the smaller cities. For they bring with them the tremendous prestige of the metropolis, the eagerly read opinions of the famous dramatic critics and the still more influential facts of a brilliant city run.

The Power of Prestige
If yours is a Theatre in a Suburban town, rest assured that the use of the great dailies close around you is going to give your patrons a new and keener understanding of the high character of your Theatre and your Plays. Attracted by the dominating space and compelling copy, thoroughly awakened by the shrewdly worded reviews, they will see that "The Co-Respondent" is a New York girl in a New York play which has run to tremendous receipts at New York's most popular photoplay-house—and they will show quick appreciation of your enterprise in securing so worthwhile an attraction.
$50,000 Will Be Spent In The Following Newspapers On "The Co-Respondent" Alone

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For a Company devoted solely to marketing to spend this unparalleled sum on a single play can mean only that "The Co-Respondent" is more than worth it.
Your Success is Our Success

While you might succeed without Jewel Productions, we're frank to say that without You—your favor, your friendship, your assistance—Jewel Productions, Inc., could never reach the high goal it seeks.

For this reason we chose for this unusual expenditure of $50,000 a Play and a Star which will bring you equally unusual receipts. And we have put the same unusual effort into the execution of the advertising matter.

But you already know the extra care with which Jewel Productions, Inc., surrounds its every smallest step. Perhaps the best proof is the fact that after several months of active business we have chosen for you, or released, only Eight Pictures.

And this, added to the already achieved success of "The Co-Respondent," plus the tremendous pull of this nationwide campaign, will lead you to book this play and make money.

"The Co-Respondent" may be seen or booked at any of the Jewel Exchanges or at the Home Office, 1600 Broadway, New York City.

JEWEL PRODUCTIONS INC.
We admit and the Exhibitors agree

that "The Slacker" is the sensational box office attraction of the year and

that

MABEL TALLAFAERO

in Draft 258

Directed by Wm. Christy Cabanne
Story by June Mathis and Mr Cabanne

will eclipse this record -

Our proof The few who have seen it, insist on seeing it again

METRO
For release
OCTOBER
29th
FRANCIS X. BUSHMAN and BEVERLY BAYNE
in a Metro Star Series Production de Luxe
Six Acts of intense and vital drama
The ADOPTED SON

From the story by Max Brand in the All Story Weekly.
Directed by Charles Brabin for

METRO
COMING AND GOING

EDITH STOREY
METRO DREW
IN the LEGION of DEATH
COMEDIES
lead the world

VIOLA DANA
IN BLUE JEANS

COMING
MME PETROVA
in her first Petrova Picture

"Daughter of Destiny"

Now booking—Exchanges of

First National Exhibitors’ Circuit

Petrova Picture Company
Frederick L. Collins, President
STATE RIGHTS

Elizabeth Risdon
Leading lady in "Misalliance"
Star of "The Manx-man"

in George Loane Tucker's Masterpiece

A STORY OF TRIUMPH-
ANT MOTHER-Love
ONE OF THE MOST TOUCHING & ARTISTIC DRAMAS EVER SCREENED

"Mother"

MEN - WOMEN AND CHILDREN WILL CROWD THE THEATRE
THAT SHOWS IT

The Story will appear in THE LADIES' WORLD

Backed by McCLEURE Publicity

Write or wire —
for open territory

McCleure Pictures
25 W. 44th Street, New York
A beautiful and tremendously popular actress. A play filled with suspense and "big drama." An author whose stories are known to millions. The Goldwyn standard of superior production. What more could any critical exhibitor ask?

Goldwyn presents: Jane Cowl in The Spreading Dawn

From Basil King's Great Saturday Evening Post Story

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER NERGUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation
16 East 42d Street   New York City
Goldwyn Pictures

Reuniting Once Again the World-Famed Team Mae Marsh and "Bobbie" Harron

Goldwyn presents

MAE MARSH in Sunshine Alley

by Mary Rider

A picture of joy and beauty; of charm and loveliness, and presenting a more beautiful and quaint Mae Marsh than you have ever seen before on the screen.

Released: November 4

Advisory Board:

SAMUEL GOLDFISH Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBE
ROY COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Every Exhibitor in North America
Knows This to Be True:

BIG, popular stars in clean, sweet pictures that may be seen by the women and children of all communities are the best and most consistent profit-making attractions that can be booked in any theatres.

Mae Marsh’s tremendous records for all exhibitors who booked Margaret Mayo’s great play, “Polly of the Circus,” will make “Sunshine Alley” an even greater attraction in all theatres, and such are the beauties and appeals in “Sunshine Alley” that they will make her third Goldwyn Picture more powerful still.

In other words Goldwyn selects for Mae Marsh, the favorite of millions of people, only those plays that continue, with each new release, to add to her drawing power and her personal popularity.
Goldwyn Pictures

The star who won five million loyal friends and made a nation smile in "Baby Mine," her first motion picture, from Margaret Mayo's famous farce.

Goldwyn presents:

MADGE KENNEDY
in
Nearly Married
by Edgar Selwyn.

As a play, this tremendously amusing story won the approval of the theatre-goers of the nation. The picture is an even greater triumph.

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVING S. COBB
ROI COOPER MECRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE
Madge Kennedy Made Good the Goldwyn Predictions

EXHIBITORS will remember that Goldwyn foretold the nation-wide popularity of Madge Kennedy from the moment of her first screen appearance. Her first production is hailed everywhere as "the greatest comedy of the year."

In Edgar Selwyn's successful play, "Nearly Married," she is an even more remarkable comedienne and this means that two delightful and unusual laugh-winning productions will double the size of her audiences and the number of her admirers.

Powerful and discerning exhibitors in all sections who watched the box-office returns on this fascinating star predict to Goldwyn that she soon will be without a rival. Confident of this from the beginning Goldwyn persuaded her to renounce the stage for a period of years and give her talents to the screen audiences of the world.
Goldwyn Pictures

The Triumphant Return of one of the Screen's Greatest Favorites

Goldwyn presents

MABEL NORMAND

in

Joan of Plattsburg

by Porter Emerson Browne

One of America's greatest humorists—known to millions by his work for Cosmopolitan and other big magazines—wrote this laughable story for the screen's greatest comedienne.
What You Buy When You Book a Mabel Normand Picture

THE REPUTATION of the greatest comedienne who has ever been identified with the screen. A star made popular by her own unrivalled gifts and abilities. Not a star created by exploitation, but a winsome captor of public liking.

A comedienne of such wonderful capacity and range of talent that now for the first time—as a Goldwyn star—she emerges upon the screens of the world with a new and adorable photographic personality—a Mabel Normand of beauty and distinction; funnier now than in any of her past successes, but an abler and bigger artist deserving of the better stories Goldwyn has chosen for her.

Exhibitors should remember also that Mabel Normand is not a star of the "silent drama" for audiences are kept in an uproar by her droll fun-making and the funniest of all her pictures is "Joan of Plattsburg" by Porter Emerson Browne.
Marie Dressler’s First Comedy Released October 28th

RETURNING to the screen in a comedy of joyous and thrilling excitement, this celebrated comedienne will be welcomed by millions who howled with glee over the exploits of her famous character, “Tillie.”

Now, heading her own company, Miss Dressler is producing her own two-reel comedies, of which there will be eight a year and these are available under the open booking plan to all exhibitors as separate and distinct attractions—not linked with any other pictures.

As the first of these comedies—dealing with the adventures of the renowned Tillie in an ammunition factory, the

Dressler Producing Corporation
presents

MARIE DRESSLER
in
The Scrub-Lady

which is released throughout North America on October 28th and can be booked by exhibitors everywhere only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street
New York City
Only Great Pictures Get 62 Days from Marcus Loew

THIS powerful American exhibitor with theatres dotting the country is immensely cautious about giving any picture a "blanket booking."

To win this honor a picture must have proved its drawing power. It must possess unquestioned appeal. It must be counted on in advance to increase the Marcus Loew theatres' box office patronage.

Marcus Loew's huge success is based upon his ability to please the world's largest amusement clientele not merely for a day or year—but year after year.

**THE MANX-MANCO**

**PRESENTS**

GEORGE LOANE TUCKER'S

Picturization of

Hall Caine's Greatest Story

**THE MANX-MAN**

with

Elisabeth Risdon  Henry Ainley  Fred Groves

to the exhibitors of North America backed with the financial approval of the one exhibitor of the country who stands without a rival for vastness of operation. This tremendous production can be booked only through the offices of

**GOLDFYN DISTRIBUTING CORPORATION**

16 East 42d Street  New York City
Cecil B. DeMille's production

Farrar
in "The Woman God Forgot"

The ancient Aztec Kings, in all their glory, never dreamed of anything half so marvelous as this.

The advertising that you give to a spectacular production of this calibre is as nothing to the advertising it gives you.

By Jeanie Macpherson

ARTCRAFT PICTURES CORPORATION
126 SEVENTH AVE. NEW YORK CITY

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Coming!

THROUGH GENERAL FILM EXCHANGES

FILMDOM'S GREATEST EPIC
THE GEORGE KLEINE COLOSSAL SPECTACLE

"ANTONY AND CLEOPATRA"

The Historical Classic of Roman Times. 8 reels. 7500 players. Staged at tremendous cost. Revised and elaborated. A gigantic opportunity for the box-office.

To Be Released Soon Through The Exchanges of the General Film Co. Write for details.

GEORGE KLEINE
63 E. Adams St., Chicago
A. H. WOODS, the theatrical producer and half owner of "The Fall of the Romanoffs" with Herbert Brenon, has sold the New York State rights of the production for the record breaking sum of $100,000. The purchasers, a group of capitalists, were won by the sensational three weeks' run at the Broadway Theatre, where, at a two dollar scale of prices, the picture-drama drew absolutely capacity business—proving the tremendous office value of Mr. Brenon's masterpiece.

With the eyes of the world centered upon Russia's struggle for democracy, "The Fall of the Romanoffs" stands as possessing the widest appeal of any screen-drama ever made.

NICHOLAS II.
EXILES
PRINCE FELIX
TO ENGLAND

KIRTON KELLY, WHO CAME TO NEW YORK TO SEE
THIS PICTURE, SAYS, IN THE CHICAGO EXAMINER

"The much-talked-about "Ilidor, or the Fall of the Romanoffs," of Herbert Brenon extraction is now a public fact, showing twice daily at the Broadway Theatre, where quaint little Russian peasant girls, as costume goes, find you your dollar-and-a-half or less seats.

Comparisons are odious, perhaps, but sometimes things lay themselves open to them. So seeing "Ilidor" after "Rasputin" is like seeing the substance after the shadow. This Brenon offering has dignity, depth and force, the seasoned quality of caretaking production that stamps it as a masterpiece.

"That sincerity is the strength of its appeal. It seems so honest that one hangs on it as the truth. There is good production to it, interesting and magnificent settings, splendid playing, . . . ."

"It holds the house tense, and when Rasputin falls the tenseness bursts forth in an avalanche of applause.

And as pictorial humanized history "The Fall of the Romanoffs" shines forth."
The syndicate of purchasers for New York State have selected Sol. J. Berman, the ablest exchange manager in his field, to handle the New York State territory. Berman, who first came into prominence with his phenomenal booking of Herbert Brenon’s “War Brides” in the New York territory, states that the sales will exceed any individual photo-drama ever produced. It has been determined to book “The Fall of the Romanoffs” at once in the Motion Pictures Theatres of New York State, thereby giving exhibitors an immediate opportunity to take advantage of the remarkable New York run and metropolitan advertising campaign.

ILIADOR (CONFESSOR) TO THE CZAR WHO PLAYS HIS OWN ROLE

Address all communications to Iliodor Picture Corp.
Eltinge Theatre Building
New York City
Feeding the World Laughs

BILLY WEST

"KING BEE" COMEDIES

Direction of Arvid E. Gillstrom

KING BEE FILMS CORPORATION

LOUIS BURSTEIN
PRES. & GENERAL MGR.

NAT H. SPITZER
SALES MANAGER

L.H. HILLER
TREASURER

LONGACRE BLDG., NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS

729 SEVENTH AVE., NYC.
Sure Bets for the Box Office

The Fairbanks, Hart, Talmadge and Keenan reissues are making a big hit with exhibitors all over the country.

Read this telegram from our Buffalo exchange:

"Strand Theatre here playing to capacity on first Fairbanks reissue. Called on them at seven-thirty and they had them packed to the street. Called again eight-thirty second evening show and still packed to street. Believe Triangle Fairbanks pictures draw better than when first released."

Here is your opportunity to run big stars in their best pictures, made by the most able directors,—pictures that have been widely advertised and that are sold at comparatively low prices.

This is a real business proposition that must appeal to every exhibitor.

Get full details from the Triangle Exchange nearest you at once.

The Triangle Distributing Corporation
1457 BROADWAY, NEW YORK
"THE MAN HATER"

with

Winifred Allen

A Saturday Evening Post story by Mary Brecht Pulver.

A three-fold appeal—a remarkable story from America's greatest publication, a winning star and the ever-delighting Triangle kiddies.

Released October 28
"THE STAINLESS BARRIER"

Which is more sacred, a man's life or a woman's honor? Advertise this play and let your audience decide.

Released October 28
Keystone Comedy

“HIS DISGUISED PASSION”

Blown through a wall but saves the girl he loves. It's as clever as funny.

Released October 28
The SEVEN PEARLS

with MOLLIE KING and CREIGHTON HALE

A serial so good that it has been booked by the B.S. MOSS circuit, by Pantages, and many other nationally known exhibitors. It will add many dollars to any exhibitor's business...

Let it help yours

Produced by ASTRA
written by
CHARLES W. GODDARD
Whatever brains,. Whatever money,. Whatever an efficient organization can do to make PATHE PLAYS the best is being done. The stars, the stories, the production will be there.
Mrs. VERNON CASTLE and ANTONIO MORENO are announced in the 2nd of the five reel PATHÉ PLAYS The MARK OF CAIN ... adapted from the book by Carolyn Wells, directed by George Fitzmaurice and produced by ASTRA ... What with two such popular stars, a fine, exciting mystery story, and most able direction "The Mark of Cain" is a box office attraction of the best kind. ... Released Nov. 4th
He made the big audiences of the biggest theatre in the United States - New York's Hippodrome, almost roll on the floor with laughter. He is even funnier in pictures. Put him on your screen!

TOTO COMEDIES
Produced by Rolin
EMMY LYNN

wonderful EMMY LYNN
in the five part Gold Rooster Play
The TORTURE of SILENCE
will make every audience wonder why
she never before appeared on an
American screen. ... She is superb.
Altogether a picture of rare merit...

FREDERICK WARDE
again charms in a five part
Gold Rooster Play...........
The HEART of EZRA GREER
a heart interest picture such as
everybody likes.............

GLADYS HULETTE
whose young girl parts bring
sunshine to all who see her
pictures is the star of...........
A CROOKED ROMANCE
a five part Gold Rooster........

Produced by Thanhouser

Produced by Astra
Directed by Wm. Parke
What MARTIN BECK, managing director of the great Orpheum circuit, says of

The RETREAT of the GERMANS at the BATTLE of ARRAS.

(official government pictures of the war)

The Retreat of the Germans is a part of the Official British Government record of the war. It is wonderful in its pathos, bravery and human interest. It will interest every person in your community. Ask the nearest Pathé exchange about it now.

SIX EPISODES OF TWO REELS EACH
Now Booking —

The Stupendous Thos. H. Ince Spectacular Drama

The Zeppelin's Last Raid

With Enid Markey and Howard Hickman

A startling portrayal of the triumph of democracy over kaiserism, surpassing in tremendous Ince effects anything ever attempted by this daring producer of mammoth spectacles.

The First Of 12 Special Productions A Year Booked Direct To Exhibitors Under The Laws Governing The U.S. Exhibitors Booking Corporation

Longacre Building New York

Four-Square Exchanges, Distributors

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Launching immediately the thoroughly matured plans of a group of well-known exhibitors and distributors to give the theatres an opportunity to present big productions at an assured box office profit.

TO BUY SPECIAL PICTURES

Important productions, from 6 to 10 reels in length, that are acceptable to an experienced committee of selection after careful and critical screen examination.

AND DISTRIBUTE THEM

Throughout the United States and Canada by a novel arrangement now completed with firmly established and efficiently operated exchanges.

AT “FRANCHISE-FIXED” PRICES

Guaranteed by franchises held by the theatres, and determined by a system of calculation.

Taking into account population, number of theatres, capacity, number of days, and preference of run—which can be figured by each “Exhibitor-Franchise-Holder” himself.

WITHOUT ANY DEPOSITS

The business of the corporation depending upon mutual square dealing—mutual prosperity—and the confidence which honesty of purpose inspires.

FOUNDED UPON SOLID BUSINESS PRINCIPLES

Using the same business methods which have proven successful in other lines of trade. Methods which allow the exhibitor to figure out his running expenses in advance and feel that his investment is protected.

APPLIED TO MOTION PICTURES

After many months of deep study and thorough investigation by a picked group of practical exhibitors and successful distributors viewing the business from The Exhibitor’s Standpoint.

FOURSQUARE EXCHANGES, DISTRIBUTORS
The U. S. Exhibitors' Booking Corporation announces the release of at least 12 worthy productions a year—some great—all exceptional—with the "big record-breaking sensations" at the same equitable prices as the "regular box office winners."

FOR THE FIRST TIME

arranging for the purchase of the best productions of the most capable directors, for rental on equitable terms that allow only a legitimate interest on the cost of production and distribution.

FOR THE EXHIBITORS BENEFIT

Realizing that the prosperity of the motion picture industry depends upon the abolition of strangulation methods of dealing with exhibitors and the promotion of healthy competition among theatres.

YOUR FIRST PRODUCTION

THE STUPENDOUS THOS. H. INCE PATRIOTIC SPECTACLE

"THE ZEPPELIN'S LAST RAID"

FOLLOWED BY

BESSIE BARRISCALE
IN THE POWERFUL THOS. H. INCE OFFERING

"THOSE WHO PAY"

AND AT LEAST TEN OTHER EXTRAORDINARY PICTURES
TO BE SELECTED FROM THE YEAR'S MOST IMPORTANT OFFERINGS

ONE FRANCHISE FOR EACH EXHIBITOR'S TERRITORY

ONLY ONE EXHIBITOR IN EACH ZONE MAY QUALIFY AS
A FRANCHISE HOLDER. FRANCHISES AWARDED IN
ORDER OF APPLICATION. WIRE OR WRITE TO-DAY

U.S. EXHIBITORS' BOOKING CORPORATION

FOURSQUARE EXCHANGES—DISTRIBUTORS

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
SECOND SPECIAL PRODUCTION
PRESENTED BY THE NEW ORGANIZATION

BESSIE BARRISCALE
IN "THOSE WHO PAY"

A POWERFUL THOUGHT-INCED DRAMA
RANKING WITH THE SCREENS
MOST PRETENTIOUS OFFERINGS
AND AN EXTRAORDINARY
BEISTIE BARRISCALE VEHICLE
IN WHICH THIS POPULAR STAR
SURPASSES HER MOST NOTABLE
STAGE TRIUMPHS.

ONLY UNUSUAL PICTURES OF EXCEPTIONAL BOX-OFFICE
VALUE MEET THE REQUIREMENTS OF THE
U.S. EXHIBITORS BOOKING CORPORATION

LONGACRE BUILDING, NEW YORK
FOURSQUARE EXCHANGE, DISTRIBUTORS
SOME STUDIES
OF
EDNA FLUGRATH
Co-Starring with MILTON ROSMER in
GEORGE LOANE TUCKER'S
“\textit{I Believe}”

A dramatic story of a man
without a soul

EDNA FLUGRATH
is a sister of
SHIRLEY MASON
and
VIOLA DANA

and well known to
American Audiences
Pathé has scored a clean scoop with the First Complete and Authentic Pictures showing the life Uncle Sam's Boys are now leading in France. These pictures are full of human interest. They should bring to your theatre every man, woman and child in your community.

TWO REELS

Photographed by The Cinematographic Division of the FRENCH ARMY
Big Scoop!
STRIPES in FRANCE

The Great Business, the Great Topic in the United States is now War. Almost every American family has its representative either in Army or Navy getting ready to go "Over There." You positively couldn't get a picture which will appeal to your fellow townsmen as will "Under the Stars and Stripes in France."

GET IT QUICK!!
NOW READY for RELEASE.

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

The Public Defender

WITH

FRANK KEENAN  ALMA HANLON  ROBERT EDESON

IN MIGHTY UNISON

DRAMATIC MIRROR
A vital preachment, magnificently produced and exquisitely played. It is as powerful in its appeal as Galsworthy's "Justice" and a thousand times more interesting.

TRADE REVIEW
There are moments of great tenseness and suspense. The names of Frank Keenan, Alma Hanlon and Robert Edeson are names to conjure with. The feature will no doubt have a successful run.

HERALD
The production is worthy the most serious consideration and unlimited patronage.

SPECIAL REPORT
THE NATIONAL BOARD OF REVIEW
of Motion Pictures
70 Fifth Avenue
New York

To HARRY RAVER
Subject "THE PUBLIC DEFENDER"
Reviewed October 1, 1917.

Entertainment Value ................. GOOD
Educational Value ................. GOOD

Artistic Value
Dramatic Interest ................. GOOD
Coherence of Narrative .............. CLEAR
Acting ................................ GOOD
Photography ...................... GOOD
Technical Handling ............... GOOD
Moral Effect .................. GOOD

General Comment:
As a story it is full of human interest and makes a tense dramatic appeal. "The Public Defender" is a fine example of a Photoplay with a Purpose.

The National Board of Review

THE BILLBOARD
The story is gripping, nerve-racking, breath-taking, and is handled in a masterly manner.

MOTOGRAPHY
The action is swift, the direction painstaking and the acting most intelligent and realistic. Has a strong story with real depth, developed with interest and even with "grip," enacted by a competent cast.

WORLD
The underlying motive of the story is noble and will have a wide appeal.

DR. WILLIAM J. O'SULLIVAN, FAMOUS LEGAL-MEDICO EXPERT
The dramatic personage of this interpretation of gross injustice and its remedy are worthy of high praise. "The Public Defender" is a forceful presentation of a concrete case and is both informative and convincing.

TRIBUNE
"The Public Defender" is a splendid entertainment. Frank Keenan gave a remarkable portrayal of the District Attorney. The picture is produced with that fine attention to detail which has made Harry Raver famous.

JUSTICE EDGAR J. LAUER
OF NEW YORK
I found the motion picture, "The Public Defender," most enjoyable and one which carried my interest throughout. It is certainly novel and singularly effective.

REV. SAMUEL GREENFIELD, RABBI ISAIAH TEMPLE, NEW YORK CITY
The idea of a Public Defender was strongly brought out in the presentation. The theme is carried out with startling truthfulness and vivid forcfulness.

PRODUCED BY
HARRY RAVER
1402 BROADWAY, NEW YORK
SAMUEL S. HUTCHINSON, President
AMERICAN FILM COMPANY, INC., Presents

MARY MILES MINTER

IN
"PEGGY LEADS THE WAY"

In five acts. By Charles T. and Frank Dazey. Directed by Lloyd Ingraham. Released the week of October 29th.

Disclosing how a little mountain maid wins the respect and admiration of a proud and stubborn timber baron—saves her father's business from bankruptcy—emancipates the mountain folk from serfdom. Mary Miles Minter at her best. Arrange for this and other Minter productions at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President
MUTUAL FILM CORPORATION, Presents

Edna Goodrich
World-Famous Beauty in
“A Daughter of Maryland”


Powerfully dramatic. Photographically perfect. Abounding in exteriors of wondrous beauty. Another Edna Goodrich success sure to be as popular as “Reputation” and “Queen X.” Available now at all Mutual Exchanges.

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Exchanges Everywhere
Mutual Program
Cub
Comedies
Full of Action

"Jerry
And the
Vampire"
Released November 8th

In which

George Ovey
As

"Jerry"
"The Busy Little Cup of Tea"

Thinks he gets "vamped"—only he doesn’t and it’s really all right after all.

Book through any exchange of the

Mutual Film Corporation

David Horsley Productions

Eastern and Foreign Sales Representative
D. W. Russell
729 Seventh Ave., New York City

Studios and Executive Offices
Los Angeles, Cal.
Tyrone Power

in

"The Planter"

In Seven Parts
Available November 12.

The Season’s Premier Special Feature

A tale of love, adventure and
fight in the rubber jungles
of Southern Mexico—A realistic exposition of life in
the tropics of America and
a romance laden with big moments.
From Herman Whittaker’s famous novel.

A supporting cast of ex-
ceptional strength and
fitness including
Lamar Johnstone, Carmen
Phillips, George O’Dell, Lucille
King, Louis Fitz Roy, and
Mabel Wile.

Distributed by
MUTUAL FILM CORPORATION

Now Booking—One Thousand Dollars a Week
SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To: F. W. Manson

Confidence:
We wish to advise you that the majority consensus on your picture
"THE PLANTER"—featuring IRWIN H. HENOS
was as follows:

Unusually absorbing

ENTERTAINMENT VALUE—absorbing

EDUCATIONAL VALUE—Fine

ARTISTIC VALUE:
Dramatic interest of story Clear cut
Cohesion of
narrative Good Acting Excellent
photography Clear

Technical handling Fine

Comment of period production:
Accurate quality of make-up. Continuing

Humanity value (period production)...

MORAL EFFECT—Good

GENERAL COMMENT: This picture depicts with vivacity,

the dramatic effect and fidelity labor conditions in

the Central American States which have never

been presented to American audiences. It will

have a wholesome effect in stopping wage slavery.

NOTE:

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or amuse-

ment-building

EDUCATIONAL VALUE—This term applies to pictures that are educational in nature, or

are the expression and interpretation of historical events, classes of society and

society of people and ways of living.

MORAL EFFECT—This term applies to the moral effect of the picture either emotionally or

innocuously presented.

ARTISTIC VALUE—This term is interpreted broadly to include the story, the drama itself,

the acting of the stars, the make-up and the photography. It embodies the presenta-

tion of the story through the screenplay and the choice of representation of the great

themes in the story through the cinematography and the choice of concepts and charac-

ters.

The National Board of Review of Motion Pictures

Distributed by
MUTUAL FILM CORPORATION

Now Booking—One Thousand Dollars A Week
Something New is coming along every day. The Something New Film. M. Philip Hansen offers a Modern Away from the beaten paths Star.

Tyrone Power starring in World's biggest Musical Comedy Chu Chin Chow.

250 Diving Chorus and three stars Novelty Story. The Film Attraction your Selling State Rights. Exhibitors—Ask your Independent Exchange in your Town.

Chas. Rankin—suite 705.
Day in the Motion Picture Business
Attraction of Today
LORELEI
Different from other features

RING
Jones
VENUS

FRANCES BURNHAM
photo play's
youngest star

SWIMMING BALLET 250
Heart
INTEREST
Punch and
Atmosphere

PATRONS WILL ASK YOU TO BOOK AGAIN
THEATRES BOOKED DIRECT

TERRITORY FOR "A MODERN LORELEI" FOREIGN RIGHTS SELLING

729 SEVENTH AVE. Phone Bryant 8296
AS A PLAY IT THRILLED NEW YORK FOR

"The Natural Law"

featuring

Marguerite Courtot

with

Howard Hall and George Larkin

FRANCE FILMS INC. - SUITE 608
8 MONTHS AT THE REPUBLIC THEATRE

AS A PLAY
“The Natural Law” thrilled the country—it's sensational stage success is a matter of record.

AS A PICTURE
it will thrill more millions of people—the daring and originality of its plot, its universal appeal and elaborate production will make it the most talked of film in years.

ITS TOPIC
treats of a great problem of life—one that must be faced sooner or later by every man and woman. The film is fearless, yet never becomes indecreeate. The law of attraction—sex attraction—gives the basis of a story full of dramatic suspense, startling situations and wonderful human interest. Many great educators declare it a tremendous power for good.

THE CLIMAX OF HEART-GRIPPING EMOTION
DIRECTED BY
CHAS. H. FRANCE

HESSER PUBLICITY BUREAU

220 WEST 42nd ST., NEW YORK CITY
Mr. Manufacturer

Let Us Come To Your Rescue

We Show you How To Turn your Stagnant Film Productions into Successful Money Makers

WE SPECIALIZE IN FOREIGN FIELDS

"WE OPERATE EVERYWHERE"

OUR EXPERT ORGANIZATION IS AT YOUR SERVICE

FOREIGN BUYERS COME TO US

INTER-OCEAN FILM CORPORATION

Paul H. Cromelin
Pres. & Genl., Mgr.

220 W. 42nd St.
New York City.

THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS
As a result of a nation wide campaign of advertising, motion picture fans the country over are looking for the theatres showing Perfection Pictures—attending those which bill such attractions as those listed below:

"Young Mother Hubbard"
featuring
LITTLE MARY McALISTER
Produced by Essanay

"Cy Whittaker's Ward"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"The Fibbers"
featuring
BRYANT WASHBURN and VIRGINIA VALLI
Produced by Essanay

"Fools for Luck"
featuring
TAYLOR HOLMES
Produced by Essanay

"The Apple Tree Girl"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"Men of the Desert"
featuring
JACK GARDNER
Produced by Essanay

"The Awakening of Ruth"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"Two Bit Seats"
featuring
TAYLOR HOLMES
Produced by Essanay

"Efficiency Edgar's Courtship"
featuring
TAYLOR HOLMES
Produced by Essanay

"Pants"
featuring
LITTLE MARY McALISTER
Produced by Essanay

You can bring the crowds to your theatre by arranging to show Perfection Pictures—"The Highest Standard In Motion Pictures." A new Perfection Picture is released each week. Book them all at the nearest exchange of the

GEORGE KLEINE SYSTEM

Distributors
Executive Offices: 63 East Adams Street, Chicago, Ill.
Branches in All Principal Cities
Another snappy Taylor Holmes comedy-drama that will take your patrons by storm. An investment of "two bits" for a gallery seat in a theatre changes the whole life of Jimmy Mason. The famous story by Gladys E. Johnson. Screen time: 63 minutes. Released Nov. 5th.
Perfection Pictures
"Sure Fire" Sensation
In Motion Pictures
Thomas A. Edison, Inc. Presents

Shirley Mason
in "CY WHITTAKER'S" WARD"

One of those "sure-fire" hits that win new patrons for every theatre. A heart-interest gem from the story by Joseph C. Lincoln. In five acts. Released October 22nd.
COMING -

The Sensational Screen Masterpiece

QUO VADIS

Revised and Elaborated
The World's Cinema Classic
To Be Released Soon.

Write for Details.

GEORGE KLEINE SYSTEM

Distributors
J. Warren Kerrigan

IN

“A Man’s Man”

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Radiant—Teeming—Rattling—Exuberant Story of an American Superman,—who has the right ideas about friendship and love

He who says to his friend what he means; and means what he says to his friend.—

He who stands by in a time of stress and stands aside when the sky is clear.—

He who helps his friend even though he may lose what is nearest his heart.—

He’s the song of life, the beacon of men; whose light will shine on after love’s flickered out.

“Will entertain any human being with red blood in his veins.”

Produced under the personal supervision of
ROBERT BRUNTON, Manager of Productions

PARALTA PLAYS, Inc.  729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DEWOLF, Chairman
HERMAN KATZ, Treas.
NAT. BROWN, Secretary and Gen'l Manager
Bessie Barriscale
IN
“Madam Who?”
DIRECTED BY REGINALD BARKER
The Secret Service Classic

Screen Version by
Monte M. Katterjohn

Written by
Harold MacGrath

Mystery Clanking — Mystery Gasping — Mystery Twanging
City falling — fear-lashed mob — pandemonium — looting — sacking — men turned beasts — women hyenas — city
fired — stench — rolling smoke — girl caught in mansion — flames licking — timbers cracking — girl
unconcerned —
tattooed — one of eleven — legal mate? — endless doubt — city fall-
ing — fear-lashed mob — pandemonium — madam
who? — who indeed?

Produced under personal supervision of Robert Brunton

Bessie Barriscale in “Rose o’ Paradise”
By GRACE MILLER WHITE, Author of “Tess of the Storm Country”
The Play that will warm the cockles of your heart

ANNOUNCEMENT EXTRAORDINARY
HENRY B. WALTHALL
IN
“His Robe of Honor”

Written by Ethel and James Dorrance
Directed by REX INGRAM

PARALTA PLAYS, INC.
Current Bluebird Release

CARMEL MYERS with KENNETH HARLAN in

"The Lash of Power"
A Big Story of a Man Who Couldn't Stand Prosperity

Directed by HARRY SOLTER

COMING — MONROE SALISBURY
in "THE SAVAGE"

BLUEBIRD PHOTOCOLAY (Inc.)
1600 Broadway, New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
TWO REEL COMEDIES
GREATER IN LAUGHTER THAN
IN LENGTH.

PRODUCED UNDER INSTRUCTIONS
TO SECURE A LAUGH PER FOOT,
NO MATTER WHAT THE COST.

WILLIAM FOX INAUGURATES

SUNSHINE

RELEASED ON AN INDEPENDENT BASIS
WHICH WILL PERMIT EVERY
EXHIBITOR TO SHOW
SUNSHINE COMEDIES
WITHOUT REGARD TO OTHER FILM AFFILIATIONS.

FOX FILM
PRETTY GIRLS
RIOTOUS COMEDIANS
BEAUTIFUL SETTINGS
SPECTACULAR THRILLS.
ALL COMBINED TO MAKE
LAUGHS GIGGLES AND SNICKERS.

HENRY LEHRMAN'S
HINE DIES

1st RELEASE NOV.11,
"ROARING LIONS AND WEDDING BELLS"
2nd RELEASE NOV.25,
"A MILK-FED VAMP"
3rd RELEASE DEC.9,
"HIS SMASHING CAREER"

SUNSHINE COMEDY
EVERY TWO WEEKS
TWO A MONTH
26 A YEAR

CORPORATION
LIBERTY BONDS
ARE YOUR BEST INVESTMENT, MR. EXHIBITOR

The Easiest Way to be Able to Buy These Bonds is to Contract for

STANDARD PICTURES
"THE HONOR SYSTEM" "JACK AND THE BEANSTALK" "THE SPY"
WILLIAM FARNUM IN "THE CONQUEROR" "ALADDIN"
AND "THE WONDERFUL LAMP" THEDA BARA IN "CAMILLE"
WILLIAM FARNUM IN "WHEN A MAN SEES RED"

These STANDARD PICTURES are in themselves Bonds as sure of profitable returns as the best, for they are backed up by the Resourceful Drains and Legitimate Capital of

FOX FILM CORPORATION
READY FOR MOTION PICTURE THEATRES OF AMERICA ON A RENTAL BASIS SUNDAY DEC. 2

A DAUGHTER OF THE GODS

WITH

ANNETTE KELLERMANN

ADVERTISED THROUGHOUT THE WORLD. BEST KNOWN PICTURE IN AMERICA TODAY. EIGHT WONDERFUL REELS. YOUR PATRONS HAVE BEEN WAITING FOR YOUR PRICES ON THIS PICTURE FOR A YEAR. NOW IS THE TIME FOR THE BIG HAUL. BRANCH MANAGERs WILL FIX DATES WITH YOU NOW.

FOX FILM CORPORATION
THE MAGNIFICENT THEDA BARA SUPERPICTURE

WILLIAM FOX PRESENTS

THEDA BARA AS CLEOPATRA

THE SIREN OF THE NILE

THE MOST SUMPTUOUS FILM PRODUCTION ON EARTH

DIRECTED BY J. GORDON EDWARDS

LYRIC THEATRE NEW YORK NOW (STANDARD PICTURES) BIGGEST FILM SUCCESS IN YEARS

FOX FILM CORPORATION
New York Reviewers Rave Over

WILLIAM FOX'S

Stupendous Superpicture which presents

THEDA BARA

in a stirring performance of

CLEOPATRA

At the Lyric Theatre, 42d St., near Broadway, N. Y.

THOUSANDS TURNED AWAY

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"The picture is so big that one is completely overwhelmed. The spectacle simply beggars description. The greatest of all film spectacle films. There is no stunt in anything. The production is flawless in its settings, magnificent period costumes, and the performance of Miss Bara is at all times vastly interesting. Never has she looked so really beautiful, and if the original Cleopatra was not half as good, not blame Antony for reintroducing Rome."—N. Y. TRIBUNE.

"Cleopatra is a unanimously fine picture. Miss Bara carries out a thoroughly successful portrayal of the queen of the Nile, and Siren of the Sea, and the eternal feminine. It is the finest sort of film fare, and fans are certain to flock to it. It is a triumph for the director, too. The naval battle at Actium is made most impressive, and the handling of the chariots also furnishes many a thrilling moment."—N. Y. TIMES.

"Cleopatra is truly one of the most sumptuous and sensational motion picture spectacles that have ever been produced. In terms of scope, the appearance of solid reality, its ensemble scenes have had no superior, and few equals. It was Miss Bara's triumph, too. The massive scenes of ancient Rome and Alexandria were superb. Genuine historical interest is attained."—Herald.

"Seldom has a photodrama premiered attracted a more eager audience. The scenes were so gorgeous that they brought an unbroken applause. The battle scenes of the climaxes were wonderfully impressive. The palace of the queen, the rainbow of the queen, and the queen herself were the last word in pictorial magnificence. Cleopatra was an enviable role for Miss Theda Bara, and it is a grand scene for Stanley J. Gordon's spectacles. For William Fox it proved rich material to display his versatility as a producer. It is the most spectacular photodrama Fox has ever had a hand in. Miss Bara gives a powerful portrayal of the famous queen, and the performance of Theda Bara is one of the finest in a film story. It is a stupendous production. Miss Bara is an immensely interesting Cleopatra, being probably the first actress to play the role whose every movement is a masterpiece. The entire production is most elaborate."—N. Y. TELEGRAPH.

"Cleopatra is a huge thing; the production on an enormous scale, with no detail that lacks mutuals a great of more effort could master, left out... Miss Bara was really imposing."—THE GLOBE.

"Cleopatra is Miss Theda Bara at her best. She is a real Cleopatra. As a spectacle the picture ranks second to none. As a spectacle this film surpasses even The Birth of a Nation."—N. Y. TELEGRAPH.

"The success which Cleopatra is destined to win will be founded on the fact that the role of the queen of the Nile is a grand Theda Bara role. The photoplace shows also fine workmanship, excellent direction, and fine verisimilitude of life in Rome and Egypt."—N. Y. EVE SUN.

"Tazaemtr is inspiring. The crowd scenes were handled with skill and there is a thrilling reproduction of the world's first naval battles. Miss Theda Bara's impersonation of the title part is out of the expectations aroused to her work in previous pictures."—N. Y. EVENING MAIL.

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Furnishing reliable trade information is the sole aim of the publishers of the Moving Picture World

An Exhibitor who will allow himself sufficient time to carefully peruse the MOVING PICTURE WORLD each week will find more helpful suggestions, more real, live and authentic news and more sincere and honest reviews than can possibly be found in any other medium. Every department of the paper is an Exhibitor Department. The MOVING PICTURE WORLD is an Exhibitors' Paper, and no Exhibitor should deny himself the service offered subscribers to this incomparable medium.

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As the number of prints of each of the six Liberty Films are limited to five hundred you may not be able to secure a booking previous to October 27, the closing day for subscriptions. In this event, why not get your local bank president or some leading business man to present the cause to your audience, working up previous interest and securing a large attendance. Opportunity might be given to those in the audience to subscribe by having a clerk from the bank present to take subscriptions and the initial 2 per cent payment. As there are only a few more days immediate action is necessary.

A LARGE proportion of the advertisements in this field are now prepared by experts with years of experience, men who study their product and strive to condense its salient points in the most direct and accurate phraseology at their command. They merit careful and comprehensive reading. The day of the superfluous and misleading adjective is passing, let's hope never to return. Study the advertising pages, you will soon learn to distinguish the dependable copy and it often says little but tells a whole lot.

OFFICIAL recognition of the moving picture industry by the British Government has been much more slow than in this country. A few weeks ago, however, two prominent film men were invited to visit the battle front in France as the guests of the General Staff. A. E. Newbold, chairman of the Cinema Exhibitors' Association, and Mr. Foster, secretary of the Trades Council, were chosen to represent the British film trade on this mission. From the reports of each after their return we learn that moving pictures are depended on by the Government and staff to furnish recreation and entertainment to the men at the front in an ever increasing extent.

AND so we seem to be settling down to the idea of at least two yearly expositions, or whatever you choose to call them, in future. We must confess that we fail to see any direct benefit that will accrue to the industry in general from one, much less from two every year. In the past only a few have profited. That these few may be a few more in future will not bring any real help or benefit to the industry as a whole. It is more likely to result in higher costs, as the manufacturers are put to considerable additional expense for each. The exposition idea may provide the wherewithal for one or two trade organizations and on their management will depend whether the industry in general will benefit either directly or indirectly.

THE successful picture theater manager today is bound to be progressive. We do not mean to say that every progressive owner or manager will be equally successful, but the successful manager of today who is not wide awake, progressive and a leader in his community is as scarce as the proverbial hen's tooth. The latest innovation of Manager Rothapfel of the Rialto in his famous picture house is in giving an opportunity to school children to hear his wonderful orchestra of fifty pieces every Saturday from 10.30 to 12 noon at the nominal admission of ten cents. The regular Saturday prices are twenty-five and fifty cents. Under the direction of Mr. Rothapfel and its leader, Mr. Riesefeld, this musical aggregation has become famous throughout the country. These Saturday morning programs will afford an unequaled opportunity to the younger generation of this city to become acquainted with the great masters of the world.
Screaming Absurdities

A PROTEST by the Hawaii Promotion Committee on page 377 of the MOVING PICTURE WORLD, Oct. 20 of this year, draws attention to those contradictions of common sense to which theatrical men have long been addicted, which moth-eaten directors insist on transplanting to the screen. It is inconceivable, after all that has been said and written on the subject, that there remain men in the studios, to whom is entrusted the supervision of play treatment, who still entertain the idea that the public is made up of its lowest and most ignorant elements.

"Education has been compulsory in every part of the Hawaiian group of islands for sixty years." Why not send some of our studio directors there, especially those who think they are addressing the sum of humanity in moving pictures? They would at least learn that "as to dress, the Hawaiians of today and the last forty years have dressed exactly as do the civilized people of any colonial country." There is "no primitive life in Hawaii. No people in the Hawaiian Islands wear grass skirts." Even if certain studio directors honestly believe they are addressing an unreasoning horde at the picture show, that only the residuum of society is to be found there, they are contaminating the whole art and insulting the intelligence of exhibitors as well to put the wild creatures of tropical countries in a Hawaiian story, for there are no wild beasts in that country, and their idea of the Hawaiian himself is about as representative as is the two-gun border ruffian of American life. They are consulting only the taste of a very sparse and ignorant clientele and driving away from the pictures a most desirable audience element. The real public stays away in disgust.

The real public does not demand an entertainment devised by ignorance and second-hand traditions of the stage, such as is being thrust upon it by many decrepit producers, nor is any such demand known. Though the good common sense of any American community is the court of last resort, nothing compels the dissatisfied to stop at the box office of an inexpensive entertainment and complain. Nor does individual judgment so carefully differentiate as the trained critic. No man who pays ten cents, or a quarter, for a brief picture show feels called upon to declare his convictions at the box office, and he seldom does.

Then a few disgruntled and noisy members of the mass do not constitute "the public." The real public is of ourselves. Like us, it demands the best that can be shown, with improvement in every department where improvement is possible. It is the business of the critic to grasp this, to discover the truth, and to do all in his power to bring about a realization and appreciation of what is meant by meritorious performance. Criticism ceases to be such, loses its highest value, when it permits these absurdities of the screen to pass muster.

A producer complained to me bitterly when I pointed out the utter lack of sense in his portrayal of George Washington. In the case of such a strongly-marked and much-revered historical character, I felt instinctively that he must be presented at his highest potency in order to be effective, not in some minor role, incongruous, glaringly opposed to reason, out of all sympathy with our ideals. It is destructive to audience interest for a story to denature a great personality, especially to belittle any such master spirit in the building of our nation. The same is true of any historical scene imposed by the story.

We have a number of Latin Republics to the south of us, some highly developed, others in evolution, and one, on our border a hundred years behind the times, but we should be just to them in screen representation, not only for their sakes, but to develop the screen drama so as to seize and hold the interest of an audience. The average audience delights in unexplored scenes of other lands when truthfully portrayed, just as it does those unscrutinized phases of character which, while out of our common knowledge, are wholly within our sympathies.

We should picture those countries as they really are, not as the stage has shown them, and their people with some intelligent exploration of character, rather than from superficial impressions of careless observers. The trouble here is not always due to directorial ignorance, but to playwrights who are working on ground unfamiliar, who do not take pains to inform themselves on their subject matter. We have had a surfeit of stories of the great "Northwest" because authors feel that they can put over the impression in them in the unrecorded.

It is characteristic of weak minds, and provokes only contempt, when author and director treat Hawaii as one would the cannibal islands of the South Seas, just as they let our actor gent wear a high hat at the seaside and summer resorts, and even aboard ship. Costume cannot replace characterization. It is for cowboy mannikins, whereas the audience is interested in live human beings, whatever their place, whatever their nationality, whatever their native predilections. But there are small details to be observed in all phases of life, which contribute heavily to an atmosphere of truth, forms and customs which should not fail of exact reflection on the screen.

Directors who dress Hawaiians in tapa cloth, made from the fiber of trees, are bound to commit a lot of silly errors in portraying military life, get things wrong side before in stories of love and adventure drawn from the great world drama abroad. They are already at it. They place artillery in the open instead of masking batteries from sky observation; they dress soldiers in property-room helmets of ancient vintage; they even permit the characters to salute with the palm inward, causing them to have an "oh, what a headache!" expression, instead of the palms out and thumbs down, as any schoolboy could tell them.

There is no desire on my part to do directors injustice, but the treatment of a screen story is in their hands, and it is rarely under the supervision of the author. This is as it should be in a composite art, provided the director understands that it is not action but development of character which interests an audience, and provided he realizes that the story must not seem to be told. The director must provide surface reality in his treatment of details so that people derive pleasure from watching what seems to be a true picture. Instead of being told by pictures it must seem to actually happen.

Far beyond these silly weaknesses are the outrageous absurdities of studio interpolation, incongruous stuff thrust in to please a star, preposterous additions from would-be authors in the office. A screen story should have no shabby concessions in it. To be concrete, tangible, clear and convincing, to portray a think world, it should adhere closely to one mind's vision of the phase of life it depicts. Therein lies its greatest power. Therein will ultimately be found its greatest value. It renders the mood of the world and of the soul.
The Tax Cure.

LEWIS J. SELZNICK said something and started something when referring to the war tax on films and theaters he made in print this statement:

"The case is similar to that of a man suffering from cancer. He dreads the surgeon's knife and yet his only hope lies in operation. Through the operation he has a chance to recover. It is a case of kill or cure. We may record this Government tax as the operation performed on motion pictures which will cut away the dead rotten tissue and leave behind only the healthy, vigorous body.

"That is why I say that I am a firm believer in the motion picture tax, and only wish that it was heavier. If it drives to the wall those whose methods of operation are so unsound and unbusinesslike that they cannot bear up under its burden, then so much the better for the industry. The keen, live producer will know how to readjust his output so as to actually benefit by the operation of the tax, and the keen, live producer is the only one that the industry has any need of.

"So put me on record as saying that the tax on motion pictures is a great blessing in disguise."

Others agree with him but do not want to say it openly. He admits it. There are some exhibitors, too, who think just as he does and they are not small exhibitors, either. Some of them own two or more good-sized theaters. We don't know which is worse, the cure or the disease. Under the conditions of paying the tax it strikes us that it is up to the "dear public" to administer the remedy; if it will stand for it we can't see what difference it will make. We hope the cancers will be removed and trust that those patients who are fit will survive.

Make It a Cheerful Sunday.

The question of Sunday opening is again being discussed in many cities and towns in the country and will no doubt be brought before the local legislatures and boards. We believe it should be strongly urged, not only by the exhibitors but by the public, as a desirable and proper means of recreation for the day of rest. Never before in the history of motion pictures have the producers been so well equipped to provide the right kind of entertainment and instruction in conformity with law and order than at the present time. We further believe if the exhibitors can convince the people of their communities that they are sincere in their willingness to conform strictly to pictures that are fit and proper they will readily secure the concessions they ask.

There should be a stronger appeal for Sunday opening made this year than ever before. It is sadly needed during this great war crisis as a diversion and a great boon to the exhibitor to meet the war tax and enable him to keep his theater running up to the standard during the other six days of the week.

If the MOVING PICTURE WORLD can be of any assistance we are yours to command.

Inform Public on War Tax Now.

Unquestionably the majority of exhibitors throughout the United States will increase their prices of admissions five cents; ten cent admissions will be raised to fifteen, fifteen to twenty and so on. By so doing they will be able to meet the admission and other war taxes which they will have to pay beginning November 1. In advancing prices it will be necessary in the meantime to educate the public to understand why the advance or additional charge is made. Showing slides to that effect, giving some idea of the several taxes imposed, including film, income, personal and admission taxes as well as the increased cost of better productions. It will not be necessary to enumerate all these, simply intimate in a general way. The MOVING PICTURE WORLD will be glad to furnish any information on the war taxes. The tax on admissions goes into effect on Nov. 1. Your accounting of your returns for the month of November will not be required until December.

A Lively Corpse.

That was a clever little "joker" embodied in the by-laws of the old Motion Picture Board of Trade, of which J. W. Binder was Executive Secretary, whereby every one becoming a member of the Board of Trade made himself liable for two years' dues instead of one and did not cease to be a member unless he resigned before the beginning of the third year. Read this:

"Section 5. Each person, firm or corporation so elected, upon receiving notice of such election from the Corporation, including charter members, upon payment of the annual dues in advance, shall be entitled to all of the privileges of membership. Every member, upon election, shall become and be obligated to pay the annual dues of the class to which said member belongs so long as he remains a member of said Corporation and for at least one year from the first day of January next following the date of admission to membership."

It was under this section of the by-laws that a prominent producing company was recently obliged to pay $1,490.83 for back dues and cost of trial. Since receiving news of this decision we have been reading over the by-laws of all the organizations to which we belong just to find out where we are at. Some one said, in speaking of the above-mentioned case, that it was some joke, to say the least, but no one wants a similar joke played on him more than once. They are rather costly. Everybody thought the old Board of Trade was dead until they learned that the officials of the Board forgot to kill and bury it. They also discovered that it and Mr. Binder were very much alive and he was going to make the Board and its members pay their indebtedness.

"James, Answer the Bell!"

A courteous "no" never gives offense. An evasive "yes" will always make enemies. Never avoid an employee or anyone with whom you are doing business or with whom you may have to do business some day. Like begets like. We should practice the golden rule in business as well as in other affairs of life. We remember a little experience we had with one of our first employers.

The concern was threatened with a law suit on a question of infringement. We received the letter late in the day. It stated: if the complainants did not hear from the company by ten o'clock next morning they would begin action and serve papers at once. We went to our employer with the letter and he said he was too busy to talk to us, would see us in the morning. We left the letter on his desk, which he closed up for the night without reading the letter. He did not come to business the next morning until quite late. We went in to see him, as appointed and told him the contents of the letter. You can imagine the rest. We told him he reminded us of the man who told his little son never to interrupt him while he was reading. The next evening, while his father was reading he was interrupted and said: "Pa, may I tell you something?" His father replied: "No! Didn't I tell you never to interrupt me when I was reading?" Father continued until he finished reading, turned to the boy and said: "Now, what is it you want to tell me?" The youngster shouted: "The house is on

Passing Reflections

By Sam Spedon

November 3, 1917

THE MOVING PICTURE WORLD

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fire! That's all." If a man is so busy he can't pay attention to his business and take time to see everybody, then he should pay well somebody with initiative authority and human instinct—they are scarce articles, who can do it for him. We do not mean some "lick-spittle" or "touch the button and I'll do the rest" sort of representative who simply adds insult to injury every time you have to meet him. Nor do we mean the fellow who is so puffed up with a sense of his own importance he treats everybody but his boss and himself as inferiors. Better employ a dummy than this kind.

Some Style.

Here is something for enterprising and inventive press agents to catch up with. It is quoted from a publicity man's contribution on the opening of a new theater.

"Surprised and delighted was the public of — when it was ushered through the sturdy doors of the exquisite new theater and entertained by the effervescent symposium of enchanting delights which awaited it."

That's putting it over in grandiloquent style, worthy of imitation and no flattery.

The High Flier.

Have you ever met the man who always seats himself at the head of the table and invites himself to be seen and heard upon every public occasion? He not only blows his own horn, but insists upon blowing it in front of the procession. He never keeps in tune with the rest of the band and is always out of step. He reminds us of a man carrying a pot of paint; we always step aside for him, not because we respect the man, but because we don't want to get paint on our clothes. Before he gets out of the kindergarten he wants to tell the post graduates all about the industry. He flaunts his youth or ignorance as a challenge to knowledge and experience and says: "Before thou wert I am." He never falters. He enters where angels fear to tread. In his own estimation Napoleon's overcoat wouldn't make him a vest. His timidity is startling and often mistaken for brilliancy. He Hitch's his wagon to a star, flies and travels fast, but the higher he flies the harder he falls. Old "Abe Martin" says: "Folks who live decently are accused of getting nothing out of life."

A Few Differences of Opinion

By Edward Weitzel.

IT IS both instructive and amusing to glance through the current publications that are devoted, wholly or in part, to matters connected with the screen, and observe with what unanimity the writers on these subjects fail to agree. Thus, one maker of the motion picture which, he insists, is not an art: "Don't worry about the art of the photoplay. Art is all right, but life is greater—and the movie must serve life." Elsewhere in the article he sets it down that, "The great future of the screen drama is along educational lines." Another instance of failure to grasp the fact that the activities of the screen will eventually include as many divisions as the art of painting; also, that the photoplay must strive to become a more highly specialized art or cease to exist.

Screen drama, the screen novel, screen comedy, screen spectacles and screen farce are only different grades of the amusement side of the screen and, however, great the future of the moving picture (not screen drama) along educational lines, its mission in the amusement field is quite as important to the welfare of mankind. Anything that contributes to the mental and physical advancement of humanity is of inestimable value.

Here is a different angle of the subject. Dr. Victor O. Freeburg, of the photoplay department of Columbia University, holds that in the near future the motion picture (screen drama) will be produced so cheaply that the projecting machine will be as common in the American home as the phonograph. When this happens photoplays will "have the supreme necessity of being artistic—or more artistic than they are now." In the same article, after pointing out a number of the artistic shortcomings in connection with screen dramas, among which is the custom of turning out a preponderance of five reelers, Prof. Freeburg makes this prediction: "When the motion picture (photoplay) becomes a mature art all this will stop." Not so long as the commercial instinct is left in man! Music and the spoken drama have been mature arts for several centuries and artistic crimes are daily committed in the names of both for which the only punishment is a substantial addition to the bank accounts of certain enterprising souls who know little and care less for anything outside the commercial aspect of either art.

From an article by Kenneth MacGowan in The New Republic: "We have gone by experiment, by trial and error, by instinct, straight to the intricate, sub-mental nature of the photoplay which Munsterberg recognized in his valuable analytical volume. We throw on the screen in half a minute a dozen aspects: great and small, immediate and remote, obvious and inferential, actual and reminiscent, of the thing that is to be told."

And more's the pity—if the object of all this superabundance of material is the making of a moving picture worthy to be classed as a play! If it is to be a novel, that is a different affair. With all his vast store of knowledge, no one has done more to mislead the novice in the art of the photoplay than Prof. Munsterberg when he carefully pointed out the many side tracks, with switches always open, that stand ready to shunt the unwary from the main theme of a drama. The professor didn't mean exactly this, but that is what it amounts to when some generous but inept worker at photoplay making "throws on the screen" a dozen aspects of the thing that is to be told. Throw on just enough to get the "thing to be told" to the spectator; one aspect is sufficient, if it makes the matter clear. Then move the action on to the next vital incident, and keep it moving, no matter how many side lights on character or charming views of nature may tempt the wasting of more footage. Then shall the director achieve drama, and not mere story telling. And when my dentist goes to the movies he shall not inform me the next day, as he cheerfully performs the anvil chorus on an acutely sensitive molar, that he didn't care for the picture he saw the night before; it was too long before anything happened.

Trading with Latin America

UNDER the above title a very handy book of data has been compiled by the Irving National Bank of New York City, analyzing Latin American trade possibilities. The book contains a large amount of carefully tabulated matter on every possible angle, together with many forms of shipping and financial documents, etc. It also contains much information on commercial conditions in all the Central and South American Republics, all of which is very fully cross-indexed. We cull the following from a couple of pages on "Don'ts" about Latin American trade:

Don't think that all Latin American countries are alike—they differ as night from day.

Don't classify Latin Americans as savages—great numbers of the people are highly civilized and cultured.

Don't enter Latin American markets blindly—you'll pay dearly for carelessness.
Don't think that "anything is good enough" for the Latin Americans—you'll find such ideas very costly.

Don't think your export business will run itself—it needs a head and fixed responsibility.

Don't neglect to quote C. I. F., if possible—the Latin American appreciates such quotations.

Don't expect a man to know your language when you don't know his—use Spanish or Portuguese.

Don't send a catalog in English to a Spanish speaking country—consider how much you would like one in Russian.

Don't neglect details—you'll be judged by the way you attend to them.

Don't expect miracles—it takes time to develop an export trade.

Our own Spanish monthly moving picture paper, Cine Mundial, has had no small share in popularizing American films in our sister Republics to the South and this book will be a welcome help to film concerns struggling with export problems.

Why Fifteen Cents More a Reel?

Calculation Proves That Charge Is Not Excessive on Basis of Present Methods.

By Sam Speden

HEARING that many of the distributing companies had increased the cost of their releases fifteen cents on each reel, or each thousand feet, on account of the war tax on film, we gather the matter, thought and asked why. We went deeper into the subject when we received this communication relative to the policy of the Triangle Distributing corporation regarding the question of increase in the cost of film, owing to the war tax.

"The Triangle Distributing Corporation felt that the exhibitor was sufficiently burdened at the present time with taxes of different nature and that they should not be called upon to stand a still further tax, therefore, this matter was taken up with the officers of the Triangle Distributing Corporation the early part of last week, and the Local Manager was instructed not to make a charge of 15c. per reel, and it was the intention of the Triangle Company to meet this tax entirely themselves.

"This is merely the way the Triangle Distributing Corp. is doing their bit, in addition to distributing throughout the country entirely free of charge the picture entitled 'Who Leads the National Army.'"

We have read all the exhibitors say, this increase of fifteen cents because of the war tax is excessive, as it only costs the producer seven and a half cents additional on each thousand feet or reel. Then in contradiction we heard others say, that the exhibitors did not take into consideration waste or discard necessary in producing a five or more reel picture.

From our experience and knowledge of producing we offer the following figures of the additional war tax cost of making a five reel picture, allowing a waste of 4,000 feet to every thousand feet of approved negative and discs from the approved first print, which allows 20,000 feet of waste on each five-reel production at ½ cent a foot amounting to $100.

| ½ c. on 5,000 ft. raw stock | $12.50 |
| ½ c. on 5,000 ft. printed stock | 25.00 |

$37.50

$37.50 + $1,500.00 = $1,537.50

$1,000.00

We have a total of $1,600.

Calculating that each of these forty prints of five reels each will have 50 showings during its life time, the total number of showings would be 2,000, which divided into $1,600, would make an extra tax cost to the producer on each 5,000 feet of 80 cents or 16 cents on each reel of 1,000 feet. Our inquiries concerning the number of showings of each print during its life brought a general response from its producers that fifty showing is the average number.

This calculation is confirmed by the investigation of the subject by a reputable firm of accountants.

We think we have allowed a liberal margin for waste and discard and are very conservative in the number of showings for each reel allowed for, but if this is not sufficient, then there must be something radically wrong in the efficiency of the producers, and if such be the case it should not be put up to the exhibitor to fill the gap from this source.

The government by law has said according to verbal statements, the exhibitor must collect the war tax on admissions and films from the public. About the additional taxes and cost of films exhibitors are not informed. Taking everything into consideration we believe the only feasible way to meet the whole situation, is to raise prices of admission five cents.

Burr Elected to National Association Board

At Meeting of General Division John Flinn Also is Chosen Chairman and Paul Gulick Secretary.

THE annual meeting of the General Division, Class No. 5, of the National Association of the Motion Picture Industry, was held October 17, and was largely attended. William A. Johnston presided. John C. Flinn was unanimously chosen as chairman of the branch for the ensuing year, and Paul Gulick was elected secretary.

The following new members were elected: B. P. Fineman, Eugenio Zukor, Art and Dorothy E. B. Cotton and Al Lichtman, Famous Players-Lasky Corporation and C. G. Merrills of C. G. Merrills, Inc.

The following were elected members of the Executive Committee for the coming year: Thomas G. Willey, Julian M. Merrills, Jr., B. P. Fineman, Fred N. Rothenberg, Julius A. Lewis, William A. Johnston and A. MacArthur, Jr. C. C. Burr was elected to represent the division in the Board of Directors in place of Arthur James, resigned.

A meeting of the Executive Committee will be held during the coming week, at which time plans are to be made for an active membership campaign, with a view to increasing the membership of this division to one thousand within the next few months.

Exposition Company Incorporated

New Organization Will Have Management of Trade Expositions to Be Held Next Year.

PAPERS have been filed at Albany incorporating the Motion Picture Exposition Company, which will have the management of the film expositions to be held next year. The first is scheduled for New York in the month of February, to be followed by one in Boston in July during the convention there of the Exhibitors' League.


A meeting of the corporation will shortly be held for the purpose of electing officers and receiving reports of the sub-committee with recommendations regarding the arrangements for both expositions.

MABEL CONDON VISITS MANHATTAN.

After an absence of more than two years from Broadway, Mabel Condon returned to New York City Sunday, October 21, to spend a couple of weeks before returning to her Los Angeles interests. These indeed have become quite extensive since Broadway was last graced with Mabel's smile. Mabel Condon, Inc., is, however, too, well known in the trade to need further discussion. Suffice it to say that her "transcontinental" to these eastern regions has been made for reasons, partly for pleasure, but mostly for business.

TITLE OF JEWEL SUBJECT CHANGED.

The name of the Jewel feature, "The Boss of Powderville" has been changed to "The Grand Passion" and soon will prove another attractive annexation to the growing Jewel gallery. Dorothy Phillips has the leading role and the story was written by Thomas Addison. It is said to be of unusual dramatic timing and appeal.
Public Will Pay Tax on Admissions

So Declare Exhibitors in Mass Meeting in Manhattan—Brooklyn League Takes Similar Action

The public must pay the war tax on admission to motion-picture houses and around New York City. That was the decision of a gathering of exhibitors at the Hotel Astor on the afternoon of Friday, October 19, one of the largest meetings of motion-picture men ever held in the city. Exhibitors had come in response to an invitation sent out by William Fox on a couple of days’ notice, and they came from a distance, some of Philadelphia’s prominent managers being in attendance. Mr. Fox said he had asked his exchange manager to confer with exhibitors and learn, if possible, the consensus of opinion as to what steps should be taken in handling the question of the tax of 10 per cent on admissions, effective November 1. The chairman of the meeting said Mr. Levine had talked with fifty exhibitors and seemed to have found fifty opinions.

There were at least 150 managers in attendance when the meeting opened, and it was viewed by a representative from the public. This was the first action of Chairman Fox, precipitated by a remark of William Hollander of Brooklyn that “In front of me I see the finest collection of salesmen and exchange managers I ever saw in my life. A gathering of the first magnitude.”

“Just a minute, gentlemen,” said Mr. Fox, as the laughter created by the observation subsided. “Let’s get at the truth of this. I thought we were all exhibitors. Will all those who are not exhibitors please go to the rear of the room and all the exhibitors come to the front.”

When the meeting again had settled into silence Mr. Fox asked all who were not exhibitors to stand. About forty answered. This was a cross-section of the trade and he did it with a showman’s eye—and declared there were at least 140, which seemed to be a conservative estimate.

In spite of the serious business in front of the exhibitors there was not an exhibitor present who didn’t agree to the chairman’s motion for an excellent chairman. He made it a point to confine the speakers to the business in hand, the only exception to the rule being William A. Brady, president of the National Association, and the chairman explained that he had given Mr. Brady a free rein because it seemed the head of the association had a message for the exhibitors which they ought to hear. Among those who felt the glow of the chairman were his own, who attempted a reference to the tax on films and other war expenses which exhibitors were forced to meet, but he was compelled to confine himself to a discussion of the motion before the house.

As the chairman’s words were spoken, a speaker who had been absent spoke up and said he would be glad to have his say. Mr. Fox, however, said he wouldn’t allow any one to come in and get along without profit, he declared, saying the war might last two or three years or longer. He called on Mr. Brady.

**Intent of Congress Public Should Pay.**

The president of the National Association said it was the intent of Congress the public should pay. There was no denying that, he insisted. He reviewed the course of motion picture legislation, referring to the action of the Senate finance committee in removing the greater part of the tax, excluding up to the 25-cent admission. He spoke of the counsel of the men among us and said he was satisfied with the establishment of the belief in Washington that there was a divided industry.

This industry has received from President of the United States the greatest honor given to an industry in the country,” said Mr. Brady. “We have been requested to send representatives to France, to Russia, to Italy. It has even been said in Washington that this industry may win the war—that through the motion picture and what it may accomplish in Russia the people of that country may be brought into line—and any other means of bringing them into line is not now known.

The industry should be concentrated into one whole. And I want to tell you men that unless you get together your taxation has only begun. It is within the bounds of probability that taxes will be levied upon you in every state this winter. It was only last week’s hearing that we were not put upon you last winter in Albany. If it hadn’t been for Governor Whitman you would have been paying that tax, and every theater would have been closed as tight as a nail every Sunday in the year. And I am a Democrat, too.

“The men who came here today came when they were hurt. The tax would not have been put on if such an assembly did not exist. This could not have been dismissed for the last six months. The time is coming when the exhibitors of the United States must get together. When they do that, as a prominent official in Washington told me the other day, they won’t have to go to anybody on their knees. Get together.”

Mr. Levine said in the past month he had had occasion to test the attitude of the public on the proposed tax. He had shown a slide in his theater informing his patrons that Congress had levied the tax for war purposes and stating that the public would pay it. “Every time the slide was run
it was applauded," said Mr. Levine. "And I don't believe we will have the least bit of difficulty in collecting it."

It was at this point that Mr. Hollander upset the meeting by aceeaing the sale and exchange of liquor. After quiet had been restored Mr. Hollander rather gloomily referred to his five-cent show. "Wait a minute, gentlemen, let me interrupt the speaker," said Mr. Berst to the manager of a tax-free theater. I understand the government imposes no tax on five-cent theaters. Will you please take a seat in the rear among the salesmen and managers?" continued Mr. Fox, addressing Mr. Hollander.

"No," was the reply amid loud laughter. "I charge 10 cents on Saturday and Sunday, so I am going to stay right here--and talk."

The Schenck of the Loew circuit said his house had made arrangements to have printed tickets with a perforation to cover the amount of the tax, so that one part would go in one box and the other would be set aside for the government.

The motion as passed declared the public should pay the tax and that the exhibitor should give due notice to his customers by lobby and newspaper, but that nevertheless the tax had been imposed by Congress on the people.

**Brooklyn Exhibitors Hold Big Meeting**

**Settle Music Tax Controversy, Confer With Messrs. Powers and Berst on War Tax and Decide to Make Public Tax**

The Associated Motion Picture Exhibitors of Brooklyn held their regular meeting on Saturday, October 20, in the Triangle theater one of the most important meetings in the history of the organization. Rather should be dated as of October 21, as the hundred members were called to order by President Brandt twenty minutes before midnight and they continued in session until 3.30 o'clock.

The controversy between the exhibitors of the borough and the Society of American Authors, Composers and Publishers was settled when the exhibitors decided to sanction their members making application for a license through the secretary of the local league, in return for which a discount of 25 per cent. will be allowed members of the organization.

As to the war tax, the public tax, the discussion was the main point of the meeting. The discussion uncovered the interesting fact that at the present time nineteen members of the Brooklyn organization are licensees of the composers' society. The action of the meeting disregards the expressed determination of the National League's executive committee to resist the composers' claims and also ignores the action of the State League in assessing each theater in the state $3 for the purpose of raising the $300,000 fund to fight the federal tax.

The meeting also was marked by the appearance of P. A. Powers and J. A. Berst of the Universal and Pathé respectively but more directly the representatives of the distributors, Messrs. Schenck and Fox, were the real speakers. The exhibitors had come at the invitation of President Brandt, who on Saturday had addressed the distributors' branch in opposition to the action of the exchanges in levying a tax of 15 cents a reel on all imported films, and in favor of the idea suggested to the exhibitors why the war tax had been passed on to them and asserted the only thing for the exhibitors to do was to pass it on to the public, as plainly was the intent of Congress.

Mr. Powers made a long statement covering the history of the legislation resulting in the tax. At the same time he revealed many facts pertaining to the exchange business that certainly were interesting and at the same time clearly new to the exhibitors. Later he answered many questions.

Mr. Powers quoted the firm of public accountants which does the expert work for a majority of the film companies as authority for the statement that an average film of 500 feet was booked with feature films fifty. In explanation he said it must be remembered every day was not a pay day for a film. In some exchanges, where a large territory was covered, it frequently happened a subject would be two, three or four days on route on each side of the actual showing. Mr. Berst gave statistics on this line, saying an investigation conducted in all the Pathé exchanges revealed only 20 per cent. of the working days.

Mr. Powers quoted the certified accountants as estimating the figure necessary to compensate the manufacturers for the film tax as 16 cents plus on each reel. Mr. Berst said a number of the Pathé exchanges paid the forty cents a reel. He estimated the amount involved in the film tax at $3,000,000 and said this could not be carried by the manufacturers. As an illustration of the inadequacy of the fifteen-cent imposition on each reel Mr. Berst cited the instance of the news reel— an extreme instance, he admitted. He said that practically no exhibitor in New York uses a weekly more than ten days old. As the eighteen-cent tax on a thousand feet would amount to $7.50, that would mean a daily rate of 75 cents, against the 15 cents charged by the exhibitors.

The Universal executive had no patience with those who opposed higher admission prices. He cited as an example the action of the saloon keepers who, when there was an increase of 15 cents in the price of a glass of liquor, had no hesitation in jamming up the price a full nickel. As to the belief that there would be in the companies any surplus created by the levy of the tax, Mr. Powers expressed the entire willingness to devote all such moneys to any charity the meeting might nominate.

Mr. Schenck as to the reason for making the levy apply to all film whether released before October 4 or not Mr. Powers said the manufacturers had agreed that the day the government lifted the tax they would do likewise. This would mean the manufacturers would have to meet all the expenses on films released just before the termination of the tax. To compensate for this they had decided to make the levy applicable to all rentals.

After the representatives of the National Association had retired—it was after 2 o'clock when they did and they carried a vote of thanks with them—there was a long discussion as to what course should be pursued. Speaking on the question of raising rates of admission as a means of not quite comprehending one of the colloquios much in use at that particular point, convulsed his follow members when he declared:

"I am going to 'pass the bucket' on to my patrons when all the money in my territory who are willing to pay more money are now down at Yaphank."

The meeting finally voted to ask the exchanges to split the tax among all the fifty-five exhibitors, and President Brandt was named the man to recommend the propriety of making the public tax, to be any unanimity of feeling that the resolution would have a large effect—there was frankly expressed skepticism. The meeting, however, appointed a committee of five to confer with the regional superintendents of the working out of the tax law, to advise with members, and to report to the League for the benefit of its members and also of the government any failure noted on the part of any exhibitor to collect and make full returns of all taxes. It was declared to be the sense of the meeting that the tax should be collected in addition to admissio.

Louis Levine, counsel of the organization, reported the results of his study of the law and advised the members in regard to provisions as to interpretation of which doubt had been expressed.

President Brandt made an important announcement regarding recent conferences with city officials. No longer will an exhibitor be summoned to court for a violation of the standee ordinance, for instance, and after the case has been adjudicated be compelled to make a second appearance before the license commissioner. The license commissioner will be summoned to appear directly before the license commissioner, who will have full authority to adjudge the violation and the president declared that twelve cases now pending against exhibitors had been transferred from the courts to the license commissioner.

To observe the working of the war tax in Brooklyn and Long Island President Brandt named Messrs. Berman, Grossman, Manheimer, Haring and Lesselbaum.

**NEW YORK EXHIBITORS DISCUSS TAX**

At a mass meeting of the exhibitors of Greater New York, held at 48th Street theater on Monday, October 22, the question of the admission tax was discussed, and in addition the increase of 15 cents on every reel of film by the distributors was considered. On the admission tax it was resolved, after a long discussion, that the distributors be unanimously opposed to the tax and make unopposed the ten per cent. tax to the prevailing admission prices and collect it from the public.

The resolution included an amendment that the exhibitors of Greater New York see that no exhibitor violated this agreement and further more that a committee of five be appointed by the chair to confer with the leading distributors to support this resolution. The meeting was attended by 250 exhibitors.

**LARRY M. COOPER JOINS NAVY**

Larry M. Cooper, mail superintendent at the headquarters of General Film Company, has reported for service at the Norfolk (Va.) training school for apprentice seamen.
Activities of War Committees
OF THE MOTION PICTURE INDUSTRY

Redfield Talks to Trade Press Publishers
Commissioner of Commerce Discusses the War and Its Beginnings and Analyzes "Trading with the Enemy."

WILLIAM C. REDFIELD, representing in President Wilson’s Cabinet the Department of Commerce, was the guest of honor on Tuesday, October 16, of the New York Business Publishers at a luncheon served in the Automobile Club, Fifty-fifth street. Several hundred men connected with the trade press of the metropolitan district as well as leading men in many lines of industry listened for an hour to a most interesting talk on the Trading with the Enemy act. By no means was Mr. Redfield’s speech restricted to the matters contained within his general subject. It covered the whole range of the war, of its origin, its significance, of the necessity for teamwork upon the part of the whole hundred million of the people of the United States in order that peace may be the more quickly and securely brought about. At the close of the Secretary’s address the diners with marked enthusiasm gave a standing vote of confidence in the Administration of which the commissioner has been a part from the beginning.

"The ways of commerce now are the ways of war," declared Secretary Redfield. "The whole nation must be one in its fighting from the smallest to the greatest, from the youngest to the oldest. Old Faithfuls and the spearheads of the United States, the power that actuates the spearheads comes from here. If we weaken here they fail yonder. Commerce has use as a weapon in two ways: first, it preserves economies in consumption with us; second, the means of warfare; second, its use to see that our enemies do not by direction or indirectation obtain anything going from our shores if we can prevent it."

Mr. Redfield declared the United States was engaged in a conflict against a hideous evil, an evil lodged in high places. It is not like our civil war, he went on; it is a fight against the devil and his works. He called attention to the fact that for the first time in the history of the world, one-fifth of civilization was fighting against one-fifth; that side by side in one cause were representatives of many religions and races—and the speaker most entertainingly and eloquently enumerated all the elements.

"There must be something unusual, something terrible, going on that has caused all these men to put aside their prejudices of faith and differences of religion and combine in one common sacrifice," declared Mr. Redfield. He analyzed the German philosophy, "the hideous philosophy," which assumed men of Teutonic race to be the superiors of the rest of humanity. He said that when Germans killed children in Belgium; when they pulled up under orders the grapevines, knowing it would take France seven years to replace them; when they destroyed fruit trees; when they committed all the crimes that had been laid at their door they did only what was normal in their philosophy. The commissioner appealed for subscriptions to Liberty Bonds, for self-sacrifice on the part of all that their subscriptions might be larger, in order that the men fighting for the United States and the soldiers and the peoples of the countries associated with us might be the better provided for.

From all angles it was a most impressive address and in every way worthy of the ovation extended to the Secretary at its close.

Exhibitors Eager for Training Film
Hundreds Make Application for Single Reel Subject Showing Camp Life—To Boost Universal Training.

HUNDREDS of motion picture exhibitors throughout New York, the New England states and Northern New Jersey, on Monday, October 22, added to their patriotic obligations by being among the first to apply for the privilege of showing the film "Who Leads the National Army?" a film authorized by the Government, promoted by the Military Training Camps Association of the United States, and distributed by Triangle Corporation as a patriotic device.

The response of exhibitors in the territory served by the New York, Buffalo, Boston and New Haven Triangle exchanges was almost unanimous. Hundreds volunteered to book the picture in place of some other one-reel subject and pay exactly the same rental price that they would pay for the other short subject.

All of the funds derived from the rental of the picture are to be used in the first big gun of a campaign for universal military training, especially with the younger generation. The plan is to establish camps throughout the country at which boys from fourteen to nineteen years of age will be given a course of one or two months each year in military tactics under regular army men. The time at which the boys will attend these camps will be so arranged as not to interfere with their school attendance and will be without expense to the attendants.

The first object sought to be obtained through the showing of "Who Leads the National Army?" is to demonstrate to the people of the United States, and especially the relatives of those affected by the draft, that the officers of the National Army are efficient, well trained men, thoroughly capable of taking complete charge of the physical and moral welfare of the men of their commands.

This object is attained in the picture by showing just available themselves of the privileges of coming to the city on Sunday, their only entire holiday, and they are in want of a suitable place of amusement. It also states that the opening of the motion picture houses would not seriously interfere with the attendance at the churches and would keep the men from being taken up within the next few days.

It is pointed out by those who are favoring the Sunday opening that it would not interfere in any way with the churches of the city and will be a decided benefit to the discipline and contentment of the soldiers not only in providing innocent amusement, but in keeping them from objectionable places in the future holiday. On the other hand, the Ministerial Association and many leading citizens are opposing the movement with all their power, and the matter will be decided by one way or the other at the next meeting of the council.

The letter to General Bailey was as follows:

"To Mayor Griffith.

On Sunday is the only day in which the men of the command have an entire holiday, and naturally a large number of them avail themselves of the privilege of visiting the city. During the afternoons and evenings there are no places of amusement open here. For this reason it is requested that the motion picture theaters be permitted to run on Sunday afternoons and nights.

It is believed that if such authority is given it will not interfere with church attendance, and will be a decided benefit to the discipline and contentment of the command, not only in providing innocent amusement, but in keeping the men from objectionable places.

CHARLES J. BAILEY,
"United States National Army, Commanding."

Want Sunday Pictures for Soldiers
Request of Major-General Bailey, Commanding Camp Jackson, Opposed by Ministers.

COLUMBIA, S. C., is now in the throes of a fight for Sunday opening of motion picture theaters, and a fight that will be warm. Camp Jackson, the post to which is in prospect. City Council was requested to allow the theaters to open Sunday afternoons and nights, this request coming from Major-General Charles Justin Bailey, commanding the Eighty-first Division at Camp Jackson.

The request states that there are numbers of men who
exactly the training through which the officers were forced to undergo before they received their commissions. They were "rookies" in everything and were treated as the rawest "rookies" that ever reported at an maneuvers. Their military education started at the ground and gradually ascended the military ladder until they were capable of taking command. In this ascent many of them fell by the wayside, only sixteen thousand of the forty thousand applicants having the fortitude eventually to become officers. All of this training is present in the picture.

After the film has been presented in volume in the four districts named for the week American Shipbuilding Corporation and Barter's, a few will be left in each of the exchanges and the remainder will be shipped to the Philadelphia and Pittsburgh Triangle exchanges, where the drive will be made during the week of October 29.

H. H. Barter in Shipbuilding Campaign

Technical Director of Culver City Plant Accepts Call from American Ship-Building Corporation—Enters New York at Once.

Recognition as one of the foremost constructing engineers in the country has come to H. H. Barter, engineering and technical director of the Triangle Film Corporation's large producing plant at Culver City, Cal., in the form of a call to one of the most responsible executives in the district to be made in charge of the Shipbuilding Corporation of Philadelphia, which is the active agent for the United States Shipping Board Emergency Fleet Corporation. Mr. Barter's acceptance of the position marks an other instance where the necessity of the nation has brought forward the motion picture business as a ranking industry, whose close cooperation with the government is proving invaluable.

Mr. Barter's departure from Triangle is in the nature of a response to an emergency summons from Washington. At the present time the shipbuilding corporation is undertaking a tremendous enterprise for the allied cause, and is enlisting the services of the ablest technical experts in every engineering line. For seven years Mr. Barter was chief engineer of the Seward Peninsula Railway.

When the Panama-California Exposition opened at San Diego, Cal., in 1915 Mr. Barter became chief electrical engineer of the exposition and later director of works. H. D. Davis, now vice-president and general manager of the Triangle Film Corporation, was director-general of the exposition, and through his influence Barter was persuaded to enter the motion picture production field. The two men have been associated in the industry for several years, lately with Triangle.

Accompanied by his wife and two children Mr. Barter will leave Culver City immediately for Philadelphia. He has not yet been informed of his new destination, for obvious reasons his future headquarters will be unknown. He expects to be engaged in the Government work for at least two years, at the end of which time, or when the termination of the war makes it possible, to return to his work at Triangle. Mr. Barter is a member of the American Institute of Electrical Engineers and a member of the American Society of Civil Engineers.


Illinois Exhibitors Aiding Hoover

Under Leadership of George K. Spoor State Has Been Divided into 17 Districts.

GEORGE K. SPOOR, president of Essanay, is busy organizing motion picture exhibitions throughout Illinois in the interests of Food Director Hoover's food economy campaign. Mr. Spoor, who is chairman of the Motion Picture Bureau of Food Administration of Illinois, is doing the work at his own expense.

The state has been divided into districts, with an exhibitor appointed in each district to arrange with other theater owners to show the food economy films. Two hundred feet of film will be shown each week. The films will show how to prepare foods in an economical manner, how to peel potatoes with the minimum of waste, how to live on less meat, the relative food values of various commodities, etc.

In addition, each week "Four-Minute Men" will visit each of the theaters in the food economy circuit and deliver four-minute talks on the importance of conserving food to help win the war. Mr. Spoor is organizing this force now in Chicago and has fifty speakers on his rolls.

Each theater in the circuit will be supplied with one-sheets in six colors, advertising the pictures and the food economy lectures. The films will be extensively advertised in newspapers and through other mediums, and an especial effort will be made to induce housewives to attend when the food economy pictures are shown.

Another form of patriotism was in evidence about the Essanay studios a few days ago when Richard C. Travers, former Essanay actor, now in the First officer's training camp at Fort Sheridan, marched into the plant as the leader of two hundred companions, at the invitation of Mr. Spoor. Among them was L. J. Scott, formerly connected with the Essanay advertising department, who joined at the same time Travers entered.

Travers was in command of the men by virtue of his being an acting top sergeant. The men marched from the elevated station, about four blocks from the studio, in regular military form. They broke ranks at the Essanay studio. C. F. Chandler, advertising manager, representing President Spoor, made an address of welcome. The student officers were then conducted on a tour of inspection of the entire plant, from the factory and studios to the business offices.

Following the inspection trip and an informal reception that followed, the men gave a few fancy drills in the street in front of the studio while a couple of Essanay photographers worked their Graflexes. Motion picture of 200 feet was taken of the men drilling.

MISS SNOW SELLS BONDS IN BOSTON.

Marguerite Snow, famous motion-picture star, made a personal appearance at the Park Theater, Boston, Mass., last Monday and Tuesday, and through the courtesy of Manager Dutton, Thomas D. Soriero, manager of the Park, arranged for Miss Snow to sell Liberty Bonds for the Manufacturers' National Bank at their booth in Houghton & Dutton's, one of Boston's largest department stores.

Originally booked to appear in Boston only one day, so many of Miss Snow's admirers were turned away from both the theater and Houghton & Dutton's that she was persuaded to remain a second day, necessitating wiring to Director Larry McGill of the Pathe-Solax studio for permission to remain away from the studio for another twenty-four hours. Leave of another day granted, Miss Snow was tendered dinner at the Hotel Lenox by Manager Soriero and Mr. George A. Fecke, manager of the World Film Corporation's Boston branch.

At Houghton & Dutton's Miss Snow succeeded in disposing of more than $100 worth of Liberty Bonds. George A. Crittenden, vice-president of the Chandler Mothers of New England, personally subscribing for $5,000.

MARION DAVIES A HARD WORKER.

Marion Davies, the beautiful star of the Ardsley Art Film Corporation, has led an active life during the past few weeks. She is hard at work on her second moving picture and rehearsing at the same time at one of her homes, Woburn, Massachusetts, and Ziegfeld's "Miss 1917," which will open at the Century theater on October 29. Miss Davies is to be among the stars who will be featured in the show, which will include Lew Fields, Irene Castle, Bessie McCoy, Margot Kelly, Cecil Lean, Harry Kelly, Cleo Mayfield and others.
The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

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

Detroit Exhibitors Meet
Discuss Business Conditions and Elect a New Board of Officers.

The Detroit branch of the American Exhibitors Association held very important meetings at Detroit, Mich., Oct. 11 and 18, in the Board of Commerce rooms, for the purpose of outlining some definite attitude with respect to the new conditions arising, particularly as to the government war tax, the express situation and the license fee demanded by the music publishers association. The report of the secretary showed that new members are being taken in every week and that the future looked bright from the membership standpoint. Little by little exhibitors are warming up to the new association, realizing that it is for the general good of the industry.

Regarding the war tax, exhibitors believe it will work a hardship on the small theater, but on the other hand, are not inclined to become pessimists just yet. The war tax is something that the public become used to within a very short time as they have in Canada and exhibitors will note an increase in their business instead of a decrease. The music tax or license fee being demanded is right now the most serious of all.

The association has been furnished a list of the music which exhibitors cannot use without the license, and it seems to be the general understanding among exhibitors that they will positively refuse to play any music that is represented in the publishers association. The Detroit exhibitors do not see why when they buy music that does not give them the right to play it furthermore, exhibitors contend that the popularizing of music really takes place in the theater, which in turn creates the demand at the music stores.

Election of officers was held and resulted as follows: President, George Wilber, of the Majestic and Marx theaters, Wyandotte; vice-president, Harry Oppenheim, Arcade Theater; secretary, King Perry, Luna Theater; treasurer, John Brennan, Cozy Theater.

MINNEAPOLIS EXHIBITORS BALL

Plans have been completed for the grand moving picture ball at Minneapolis, Minn., to be given at the New Coliseum Hall, Twenty-seventh and Lake streets, here on Oct. 22 by members of the Exhibitors Corporation of the Northwest. Bryant Washburn, who will lead the grand march with the winner of the Tribune's popularity contest, is due to arrive in the Flour City on the morning of October 22 from Chicago.

Petitjohn Willing to Resign If

For several days there have been hints in the film district that there was a strong probability the chiefs of the National League and the American Exhibitors' Association would get together; that Charles Petitjohn, general manager of the latter organization, and Lee Ochs, president of the former, would resign, and a new head elected to be some body. When Mr. Petitjohn was asked as to what truth there might be in the story he shook his head.

"I don't believe there is anything in it," he said. "So far as I am concerned the layout is all right. I am ready to lay my card on the table and seventeen representatives at least one condition—others must do the same thing. And I guess that is where the rub will come. Presumably I am the man who is getting the big thing out of this office holding stuff; just presumably, you believe my interests are minor when compared to those of the head of the National League. Seemingly those are not to be measured by the salary of $150 a year, or whatever it may be. No, I am ready to tear up a perfectly good contract if by so doing a set-together can be brought about. There are those who profess to believe this attitude is a bluff on my part, but let 'em go ahead and try to call it. They'll get fooled." It is understood the general subject of getting together has been discussed between men prominent on the two sides of the organized exhibitor house. Recently, when Jake Wells and Messrs. Crandall of Washington and Mother of Buffalo, officials of the new organization, were in New York, they met casually some of the chiefs of the League. The result was a general view of the situation as it exists today. With a discussion as to how a compromise might be effected. When the question of resignations was put up to Mr. Petitjohn he declared his willingness to meet the officials of the National Association and before them repeat his assertion he would resign if Mr. Ochs would do the same thing.

So far as can be learned the matter rests here, with scant belief on the part of those on the inside that anything in the shape of a compromise will be effected.

Mr. Petitjohn left New York on Friday, October 19, for Indianapolis, where he expected to remain ten days.

New Jersey Exhibitors Meet
Big Convention Held at Newark—Officers Elected for ensuing Year.

The Motion Picture Exhibitors' League of the State of New Jersey met in annual convention at Acktel-Stetter Hall in Newark, New Jersey, on Wednesday, October 17th. It was an all day session, attended by one hundred and five exhibitors and seven officers of the distributing companies, President Charles H. Hespe presided, with all the other officers in their respective places. The members of the League went into executive session at 11 a.m. and 12 m. The minutes of the last annual convention were read by the secretary. Report of the delegates to the National Convention was made, which

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Maryland Exhibitors' League at Baltimore .................. October 28 and 29
brought the proceedings to the election of these officers for the ensuing year: Charles H. Hespe of Jersey City, president; Henry J. Rockefeller, Asbury Park, vice-president; J. G. Crawford, New York, treasurer; P. Adams, sergeant-at-arms, Paterson. All were unanimously re-elected. Walter Meyer of New York succeeded Philip Bornsteen as secretary.

At 2 p. m. the convention was adjourned until 4 p. m. to partake of a dinner, to which all those present were invited. After-dinner addresses were made by ex-Governor Fielder of New Jersey, now Food Commissioner of New Jersey; Stephen Bush, Lee A. Ochs and Sam Spedon.

The convention reconvened at 4 p. m., and Lee A. Ochs, the National President, gave a lucid and full explanation of the war taxes on films and admissions, which go into effect November 1st. This matter brought about a general discussion, which ended by the adoption of a resolution that it was the consensus of opinion of the League that the most logical way to meet the taxes which the Government demanded, including admission, film, income, etc., was to increase admission prices five cents.

Another resolution adopted was to this effect: Resolved, that all distributing agents be authorized by their superiors to sign contracts when made with the exhibitors without being obliged to send said contracts for pictures back to the home office for confirmation, thereby preventing confusion and the selling of the pictures contracted for to competitors before the contract is returned from the home office with endorsement. Furthermore, that a copy of this resolution be sent to all exchanges with whom the members do business.

The music license demanded by the Society of Music Publishers and Authors was discussed, and a motion was made and carried that the members refrain from playing all music controlled by the society, thereby avoiding the license until some more favorable arrangement is made.

The advance deposit was gone into. No definite plan of action was reached on this point, but the general sentiment was expressed that a demand for its abolition be made by all members of the League, individually and collectively.

A telegram from a leading film company was read by the secretary, announcing that after November 1st fifteen cents extra would be charged exhibitors on each reel of film. Motion to adjourn, sine die, at 6 p. m. was adopted.

INFORMATION FOR PENNSYLVANIA EXHIBITORS.

A special bulletin containing full particulars of the War Revenue Bill as finally passed by Congress and which levies a heavy tax on theater admissions, raw film and positives was issued on Oct. 15 and distributed throughout Pennsylvania by the Exhibitors League of Pennsylvania. It contains the drastic provisions affecting the motion picture industry, namely, a 10 per cent tax on all admissions with the exception of the five-cent houses; a footage tax of one-quarter of a cent on all unexposed film sold by the manufacturer or importer; and an additional tax of one-half cent a foot on all positive prints sold or leased by the manufacturer, producer or importer. In addition the bulletin contains a partial list of the non-taxable music, which can be used by orchestras, pianists or organists of motion picture houses. It is the intention of Charles H. Goodwin, secretary of the league, to make a drive at this time in order to increase the membership with the view of organizing a stronger and more efficient body of exhibitors for mutual protection.

OREGON EXHIBITORS PLAN FOR BALL.

The Motion Picture Exhibitors' League of Oregon held a regular meeting at Portland October 11 and decided to hold another convention and grand ball in the near future, the exact date to depend upon the ability to get moving picture stars for the event. The Wednesday preceding Thanksgiving has been selected, subject to change. The arrangements will be in charge of a committee composed of W. A. Grapper, chairman, W. E. Tebbetts, J. R. Washtock, J. J. Parker and J. C. Stille. The new municipal auditorium, the largest hall in the city, is the place proposed for the affair.

Since the successful convention and ball last May, the League has received offers from producers to send stars to Portland if ever another event of the kind was staged and it is these offers that inspired the League members to make their present plans. Last year's ball was conceded to be the grandest in the West and the dancing public in Portland is looking forward to a repetition of the event. Over 3,000 people frolicked with the film fraternity at the Multnomah Hotel at the last affair.

The film men are not given much to serious business and the convention management last time made the mistake of holding meetings on two days. This time it is planned to have but one day for both business and festivities.

PITTSBURGH JOINS THE A. E. A. RANKS.

A Pittsburgh local of the American Exhibitors' Association was formed at a meeting held recently in the Seventh Avenue Hotel. There was an attendance of about thirty prominent exhibitors of the city and surrounding towns. Fred J. Herrington presided, and the following temporary
THE MOVING PICTURE WORLD  
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officers were chosen: President, Frank Lobert, Imperial theater, Beltzhoover; secretary, Fred Karner, Dome theater, Butler street, Pittsburgh; treasurer, George Burry, B. & B. theater, Pittsburgh. A committee was appointed to take up the tax on music, tax on movies, tax on rentals of the Liberty Bond pictures, the use of the picture "Who Leads the National Army?" being released by Triangle, the music tax, and the government tax on the moving picture theaters. A better idea of the work can be gotten from an analysis of the meetings.

The first meeting of the convention was called to order by the president, Chris E. Glammam, owner of the Majestic at Hagerstown, Md. The first speaker on the program was David D. Rodgers, national organizer of the Motion Picture Exhibitors' League of America. Mr. Rodgers made an earnest plea for cooperation between the exchange men and the exhibitors, showing them that the two, combined, constituted an absolute necessity between these two branches of the industry. He suggested the passing of a resolution embodying the sentiment of the league in regard to the use of Triangulation in production. The motion was made, seconded, and passed. This resolution was wired to the president of the Motion pictures Exhibitors' League of Americ, Lee A. Ochs, and to William A. Brady, president of the National Motion Picture Industry of America. The exact wording was:

"We, the exchange men and the exhibitors, in convention assembled, pass the following resolution, 'that we support the President and our country in this war, and extend him every assistance in the power of our organization. We ask you to advise the President that the theaters of these exhibitors are at his disposal.'"

C. S. Edwards, Jr., manager of the Kansas City Palace office, followed Mr. Rodgers. He explained the use of the Liberty Bond pictures in that city, and how it showed a splendid example of the efficiency that our government is so desirous of obtaining. The Kansas City Palace office has mapped out a route for the picture, wherein the picture reached every representative in the city, and in each theater was displayed. Somebody suggested the use of paper on the picture, but it was explained that this luxury was not forthcoming with this picture. His speech fairly sparked with loyalty to our government, and his sincerity and enthusiasm had its effect on the others present. He de jad the accusation that there was any ill feeling between the Kansas City exchange men and the Kansas exhibitors.

C. B. Pittenger, traveling salesman for the Kansas City Triangle office, then explained the use of the picture prepared by the war department, "Who Leads the National Army?" which is being released by his office. He suggested the good that would be done by the showings of the pictures to the National Training Camp Association. Questions in regard to the showing of the picture were answered by Mr. Pittenger, and the general sentiment was in favor of his views.

C. B. Yost, of Hutchinson, supplied the adverse feeling that tends to make a meeting lively. He said that the payment of the war tax was already a great aid to the national government and that this request of the war department to show the picture in the benefit of the Red Cross was going a little too far.

The evening meeting was begun with an impassioned talk by Mr. Rodgers on the combination of certain music publishers to exact a tax of loyalty for the use of certain music in motion picture theaters. Mr. Rodgers pointed out that the heavy tax must be paid under liability to penalty of heavy fines or imprisonment up to five years in the penitentiary; but that there was a loophole for the escape of this tax as well as a loophole for the escape of the war tax. He said lists of music were available, of publishers who were not exacting the heavy payments, and that all exhibitors should use this tax-free music. He mentioned that vaudeville houses were not to be taxed; and threatened that if any Chicago exhibitor were arrested for playing music without payment, Congress, consisting of a warm discussion of various phases, especially with reference to vaudeville acts in motion picture theaters; but no definite conclusion was reached as to safe procedure. The exhibitors, however, are all in their petitions in Washington, working on their music, and they later agreed to contribute $3 each to help the fight against the imposition. President Glammam said that he would have copies made of the lists of publishers who were not charging on copyrights, and distribute them to the exhibitors of Kansas.

The discussion on the music "tax" brought out an interesting suggestion from several members, that the older music, not copyrighted, was often the best. F. E. Pattee, of Lawrence, was especially enthusiastic on this subject; he declared that he had been using old songs lately, and found that they fitted the pictures excellently; he was using them almost exclusively on his music rolls. Others commented that the quality of the older music was probably improved by the exclusion of much of the modern rag-time and shallow stuff that would be taxed. Mr. Rodgers added that the Wurlitzer company was calling in all rolls of the publishers who were demanding the payments, and exchanging for untaxed music.

The question of the war tax on admissions occupied the earnest attention of the exhibitors for more than an hour. There were positive opinions on many sides of the problem as to what the tax was, what it meant, how it was to be collected, and how paid. Perhaps other districts have been as greatly confused as has Kansas—but the exhibitors here are only hoping that they may do exactly as the opinion which opinions differed. Many were sure there was a 5-cent section could be set aside tax-free in a 10-cent house; that seemed impracticable to others. How about people coming in free, one admission or private box, that was discussed. The question coming on business, such as an exchange representative would not have to pay the tax—that sounded good. Children, it seemed agreed, would not have to pay on a 5-cent admission, unless put into a ten-cent seat by the person accompanying them.

Some believed that a child under twelve paying 20 or 25 cents admission would have to pay a one-cent tax. Several emphasized the difficulty of keeping track of the tax—and they thought that what the law would demand would have to be affixed by the patrons as they bought tickets, seemed ideal at first, but had great difficulties. Unfortunately the deeper the convention went into the subject, the more complex it became, and at the day in the theater one was often puzzled by tax, the method of charging 13 and 18 cents for tickets, and collecting 1 and 20 cents to include the tax, was accepted by many as the most convenient way of handling the matter; but there were some who insisted that the tax must be paid by the patron without the apparent equivocation of including it in the admission. Mr. Rodgers told of the work of Mr. Ochs to prevent the passage of the bill taxing motion picture theaters, at the time the bill first came to the act, and the methods of observing it. He made it very clear that the payment of the tax was to be entirely up to the honor of the exhibitor, whatever the details of the collection might be.

President Glammam read telegrams with reference to the dates for starting the material on conservation, but in view of the fact that some exhibitors had already started the series, on October 14, it seemed likely that the desired uniformity in the campaign would be prevented.

Howard E. Jameyson, assistant manager of the Pathe exchange at Kansas City, delivered a stirring address on censorship, giving a long detailed account of the censorship fights in Illinois and in St. Louis. He declared that in those cases, women and organizations previously quite decided in favor of censorship, had changed their stances, and that the main object of front in Kansas, if the proper method were adopted with reference to the women's clubs of the state. He pointed out that this particular time was most propitious for presenting the subject in the new light, because the whole world was aroused on the principle of liberty.
The third and last meeting of the convention was called at 9 a.m. and lasted until 12:20 a.m. The two topics of great importance discussed and acted upon were the music tax and the use of the deposit system.

In regard to the music tax, a resolution was passed by which all the exhibitors present pledged themselves to use only music published by companies outside of the combination working the royalty plan. Each man present contributed $5 to the purchase of this royalty list.

At Kansas City, the opposition to any deposit plan and this opposition was evidenced in their reiteration of a pledge made at the last convention at Hutchinson which was to the effect that no pictures would be used from an exchange that had a deposit plan. Most of the exhibitors in Kansas as well as in other states look upon the deposit in the light of a royalty.

There was also a short discussion of the war tax with no visible arrival at a common interpretation of the law.

The election of officers closed the meeting. Chris E. Glamm, owner of the Majestic at Wellington was re-elected president of the League; W. H. Willey, Mulberry, Kan., was the successful candidate for the vice-presidency; William Meyns, Kansas City, Kan., was made treasurer; Mrs. Charles H. Barren will continue as secretary of the League. A legislative committee was elected consisting of Chris Glamm, chairman, R. R. Kimpton, J. W. Meyns, Kansas City, Kansas; W. S. Nelson, Great Bend, and C. E. Ochrich, McPherson.

MARYLAND CONVENTION DATES SETTLED.

At a special meeting of the Board of Directors of the Maryland Exhibitors' League which was held on Tuesday, October 9, to discuss the plans for the coming convention of Maryland Exhibitors, it was decided that the convention should be held on Sunday and Monday, October 28 and 29. According to the arrangements which were formulated at this meeting, a letter was sent out on Monday, October 15 to each exhibitor in the state informing him of the plans.

The gathering will be held on the roof garden of the Garden theater, Lexington street at Park avenue, on October 28 at about 2 p.m. and it is understood that many questions of vital importance will be discussed, including the matter of legislation which is adverse to film interests. On Monday there will probably be an oyster roast for all who attend the convention and a program of excellent entertainment is being laid on by the directors. Those directors who attended this meeting were: F. A. Hornig, J. Louis Rome, E. B. McCurdy, W. Albers, L. A. De Hoff, W. E. Stumpf.

TICKET TAX MADE PLAIN.

The difference between "United States" language and "legalese," such as used in promulgating laws and regulations by the Government, is well illustrated by the difference between the average man's talk and the lawyer's verbiage. For example, when the average mortal wants to give you an orange he says: "Here is an orange for you." But when the lawyer does it he will say: "I hereby and herewith give, set over, convey and transfer to you, your heirs and assigns forever, this orange, with the right to peel it, store it, eat it, dispose of this orange, and to make such use thereof as shall be further proved in these covenants," etc.

It isn't for the writer to say whether or not all this legal phrasing is necessary in publishing laws and legal regulations. It is sufficient to note that the custom exists, and that it eats up valuable time and brain tissue to have to study lengthy paragraphs of this kind abounding in lawful language.

For this reason exhibitors welcome with enthusiasm a "hefty" little brochure with the attractive title, "The New Ticket Collecting Plan" published by the Motion Picture Association of America. This publication attempts to explain the entire situation in the simplest form, but being of practical, thoroughly tested hints on the best way of conforming to the new tax regulations without inconvenience, and that which would subject the exhibitor to the suspicions of the Government or to frequent visitations and inquiries by the government inspectors.

This booklet is to be had free for the asking from the Automatic Ticket Selling and Cash Register Company, 1731 Broadway, New York, and is furnish free for the asking to any reader of the Moving Picture World.

Paramount-Arctraft Drive Under Way

Advertising in the Million-Dollar Campaign Already Placed in Sixty Large Newspapers.

TWO-TEN million newspaper readers throughout the United States, a large percentage of whom have not yet become regular screen patrons, will be told of Paramount and Arctraft productions through the million dollar advertising campaign in approximately three hundred newspaper publications in cities throughout the United States with a circulation of nineteen million. It is easily estimated that the remaining seven million will see these advertisements which in every instance will carry prominent the trademarks of Paramount.

These newspapers are those in their local advertising. They are obtained from the company.

There is little doubt that every corner of the country will be reached and that anyone who reads will see the announcements, learn to know a Paramount or Arctraft picture by its identifying mark and ask for these productions. In connection with the drive also will be the campaign in the national magazines and on the electric billboards in most important and conspicuous places.

It means in addition that an immense amount of publicity for Paramount and Arctraft pictures will be added to the already widespread newspaper articles, readings in famous pictures, etc., that are being published in the papers and magazines.

Besides all previous or contemporary campaigns to popularize pictures of a certain brand and to bring new patronage to the exhibitors in all parts of the country, the drive stands out prominently, and by reason of its importance, by the fact that in which the money is expended, as well as the amount devoted to the campaign, has attracted the attention of the industry.

This advertising has already been allotted to newspapers in six cities and is merely the beginning. Other cities of populations varying between 100,000 and 75,000 will be included in the campaign, which is the most far-reaching ever undertaken by a motion picture organization.

Orco Company Incorporates

Will Release One Six-Part Picture a Month—Isadore Bernstein to Supervise Production.

THE Orco Pictures Company, Inc., with offices at 729 Seventh Avenue, has been organized. H. Grossman is president. The concern will release one six-part production each month. These will be made under the supervision of Isadore Bernstein. The first three subjects, which have been completed and will be released in the order named, are, "Loyalty," "Humility" and "When Destiny Wills."

"We are going to produce pictures and distribute them under the care of a staff of practical, experienced and artistic men, who are experts in the field," says President Grossman, "and these pictures will measure up to the highest standard of the art."

These subjects will be taken from the list of the Bernstein Productions, Inc., at Los Angeles, and work on production has already been started. We have arranged a co-operative working plan with the exchanges in which the burden of the work and the burden of the expense are not borne by the exchange. We have shown our proposition to various exchanges, and it has met with the approval of the Modern Feature Film Company of New York, the Boston Photoplay Company, the Celebrated Pictures Company of Chicago, the Abe Kaufman Film Company of Memphis, and other exchanges. All this territory was disposed of in less than ten days, and this was before we had actually begun business."

KEYSTONERS PREPARING TO MOVE.

The entire personnel of the Triangle-Keystone studios, which includes over one hundred and fifty players, cameramen, writers, etc., are anxiously looking forward to the coming move. It is quite generally known that the plant that is to be moved to the Triangle Film Corporation's studios some time this month or as soon as the manmouth new 80x80 foot stage is completed at Culver City. The plant is now located a few miles southeast of Culver City. It is said that most of them will move to Culver City or one of the many beach resorts which are only a few minutes ride from the Culver City plant. Players seem to agree that one of the best things about working in pictures on the Coast is the long bathing season.
Crandall Opens Knickerbocker by C. L. Linz

Washington, D. C.'s, New Picture Theater Has Remarkable Premiere--Many Distinguished Guests

With the streets thronged with society folks, representatives of the army and navy, and official life of Washington, the opening of the Knickerbocker theater at Eighteenth street and Columbia road, Northwest, Washington, D. C., Saturday evening, October 13, was the society event of the season. With a seating capacity of 1,800 and accommodations for many more people standing, the theater was overcrowded for the two evening performances and it was found necessary to turn a large number away.

The initial presentation of "Betsy Ross" was made notable by the appearance on the stage after each performance of Alice Brady, who stars in the production. With a couple of stories and a few songs Miss Brady, especially the dance sequences by storm and made a place for herself among the people of Washington that speaks well for the future patronage of the house when her pictures appear. Others of the stars who came here for the opening of the house were Carlyle Blackwell, Rose Tappey, Belle Bruce, Francis X. Bushman and Miss Beverly Bayne. Each of these were called to the stage by Charles C. Pettyjohn, who was master of ceremonies.

Many Invited Guests Welcomed.

Following the last performance of the evening a number of specially invited guests gathered in the promenade hall, where a buffet supper was served. At its conclusion, Barry Bulkeley, on behalf of the board of directors, welcomed those present. "The energy of a few public spirited citizens of Washington, under the inspiring suggestion of Harry M. Crandall," he said, "has rendered possible this theater. We have endeavored to make it second to none in its appointments, worthy of the great capital of a great nation. To keep it so will be the highest endeavor of its management. While it is particularly gratifying to see in this gathering so many of local and national prominence, especially the pleasure to greet our friends from New York and elsewhere who have given us a most cordial welcome."

Judge Milton C. Elliott was toastmaster, and he introduced the various speakers, included among whom were Hon. Louis Brownlow, commissioner of the District of Columbia; Lieut. Robert A. C. Stilson, U. S. Navy; Colonel Charles W. Winters, U. S. Army; Charles C. Pettyjohn, Louis Selznick and others beside the various actors and actresses named.

Those of the guests who arrived early enough were given an opportunity to go over the theater and to admire the beauty of its architecture. It was built upon plans drawn by Reginald Wyckiffe Geare, an architect of great prominence, who has made an extensive study of theaters, theater-designing and construction, spending a great deal of time traveling to the many large comforters on the east and middle west with Manager Crandall with a view to getting the most modern ideas. The Knickerbocker is the result of this intensive planning of two men, leaders in their respective lines.

Among Notables Present.


What the Knickerbocker Theater Is.

The auditorium has a seating capacity of 1,800 persons, a large refreshment parlor, dancing promenade, lounge tea room, and accessories. The building is located at the southwest corner of the intersection of Eighteenth Street and Columbia Road. It has a frontage of 173 feet on the former and of 150 feet on the latter. The main entrance is on the Eighteenth Street side, is very creditable in design, being ornamented with stone columns and carved pilasters above. It is protected from the weather by a marquee, finished in gold, which extends to the curb. Within the entrance there is a wide lobby practically the entire length of the Eighteenth Street side, with doorways leading into the auditorium and into the refreshment parlor which occupies the corner of the ground floor. At the south end of the lobby there is a grand stairway leading to the balcony, tea room, promenade and lounge.

The entrance lobby is finished in Caen stone walls with marble floors. This room is twenty feet in height and is lighted by especially designed fixtures. Lustre are similar to the beautiful lantern hanging in the entrance hall of the White House, the home of our presidents.

The auditorium takes the shape of a triangle with the stage at the apex. It covers 16,000 square feet of ground and has a height of 45 feet to the ceiling. This plan allows unusual sight lines and gives a perfect view to the stage from every seat in the house. The auditorium is decorated with crimson and creamy tones. The wall panels are covered with cream-golden silk.

The lighting system will prove exceptionally good, although on the occasion of the opening of the theater it had not yet been completed. There are absolutely no shadows. It is controlled in three circuits, one of which produces an amber light during the showing of the pictures, the other two are purple and old rose and may be turned on and off at the discretion of the house manager. There are 500 electric globes used in this lighting system.
The heating and ventilating system is original in this house. The architect considered many systems, including the old mushroom system usually used in theaters. After eliminating all of the known systems of heating and ventilating it was decided to do something radical. This has proven very successful. The elimination from the view of the patrons of the theater of the radiators was accomplished by installing in the balcony ten thousand square feet of Vento radiation, which transformed the balcony into an immense radiator. The radiation was installed in three banks and above each bank an eight-foot Typhoon fan was installed. These fans are so arranged that one or more of them will deliver air through the radiator into the balcony space and then through the registers located in risers into the auditorium. The air is then drawn down under the stage and is exhausted above the roof.

This system has been found to be more satisfactory in its operation, due to the flexibility with which it can be regulated. Regulation of the speed of the fans determines the amount of warm air introduced and can be quickly accommodated to the changes in the weather. In extremely cold weather this system allows of recirculation and the theater can be heated to a temperature of one hundred degrees if necessary.

The promenade of the theater during hot weather is attained by the use of three eight-foot fans under the balcony which exhaust the air, and three twin-eight-foot Typhoon sets on the roof of the building which blows the fresh air into the building at the rate of 50,000 cubic feet of air per minute. It is said that the rush of air into the theater will equal in coolness and exhilaration riding in an automobile at the rate of twenty-five miles an hour.

The promenade and rest rooms are decorated in varying tones of grey and gold. The promenade is directly over the main lobby and occupies a space 173 feet long, 20 feet wide and 20 feet high. The ceiling is barrel vault. This room can accommodate 200 couples without the dancing periods at intermission. It is equipped with a special ventilating system, similar to the one installed in the auditorium. It was in this room that the banquet was held.

The members of the Knickerbocker Theater Corporation are Harry M. Crandall, president; Barry Bulkley, secretary; Fred S. Swindell, treasurer; James Cahill and Tucker K. Sands.

In addition to her screen work, Miss Curley has posed for well known artists, among them Church, Mussey and Orson Lowell. Her principal appearances on the speaking stage have been in “Polygamy,” with Mary Shaw, and in Hans’ a few nights ago by natives of the land of Nippon who are members of the local film colony. Sessue Hayakawa of the Lasky Company and Frank Tokanaga of the Universal Company were the leaders of the movement to organize the club, the object of which is principally to see that its members do not appear in productions reflecting upon the Japanese race.

In addition to the Japanese film folk, there were present Utjuro Oyana, Japanese Consul, members of the Japanese Association of Southern California and Japanese newspaper representatives. Addresses were made by His Imperial Majesty’s Consul and others, in which the formation of the club was highly commended and its members urged to use their best efforts with the producers to the end that the dignity of the race be maintained in all pictures in which their countrymen appear.

New Names in Cast of Coming Triangle Play.

Two new players, Francis McDonald and W. L. (Babe) Lawrence, are cast in Director Walter Edwards’ new Triangle picture, “The Passion Flower,” in which Alma Rubens is being featured. Lawrence has had previous engagements under the Triangle banner. Both are well known in the motion picture world. The scenes of “The Passion Flower” are laid among the peasant villages of France and Italy and in the Latin Quarter of Paris. F. McCaskill, who has traveled extensively through Europe and India and is thoroughly familiar with the customs of Italy and France, is in charge of the settings. The play will be staged with exact reproductions of the European background, having the same transplanted beauty which made “Wooden Shoes,” the story of Holland dikes and dairymaids, a popular Triangle offering.

Pauline Curley.

Pauline Curley to Support Harold Lockwood.

Dainty, golden-haired Pauline Curley has been engaged by Fred J. Balshofer as leading support in the old Lockwood, Metro star, in the forthcoming Metro-Yorke production, “Love Me for Myself Alone,” a screen version of Francis Perry Elliott’s story of the same name, published in Smith’s Magazine. She will have the part of the “wonder girl,” Beatrice Forsythe.

Miss Curley has recently won approval as the Princess Irene in the Brenon production, “The Fall of the Romans.” She has also appeared in numerous Triangle, Fox, Famous Players, Pathé, Reliance and Pilot features.

Mr. Lockwood’s leading woman will encounter a number of old friends in the Metro forces. She appeared with the star himself in The Crucible in which she played the sister of the character played by Marguerite Clarke. At that time she confided to her mother that it was her ambition to play a part opposite Mr. Lockwood. In “Love Me for Myself Alone” that ambition will be gratified. Miss Curley will also meet again William S. Davis, who was her director in “Dr. Rameau,” a Fox feature. He is now directing Emily Stevens in a forthcoming Met-Super-Feature. Still another friend is Frank Currier, who is in the great Nazimova’s cast in “A Rose Bush of a Thousand Years,” a Metro Super-Feature now being produced. Miss Curley and Mr. Currier were associated in Triangle features.
Griffith Returns

Visited Front-Line Trenches in France to Get Scenes for War Pictures—Was Deeply Impressed

W. GRIFFITH, who has been abroad for seven months co-operating with the British War Office in securing moving picture records of events in the French and Belgian battles, arrived in New York October 15. Mr. Griffith modestly admits that he has brought back with him some official war pictures, which are to be woven into a mammoth spectacle of the world conflict now raging in Europe, and that he is indebted to the English government for its great aid in making it possible for him to get up to the front line of trenches with his camera men, but asked to be excused from commenting upon this phase of his work until it is completed. He is to work in an American finish to his story of the great war.

The American producer looks none of the worse for his dozen or more trips up to the front, or for the sever- al nights of aeroplane raids on London. Asked for some description of the battles he saw about Ypres the American director, who has guided thou- sands of miles in lie of the horrors in his past spec- tacles, said that any effort at personal de- scription would be as futile as attempting to brush back the sea with a fan.

"Shakespeare, Hugo, Zola—indeed all the great descriptive writers of wars that have gone in the past—would be unequal to the task of giving one an accurate idea of the things that daily happen out there," said Mr. Griffith. "You come away from it all with an im- pression of the depths of mud and vermin, of decay and stench and horror piled on horror, but also inspired by deeds that attain such heights of bravery and fortitude and heroic devotion to a cause that you would everybody could know it and understand the spirit that is maintained behind those long lines. If this message could get through to every fireside there would be no question about the success of our Liberty Loans or our concerted efforts to see this war through to a finish. Every man, woman and child who cannot get over to the front would want to do his bit to succor those who are doing this heroic work."

"Were you able to get pictures of actual battle scenes and their attendant details as you describe them?" was asked.

"We got some wonderful scenes, but whether our cameras caught the spirit and the message of it all depends upon how our story turns out," was Mr. Griffith's reply. "You cannot work there without striving for this effect, how- ever. Thanks to the assistance of the British officers at the front we caught actual scenes in the first-line trenches and the surrounding panorama which often covered a view forty miles long and from ten to fifteen miles in depth. This is where the motion picture cameras are at their best. This picture is important in writing the history of this war. It is not within the limit of human possibility for a dozen pairs of eyes to grasp half of what takes place in a modern battle. No one man, not even the general in command, can see a tithe of it. But the camera has been perfected to such an extent that it possesses a thousand eyes and reaches out in every direction so that it can catch the grand panorama one instant and the next it can disclose a minute detail of what is illuminating and a glimpse of that which can be sent up a considerable height and get bird's-eye effects which a short time back would have escaped the most painstaking camera expert.

"In this way," continued the American director, "one is able to show a charge along a two or three mile front and also to picture the grim work in the mud holes, called trenches, close enough to reveal men actually wounded at their work or to see groups of two or three straining to toss hand grenades over the ridge to the opposite German line but fifty yards removed or to take a chance rifle shot through a three-inch aperture in the soggy wall, and all the time they can go forward to that obstructing wall of steel and fire and death only a few yards away. But they are ever going forward.

"It was wonderful work and more exciting than any drama you ever read or dreamed of. I suppose because I am an American I was struck most by the unusual number of American boys I saw in the thickest of these frays. Unless you got out to the front I had no idea of the venturous fellows from this land who had got over there through Canadian enlistment and were doing their bit. And feeling the lonesomeness of a stranger in a strange land, it seemed just a bit harder than the other fellows, for our boys were strangers, too, and have been fighting heroically beside these messmates, but are now seasoned veterans and hold up their end as well as the best."

"Yes, there were Canadians from Boston and Highlanders from Atlanta, Georgia, not to mention all sorts of Frenchmen whose homes were somewhere between the Battery and Harlem. Even I struck a strange sort of gallant poilu who had won his way to the Foreign Legion by way of Paris—Kentucky. As the old commonwealth is my native state I was not surprised when he asked me who won the Derby at Louisville."

"An amusing bit of by-play happened on the St. Julian road, just beyond Ypres. There was a view I particularly wanted to sight through one of the trench periscopes, so I crept along the ridge and got up to a point just in time to hear, in unmistakable accent, a stirring song being sung by a husky veteran operating a Lewis gun, who was on sentry duty. The song wound up its refrain, "Take me to the bank of the Ohio," and there was all the din of battle about us, but I had to smile.

"We got our camera up to this point, but later fell back to a dug-out near the road, and were clicking away when a shell burst just behind and all but smashed the instrument. That camera is now on exhibition in London. Some work- men were rebuilding a demolished dug-out, apparently secure in the thought that shells, like lightning, never strike in the same place, but this was a perverse shell. A few moments later they took eleven dead out of that one hole. It was one of the worst days along the St. Julian road, but I have truthfully say that it was strange and it came to me that for every shell they dropped over the Allied lines I could count from eight to ten that were hurled in their direction from the artillery bases several hundred yards in our rear.

"The war was strident with these and song of death whining funeral chants in many different kinds. It was like a testing ground for the souls of mankind. When you are up there and see human beings being put to the test of their will by the waste and the muddy-ness of it all, you can understand why the ancients always were sure their departed comrades went to heaven. Such testing makes you understand that any one's soul would be purified in such a fire. Only this picture is the best available picture of humanity and leave a world wherein to build a newer brotherhood. And what a brotherhood it must be. As modern war is carried on the need of brotherhood becomes more apparent. Each man is dependent upon the fellow next to him. You see infantrymen shoulder to shoulder with bomb throwers. As individuals caught in these terrible charges they are almost certain
to meet death, but if there are two or three of them they are more liable to escape. So you see one is both helpless and hopeless without his brother. I have often wondered since seeing these things if we are not welding a great tie of universal brotherhood which is to outlast the lives of these men who are so heroically finding new truths in the great struggle for the cause of humanity.

Mr. Griffith was asked if he saw the arrival of the first American forces under General Pershing's command.

"Yes, and it would have done your heart good to see the reception accorded our boys. They are getting a different idea of America in England and France since we came in, and I am sure that our efforts there will strengthen these ideas."

Mr. Griffith was asked for his views regarding the outlook for peace, but asked to be excused.

The question of the war's duration is more or less a political one, and I have no desire to enter into it. Of this I am confident: It is going to be serious work and we will all have to do our best, but I am convinced that when our forces get into action some American like General Grant will grow out of the American line and get the heretofore insurmountable wall of German trenches. It may mean greater sacrifices and cost more in men and money temporarily, but some American general, with the blood behind him that Grant had, will in due time get great drive, is going to break through, and once they break through this terrible war is going to come to a quicker ending. That is the true economy in the end—to get it over as quickly as possible.

O. A. C. Lund Directing Sonia Markova

WILLIAM FOX has obtained the services of O. A. C. Lund as director for Sonia Markova, the sensational Russian star, whose acquisition Mr. Fox has announced. Mme. Markova has been busy at work for some time under Mr. Lund's direction in Grantwood, N. J.

Oscar A. C. Lund, who has charge of the direction of Mme. Markova's initial starring vehicle, has been identified with stage and screen nearly all of his life. He was born in Stockholm, Sweden, the son of a distinguished Swedish actress and stage director. When he was two months old Mr. Lund had the role of a foundling who had been left on a doorstep. As he grew up he progressed rapidly from "doorstep roles" to leading parts.

O. C. Lund graduated from Upsala University in Sweden Mr. Lund turned definitely to the footlights for a career. For years he was a noted figure in the Folk Theater in Stockholm and in the Royal Dramatic Theater.

The success which was his. The young director was in the United States led him to come to this country to associate himself with the newer art. Since his arrival here he has written scores of scenarios and has acted in and directed dozens of pictures.

A large cast has been assembled to support Sonia Markova in the film. The principals include Sidney Mason, who played Blackie in the stage production of "Rich-Quick Wallingford"; William Lamp, David Herbin, Albert Tavernier, Anita Navaro, Edith Reeves and Julia Stuart.

PARAMOUNT ENGAGES NEW LEADING WOMAN.

As his leading woman Jack Pickford, the Paramount player, has engaged Katharine MacLaren. Miss MacLaren is declared to be possessed of a distinctive personality. Pickford is now at work under William D. Taylor's direction. He has completed the two "Tom Sawyer" films and "The Spirit of '17" is under way.

At Leading Theaters

Programs for the Week of October 21 at New York's Best Motion Picture Houses.

"The Spreading Dawn" at Strand.

JANE COWL made her debut as a screen star in a Goldwyn production entitled "The Spreading Dawn," at the Strand Theater. This picture was the first of a disastrous series of spectacles. The show suffered from the spectacle idea and the consequent panic of the spectators. There was also a show of soldiers marching away from France, and a stirring aerial plane flight. The play abounds with thrilling situations. In the surrounding cast are Orme Calida, Harry Spindler, Florence Billings, Harry Stephenson, Alice Chapi, Helen Blair, Cecil Owen, Mable Ballin, Edmond Low, Lon Chaney, Edith Markova and Fabyon. Dumas.

A zoological study of interest on the program was "Animals of Australia," a chapter from Raymond L. Ditmars' "Living Book of Nature." Other film attractions shown were a Bray animated cartoon entitled "Bobby Bumps Chef," a new comedy, and the Strand Topical Review. Rosa Lind, Lon Coligion and Joseph Marzlet were the soloists.

"The Price Mark" at the Rialto.

Dorothy Dalton was seen at the Rialto in "The Price Mark," the first of her pictures to be produced by Thomas H. Ince for the Paramount program. As an added attraction beginning Monday, Charles Chaplin was presented in his latest photofarce, "The Adventurer."

"The Price Mark" is from a story by John B. Ritchie, and is done with unusual skill. Miss Dalton is capably supported by Thurston Hall, William Conklin and Adele Farrington. The scenes in the picture open in Cairo, subsequently shifting to the studio quarters. Subjects of educational and educational subjects and the Rialto Animated Magazine were also shown. The soloists were Bela Nyary, Mlle. Madeleine D'Espino and Alberta Bachman.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater for the entire week Douglas Fairbanks was seen in his latest picture, "The Man from Painted Post."


PARAMOUNT EXPANDING ON SHORT STUFF.

The importance of short subjects in film production is growing daily, and Paramount has found the increased demand justifies the establishment in its exchanges of special division to handle the great quantity of subjects now being released through this organization. The addition of the Sennett comedies and the Serial Department to the list of short subjects has materially strengthened the output of the company. The full list of subjects included the following: subjects, including the A. B. R. mentioned, Arbuckle Comedies; Burton Holmes Travel Pictures; Clever Comedies, Black Diamond Comedies and the Paramount-Bray Pictographs.

CUPID BUSY AROUND METRO STUDIO.

Three favorites of the Metro studios, some active and others once in the Metro employ, succumbed to matrimony this week past—namely, Irene Howley, Vera Pearson and Valli Valli. Irene Howley is now Mrs. Charles Frederick Tischner. On the legitimate stage she has appeared opposite Lionel Barrymore and Ralph Heriz.

Miss Pearson became the wife of Lieutenant Frederick Willmott Smith, United States Army. In addition to enacting a role in the Bushman-Bayne version of "Romeo and Juliet," she also acquired fame as an aviatris at the time airplanes bombarded New York City with the first Liberty Bond literature.

Valli Valli became Mrs. Smith Owens. In pictures she was featured by Metro in "Her Debut of Honor," "The Woman Pays," "The Turmoil," "Marry Me" and "The High Road."

GOLDWYN BUYS $100,000 LIBERTY BONDS.

Goldwyn Pictures Corporation has subscribed for $100,000 of the Liberty Loan bonds, being the first in this industry to answer the call of the national government voiced through a special committee of the National Association of the Motion Picture Industry. In announcing the Goldwyn move, Samuel Goldwyn said: "I hope that every company in the industry gives its wholehearted support to the Liberty Loan and the action of Goldwyn Pictures in doing so, but I am not saying that every company in this industry has contributed its share to the national cause."
Bill Oldknow and Frank Hall Hook Up
Organize the U. S. Exhibitors Booking Corporation, Which Will Distribute Films at Low Rental.

A NEW contender for the patronage of exhibitors has been organized in New York, the U. S. Exhibitors Booking Corporation, capitalized at a million. Frank S. Hall, of New Jersey and New York, is the president and general manager and William ("Bill") Oldknow of the South and Southwest and North is the secretary and treasurer. The organization is to be held as a large operation in state rights productions. Mr. Oldknow has been in the exhibiting and exchange and supply business for many years.

These two men with their associates, exhibitors and distributors, have given much study, from the exhibitors' viewpoint, to the many producing and booking problems. As a result of their examination into present conditions they have formed the nucleus of an organization designed to supply big subjects differential to the exchangers without forcing the managers to pay rentals that cover the profits of manufacturers, middlemen and exchanges.

It is expected that by November the new concern will be in full operation in offices in the center of the film district. The first release has been set for Dec. 1. Twelve special productions are planned for the first year, their selection to be made according to the wishes of the exhibitors. The company says that the new organization will not only produce all number one short subjects, but will also include the special efforts of well-known directors who contract in advance to make exceptional features for outright rental to the organization.

By purchasing the world rights for cash and not selling territorial rights to separate buyers, it is planned to eliminate the usual long selling campaign with the extra profits invested in superior deals which the exhibitor is finally forced to pay for by means of high rental prices. A further saving to the exhibitor is planned by limiting the producers' profit to the difference between the cost of production and the rental paid. As the producer gains his true worth during the life of the picture with the usual influence exerted by producers receiving a percentage of bookings to keep rental prices as high as possible. Something new is being offered from the distribution angle. Exhibitors now firmly established and doing business will be used to care for the prints of the new organization.

A representative of the new concern located in each territory will take complete charge of the company's business using the exchanges for headquarters, but working under complete instructions from the main office in New York. He will oversee the maintenance of a carefully figured out one-price rental schedule, one of the main features considered by this "exhibitors' selection" will not only the appearance of the films which are featured in the organization. The company's representative will, according to the new plan, be in reality each exhibitor's personal representative in more than handling the productions. His first duty will be to see that the exhibitor is taking care of his business and that the exhibitor is charged only the regular price as worked out in the schedule. The prices will be governed by the population of the city, the number of theaters, the number of days run and the preference of the run. The schedule will be open to investigation by the exhibitor with the representative's assistance in determining equitable rental prices for low rental films.

One step of the plan is the guaranteeing by the corporation of box-office winners at the same rental prices as all of the other special pictures it procures for distribution. The announcement of two of these extra productions promises to make a great轰动, and the company is pleased with the fact that the main object of the new corporation is to enable their fellow exhibitors to obtain each season's greatest successes at prices that will allow them to make money for themselves instead of excessive profits for the distributor.

"We believe an organization founded to buy big features for cash with the sole idea of renting them to exhibitors at a profit that is fair to both interests and of a maximum price of $30 a day is of immediate and lasting success if honestly and efficiently managed," said President Hall, "and the amount of detail work necessary to the correct figuring of price schedule is such as to make all classes of exhibitors in all territories are an enormous, as was also the detail work connected with the other feature of our scheme of distribution. But we were very careful to see that every point was covered and we were all ready for a long and aggressive campaign before we made our first announcement to the trade. We have reason to believe will prove to be one of the biggest box office winners of the season. Our second feature is a Bessie Barriscale production of great strength, and our concern for selection of features is sure to be an important announcement in the near future. As to distribution, the M. H. Hoffman Four Square Exchanges will handle our pictures in the many important territories where they are the only exchange in town, and we are confident of by exchanges to be announced shortly. We will release only the best the market affords.''

Oldknow Talks of His New Concern.

Mr. Oldknow, the secretary and treasurer of the new company, is one of the oldest exhibitors. His friends claim he has the distinction of being the first picture showman to rip the ceiling from the "store" in which he was exhibiting and installing some of his old friends again in the Alcazar, in Peachtree Street, Atlanta. Then, too, he is credited with being the first exhibitor to install a pipe organ. He was a customer of George Kleine before the days of the General Film.

At the time of the formation of the Universal Company following the split of the Sales Company Mr. Oldknow became associated with Mr. Laemmle and his conferences and the affiliations have continued to this day. He is and for a time has been vice-president and general manager of the Consolidated Film and Supply Company, with nine offices spread out over the map from Atlanta to El Paso. In other words, his territory includes the country lying between the Atlantic coast and Arizona. In the prosecution of his business Mr. Oldknow has been a frequent visitor to New York, so much so his friends long ago named him "Commuter Bill." The man from Atlanta admits that he decided at the time to make good on his title, as he expects to spend much of his time in New York.

"I am a firm believer in co-operation," said Mr. Oldknow last week, 'and of the possibility of great growth under it. I believe the whole idea of a business is in the distribution end. Eliminate the surplus distribution charges and large overhead and there is no question in my mind but exhibitors can get films for 50 per cent. less by our co-operative plan.

"Another thing, it is my firm conviction that under present unsatisfactory conditions the men entitled to the profits are not getting them. The producer—the creator of productions—and the exhibitor are the ends that ought to be getting the money. Yet they are the ones who are the least compensated. It is the middleman, the distributor, who is getting the enormous profits. This is where the old system is wrong. We have found that if you hire a man to work out the cost of the pictures for his particular theater. The company's representative will, according to the new plan, be in reality each exhibitor's personal representative in more than handling the productions. His first duty will be to see that the exhibitor is charged only the regular price as worked out in the schedule. The prices will be governed by the population of the city, the number of theaters, the number of days run and the preference of the run. The schedule will be open to investigation by the exhibitor with the representative's assistance in determining equitable rental prices for low rental films.

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MILDRED CONSIDINE WITH MISS TALMADGE.

Miss Mildred Considine, daughter of John Considine, well-known in the West as one of the heads of the Sullivan and Considine circuit of vaudeville theaters, has been engaged as continuity editor for the Norma Talmadge Film Corporation. Miss Considine is a Chicago graduate and a graduate of the College of Fine Arts in that city. She came to New York a short time ago to assist Julian Johnson in his work for the Selznick organization.

Beginning her career as a scenario writer when barely fifteen years old Miss Considine has been the author of numberless scripts produced by the leading motion picture companies. She wrote Triangle's "Easy Money," which is just about to be released and last year adapted thirty-two reels of the Jimmy Smith comedy for the Triangle for writing titles for the Constance Talmadge productions. Miss Considine played the lead in the first three George Ade comedies produced by Essanay.

TRIANGLE OFFICIAL GOES ABROAD.

Charles M. Parker, vice-president of the Triangle Film Corporation, has been commissioned a captain by President Wilson and named a member of the American "army in France." Captain Parker has sailed to take up his new work. His home is in New York.
Fox Talks "Sunshine Comedies"

Said He Wanted the Best in the World, Then He Called in

Henry Lehman, Who Never Batted an Eye.

WILLIAM FOX, after two years of experimenting and the expenditure of an almost untold amount of money, presents to exhibitors and the motion picture public Sunshine Comedies, evidence of their immediate sensational success.

In Sunshine Comedies, he believes he has solved the exhibitor's most troublesome problem—the comedy end of the programme. As an exhibitor, himself, Mr. Fox was forced to the realization that the selection of this part of the programme was the most vexing with which an exhibitor had to contend.

"Why can't we have better comedies?" was Mr. Fox's constant demand of his managers and bookers.

"We are getting the very best the market affords," he was told.

Out of this situation came Mr. Fox's ambition to make the best comedies in the world.

"I am going to make the best comedies in the world," Mr. Fox declared. "I am going to be the first in the field or I will not offer a single comedy to an exhibitor."

Mr. Fox sent for Henry Lehman, who, while admittedly a master comedy director, was regarded as "too expensive" for the average producer.

"I want to make the best comedies in the world," Mr. Fox told Mr. Lehman when they were brought together. "It is my ambition to make comedies on a scale commensurate with my other productions. Do you think you can do it?"

Without batting an eye, Lehman said he could. "But it will be an expensive undertaking," Lehman added. "I do not care what they cost," Mr. Fox told him. "What I want is to produce the best comedies in the world—remember not to say the best comedies in the world!"

"Who is to be the judge of whether or not they are the best comedies in the world?" asked Mr. Lehman.

There is but one judge of any production in which I may be interested," Mr. Fox said. "That is the public. The public judges without prejudice and it is the public that you must please."

Now, go ahead and make me the best comedies in the world," Mr. Fox continued. "You have the entire resources of the Fox Film Corporation behind you and you will not be hurried. Take your time, experiment all you please, but remember I want the best. Spend all the money you need, but I must have results."

On this basis Henry Lehman began the making of Sunshine Comedies more than a year ago. His efforts to enable Mr. Fox to realize his ambition to make the best comedies the world had ever seen, were unceasing. He worked with the entire force of the company quickly on the Pacific Coast, in a specially erected studio. When Mr. Fox visited the Coast last spring, he saw the fruits of Mr. Lehman's work.

"Your comedies appeal to me, but remember it is the public that must be pleased," he told Mr. Lehman. "If the public does not believe them to be the best comedies ever offered, I shall withdraw every one of them. I do not want to produce 'among the best comedies. I am going to have the best or none."

Sunshine Comedies are going to be released every two weeks—two a month—twenty-six a year. The first three releases of Sunshine Comedies together with the dates are:

Sunday, Nov. 11, "Roaring Lions and Wedding Bells"; Sunday, Nov. 25, "A Milk-Ped Vamp"; Dec. 9, "His Smashing Career."

In addition to the three releases announced, there are eight other Sunshine Comedies ready, and in the entire eleven there is not a single mediocre comedy—every one is a masterpiece of comedy—comprising a veritable world's storehouse of mirth.

HOWARD HALL, LEADING MAN FOR EMILY STEVENS.

Howard Hall, well-known actor of the stage and screen, has been engaged into the leading role of Sir Anthony Jessop opposite Emily Stevens, star, in the forthcoming Metro production, "Alias Mrs. Jessop," adapted from the story of Blair Hall, and directed by William S. Davis. Mr. Hall has been a part of the Metro company for more than thirty years on the stage. On the screen he has appeared in a long list of important features. He recently played the doctor in the France Film Corporation's picture version of his own play, "The Natural Law," which photoplay is scheduled for early presentation.

Frank Beresford Triangle 'Script Editor

FRANK BERESFORD, prominent both in the theatrical and motion picture world, has been made 'script editor of the Triangle Film Corporation's scenario department of the Culver City studios. Beresford began his stage career as an actor in the Belasco and Finlay companies 19 years ago and entered the theatrical profession as the result of having a five-act play accepted by Kirk LaShelle, meeting Mr. Belasco and taking an engagement with Warfield so that he might study the technique of the stage.

Later Beresford played with Sir Henry Irving and helped rehearse the company for a repertoire tour. Other engagements took him with many other artistic troupes of note, including Maude Adams, Mrs. Fiske and E. H. Sothern, but during this period Beresford's ultimate aim was that of writing and producing plays and he grasped every opportunity to study dramatic construction. He took up the technical side of stagecraft and soon became known as one of the foremost artists in staging theatrical productions. He put on operas for the Aborn and vaudeville acts, for Albert Singer and a western producer. For the former he produced many musical comedy successes and in Chicago and wrote a number of variety sketches in the meantime.

When Ned Wayburn wanted an assistant in the production of musical comedies on Broadway, he selected Mr. Beresford as the man for the job. "Midnight Sons" was staged under the direction of Beresford. Besides his theatrical career he has won honors as a portrait painter, one of his pictures being in the Royal Academy at London.

Since entering the motion picture field Beresford held the post of technical director with three big companies in the east and one in the west. He is fond of all outdoor sports and declares himself extremely happy that his new work has brought him to Southern California.

PAUL HURST JOINS UNIVERSAL.

One of the most capable and experienced directors recently added to the producing forces at Universal City is Paul Hurst, who will direct photo-dramas in which Helen Gibson is to be featured.

Hurst recently staged the second series of "Stingaree" stories for Kalem, as well as many other successful productions for that company during an engagement practically of six years.

Previously to joining the Universal, Hurst had been connected with the Signal Company where his work included both directing and acting. In "Judith of the Cumberlands," The Manager of the B. & A., "Whispering Smith" and "The Law of the Lumberlands," Hurst played important parts.

The new director already has finished his first two productions for the Universal—"The Broadside" and "The Frustrated Hold-up." Helen Gibson is the principal player, with Mildred Wilson opposite, and Buck Connor, "Hoot" Gibson and a troop of Universal cowboys in their support.

L'ESTRANGE SUCCEEDS CUNEO.

Dick L'Estrange has been engaged to play the part of Blakesley in Harold Lockwood's next Metro-Yorke vehicle, "Love Me for Myself Alone," succeeding Cuneo, who was drafted into military service last week just as he was beginning work in the picture. Mr. L'Estrange is a picture player of long experience, having spent several years with the Lasky Company on the Coast and was with Pathé, supporting Mrs. Vernon Castle, and with Edison in the East.
OVEY, George. Born in Kansas City, Mo. American parentage. Is five feet, three and one-half inches tall and weighs 130 pounds. Brown hair and eyes. Mr. Ovey does not give the date of his stage debut but has had extensive stock company experience and has played in A Knight for a Day and Forty-five Minutes from Broadway. When he wanted to try out the pictures he started with David Horsley in Cub comedies and has been the Cub comedian ever since, indeed he is the Cub comedian, and though he mentions Jerry and His Pal, Jerry and the Outlaw and Jerry's Big Raid as the roles he favors most, there is an even-ness to the Cubs that make it difficult to select any particular titles from the long list of Jerry pictures. Mr. Ovey likes swimming, boxing, jumping, tumbling and dancing as his favorite amusements, as though he did not get enough tumbling and dancing in his pictures. His muscles never get flabby.

HAMRICK, Burwell Filson. Born in Los Angeles. American parentage. Is four feet, four and one-half inches tall and weighs 60 pounds. Medium complexion, dark brown hair and hazel eyes. Master Hamrick (he is only eleven) studied for two years in dramatic school, thereby disproving the theory that dramatic school pupils never get a job—or perhaps he is the exception that proves the rule. He made his de- but in July, 1916, as Cluck in The Romance of Billygoat Hill, a Universal, and he has been working for Universal ever since. All of his parts have been Bobby in Bobby and the Roses, Teddy in Polly Put the Kettle On and Jimmie in Jimmie Straightened Out. He has played in other films, but these parts stand out and suggest that when he gets a little older he will be a real leading man and not merely a leading juvenile. Likes dancing and can swim, dance and sing well enough to qualify as a public entertainer instead of a pest.

BRUNSWICK, Earl. Born in Mt. Vernon, but does not say which one. American father and Irish-English mother. Is five feet, 11½ inches tall and weighs 168 pounds. Dark complexion and dark brown hair and eyes. Mr. Brunswick has been on the speaking stage since childhood—about twelve years, and about five years ago changed over to the pictures, his debut being made in the juvenile lead in Dear Old Girl, a Wharton production. He plays both juvenile leads and heavies, and among the companies for which he has since played have been World, Goldwyn, Lubin and Pathe. He is now a Metro player and had a leading part in Draft No. 258. You can get a lot of variety between juvenile and heavy parts, but Mr. Brunswick learned to speak lines almost as soon as he learned to turn words, and it doesn’t bother him. He likes all outdoor sports (of course) and really good literature.

LAKE, Alice. Born in Brooklyn, N. Y. Her father is American and her mother Irish-American. Just a flat five feet tall and weighs 108 pounds. Fair complexion, brown hair and gray eyes—just the ordinary pair of eyes, but one is gray and the other brown. Miss Lake has had no professional stage experience, but she has danced in a professionally amateur way at private entertainments at the Waldorf and other swagger assembly rooms, and has done pantomimic work. Naturally she turned to the pictures for fuller expression, and she made her debut in 1912 in Her Picture Idol, a Vitagraph. In addition to the eastern stud- ies of the Vitagraph, she has been with Arbuckle comedies and is now a Universalite. She still makes a fad of her dancing, and she is also fond of motoring and reading, but best of all she likes theater-going, plays and movies.

TELL, Olive. Born in New York City. Five feet 5½ inches tall and weighs 127 pounds. Fair complexion, brown hair and blue eyes. After completing her education in France, Miss Tell took the course of the Sargent school and in May, 1913, made her stage de- but in stock in Rochester, N. Y., playing the better part of three seasons in that organization and in Broadway productions, including Husband and Wife, Cousin Lucy, The King of No- where, The Intruder, Romance and Under Pressure. In March, 1916, she played her first picture, The Smugglers, with Donald Brian, and has played with Robert Warwick in The Silent Master. Her present connec- tion is with the Empire All Star Corp. When she is not working she is golfing or riding horseback, and is also fond of fishing and reading, but the fad that takes her out of the “all outdoor sports” class is a fondness for collecting beads of all sorts.

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

STATISTICAL BUREAU,
Moving Picture World.
17 Madison Avenue, Haas Building,
New York City, Los Angeles.
Air Raids Not Condusive to Sleep
Frank Kneeland, in Ambulance Service in France, tells of his Experiences Near the Front

UNDER date of September 2 of Frank E. Kneeland, a former contributor to the music department of the Moving Picture World, and now in the ambulance service, writes from France to a member of the staff of this paper. Mr. Kneeland's letter in part is as follows:

Two days before we left our last cantonnement your letter came to me and I enjoyed it. You were with me on the picture book and I have read them as never before, and now most of the followings which I have shared with them through the mail are with me out here.

We are served here "en repos" Wednesday afternoon. "repos" is certainly the word, for almost all the boys are at present asleep, and our ain is to do nothing, as we are on "stand by". Well, the very idea we would have to little to do at the part of the front where we were stationed last week, but before these. There were air raids around us every night except one. You can imagine it isn't the pleasantest thing in the world to work hard all day and then sit around while our little maids are waiting for us. It is impossible to go to sleep when they are near. The night before we left, I had been out in the trenches all day and had walked nearly fifteen miles besides being under something of a nervous strain. Dodging shells as they whizzed over the parapet, hence it the tent should crack in my ear and sleep in spite of the rain. I had no sooner settled down than I heard a plane coming. Resolved to move.

Soon I heard the machine gun sputter overhand. Then I threw the covers up and just said to myself, "We were arrested by a tremendous explosion followed by the smell of smoke. I run to mc to get out of the boat, for all to think a gas bomb had been dropped. Fortunately not, and after 2 o'clock the Germans consented to leave us in peace, for we are to leave at 3 this morning.

A hurried breakfast we departed in groups of threes, as the Germans had been shelling the screened road along which we had to pass for 12 hours. At the village next we waited for the rest of convoy and took off the road bombs that had been dropped to that little town. The trip of about seventy-five miles overland was a most delightful one through valleys of orchards, with finished fields until the time the Black hand we passed through villages which formerly had been prosperous towns, but now nothing remained except a heap of stones and a occasional wall. At 10-30 we stopped in a forest for our lunch of bread cheese and sardines, and after a rest, the soldiers threw themselves down along the road on stone heaps, in fact any place they could find a space for a little lunch nap until the cook could get packed up again.

Soon we were jogging along in the hot sun, and after an hour and a half reached this quiet little town, a phone was just to keep it above the water. Just as all the passengers had given up hope of rescue the searchlight of a tug located the boat. Mr. Fisher lost consciousness and the rescuing craft drew alongside. Three hours later he recovered his senses and found himself in a berth on the tug. In a pair of trousers borrowed from an officer and a shirt loaned by a stoker Mr. Fisher was landed in the early hours of the morning and was taken to his home in his father's automobile.

The foregoing is a bare outline of the tale of Mr. Fisher. In detail it forms one of the most harrowing of the many that have come to us in the last two years. Here are examples of the scenes witnessed by the passengers, in Mr. Fisher's words to the Times reporter:

"The last survivor of the Duckworth family—which consisted of Mr. and Mrs. Duckworth and six children, who were going to Bombay—the others were dead in the boat or had been lost, was little Ethel, a pretty child of twelve years. When I pulled her on board following the third overturning of the Duckworth family, Mrs. Duckworth said, 'Everybody gone but me!' At that moment we capsized again. I made a grab for her and got her into the boat, but three minutes later we were knocked over once more and I never saw her again. On the last occasion young Sumner (a friend of Fisher) floated away, and, shouting, 'Good-by, boys, I'm done, God bless you!' he threw up his hands and sank."

Mr. Fisher's friends will recall that during his stay in New York he was two months in a hospital with an attack of typhoid fever and pleurisy. In view of his weak condition his escape from death is all the more remarkable.

Joe Fisher.

On the last overturning Mr. Fisher by unusual exertion managed to drag into the boat, nearly filled with water, his close friend, Charles More, of Johannesburg. He had left just sufficient strength to prop up the boat, but was too to keep it above the water. Just as all the passengers had given up hope of rescue the searchlight of a tug located the boat. Mr. Fisher lost consciousness and the rescuing craft drew alongside. Three hours later he recovered his senses and found himself in a berth on the tug. In a pair of trousers borrowed from an officer and a shirt loaned by a stoker Mr. Fisher was landed in the early hours of the morning and was taken to his home in his father's automobile.

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Be Genuinely Patriotic

BUY LIBERTY BONDS

UNCLE SAM WANTS LABORATORY MEN.

There is an immediate demand in the Photo Laboratory Department of the Signal Corps for trained motion picture laboratory men, and an appeal has been made to the Moving Picture World to send the names and addresses of all such who wish to enlist in the service to the proper authorities at Washington. Here is an opportunity for anyone familiar with the work of printing, developing, joining, cutting, and other kind of work they are best fitted for. Send your name and address to the Moving Picture World, 17 Madison avenue, New York, at once, and it will be promptly forwarded. This is a fine chance for picture men to do their bit.

EARLE FOX, CONSTANCE TALMADGE'S LEADING MAN

Earle Fox has been chosen as leading man in "The Honeycomb", the new Constance Talmadge film, which is now being filmed. Mr. Fox, though one of the youngest men on the screen, has come rapidly into prominence during the past year. His most notable work was in "The Honeycomb", which was based on "Panthea", Miss Talmadge and her company are now in Buffalo, where work on "The Honeycomb" is being rapidly pushed along by Lloyd Sheldon, with a scenario by Eve Unsell, and is the last word in up-to-the-minute smart comedy.

November 3, 1917
THE MOVING PICTURE WORLD
685
Voices from the Past

Picture Production of 1909 Helps to Pull Pennies for the Red Cross Fund at Westwood, N. J.

T

HE difference between the “then” and the “now” in moving picture production is something to which we give comparatively little thought until by accident we are jogged into realization by an unexpected demonstration of the progress we have made in a few short years. Not long ago it was the good fortune of the writer to be present at a special exhibition given in aid of the Red Cross at the “Casino” theater at Westwood, N. J. After the flashing on the screen of what seemed to be advertisements for all of the village stores and some more, an up-to-date film adaptation of “The Dummy,” with Jack Pickford starring, delighted the audience. This was followed by the specialty of the evening, which, by the way, was exhibited in honor of Florence Lawrence, the well-known moving picture star who lent her services unprincipally to the aid of the Red Cross campaign in Westwood.

The specialty referred to was a one-reel version of Tolstoy’s “The Resurrection,” made in 1909 by D. W. Griffith, the now famous director. Miss Lawrence played the star role with Arthur Johnson, gone but not forgotten, playing opposite her. It was remembered by some of the guests in the days when this picture was made. Florence Lawrence was known, not by name, but only as the “Biograph Girl,” and still in her teens, as the following excerpt from a review of the production, which was looked upon in those days as a top-notch in moving picture drama, in the issue of May 29, 1909, of the Moving Picture World, will show: “And then, the acting of the leading woman and the prince—how fine and tragic the former is! how excellent the latter! We do not know the lady’s name, but certainly she has given us a lesson in acting. To us it has been very fine for her emotions and to be able to express these emotions before such an emotional thing as a camera.”

It is difficult with the broader knowledge of the art enjoyed at the present day to imagine the crowding of the significance of the Tolstoy drama into the limited space of one reel; yet in the Griffith production the story is clearly outlined and the majesty of the drama have been exploited. To be sure, the lack of studio facilities is extremely evident, as well as a finished knowledge of picture direction, illumination and photography. In the old days when this picture was made the players were boxed up in a fairly lighted space with no attempt made at the finer effects of photography which go so far toward making the success of the picture of today. Here the players were put through the traces to the tune of film footage; and it was not infrequent to hear a director in the midst of a tensely emotional scene shout, “Hurry up, there—cut that! We’ve only got two more feet!” And then there are the snow scenes, all of which could have been done to much better advantage with the real thing as a background and which were artificially created within the studio.

But in spite of all obstacles the work of the leading players presents as faithful an interpretation of the characters as the peasant as we might look for with all the present day equipment. Florence Lawrence, even in this little one-reel picture, has given a remarkable illustration of emotional acting, and it is to be deplored that her talent is not being better accounted for in the same fashion as that of her co-workers of that period. In this cast and in minor parts, besides those already mentioned, were Mary Pickford, Marian Leonard, Owen Moore, Mack Sennett, David Miles, now dead, Mrs. David Miles, Mrs. D. W. Griffith, Charles Eamesley, Herbert Prior and others whose names we are familiar with.

The accompanying picture of Miss Lawrence, taken a year ago, shows her to be the same child-woman type that she was in the days when we knew her only as “The Biograph Girl.”

Bessie Love, New Pathe Star

BESSIE LOVE, who has just been signed by Pathe for Pathe Plays, has the distinction of being not only one of the youngest of screen stars, but of having reached the top of her profession in one short year. Unlike many of the favorites of the screen, she did not come to motion pictures from the stage. Miss Love was born in Los Angeles, Cal, in 1900. Living in the greatest photoplay center of the world, it was only natural that all her ambitions should be entered in success in the silent drama. In the few years of her life, she has, with braids hanging down her back, went out to Hollywood determined to get an engagement before the camera, it mattered little how small. Mindful of her old saying, “Opportunity knocks but once” and that “He who would do big things must do small things well,” she put her best in the first small part that came to her. The sympathy that she made upon the director by her earnestness and adaptability resulted in her being placed at his request upon the list of especially desirable extras. Then came director Jack O’Brien looking for a good type to play a Swedish servant girl in a play in motion, and Bessie was to be the star. It was not a small part this time and he was most partial to choose a girl who was thoroughly competent. He saw Miss Love doing an extra part in a picture being staged by another director and decided that she was the person he wanted. That picture, “The Flying Torpedo,” was the making of Miss Love. From then on she was a factor to be considered. As a direct result of her work in it she was given a part in the Webster Hoffman picture of “Aryan.” The result was that she scored again. When Douglas Fairbanks came to Los Angeles he determined that Miss Love and no one else should be his leading woman. In consequence she was with him in “The Good Badman,” “Reggie Mixes In,” etc. Then she played with De Wolf Hopper in “Stranded,” and then with Wilfred Lucas in “Hell to Pay Austin.”

For the last few months little Miss Love has been starring in her own pictures, among them being “Nina, the Flower Girl,” “A Daughter of the Poor,” “Cheerful Givers,” “His Daughter’s Ring,” “Wee Lady Betty,” and the last, “Polly Ann.”

Fine as are the results that Miss Love has already attained, great as is her following, the best critics are unanimous in their belief that she has by no means reached the maximum of her abilities. She is very young and ambitious and ready to learn. Her present is brilliant. There is no reason to doubt that her future will be still more brilliant.

ESSANAY PLAYERS DRILL FOR HOME GUARD.

Although many Essanay actors and studio employees either enlisted in the army or navy or otherwise entered the new national army, those remaining behind are intent on “doing their bit.” George K. Spoor has turned over Studio C of the Essanay plant for drilling purposes two nights a week. Nearly a hundred actors and office employees drill several hours. They represent a unit of the new Illinois Home Reserve Guard, organized by the state officials to replace state militia units called for war service. Among Chicago men now at the front are two West Point graduates, one a West Point graduate and son-in-law of Mr. Spoor. He is “somewhere in France,” where he is a first lieutenant in the United States engineering corps.

Several of the Essanay force joined the officers’ reserve corps training camp at Fort Sheridan, and a number are now in training for the new national army at Rockford, Ill.
Motion Picture Educator
Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational
Two Travel Subjects, Three Industrial, One Culinary, and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Temples of China" (General Film-Selig).

In the 21st issue of the Selig World Library will be found an interesting series of views showing some of the most famous temples of China. Among these are the Temple of Heaven and the five Pagoda temple, remarkable specimens of architecture and beautifully fashioned. The temple sheep herded by their shepherd afford some picturesque scenes.

"Picturesque Venice" (General Film-Selig).

Some of the most attractive scenes that have been photographed of the City of Venice are shown in the 21st release of the Selig World Library. Here we pass with the camera after necting with its molten metal, we sail the canals in the residential section of Venice, over the bridge of the Rialto, and finally to the famous St. Mark's. We glance in passing at many points of interest, including the Bridge of Sighs, and marvel again at the picturesque beauty of all about us.

"The Sponge Industry in South America" (General Film-Selig).

A nicely illustrated description of the sponge industry as it is conducted in South America is found in the Selig World Library No. 21. Here we are in fishermen's suits and diving to the bottom of the ocean, bringing to the surface with them sponges of all sizes. We learn from the picture that the tubes of the sponge are lined with live flesh and these sponges are armed to a certain extent with such a sufficient time to allow this flesh to decompose before trimming them and putting them through the cleansing which prepares them for the market. An interesting subject.

"Cutting a Diamond's 57 Sides" (Universal).

In the Screen Magazine No. 44 will be found a lucid illustration of how small but precious pebbles, which to the unpracticed eye appear much the same as any ordinary stone, are treated for the purpose of making them wonderful lustre, and thereby adding to their market value. In the picture, after looking at the diamond in its original form, we watch the expert diamond cutter at work. Before being cut the stone is mounted in molten metal, which, when cool, is tooned down close to the stone. The finished diamond contains fifty-seven sides, each of which has been ground with diamond dust and oil on a soft steel disc revolving at the rate of 3,000 times a minute. The picture is unusually interesting.

"Humpback Whaling in the Pacific" (Paramount-Bray).

The illustration of humpback whaling contained in the 90th release of the Pictograph is a good one and was photographed especially for the Bray studios. The ship on which the hunters embarked sailed from New Zealand into the waters of the Antarctic Ocean, and returned months later with its cargo. The chase is followed through a sea of icebergs, and when within shooting distance the great harpoon gun in the bow of the boat is loaded and the harpoon slipped into place, and finally the big whale is shot and towed in by means of the rope attached to the head of the harpoon, and lashed to the vessel's side. Once at the whaling station it is relieved of its blubber, from which the valuable oil is rendered. Every detail of the chase is shown in this picture, which will be found thrilling and interesting as a part of the Pictograph.

"Uncle Sam's Hints to Housewives" (Paramount-Bray).

Commemoring with the 88th release of the Pictograph there will be found a series of "hints to housewives" that are of value. The 90th release, with the aid of the Cornell University's Department of Science Library, shows us how to replace meat with compounds of vegetable ingredients temptingly prepared. Not only are instructions given, but each step in the preparation of the food is graphically illustrated, so that it can be duplicated readily in any home.

"Operation of the Aeroplane Gun" (Paramount-Bray).

The 90th release of the Pictograph contains another of the Leventhal animated mechanical drawings. This drawing shows the exact method of operating the aeroplane gun, and is of great interest at the present time. The allied aviators are equipped with tractor aeroplanes which mount machine guns, the operation of which is entirely automatic. This is a type of machine that will be seen and heard of in the future. The gun without the aviator having to more than steer his plane.

Crime and the Moving Picture

The Subject of Juvenile Delinquency as Traceable to the Film.

Discussed by H. F. Sherwood, of the National Board of Review.

The idea that much juvenile delinquency is traceable to the movies is widely held. The National Board of Review of Motion Pictures investigates all accounts coming to its knowledge of criminal actions on the part of the juveniles credited to the imitation of scenes in motion pictures. The results of the investigations indicate that the burdening of motion pictures with the responsibility for delinquency is as reasonable as it would be to place the blame on a circus performance. A recent case illustrates this fact.

Two or three weeks ago the city press published a story of a Brooklyn boy by the name of Morris Cohen who nearly hung himself while it was stated, he was imitating a scene in the movies. Morris, twelve years of age, according to the account, in company with other boys, was re-enacting a film scene on the roof of a tenement house. He volunteered to play the character of a man who was hung. The scene was so placed that the guilty person should hang over the edge. It may be added that it was stated in one account that the house was three stories high, and that the victim was likely to fall sixty feet. Not many apartment houses in New York City furnish such spacious rooms as this would indicate.

The facts as reported by the investigator of the National Board of Review were as follows: Morris said there were no boys on the roof except himself, and that he was playing with a rope. He placed the rope around his neck as he had seen it done in the picture, so that it would not fall to the backyard. In doing this, the other end of the rope came around the chimney. He tripped and turned somersaults more until he regained consciousness in the hospital. The boys reported to be with him were interviewed and said they were elsewhere. One of them, however, who was on the escape of the house, said he had had an accident and screamed. Their statements were corroborated. According to his teachers, Morris was "backward."

It is to be noted from this report that the boy did not see anyone actually hanged in a motion picture. He simply saw a rope placed around a man's neck. Nothing further was shown. As a matter of fact, it is doubtful if any motion picture company would attempt to show a film of a man in such a position, it being hung, since it certainly would be eliminated by the National Board of Review.

Sometimes investigation reveals that there was no foundation for the account whatsoever. This was true, for instance, of a case reported in Kansas. In the course of a half-column story, it was stated that a certain fifteen-year-old boy, after watching gentlemen burglars in the movies, had perpetrated at least thirty robberies. He was reported to have made such a confession to the police. In-
quary of the appropriate city officials of Kansas City resulted in the statement that the boy had a record of crime before he was arrested for the robberies which were the basis of the article; that he had escaped from the detention home where he was awaiting trial, and that the detective who arrested the lad said that he could not recall any conversation he had had with any person on which his career in crime was attributed to suggestion from motion picture films. This officer added that he felt that the reporter was responsible for the statement.

This corroborates the results of other investigations which tend to show that many of the cases in which the films are blamed are those of youngsters who either already have a record of delinquency, or are mentally defective. Last year certain Wisconsin papers published stories regarding boys "jailed as a result of lurid films inspiration." Two lads, twelve years of age, when arrested for seven incendiary fires, had testified that they "saw it in the movies." Investigation revealed that one of the boys had been declared a mental defective.

A social worker who conducted a city-wide investigation of the recreations of children in New York City last year, which included one hundred stories taken from newspapers dealing with crimes said to have been suggested to boys by motion pictures, found that there was no foundation for the statements in the cases of eighty-nine of the remaining four boys could be said to have received the actual suggestion for his crime from pictures which he saw at a motion picture exhibition.

It might as well be held that circuses are to blame for the torn winds and legs of small boys, and the league baseball games are responsible for the cracked heads and bruised fingers of youthful baseball enthusiasts. The motion picture has been much maligned by those who credit it with both the chief motive and the means of committing delinquency. The National Board of Review seeks to eliminate from motion pictures anything which, if imitated, would be a basis for crime.

In closing, something may be said regarding a recent as- sessment of representatives of the seven largest religious denominations of the country to the effect that upwards of fifty per cent. of those attending motion picture theaters are young people, and that these pictures are the largest single cause of crime. This recent statement is self-evidently not based upon accurate knowledge. A recent survey of movies made in the District of Columbia by the Children's Bureau of the United States Department of Labor showed by actual count that in seventy-three motion picture theaters less than one-fifth of those present were under eighteen years of age. This tends to corroborate other data of the same character. Crime is a longstanding evil. The inciting impulse in the case of the young is very frequently declared to be the prevailing forms of recreation. Once it was fiction. Now it is the movies. Doubtless at one time railroads, shortening the journey to wicked cities and perdition, were considered by many to be abettors of crime.

### Interest Material from Gaumont

**Gaumont's Reel Life No. 79, 79 Worthy of Special Note.**

Gaumont's Reel Life No. 79, which is scheduled for release on the Mutual program for November 1, contains one hundred stories of unusual interest. Among the first, "Building Our Wooden Fleet," shows us scenes in Southern sawmills which are now working night and day preparing the four hundred million feet of yellow pine for building our wooden ships during the next year. The picture, which was taken in cooperation with the Southern Pine Association, shows the felling of monster pines, as well as their conversion into lumber in the largest sawmill in the South. And in addition to this we see the launching of a ship and the launching of the largest combined freight and passenger ship ever constructed in the South.

The second subject of interest is entitled "Important Industries of Argentina." The picture tells us that Argentina now ranks second only to the United States in its exportation of wheat, cattle and hides. In it we see cattle arriving from the pampas, and their final conversion into beef. The magazine-smelling beef is also shown. Other scenes of the picture show a big flour mill on the Rio Plate and the shipment of supplies to feed and clothe the war-ridden nations.

### Items of Interest

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theaters:


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Although only three years old, the better films movement has spread from sea to sea; during the past year it has achieved a loose form of organization, has established a regular means of communication between its members, and has encouraged the growth of the lines of ideas which it has supported. The September Bulletin of the National Committee on Better Films says: "The strength of the movement is indicated by the fact that a large number of prominent people are making of pictures which will meet the requirements of the lovers of 'better films.' Two which are just placing their pictures on the market may be referred to here. They are The Goldwyn Pictures Corporation and the Thomas E. Edison Company with its 'Conquest Pictures.'" The Goldwyn pictures are features, such as Polly of the Circus—a splendid picture—and Baby Mine. The Conquest Pictures aim to present a balanced program and will be more fully discussed later.

### Picture Career of P. A. Bloch

Recently Promoted New York Branch Manager of General a Thorough Student of Trade Conditions.

Since his very recent appointment as manager of the New York City exchange of General Film Company, P. A. Bloch has been very busy organizing and enlarging his branch of General Film, and in establishing contact with the exhibitors in his new field. He comes to the metropolis after a highly successful régime as head of the Dallas branch of General Film and has been from the beginning of his film career a very energetic student of trade conditions in every phase of the industry.

Back a number of years ago Mr. Bloch was engaged in business in Bay City, Texas, in a line far removed from the film game, by day. By night he conducted a motion picture theater in that town. His experience was then that of many a pioneering exhibitor. Making a promising thing of the picture show end of his activities, he gave up and devoted himself to his theater.

He branched out into states rights activities in San Antonio, Texas, which he kept up for some time. He was, however, not satisfied with results, and, suspending operations, made an effort going to New York to investigate the film game at its very headquarters in order to broaden his outlook upon it. Greatly benefited by his experience, he then went to Dayton, Ohio, where he undertook the management of a Audubon Duplex theater, then considered a hopeless proposition from a remunerative standpoint. Of this he made a conspicuous success for the owners. He entered the exchange and then a Cable Magazine, the starting point of the World Film office. After a term there he went to Philadelphia for the General, and has been shifted now to New York. Mr. Bloch's success is easily understood when it is known that he combines with an energetic nature and a bulldog firmness and persistency a highly modern business instinct and a keen appreciation of conditions,
Spokes from the Hub

By Marion Howard

By all odds the most pretentious and best acted picture seen here in the past few months is "The Great Shepherd." It gave delight to lovers of the artistic, as well as to admirers of Elsie Ferguson. With the combination of Maurice Tourneur, Lumden Hare—a credit to his dad—and Pedro De Cordova, to say nothing of the fine acting of all the principals, we here get an offering by Artcraft hard to beat. We liked the psychological idea here and the delicate handling of novel situations on the triangle business. As the Ark, De Cordova was wonderful and Miss Ferguson is some find, for her name will carry sure.

"Polly of the Circus" naturally was a go, for we have all a sneaking regard for the sawdust ring and like to turn the hourglass back. Here we had the real stuff, but poor little Mae Marsh did not get into the picture until half over, and then only incidentally. (My neighbor exclaimed, "Gee, but that's Bille Barker.") Her chum promptly said, "What with those legs? Not much.") Certainly the director should have advocated paying. Anyhow, she does look like Bille—neck up. There was an inexcusable slip in staging the race track scene, for we saw at least two of our flags with the union down, when no one seemed in distress except the villain who lost the race. It is scarcely the time to show such indifference or ignorance of flag etiquette and all about me sharp criticism prevailed from the children.

The Film Club started its fall meetings with a patriotic twist. Among new members is Charles Miller, formerly of the U. S. Navy, now a conspicuous director of big pictures at present in New York to direct Norma Talmadge for two years. The club president, Marion H. Brazier, told of the individual doings of members during the summer and presented the latest news. The president then gave an outline of the work of her Community Motion Picture Bureau in producing suitable stirring pictures in army camps in many states. A tribute was paid the club president by the hostess of the evening, Mrs. Marie D. Faelten, for her unceasing work since early summer in making small books of cheer for the convalescents in American Red Cross hospitals in France and elsewhere, hundreds having been circulated in the words "over there" and gratefully acknowledged by the surgeons in charge. One club member, Mrs. Edgar M. Young, a devotee of the pictures, has gone to France as a volunteer worker for the Duryea relief among the refugees. She has a son at the front.

Well, I did not like "The Hostage," with its tactless treatment of a man too good to be true. However, I was not astounded, even though in no way suggesting this was. "Wally" Reid deserved better and doesn't his new leading woman look like his wife, Dorothy Davenport—same expression and cast of features and named Dorothea at that? The picture has no special lesson and does not make for a kind of entertainment we want these days. The torture scene was too harrowing and needless.

I saw a splendid Fox play the other night at the Fenway with Virginia Pearson well supported in "When False Tongues Speak." Here we get a good mixture of light comedy and domestic problems. Miss Pearson is a beauty and takes a close-up "without fear or trembling"—evidently. Dainty Claire Whitney, soon to be here with Clara Kimball Young in Shirley Kaye, was pathetic in a thankless role. There was flesh and blood for Miss Pearson's tropical beauty. The play is convincing and well handled.

By all odds the most sympathetic play, written, too, around a song, is "Mother O' Mine." Rupert Julian, who directed it, does the son, is, to my mind, one of the best screen players we have. Will you ever forget Ruby Lafayette as the mother? It's a great play and puts the audience into a kind of enthrallment. There is no fear of tears. The whole manner and smile, her devotion to the boy and all the rest of it was a sermon which no pulpil can preach. It is a Bluebird and a gem.

"Exile" may well be exiled until the star thaws out and the play given another title. My critical neighbor said, "Poor Hamilton, he is doing his best to keep from shivering." Petrova has a big following and is picturesque in her many furs gowns worn perfectly, but give me a flesh and blood heroine. When Raymond Shallock in "The Kingfisher" is handled by Miss Pauline Lord the results were splendid. "Paradise Garden," with Harold Lockwood and a fine company, to say nothing of its being an excellent picture, is a credit to Metro. Watch Virginia Shore in "The Hostage," she has a face for the screen. The first fight customary between Lockwood and Cuneo was well done, the villain being thrown over by a balestrade to a nice, soft sofa conveniently placed—still it took skill to land him unhurt. Vera Sisson is a peach.

"For France" gave Edward Earle an opportunity to repeat his good work while with the Edisons with little Viola Dana. It doubtless was a big hit. The fine acting of all of us tops this over. There was Mother Maurice, Mrs. Anderson, while Arthur Donaldson played the innocent character perfectly. This was a patriotic play with some good bits of dialogue and airplane stuff and undoing of the enemy. The house applauded this vigorously.

Pauline Frederick, being one of the Hub's own, the fans filled the theaters showing "Double Crossed," which did not quite equal the older screen version, the plot is the same and acted her part well as we have learned to expect. On the same program at one theater we had that delightful comedy "Charity Castle," about which I have read very little and I do not know why, as the advertising is all clanging and the main picture appealing to all in front with the spirit of charm predominant and character types' doing their bit. That trio—the buns, the bargirl and the stranded tramp—were wonderful. Spotti with his new trick was wonderful. He attempted Shakespeare's lines to a small but delightful audience of four. Mary Miles Minter was the heroine and her conversion of the grouch was natural and compelling. There were some good scenes and the support was way up.

"Seven Keys to Baldpate" with the only George Cohan packed our theaters—naturally. "Lost in Transit," with George Beban and Helen Jerome Eddy of the Pallas players, was very entertaining and especially as to the lollipop. W. H. DDK. I take off my hat to Kathlyn Williams as the author, for here we get a distinctly human play with a lesson.

Mrs. Ayer at her theater puts on the late Triangles and they are full of life and character work. Saw "Mountain Dew" capably done by Margery Wilson, Charlie Guin (he of the perpetual smile) and that clever Thomas Washington, who can do every screen trick from three to five. Wolfgang has the last that of G. W. and who caused good healthy laughs.

"Little Meena's Romance" was a fine vehicle for the demure Dorothy Gish. In this play we get some good stuff on the Pennsylvania Dutch, their thrift, cleanliness, and oddity. This is a wholesome play sure to get over. That week we had a May-October picture and changed now to "The Little Reformer." Why the Pallynnoffs, who were the producers, sued on this is beyond us, as there is no resemblance between the two, except that the heroine is the embodiment of cheer. Good small town picture, and Bessie Love will always win for her compelling personality. Another Triangle hit is "Flying Colors," with the dependable William Desmond and capable support.

"The Outcast" is very strong as well as daring as to morals, though at no time does it offend, treated as it is by David Powell, our handsomest villain in "Gloria's Romance," and that he was. Mrs. Congdon has a scene which we get a lot of business like that in "The Passersby," when the bored hero calls in a derelict, whom he sees in the storm from his window. This time it was the woman to get his bid and she was some sight on entering. Then came the transformation in two lives and what the house likes—the happy ending. I call this an artistic offering of the Mutual's.

Notwithstanding the fact that Otis Skinner has signed with Herbert Brenon for Kismet, a high brow critic here comes out with sarcastic comment, quoting alleged remarks of Mr. Skinner about "the remoteness of it all despite the bigness of it." This is true of "The Egret," which puts the audience to hold an audience and bring tears to all eyes. Her whole manner and smile, her devotion to the boy and all the rest of it was a sermon which no pulpit can preach. It is a Bluebird and a gem.

"The Moving Picture World" November 3, 1917
Grinding the Crank

With Thornton Fisher

TOUGH luck," said the famous director as he witnessed a terrible auto accident. "Yes, tough luck," quoth he. "Just think what a peach of a scene that would have made if my camera man had been along!"

Saxophone solo by male quartet:
Little Jack Horner sat in a corner
Eating a custard pie.
He put in his thumb and just as he was about to partake thereof the comedian seized the pastry and smeared it on the comedy cop's phizog.

Epes Winthrop Sargent says in his department "You cannot play much of a tune on a triangle. Don't try to! Yes, and you can't dance a hesitation waltz on a red hot stove, either!"

Let's sing a two-step.
The old home ain't the same it was of yore
Since Nellie's got the picture-going craze,
That girl is off her bean
Since she went to see Maxine
And she's gone to town to act in picture plays.

"What line are you engaged in," inquired the kindly gentleman of a man on Forty-fourth street. "Moving pictures," he replied, as he carried a portrait from a picture framing establishment and deposited it in a truck.

The most strategic position from which to gather honest-to-goodness picture reviews hot off the bat is in the actors' lunch room around the corner from a studio.

No, Arthur, "Drum-fire" doesn't mean the racket the drummer makes when a battle scene is shown.

No, Ignatz, a "curtain of fire" doesn't mean an asbestos drop.

Our own little review.
"Six Nights in the Subway" or "The Straphanger's Dilemma."
This is a story combining pathos and comedy. The first scene shows the famous author Hoosa Crook amputating a pint by from his pocket at the subway ticket office preparatory to making a study of the underworld. A thrilling scene follows, showing Hoosa Crook reading the advertisement on the station platform. In the sixty-ninth scene the famous author rises to offer his seat to a lady when—merciful heavens! It is his wife—whereupon he resumes his seat. The climax is reached when Crook suggests to the conductor a cure for sneezing, to which the conductor (according to the title) says "I didn't sneeze, I simply called out the station."

One of the boys in the M—offices lost ten bucks on the "World's Serious." He intended to bet on the winners and didn't.

Ben Grinum had a bad week. He only flagged seventeen human chickens, and is remaining up after "lights out" to perfect his wig-wagging system.

Here comes the elevator. 'S'long.
Advertising for Exhibitors

Conducted by EES WINTH OF SARGENT

Advertising Copy.

Probably many exhibitors will be interested in the question of making copies of their advertising. I have been a friend of a department, who makes a valuable suggestion that you send in a duplicate of your advertising layout with the advertisement that is the result of the layout.

It would be a help to many of us if the different advertising men would send in a sample of their advertising copy for criticism and reproduction, thus giving us a chance to learn how to get the desired effects. I recall an instance while I was in a former connection where one of the owners insisted that in preparing a copy, copy the larger lines were to be underscored, and, if still larger, two or more underscores were to be employed. But when the typographers and the printers mortised the local men, and, to my surprise, this man decided that the underlying method was the correct way. I held that the letter would produce a larger line and be more in keeping with the local lines. The printer would, no doubt, understand and follow the underlying lines, but that doesn’t make it right, does it?

Our correspondence depends on whether there is aink and paper, or another surprise, for any agent man would judge as the arbitrator did in this case, that the method was common custom; indeed, where a printer sets much copy for one advertiser and comes to know the latter’s ideas, the underlying method is all that is necessary. There is no one definite and positive way of getting up advertising copy for the printer. Any methods that will get results is good, and the best is that which will give the best results. The underlying method gives good results where the printer is made to know both what the points are and where the points do not know exactly what he does want. Many advertisers cannot prepare their copy any more definitively than this and yet they get good results with them. If we were to make a standard, with only one or two typesetters, and they knew their business, we would be able to get up an elaborate layout. We would typewrite the lines on a sheet of paper, without regard for size or proportion, we would underscore the least prominent display lines with one mark, typewrite the larger lines or three, five or seven, with relative importance of the lines seemed to demand. Then we would mark the space the advertisement would occupy and let it go at that. Any error could be corrected in proof copy, which is the simplest form of advertising writing, and one largely followed.

Still Other Ways.

The next step is to write your copy, but to mark the size of the point in which you wish it to be set. This can be done by a copy clerk. He may mark the lines on the typewriter without regard to proportions of the actual writing, but you mark the point or line sizes instead of using the lines. You may mark seven different times in the 35th line, or you can call a 24-point letter a two-line letter or a 36 a three-line letter, and so on, the standard being the pica letter of 12-point base. Using the number of lines your advertisement appears on, you can draw a bold face when you want black and a lighter letter when the line should be lighter.

The next step is to mark the special lines with the exact size and face required. You call for a 20-point Cheltenham bold for this line and a 24-point Cheltenham bold for italic for another, and so on. In preparing advertising copy for two or more papers you cannot be so explicit, and it is better to give the size only, since no two offices have precisely the same equipment of type. In preparing the advertising copy for a string of New York theaters, we used so to send to the advertising agent the sheets of copy, and the agency would send the copy to any one of four or five offices with a demand for extra proofs, these extras serving as copy for the other papers. We never knew what office would get the job, as the work coming into the agency was divided among the different offices, and so we merely marked the copy for size, and we practically never had to make important changes in the type. To make the best use of the time and decrease a two for a two-line letter and so on. Italic or full face in the body type was specially marked. Most theaters followed the same plan, even for three sheets from type, and it was only in laying out 2 sheets that a rough layout was supplied.

Where Sketches Count.

But until you can visualize type as the director visualizes a scene from the written words of the continuity, it is helpful to sketch a layout for the printer, more to show yourself than to show him. Here you get a space either just the size of the space you are to take or double the size. Two banks or body type, are written as separate paragraphs and numbered or lettered to correspond with similar numbers or letters on the layout. The same thing can be done with italic or underlining or in a series of panels or columns with display. If you will turn back to the issue for May 8th of this year you will find an excellent example of the way Dave U'dell does it, together with the advertisement that resulted from the layout, or you can find an example in PICTURE THEATRE ADVERTISING from copy by John William Kellette. It will be noted that both of these examples: the type faces they require, knowing them to be in the cases, but if you indicate the size and general style of what you want, the printer will give you the nearest he can come to the order.

Personal we believe that the best results are obtained by naming the faces, if you can name them correctly and can see how they will look on your page, but until then to switch to the order to indicate the relative values of the lines and leaving the rest to the printer. It is only when some special layout is required, or cuts are to be set in that the sketch is really worth the trouble it entails. Then we recommend a drawing board, a T-square and triangle with a pica rule and a pair of dividers. Use the square and triangle to outline your space and give you straight lines across, taking your measurements from the pica rule with your dividers. It makes the work for easier.

Now that the matter is under discussion, will bid advertisers please send in their layouts on white paper, done in ink?

Spreading Out.

C. W. Bartlett and Son are out a new advertisement for their Majestic theater, Fairbury, Neb. It announces the addition of the Paramount service to their program and three-fifths of the page is taken up with this line of attractions. Show the top of the advertisement. The bottom is divided between Bluebirds and Vocifer.

For Underlines.

A. L. Middleton, of the Queen, 11th Ark., has invented a good line for his underlines. He runs:

Watch but don’t wait for...

and the list follows. That line is apt and pithy. Mr. Middleton recently tried changing to a card program, but has patrons would not let him and he is back to a four-pager again. That tells its own story. When your patrons insist upon a house organ you can gamble with the sure-things men that you don’t have any money with it.

Good for Once.

New York theaters have lately taken to the typewriter type for advertising. One form is a typewritten advertisement from the star to his manager, congratulating him upon the success of the play, and another is an open letter to the public commending a production. Sometimes about three and the other four inches, single column, led, it stands out on a type face well enough to be copied once or twice, using a brief mention.

Going.

L. J. Scott, of Essayan, is going to go into the officers’ reserve. He writes that his experiences in Canada, while selling the Max Linder subjects, convinced him that we shall all have to do our bits before the end, and he would rather beat the drafts to come by enlisting now. Starting in a small town in the middle west, Mr. Scott advanced
You Never Can Tell.

Perhaps some of you remember a letter we ran at some length a year or so ago from a Canadian exhibitor, Charles K. Couche. He wanted to hit the big towns, and from his letter we thought it best to run an ingenious day of a medium-size show. Tom North gave him a boost in the old V-I-S-L. Pals, and he seems to have hitched on in—ostensibly, Oregon. At any rate, he sends us a letter on a most attractive letterhead—blue linen stock, printed in blue from a drawn plate with a butt office cipher in one corner. He says:

Here’s your old friend from Revelstoke, B. C. again—the one you criticised so generously for a manuscript letter a year and a half ago. I wonder if you like this any better. I haven’t written before because I’ve been too busy doing things, and it is a week ago. The trouble is that writers may hinder me from becoming a regular correspondent now.

Something that seems to me to be almost without parallel in the film game is the recent showing of a result of a Mandeville’s production at the MAJESTIC here, of which I am advertising manager. It is the beat twenter in town, and we had been riding through the Iowan winter with good old war-time comedy, but this new good results. For yesterday we had to play an old Fox production which was sufficient to make the most attached ad. will show you how I handled it. This ad. ran in three out of our four dailies, in conjunction with regular house billboards. The day was a scorcher, but we played to business that we only beat once all last season with Theda Bara in “The Darling of Paris,” and we ran all the big stuff on the market. Am sufficiently tickled to write you and at the same time tell you that I’m mighty glad I came to a fairly big town, even though against your advice.

Have a good Ad Agency of my own, of which I wouldn’t leave for anything less than $10,000.00 a year.

We are glad that Mr. Couche did not take our advice in full, but he still seemed to indicate that he put his bulk in his music, because he was himself a musician, and we pointed out that something more was needed. Evidently he had that something more, for his new show got good in a day or two and packed them out, but the good advertising he filled a house in the hot days with a picture passed over last season. The main advertisement is a three thirties, a black girl, and a picture of a children playing. This as the top, in white letters, the title also in white and a snow scene at the bottom, with a morise for text cut into the scene. He seems to fancy the black ground for he uses it in another example. But he also makes excellent use of white space—use and not waste, which is something else. We wish Mr. Couche would send in a bunch of stuff before he again becomes too busy to write in. Why should he ever get as busy as all that?

In Keeping.

One thing we have been noting is the display in connection with patriotic subjects. Most Exhibitors have stopped short with the flag or shield. That seems to be about the depth of their originality in this connection. For this reason we are reproducing the heading of The Movie Fan, the house organ of the Majestic, Grand Junction, Colorado. When Charles Decker had to start thinking, he did run the shields down the sides of the story, but he left the cues by the figures of a sailor and soldier in the title. The title is 16 inches long, and in a two-inch letter (12 lines), the figures being the same height. They are stock stuff, and may be had for about twenty-five cents apiece. The title runs clear across the page and drops to three columns down the centre of the page, a portion of the space being taken for the shields. They are separated by a star to the top margin. If you want patriotic stuff, do not confine yourself to the flag and shield. Get a copy of the decorative material catalogue of the type foundry, and for a couple of dollars you can get all sorts of all sorts, all sorts. These are cast in metal, and can be used in newspaper work without trouble on the stereotyping tables.

Wall Paper.

W. Weeks, of the Palm, Lindsay, Neb., sends in a wall paper bill and asks for comment. It is the first wall paper bill we have seen in some time. He has been and is a realist, and he has arrived to the VOUG TREBREX next Thursday and Friday, where 10 per cent. of the gross proceeds will be turned over to the "Boys."" You will want, or should want, to help to buy some comfort, that could not otherwise be secured. "Over there" is a long journey, and it may take some time to get back. Thursday: Malcol Trunnells in "A MESSAGE TO GARCIA." Friday: George Walsh in "THE BEAST." Yours Cordially, THE MANAGEMENT.

We like the ring of this card. There is no false note of jingoism, or "see what I’m doing for the boys." It is what the patron can do, and it is well put. Of course the house will profit from the return visits of the new patrons, but that does not detract from the fact that it is an honest effort to help. It would be better, however, to specify the exact use to which the proceeds will be put.
Ambiguous.

In response to our appeal for information as to how Jay Emanuel liked matrimony we get a postcard in green ink that remarks that we must be still young and do not know how to please our own honeymoons. Precisely, but what does Jay know what we think about our own honeymoons? He still has us guessing. But Jay sends in a work of art from Niagara Falls. It shows us the famous Bob Lynch has been to the scene of falls settings, so the feat is not as daring as it looks, but at the same time that is a whole lot of water for a Philadelphia exchange man to have to handle. The men are willing to wager that never see that much water out Ridge avenue way. Jay further dishes out that he is having a 60-foot poster. Let's put that use when he runs "The Honor System," the title being lettered across the entire front. That sounds like some sigh. Perhaps Jay will get that photographed, too. Jay sends in a slip of pink paper two inches wide by sixteen long, on the two sides of which he has printed the programs and underlines of his two houses for four weeks. That makes a pretty economical project, and it looks to be a distinct good one, save in that the paper is too light to last four weeks.

Some Job.

Gordon H. Place, of Real Reels, suggests as a stunt that the boy with the most freckled face in his community be permitted to bring his entire family to see Jack Pickford in Freckles, with lesser second and third prices. The scheme is a good one that it will attract attention, but there is a troop of boy scouts where we are looking and three of them run so close that their freckles would have to be counted to gain a decision. There are lots of these stunts that can be worked. For example, capitalize Arbuckle's weight. Set scales in the lobby with the weight and offer to admit free any couples that together weigh three pounds either side of the Arbuckle weight. You'll not have to give many free tickets, and the number of persons who will try the stunt will probably not be able to hire. That's just a starter. Think up some more and send them in.

Two Color Postals.

Most Exhibitors value postal cards chiefly for their small cost, but the Mikadows, Manitowoc, Wis., goes in for two-color effects, and gets an exceedingly nice result by avoiding the red and black that seems to be the first choice of most printers. Instead of the red they use a transparent brown for the 5 and 10c. and the frame. The price, surcharged, does not obscure the text below, though the one-color repro-

BILLY WEST

"The first man on Earth"

This week.

ACUS has nothing to do with roliking this week's favorite for those who see the new comedy last night. Funny comedies are not to be found. People with WEAK HEARTS not solicited.

JUST ONE BIG TIME.

ALSO ELLA HALL in "POLLY REDHEAD"

FRIDAY, SEP'T. 7TH Admission 5 & 10c

MADISON THEATRE

Admission 5 & 10c

duction loses this again. Apart from the color scheme the card is very nicely set, a clean, open type that can be read without fatigue. Moreover there is plenty of margin between the frame and the edge of the card. You do not look at it with a det-have-to-read-all-of-it feeling. It does not pay to scare your prospect off with too much type. Say a little, and say it well, and you can sell the prospect more easily.

Follows the Garfield.

Carroll E. King, of the Johnsonia, Leesburg, Ohio, has just taken hold of the house, and has added to his slopes the recent line from a Garfield theater program, "New patronage invited and encouraged; old patronage fostered and maintained." That seems to us to be a bit paradoxical happy line under new management. It fills the bill anywhere, but it especially belongs to a changed management, and Mr. King passes along his thanks to the Chicago inventor. Mr. King in happy line management, and sends in his first display for comment. We hope that he is going to be a frequent visitor, for we want to watch him grow. He has had no previous experience, but he has been ready to learn the department during the time he has been interested in the Photoplaywright. He seems to have remembered what he has heard. For one thing his opening announce-

GARFIELD

CASSINO THEATRE

BROADWALK AT MADISON AVE.

CAYE MAY, N. J.

OPEN

Monday, June 24th.

DOUGLAS RANK

In his Latest

AMERILCE

"IN AGAIN OUT AGAIN"

Keystone Latest Comedy

The Funniest comedies in the world

Maddox Night at 10.30 Evening 12.30 and 2.15

Maddox's First All House, 50c.

Camelot Orchemists Afternoon and Evening,

Nicer Set.

Rather late comes this opening announcement for the Casino, Cape May, N. J. The original is about 5 by 5 inches, but with a wide margin. The type is nicely laid and with the double box the announcement of the opening stands out as clearly as the list of attractions. Run in to-

gether each would have fought the other. Side by side each helps the other to display, while good type selection makes a pretty job. The hands are equipped with type too large for the works and books crowded. Days and date and feature are set in the same point so close together that each line kills the other. The real trick in display lies in selecting faces that give distinction to each other.

Just One Time.

Special form letters are great business pullers, but they do not last. A letter on some special story will get a crowd, and the pieces, which this letter may immediately repeat in order to do it again. It may work the second time, but it will not keep up, and if persisted in it will react and spell the effect already gained. All forms of special appeal will become hackneyed if continued, but nothing stales so rapidly as the form letter. Use it once, and expect not to use it from now. Mean time make some other use of your mailing list.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By Eugo WINDSOR SARGENT (Consultant of Advertising for Exhibitors in the Moving Picture World

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, plat-

form and paper, how to prepare newspapers, how to use the newspapers, how to write form letters, posters &

throwaways, how to make your house an advertisement, how to make a mailer business, everything one needs to
days. All practical because it has helped others. It will help you. By mail, postpaid $1.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiiler Building

Wedgy and Calender Building

Chicago, Ill.
THE Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

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

A Cowman's Complaint.

Your cowboy of today is not the least like the cowmen of the Billhart plays. He has brains and often a college education and whiskey is not his chief diversion. We have several riders among our more or less regular writers and one of M. O. T., a cowboy, who is playing the game like a regular. He writes: "I have met all the disappointments that you have forewarned me I would, and this only makes me determined; nowhere else my determination was so stubborn. But I am sometimes of a doubtful frame of mind; for when I read so much regarding the better story of the future and bring up the present state of the proposition with the determination of the producer, I wonder if the producer really knows what he wants." The producer doesn't. That's the trouble. The big boss and the director are generally as much at sea now as they were five years ago and will be five years hence if they still stick around. They are floundering around hoping something will happen to give them light, but they have neither the ability nor the intelligence, as a rule, to strike a match. This does not, of course, apply to all, but it does apply to the business as a whole, and we must look to new blood for support. Somehow we have hopes that J. Stuart Blackton may do something in the near future that will start off his career with a book right. He is enough of a materialist to know business and enough of an idealist to sacrifice business slightly to reach his ideal. That is the combination that will eventually make for success.

Mr. Jordan, from another angle, gets hold of the real meat of the problem done into his own terms when he writes:

If we had a cow here on the ranch where I am working that was an undesirable, the cry of "Outlaw!" would be raised instantly; and pretty soon there would be a slow wagon and a slow song—"I'm a boy of a smaller sort. Then I don't know how we would be foolish enough to spend a few thousands for another cow like her. Experience is a great thing, and it has required several years of hard study to convince me that it can be subduced. Perhaps this is only another form of the dramatic art that is being improved, but I am not deep enough to catch it. I will say this much, however: I should be open for sale a thoroughly good story until good stories are in demand; for it appears to me that if a regular draws $10 per month, he would not be likely to be sold where he would be lost. I can make myself laugh or cry, but it seems that I can't make the other fellow see what I am crying about.

The reason we keep on buying outlaws is that we breed from the same strain. There are three classes of persons who can write plays, the man who wants ten thousand dollars, the man who wants ten and the man, not known as yet, who would get a handle on if he could get more than ten and less than ten thousand. Few of the latter class are writing because they know they will not get decent treatment. They must either have a name or be a nobody in these days; be willing to take the ten or be worth the thousands for the same name. The man who can write a story worth a thousand dollars as a story is not writing photoplays these days. He is the man who should be encouraged, but petty patronage is not encouragement, so I must be poor. I have heard of the average editor of today, and a first class writer should be able to turn out two or three first class plays a year. He should not be encouraged to overstrain and he should be given enough money for the three or four months unnecessary for him to do more. Constant writing at ideas must inevitably produce bad work, just as will crowding successes. Editors must conserve, not exhaust, their few good writers and add to their numbers. Until then there will not be enough good plays to go around.

State Rights.

An inquirer wants to know if we think that there will ever be a real market for the State Rights feature. We take it that State Rights is some good for the Photoplay in connection enough to stand independent handling. If this is meant, we believe that there will undoubtedly come a market for the feature; not with the present makers, perhaps, but those who will follow them. We believe that in time there will be a genuine and fairly good demand for themes so large as to warrant individual handling by production companies and that these will be handled much as plays are at present. Most of the demand will be filled by the few writers who have made their way to the top, but there will always be an opening for the few lone who has something really new to offer. As time goes on, the efficient writer will gradually come to take their place with others at the top. This will probably be a market distinct from the program plays as at present there are writers of drama and writers of vaudeville material, for it seems inevitable that in time we must come to a decision of the house with big production downtown offices and some of the neighborhood theaters and one or two real subject material in the other houses appealing to the same class as those who now prefer the varied vaudeville program to the eingrossing drama. But the condition will never come until we have both manufacturers and exhibitors who are sufficiently intelligent to realize that pictures are not a one-style proposition and who will give us better one reelers than we used to have. At present even the poorer types of ones are being made over into two. The other night we saw two reel plays both of which we did into the reels and in both of which we had not new and checks were sent the authors not so much for the material as because the reminder was good. They made compact one reel plays. As two reelers they would not sell. There must be better one reelers before there can come better five part stories, for it must be possible to serve either public before this special catering becomes possible.

Adapting.

Last summer, coming from the trolley to the camp, we met a family of seven skunks out for an evening stroll. We were polite and they were amiable and there was no more to the story. But we did not rush to the typewriter and knock out a story of a man who ran into a skunk on his way to see his best girl. We did not write any story, but if we had we might have staked a dull, flat little tale on a defeated hero and a broken heart. We would not have used the skunk, merely because we met seven; we would have used the suggestion and not the scene. That is the way to write stories. To not literally adopt what happens to you but adapt from that whatever you need to make one or more stories.

Ask First.

Last week a young author sent us a twenty-five page script to revise for him. In return he would announce in the book in which it was to appear that we have revised it and that he preferred Technique of the Photoplay to other books on the subject. He sent return post-age but no return envelope to let us know where we were. We would not have used the skunk, merely because we met seven; we would have used the suggestion and not the scene. That is the way to write stories. To not literally adopt what happens to you but adapt from that whatever you need to make one or more stories.

Bob Stuff.

Lately we received a letter from a man who is a very talented writer. He sent the S. W., a sample idea, but the letter had misspellings on it and was rather illogical. He said he would write a request for an address and they sent the story back with word that they had enough scripts to last a year, but they did not add the desired address. We do not know the name of the company they were writing to the books, because while the books for the pitiful writers are there. We don't look for addresses. Go down to the library in your own town and ask for what books they have on photoplay writing. Read them all. Buy the one which seems to help you most, and go to work.

Technique of the Photoplay

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 submitted. 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, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago
Wright and Callender Bldg., Los Angeles
November 3, 1917

THE MOVING PICTURE WORLD

Projection Department
Conducted by F. H. Richardson

Manufacturers' Notice.

I T IS an established rule of this department that no apparatus or
other goods will be endorsed or recommended editorially until the
excellence of such 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
return mail, without delay. This also applies to matters which cannot
be replied to in the department, one dollar.
Both the first and second sets of questions are now ready and printed
in next booklet form, the second half being seventy-six in number.
Either booklet may be had by remitting 25 cents, money or stamps,
and in the editor, or both for 40 cents. See your bookman. Every
five, progressive operator should get a copy of these questions. You
may be surprised at the number you cannot answer without a lot of
study.

Powers Improvements for 1917.

During the present year the Nicolais Power Company has made a
number of minor improvements in its projectors. These improvements
are such as experience has indicated the wisdom of. None of them
are individually of any radical change in the equipment. They are
merely refinements which have made the machine a better instrument,
and have lightened the work of the operator, while making his
work more enjoyable. The changes, as listed below, apply to the
Power's 611 projector.

1.—Gate latch lengthened sufficiently to remove it from the intense
heat of the spot. It now is at all times cool enough for comfortable
handling.

2.—The tension springs and aperture plate have been lengthened,
which operates to give the picture increased steadiness.

3.—Flap of automatic fire shutter has been given double its former
heat resisting power by making it double, with a 1-inch air space
between the two sheets of metal.

4.—The condenser is now being used, instead of the former sheet metal
holders, for the purpose of reducing condenser breakage.

5.—The douser shield is now being made of cast iron and placed
so that it comes before the condenser. This allows for the
more gradual heating up of the condenser, which will still further
reduce breakage.

6.—In order to reduce noise and friction, the motor drive idler
pulleys have been changed from cast iron to non-oiling material.

7.—So that the operator may the more conveniently reach the lever
for changing speed, the bracket bearing same has been placed
higher on the stand, and the lever lengthened.

8.—The take-up pulley spring for the lower magazine is now being
made of heavy spring steel, with both ends fitted at right angles to
the pulley and the respective stop-collar. This will greatly reduce the
wear, as the spring must turn with the pulley.

9.—All carbon holders are now being made of a bronze composition
containing 95 per cent. copper, the same being cast. This composition
has large heat resisting power, as well as very high conductivity. Waxes
made from this alloy will have a maximum of useful life.

These changes are all good. No. 2 was many times recommended to
Mr. Power by the editor, as long ago as last year, and Nos. 5, 6 and 7
for quite some time. The 6 is not said with a view of claiming any
particular credit, but merely as showing that when this department has
concluded that a change is desirable, it does so only after making very
certain it is desirable, witness the fact that probably nearly all the
conclusions we have reached have been sooner or later adopted by ma-
machine manufacturers, in one form or another.

The reason for this is very simple. When operator after operator
after operator suggests to us a certain change, and we examine into the
matter ourselves and conclude that the thing is both practical and good,
it is practically certain that just that, because it has emanated direct from
the final source of criticism of the users of the machine.

Of course many changes suggested by operators are, for one reason
or another, impractical, and it is right here that the four years' experi-
ence in the Paper factory serves me in good stead. I learned something
about the manufacturing end, and how to differentiate between the
thing which is practical and the thing which is not practical from the
manufacturing standpoint.

The inside douser will also fill another important mission other than
that named, viz.; it will protect the lens from sudden drafts of cool or
direct from the lamphouse during the operation. This will be an equally
important item in reaching condenser breakage with the one set forth

New Film Cleaner.

M. E. Noble, Elgin, Texas, is the inventor of a new film cleaner, con-
cerning which he writes thusly:

Well, at last, I have been awarded letters patent on my
film cleaning device, concerning which I wrote you quite some
time ago. Enclosed find copy of patent description, which I
would ask you to go over carefully, giving your opinion on
same. If you think the cleaner, as you see it on paper, is
worth while, I would like you to let my brother exhibitors
know of same through the department. They say necessity is
the mother of invention. In this case I can truly say that
oil, dirt and grease on the film and I received indeed an
improvement when I evolved the device in question, which certainly is an honest
thing to do.

Judging of the comparative merit of an invention merely through
examination of drawings and description is, at least to me, an utter
impossibility, friend Noble. Moreover, I do not believe the man lives
who can do it. I might make an intelligent guess, but that is all. The
thing which looks really splendid on paper, often proves a first-class,
double back-action, stem-winding flivver when seen in action. Now
I am saying, insinuating or implying that your machine
is in that class. I am merely pointing out the
thing which looks really splendid on paper, often proves a first-class,
double back-action, stem-winding flivver when seen in action. Now
it may also prove to be a valuable invention.

From the drawings and description, however, your machine seems to
work essentially upon the same principle of that contained in the Ideal
Film Cleaner, page 297, third edition of the Handbook, but to elaborate
considerably upon its action. I may be wrong in saying that the
device you have invented will clean the films of oil or at least
fairly well, and maybe very thoroughly. That it will also remove a
lot of dirt is beyond question. The two practical things which strike me
are (A) will the cleaning friction be such that it will preclude hand
winding, and (B) oblige the operator to watch the re-wind motor constantly
to prevent it stalling as process of rewinding advances? (B) Will the
friction be so great that particles of dust caught in the cleaning pad
will scratch the emulsion?

But, I do not say that either of these things will take place, but they seem to me to be possible. You have asked me to review the
matter, and with me a review does NOT consist in merely looking the
thing over and saying; "Splendid! Never take half a page of ad-
vertising at once!" If your cleaner is practical, and I think it is,
and is a better cleaner than we now have, or as good a device which can be sold for less
price, do not say anything about your brother exhibitors money. We have it.
also we are for it whether you ever advertise a single line or not, though
we naturally hope you will. But if your cleaner pulls so hard that,
while it is the work when used, still the operator will not use it
(which has to date proven to be the Waterloo of so many others, the
excellent cleaners), or if it will clean the film perfectly, but scratch its
surface in the process, then I could not, and will not recom-

If you have sufficient confidence in your invention to care to send a
cleaner to M. Moon, Secretary Local Union 408, I. A. T. S. E.,
Box 557, Sherman, Texas, I will ask him to have it thoroughly tried out in
all the Sherman operating rooms, each man to make a separate report to
me. If these reports are favorable I will then ask you to send the machine
on to me and we will see what we shall see, the machine to be returned
to you of course, when I have done with it, you to pay the transporta-
tion charges.

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tion charges.

Boylan Even Tension Reel.

R. J. Dwyer, Koch, Missouri, writes:

On page 1001, June 6, 1917, issue, you endorsed and recom-
mand the Boylan Even Tension Reel, and say it is to be marketed
by the Automatic Reel Company, New York City. Will you
advise as to street address of this company, as I am desirous
of taking delivery of an automatic device for those to spring something
as I understood they were ready to get busy. But the selection is so
dense I can almost hear my own hair grow. The Boylan Even Tension
Reel is good to me, and I shall be very sorry if it fails by the
wayside.
Floor Paint and Non-Film Film.

Paul H. Allen, New York City, an old crank artist, sets us right in the matter of non-film, and offers solution to Shreopenh, Louisi-
iana's, floor troubles as follows:

Recently التجهيز of the department Frank Gwinne, Shre-
port, Louisiana, wanted to know about a floor paint. I've been out of the operating room and on the camera crank for about five years, but I'm going back to operate with the boys who have in their hands the ultimate result of our labors. I used to operate in a small town in West Virginia, I've operated the same trouble Brother Gwinne is experiencing. Tried all kinds of paints available, even to a thick coat of concrete, which cracked—possibly too rich a mix-
ture. After the concrete was laid, I consulted a successful concre-
tor and as a result, secured a composition flooring called, as I remember it, "Imperial Flooring Compound." It was made by a firm of the same name in Rochester, N. Y. It was, however, tested putty, a floor mixture of about a floor about 1/2 of an inch thick. In a few hours it set solid, was fireproof and did not "dust off"; also, and best of all, it didn't cost much, and I had a large cache of winter time. The cost was about 16 cents per square foot.

In the same issue the Stout Machine Company asked about non-film film. You are in error. The Eastman Company does make non-film now, but on special order only, and at about 25 cent, advantage over regular prices. They call it the Eastman Safety Film. I have a call for it from time to time from my customers. It is the same as Edison and Es-
sanay used in about 1900. I find it satisfactory from the photographographic standpoint, but not in the same sense as the Eastman Eastman. It is made only in the positive stock. Its keep-
ing qualities before development are not quite as good as the regular negative chemical reactions have a base to emulsion. This is present to some extent in all cellul-
oid stock—even in ordinary kodak films. I have personally man-
aged the hiccups when one looks out the foregoing statements and conclusions, my experience having covered every technical phase of film production.

From now on I will not be such a total stranger, and will be glad to help or help any operator who is ambitious to become a camera operator, but is having trouble with matters photographic. By the way, the non-film film must be ordered through J. E. Brislout, Eastman's New York agent, No. 323 West 32nd street.

I wish to personally thank you, Brother Allen. With regard to the non-film matter I find you are correct in every particular. The in-
f ormation and the instructions in regard to the non-film matter are the same that has been brought back by me. Well, madam, I'll be glad to get film peaved just a little. Although we have been on the same paper for lo these long times, to the best of my remembrance I have never met the gentleman. Don't know whether he's afraid of me, or afraid I'm afraid of him. Anyhow, he is as scarce as humming birds at the North Pole when I'm around. I'm getting really curious to know what sort of a good looker he is anyhow.

The Five Thousand Dollar a Year Operator.

At the first annual banquet of the American Projection Society, held recently in Hotel McAlpin, New York City, it was given as a complete surprise when Mr. Godfrey Richardson, Rialto the theater at New York City, who sat next this editor at the toastmaster's table, leaned over and whispered: "When you speak you have my authority to announce the fact that after January first my Chief Operator, Leslie, will be replaced by Mr. Godfrey Richardson, our new Chief Operator." Les-
lie is the projection operator in the Rialto and of course at my new theater at Broadway and Forty-ninth street, at a salary of five thousand dollars a year.

And thus, at long and last has projection been recognized in a com-
paratively big way. And it is fitting that Mr. Rothafel, the recognized premier in the presentation of the photo play, should be the one to do it. Look well at it, all other operators, and remember that LESTER BOWEN GETS FIVE THOUSAND DOLLARS A YEAR BECAUSE HE HAS MADE HIMSELF WORTH THAT SUM, and for no other reason. If you want high pay, you may get more than the pre-
valing wage if you, by persistent effort to excel, make yourself worth more. "But," says the unsuccessful one, "I've tried and my boss don't appreciate my work," or, "I tried real hard for a long time, and became discouraged."

To the first I would say, you waste effort working for a manager or the appreciative one. Get a job of work. Let's be more prophetic than possible.

Well, Old Man, we're back in New York, and have had time at last to take one good breath, so I'm going to demon-
strate my extreme friendliness by jumping on you with both feet and kicking at you instead of going back to the same old idea of it not practical for an operator to leave such an exhibitor. In fact, there are many such cases, but after all, they are isolated, in a sense, and I am speaking generally. On the other hand, there is the increasing number of exhibitors who are able to, and do differentiate between the good and the bad in matters projectorial, and these ex-
hibitors are the right kind to work for. Here we are united in our operators. In other words, there is at this moment a place for every operator where he may advance himself beyond the union scale, or the prevailing local remuneration, by persistent, intelligent effort, backed up by scientific knowledge of projection, in all that entails. But re-
member that Rome was not built in a day. It takes time to accomplish almost anything really worth while—time and strenuous effort. But persistent effort to improve your position, my brother, will reap its reward, always provided the effort be intelligently directed.

The five thousand dollar a year operator's number may increase slowly, and there may never be many of him, because there will not be any large number of such positions to fill, but you must do your own choosing for a considerable distance by int-
elligently directed, persistent effort, and you will not be de-
mot and not becoming discouraged by your efforts and abilities are not immediately recognized.

A Good Operator.

Brother A. Feiman, New York City, arises to make the following very pertinent remarks concerning the profession: It is only upon the projectionist of a motion picture theater receiving mention in connection with the success of the theater. It seems as though his share in the success is invariably overlooked, very much as a three-year-old child may blow the candles out when the final inventory of a successful theater is taken. As a matter of fact how many really know that to the operator belongs the greater share of the credit for the success of the theater? But let there be a failure! How quickly, and with what wonderful unanimity they agree that "the bun operator was to blame." The importance, if the operator in success-making is not then forgotten. He is the goat—in fact, he is a whole flock of them. Nor do the critics pause to ask whether he had a glorified cigar room, the operator imprisoned, and the operator is the real head of the concern. He has the power, and he has the glory, regardless of quality. Nay, nay, Cleopatra, such trifles matter not. The screen result was rotten, the theater failed and the operator in the rear has the blame. The result has been high class, and had the theater made a stem-winding success you would never have known, so far as published accounts be concerned, the person concerned, the person concerned in the result.

All of which is eminently correct. The manager has something be-
side the mere salary to work for. He is, to a large extent, in the public eye. Like the general, he well knows that success will crown him with a halo of glory, and failure, a cloud of shame, hard, schemes and con-
trives to the limit of his capabilities to make good.

But friend operator well knows he will get no credit for success, and plenty of abuse for failure. He has the privilege of working which goes with public laudation for success. In but few theaters has the management even the grace (I came near saying common decency) to recognize the operator's part in the success, and to make everyone else, even down to the head seat-shower, has his name there. There is a splendid screen presentation of the photo play, the patron smiles amably on the usher, nods genially at the janitor, if he is in sight. But the operator is out of the picture, altogether. It is with him, friend operator, who really did four-fifths of it, all exists. But there let there be a break in the show, or a rotten light, due perhaps to the cheap carbons friend operator manages through an attack of near-encampment smog. The operator grinds his molars in rage. Rotten operator! Curses! The gallery boys whistle, and down below they clap hands and stamp, while up in the operator's room, the operator, strapped to his B V P's, sweats and struggles with carbons which won't work. They cost five whole, great big one-huck Shin-plasters per thousand less than good ones, but the friend operator says "good" that's all. Well, my friend, you have saved him when he ordered the Israelites to make brick without it. Or maybe the operator is cranking with one hand, with half of one, while the other is free. The screen is all right, the audience is re-
wind the whole, while his other hand is, of course, cranking the rewind. His other eye is busy watching the ammeter, volt-
meter, mechanism, clock (for he runs on schedule) and the motor engine. With one hand he regulates the projection speed, and with the other he from time to time adjusts his light. If there is a splice to make he does that with his nose and teeth. And through it all friend audience (managers who allow or require such stunts won't and don't know the difference so long as there is a moving figure on the screen) expects the art of Clara Kimball Young to be faultlessly depicted on the screen, with careness for failure and nothing at all but cheap living and work for success. Verily I say unto you it's a great life if you can stand the strain.

BrotherFeiman is connected with the Public Projection Rooms in the Godfrey Building, New York City, where his work has played no small part in the success of that company.

Recommends Smaller Carbons.

M. M. Moon, Sherman, Texas, criticises Sour Lake, Texas', pro-
cedure as follows. His letter was received quite some time since. Apology. We'll be more propitious the next possible.

Well, Old Man, we're back in New York, and have had time at last to take one good breath, so I'm going to demon-
strate my extreme friendliness by jumping on you with both feet and kicking at you instead of going back to the same old idea of it not practical for an operator to leave such an exhibitor. In fact, there are many such cases, but after all, they are isolated, in a sense, and I am speaking generally. On the other hand, there is the increasing number of exhibitors who are able to, and do differentiate between the good and the bad in matters projectorial, and these ex-
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The five thousand dollar a year operator's number may increase slowly, and there may never be many of him, because there will not be any large number of such positions to fill, but you must do your own choosing for a considerable distance by int-
elligently directed, persistent effort, and you will not be de-
mot and not becoming discouraged by your efforts and abilities are not immediately recognized.
As to your deadly intent with regard to my breath, will a pulling of my forefinger about humble bowers and an apology cool the fire of anger? If so, consider them as made. True for you, my notes show that you did answer the lens question correctly. Sorry, Old Top. My error. But as to the carbon matter, I cannot agree. In the first place the cotton would not be cheaper, but little a hundred saving, because, while the five-eighths would cost less per carbon, they would be consumed very considerably faster. In the second place, while I agree with you that under forty amperes three-quarters is too large — some of the best operators in the country are using that size on forty — and claim excellent results. Seven-eighths is entirely too large for Rankin's Projection. Persons using a carbon for the first time will have the advisability of using 5/8% carbons on anything less than fifty amperes. Between forty and fifty I regard the use of 5/8 and 5/8 as a matter for individual judgment, according somewhat on the make of carbon. True, I may have advised a 5/8 upper and 5/8 lower for forty amperes in some cases. Well, I even now am not sure the advice was so far wrong. But I am very sorry you really don’t believe the old Brother Moon, how splendid it is to know I have the confidence and the friendship of the men of Sherman, and of so many other similar bodies. It makes life worth living, and hard work a pleasure, because I know the work will help "The Boys."
Inquiries.

Questions in cinematography addressed to this department will be given prompt reply by mail when five cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers’ Notice.

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Efficiency for Motion Picture Studios.

By CARL L. GREGORY, F.R.P.S.

It is a trite expression to say that motion pictures are still in their infancy. The public, however, has been admitted that the infant is a thriving and lusty one and demands and receives recognition among his elder brothers in big business. On account of this rapid growth it has happened that many inexperienced companies and individuals have been granted among the simplest axioms of business efficiency. These profits have been so great that wastes and losses, which would have swallowed up the raw profits, have passed without comment. There are today avoidable wastes in practically every department of every motion picture studio. Very few of the workers are properly trained for a very possible to obtain efficient and good work under their own ignorance, are compelled to work with inefficient tools and improper apparatus. Wastes of water, of chemicals, of film, of time, that if they could be shown in a concrete aggregate to studio managers, would appal them. One studio which bays weekly approximately three hundred pounds of raw positives and prints burned out in the dark rooms, a considerably less than two hundred and seventy thousand feet of finished film. That is more than 10 per cent., or $1,000, or raw stock wasted. In fact, there are probably other studies where the percentage is still larger.

The motion picture business is entering a new era. Profits are smaller than they were before. The cost of production is greater. Competition is keener and the need of economical manufacturing and production is greater than ever before. A successful motion picture studio of today must pay its stockholders dividends on smaller margins of cost. The main cost items in the motion picture business are the same as that of any other manufacturing concern or factory, and it will be the study and aim of this department to figure out and produce better results in the manufacturing of motion pictures. It does not necessarily follow that in obtaining cheaper production that the salaries of the workmen will be cut and that the elimination of every detail of the same force may produce better pictures in larger quantities. It is the modern tendency in factories with up-to-date machinery, which is speeding up of operations through time studies, better arrangement of processes and bonus wages to workers for increased output and efficiency systems generally. It has been the object of many that motion pictures are beyond the scope of efficiency systems, such as have been developed in highly specialized shop industries. It is said that time schedules and bonus wages are more applicable to railroads, for instance, not to be suited to the miscellaneous operations of the motion picture studio. To refute this argument one has only to visit a few of the many laboratories where motion pictures are turned out. In many of them will still be found the antiquated methods which were in vogue in the earliest days of the business. The working force is only half organized, half bossed, half taught and run at half or one-third its possible capacity. The employees of motion picture plants, like those of almost any other line of industry, have a reserve to draw on, not merely of speed, but of intelligent co-operation and good-will. The good-will of the employee is one of the largest assets of a business.

In a large studio, where a new manager was sent in to the recently installed a system of salary cutting and fines for mistakes was instituted. A large number of the oldest employees were suddenly discharged. The entire atmosphere of the studio has been changed. Instead of the onefold attitude and willingness to work overtime if necessary and meet emergencies with increased effort, a spirit of don’t care and slip-shod workmanship is now in evidence. The sale of the last list has been cut down a few dollars, the intangible loss of the former good-will amounts to many times the small savings. In this same place, where it has been possible to obtain the better workmanship is now required. It no more, so much argument and explanation that the workers prefer to do with what they have rather than face the difficulties of obtaining better work. This is a common condition in many studios, which still lumber along handicapped in a hundred ways for want of proper facilities. Camera men are supposed to turn out certain fixed numbers of pictures a day. That should have been fixed months ago; joining room girls splice with inadequate tools; printers and perforators work with machinery that should be in the machine shop for repair; for want of enough projection machines testers run films at the highest rate of speed possible without tearing them to pieces; films come through the dark room poorly developed and improperly washed because more work is coming through the dark room than it can handle, and a hundred things that must be mentioned, and yet when called to the attention of the studio manager bring forth a contemptuous grunt and the question: “We have got along all right all this time.” What more could be said? There are many studios where every facility is afforded and everything possible is done for the best quality of work, and their number is slowly but steadily increasing.

The Cameraman’s Job.

Experience in photographic work is the best foundation for a cameraman’s job. The ranks of the cinematographers of the present have been recruited from many strong and vigorous brothers in this craft. The best men have worked their way up from some film factory position—they have worked in dark rooms, they have finished stills, but at the same time they were ambitious. Most of them had a camera or kodak of their own, and they took their little cameras out on Sundays and made sweethearts’ snapshots, and when they became they developed and printed them, and they got books on photography from the public library and bought photographic periodicals and they read and studied them, while they were at work in the film factories they learned all that they could from their fellow workers. They earned each promotion by hard work and study, and at last, after a thorough apprenticeship, they were in charge of the entire camera department, and appreciated what his director is endeavoring to do he cannot produce the best work.

From the ranks of the newspaper photographers have come some of the best topical news cameramen. They is practically a separate branch from the work of those who make dramatic pictures, and while numbers of them have gone in very successfully for studio work on dramatic pictures the qualifications which make for the success of a topical film weekly photographer are mostly different from that of the photographer who works with a director in the production of staged stories. Many of the boys who are now turning out productions have been newspaper cameramen or news photographers. This has had much upon the preceptors under whom they worked. Most of them realize the handicap imposed upon them by their lack of laboratory experience, and they realize that the process available to them have they been able to overcome their lack of training in this branch. Unfortunately, there are many such at work taking pictures of situations where they have little or no training, and appreciates what his director is endeavoring to do he cannot produce the best work.

Most studios, up to a recent date, have been in the habit of furnishing the cameraman with all of his apparatus, and the best of them have maintained mechanical departments where such apparatus could be kept tuned up to the best mechanical perfection. The increasing demands upon the limited facilities of these machine shops for the repair of factory machinery, such as perforators and printers, coupled with a shortage of the necessary number of cameras, has been to retard the work of camera repair and above into the background that primary requisite for the making of good negatives—that is, a camera in perfect working condition. Some have been on the verge of the number of new studios which have started without even a pretense of a machine shop, that many of the-more conscientious operators have purchased their own outfits and fitted them up at their own expense in order to have the facilities for turning out work of which they need not be ashamed.

One of the many lessons that the cinematographer learns is to keep his head—to be on the job constantly, to always be prepared for whatever emergency may arise, his camera loaded and ready to shoot it, his working is so long and hard, and fast, to keep in mind the dignity and importance of the photographic end of the picture, and to insist, as far as is consistent with holding his job, that he be furnished with every reasonable facility for the production of the best quality of work.

He should make it his interest to know whether it is for the best interests of his company to sacrifice a small percentage of photographic quality and take pictures in a wailing light in order to finish with a large cast so that it will not be necessary to call them a second day, or from the imprinting that the imprinting is merely a side issue involved in quitting when the light is getting bad and hiring the large cast again the second day. Get together with your director at the close of each day and make it out on paper, what you will do next day and make it out as well as you can, so that you may not make the haphazard method all hollow; it saves money for the concern, and if you train yourself for doing more you can earn more. If the company you are with is not able to discern when you are turning out more and better work, there are other companies whose business sense is better and who are willing to pay money for results.

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THE recessed meeting of the Chicago Local, held Friday, October 5, was reconvened at 12 o'clock Tuesday, October 16, and the subject of the music tax was resumed. This was the largest meeting held by the organization for several months, and the interest was unusually great. More than 100 exhibitors were in attendance, and they represented over 200 Chicago theaters.

Attention was called by President Hopp to the fact that the first list of non-taxable music compiled by Miss Katherine C. Melcher, employed by the organization for that purpose, had been supplemented by a second list, and that the League in all probability will be able, for weeks to come, to increase the number. Great gratification was expressed over the number of musical selections that had been found on the non-taxable list, and it is believed that hundreds more will be found. It is certain that many hundreds more than the exhibitors were originally led to believe by the exponents of the music tax are in existence.

It was also discovered that several music publishers who were set down as being members of the Society of Authors, Composers and Publishers had never been members, as has been attested by signatures to that effect from many of them. It was also learned that several publishers who had been members of that society had withdrawn and entered the ranks of those furnishing non-taxable music in Chicago.

Joseph Winkler, president of the Chicago Federation of Musicians, was present and gave an address on the attitude of the federated musicians toward the music tax. He concluded by pledging the Federation's close co-operation with exhibitors.

At the meeting held October 5 it was decided to form the League's own booking club for the purpose of engaging in collective booking. This merely means the concentration of power, and President Hopp appointed the following committee at the Tuesday meeting: Harry C. Miller, William E. Heaney, Fred W. Hartman, Henry E. Newell and himself. This committee will hold a meeting within the next few days to devise plans and means to carry on the work, and will then submit them to the League.

Admission Tax for Moving Picture Theaters.

At the meeting of October 5 it was announced that the collector of internal revenue, Julius Smietanka, would be asked to address exhibitors on the tax question, but it was found that he had been called away from the city on urgent Government business, and that he had deputed Robert W. Blair, a United States internal revenue agent, to attend and interpret that clause of the war revenue tax which has to do with admissions to places of amusement. At the conclusion of his address Mr. Blair invited questions from those present, and answered them according to his understanding of the law. He stated that an admission of five cents was not taxable, and that the patron paying an admission of five cents would not have to pay the tax of one cent. On all admissions of ten cents each individual would have to pay one cent for each ticket purchased; two cents for each purchased at fifteen or twenty cents; three cents for each twenty-five cent ticket, and so on. He announced that the Government would furnish blanks to exhibitors for the purpose of reporting at the end of each month the number of taxable tickets sold and the remittance to be made to the Government.

After Mr. Blair's departure the matter was discussed at length for several hours. Much of the discussion was confined to the establishment of uniformity in carrying out the demands of the law so that everything should be done in like manner, as far as possible, by all exhibitors in Chicago. A roll of those present was taken, and each was called in turn to get up and state his attitude in the matter. It was found that every exhibitor present, with the exception of two, declared himself in favor of carrying out the intent of the law by making the purchaser of the admission ticket pay the tax, this tax to be paid, in addition to the regular admission charge, at the time of purchasing the ticket.

It was afterwards decided by unanimous vote that the League, through a committee selected for that purpose, should get up a uniform placard and slide in explanation of the operation of the tax from its commencement on November 1, the placard to be placed in the lobby of each theater, and the slide to be shown on the screen. These slides and placards will be distributed in all theaters in Chicago at the cost of the League, no matter whether the proprietors are members of the League or not.

The committee appointed to take charge of this matter is formed by Charles Stewart, Fred W. Hartman and G. M. Larr. The committee has full charge of the getting up and the distribution of the placards and slides. The members of the committee have also under consideration the getting up of a uniform roll ticket, to be used as a war tax ticket, the object being to establish uniformity in all picture theaters, and to decry the effort of a very small number of Chicago exhibitors from taking advantage of the situation to raise the price of admission from ten to fifteen cents and not letting their patrons know that they individually are paying a war tax, instead of charging ten cents and one cent, thus letting the patron know that he is doing his patriotic duty by paying the one-cent war tax or more, as the case may be.

Talented Compiler of Non-Taxable Music.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., and the members of the committee on the music tax of that organization, are to be congratulated on the acquisition of Miss Katherine C. Melcher, who has so nobly assisted in compiling the list of non-taxable music for exhibitors, which will appear in next week's issue of The Moving Picture World.

Miss Melcher is an attractive young lady, who impresses one immediately by her affability and keen sense of business. She entered the task of compilation with a quiet enthusiasm, which has grown rather than abated as the work has advanced, and this is due to the fact that she is not only an accomplished orchestra leader and musician, but also a strong advocate for the exhibitor against the music tax, as she has been organist at the Kedzie Avenue Theater, 3212 West Madison street, for three years and still holds the position. For several years before that Miss Melcher was conductor of orchestras for dramatic and vaude-
ville hills at the Joliet Theater, Joliet, Ill., and was in great demand in musical and social circles.

Miss Melcher studied the organ and piano under Harrison Webster, the well-known pedal organist, and has a wide knowledge of and familiarity with musical composition. It is due to this familiarity, as well as to her extensive acquaintance with music publishers, that Miss Melcher has been so capable in playing her present work for the members of Chicago Local.

Miss Melcher is well known in North Shore society in Chicago, and is also a prominent clubwoman. For the past two years she has held office in the Catholic Woman's Club of Rogers Park and in the Society of Saint Rose, besides holding active membership in eight other clubs. Nor in her busy life does Miss Melcher ignore the call for sports. She is a daring equestrienne and expert swimmer and an ardent golfer.

Miss Melcher is a member of the Chicago Federation of Musicians, and is one of the recognized managers of George Miller, secretary of the American Federation of Musicians, stating that she would publish in the International Musician (the Federation's official paper), in the November issue, the non-taxable list of music composed by her for Chicago Local. This publication reaches 50,000 musicians throughout the United States.

Exhibitors are again reminded to look in next week's issue for a list of non-taxable books thus far approved by Miss Melcher for Chicago Local, M. P. E. L. of A.

Chicago Film Breveities.

Carl Laemmle, president, and Joseph Brandt, general manager, of Universal, were in the city from Thursday, October 13, through Sunday, when they boarded the train for New York. During Mr. Laemmle's stay it was arranged and announced that six stars of the Bluebird Photoplays, Inc., will each be featured in eight pictures a year, making for a new mark in the industry. The new mark will be known as the "star cycle." Mr. Laemmle henceforth will give Bluebird feature subjects his personal supervision, and it is expected that these duties will further increase his patronage of the railroads from east to west.

Adolph Zukor, president of the Famous Players-Lasky Corporation, made a brief stay in the city Monday, October 13, on his way to French Lick Springs, where he will take a well earned vacation.

David G. Rogers, national organizer of the M. P. E. L. of America, made a brief stay in the city recently and left for Manhattan, N. Y., Sunday afternoon, October 14, to attend the state convention held there October 15 and 16. Thence he proceeded to St. Louis, after which he will visit Lincoln and Omaha, Neb., and will then make a tour of the Pacific Coast by way of Seattle. In a conversation Mr. Rogers informed me that exhibitors are taking greater interest than ever before shown in the importance of organization. The music tax has aided in this, as it is getting pretty well under the exhibitors than do the united efforts throughout the country will enable them to combat successfully such impositions as the music tax. Mr. Rogers believes that music publishers understand that a large proportion of their profits has resulted from the wide advertising given their musical selections in moving-picture theaters. Hundreds of thousands of people have been led to purchase certain musical compositions after hearing them played for the first time in these houses.

This office is in receipt of a post card from Herman J. Brown, president of the Idaho Theater Managers' Association, advising exhibitors' convention and grand ball will be held at Pocatello, Idaho, on October 29. The card announces that Bryant Washburn will lead the grand march on that occasion.

E. G. Dollman, capitalist of Indianapolis, recently associated himself with H. Vandawalker in the formation of the Dollman Film Corporation of Indianapolis. Mr. Vandawalker was formerly manager of the General Film Company's office in St. Louis. Both these gentlemen are in Chicago last week, seeking a suitable location for their branch here in the handling of state right pictures. Their feature house was made from Pathe for "To-Day," with Florence Reidy, "The Mayflower," with Robert War- wick. The Dollman Film Corporation controls Illinois, Indiana and southern Wisconsin for these features.

F. P. Dillon, formerly connected with the V. L. S. E. and the Jewel production forces, has been appointed branch manager of the Longacre Distributing Company, distributors of the Alice Howell comedies in Chicago and Illinois.

Ben Lederer, manager of the Universal and Bluebird exchanges in Des Moines for the past seven years, spent a few days in the city last week in conference with Charles Laemle, who was in the city at the time.

R. R. Nehls, general manager of the American Film Company, Inc., and temporary president of the Motion Picture Club of Chicago, announced a very gratifying demand for membership in the new club. A dinner was given at the Hamilton Club Monday evening, October 15, by the present members of the club, during which many interesting short speeches were made. Mr. Nehls announces that the membership of this club will include only the representative moving picture men of Chicago.

Following are some of the members of the club who were present: Don L. Bell of Bel & Howell; Watson R. Rothacker, president Rothacker Film Manufacturing Company; N. J. Baumer, vice-president of the same company; Samuel M. Field, vice-president of Mutual; Eugene Dufrance manager; Terry Ramsaye, publicity director, and E. W. Stoddard, of the legal department of Mutual; Joseph Hopp, president Chicago Local, M. P. E. L. of A.; F. J. Flaherty, of Universal; Messrs. Leaverton and Belford, of the Lea-Bel Company, etc.

"In the Narrow Trail," William S. Hart's latest feature, directed by Thomas H. Ince, of Artcraft, will begin a week's run at the Ziegfeld Tuesday, October 21.

The Ascher Brothers, this city, have added the Grand Oak Theater, Grand Boulevard, near Oakwood, to their chain of houses. The house has been changed and it will be known henceforth as the Peerless Theater, which makes the thirteenth large house on the Ascher Brothers circuit.

William Fox's personal representative, Abe Carlos, passed through the city Wednesday, October 14, on his way to the Los Angeles studio. He was accompanied by Frank Lloyd, Mr. Robbins, Jewel Carmen and other players of the Fox organization.

Theda Bara also made a brief stop-over in the city on the same day on her way from Los Angeles to New York, where she appeared in person at the opening of "Cleopatra," Monday, October 15.

After its successful run at the Orpheum D. W. Griffith's "Intolerance" has been making a very successful run at the Ascher Brothers theaters in this city.

The Fairfield, a new moving-picture theater at 2737 West Twenty-second Street, this city, is now being built. The theater's capacity is 1000. It is not yet known who will lease and manage the house, which is being built in the customary present style, in a large structure containing several stores and offices.

The Motion Picture Theater Owners' Association of this city, of which A. J. Krug is president; Louis H. Frank, treasurer; Max Jesselson, secretary; Anna Kessner, financial secretary, and August Zilligen, Jr., sergeant-at-arms, has sent out an announcement stating that the organization has established offices in 706 Mallers Building. On the executive committee of the Association are: E. T. Beatty, M. A. ChoyanskY, G. A. Morris, Jacob Cooper, Herman Schoenstadt, A. J. Krug, Louis H. Frank, Max Jesselson and Anna Kessner. Regular meetings are held on the first and third Friday of each month at Fraternity Hall, 19 West Adams Street, at 1 o'clock p. m.

Alfred Hamburger has secured the Panorama Theater, Prairie Avenue and Fifty-first Street, formerly operated by the Ascher Brothers. The theater is now in the hands of the decorators and will be opened in the near future. The music will be furnished by a ten-piece orchestra. High-class photoplays only will be offered. The Panorama will be the only first class theaters on the South Side, and will be operated accordingly under the new management.

Al. Plantadosi & Company, Inc., music publishers in the Astor Theater Building, New York, have sent out the following card to owners of picture theaters throughout the country: On account of the controversy between the American
Society of Authors and Composers and the Musicians' Unions throughout the United States we wish to say that we are not members of the American Society of Author and Composers and that you can play our publication without payment of a license fee.

**Goldwyn's Christmas Gift**

**Will Release "Thais" With Mary Garden on December 30 at Regular Rental Prices.**

OLDWYN Pictures Corporation makes an announcement of interest to exhibitors everywhere with the definite statement that its production of "Thais," in which Mary Garden, America's famous operatic star, makes her screen debut will be delivered to all contract customers of Goldwyn at no advance in prices above what they pay for all other Goldwyn pictures.

"Thais," well under way in the Goldwyn Fort Lee studios, will be released throughout North America on December 30, and will lift the receipts of all theaters playing it to record levels. This determination by Goldwyn makes "Thais" come as an immensely valuable Christmas gift for the exhibitors of North America, who enjoy the advantages of Goldwyn contracts. And so great is the drawing power of Miss Garden and so vast is the appeal of "Thais" that every theater playing the magnificent picture is assured one of the greatest weeks in motion-picture history.

**"The Natural Law" Ready**

BIG plays that teach real lessons will be the salvation of the film industry," declares Charles H. France, president of France Films, Inc., "just as the stage suffered a few years ago, when the effort of producing managers was to merely amuse, the film business today is ordinarily on a shallow basis. Films are made to take their places on a program, make the usual rounds, and then are expected to die a natural death, as they generally do."

France Films, he continues, "are directed on a different basis. We only want to make two or three productions a year and have each one of them of the highest value, from the showman's standpoint, for the world from the lessons they will teach. If the film is to continue as a staple in the world community it must make its place in world uplift; it must bear its share of bringing great truths to the public, sharing the privilege with the other factors of morally beneficial public information—the newspaper and the pulpit. In "The Natural Law," our first production, we are offering a picture that in play form had the commendation of the clergy, many leading educators, social uplift workers and even the Woman's Suffrage Movement. Mrs. O. H. P. Belmont gave the play her highest praise as a factor for good and as something that every young girl in the country would be benefited by seeing."

"It took us fourteen weeks to make 'The Natural Law' because we wanted it to be as near perfect as could be. I think we have succeeded. We have certainly preserved all the value of the play, which last year entertained at the Republic Theater, New York. Hard Hall, its author, played the role of the doctor in the stage version, and does so now on the screen. The production features Marguerite Courtot, whom I consider a most wonderful emotional star. She has a part that will touch the heart of every woman, teach a gripping lesson, and help many a girl to stay in the right path. A picture like this I consider better than a dozen built for one purpose—to merely amuse."

"The Natural Law" has been completed and will soon be shown to the trade.

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**Ida May Park Director**

IDA MAY PARK, who is directing Dorothy Phillips in a series of emotional screen dramas, is one of the few women directing her self entirely produced pictures. She is in private life the wife of Joseph De Grasse who has worked in conjunction with Miss Park in producing a screen number of Bluebird features. Miss Park's latest work is "The Prisoner," with Miss Phillips, and which is soon to be released. Miss Park's work first attracted attention while she was in the eastern studio of Universal. Shortly after the opening of Universal she was given the direction of the Bluebird star, Dorothy Phillips, Miss Park, with Mr. De Grasse, held the unique record of twelve productions in eleven months by thirty films of which were from Miss Park's scenarios, multiple reevers, notably "Play Me, "Hell Morgan's Girl" and the latest Jewel "The Grand Passion," from the story of Thomas Addison, which stars Miss Phillips in a role said to possess unusual dramatic and appealing qualities.

It was in May of this year, after Miss Park, with Mr. De Grasse, had presented "The Price of Silence" and "The Piper's Price" and "The Girl in the Checkered Coat," that Mr. De Grasse sought a vacation from overwork, and Miss Park, because it seemed expedient at the time, undertook alone the direction of Miss Phillips, this being the first time that a star alternated with directors. Mr. De Grasse produced "The Doll's House," from the Ibsen classic, after which Miss Park directed Miss Phillips in "Fires of Rebellion." She followed this Bluebird with "The Rescue," after which Mr. De Grasse directed Miss Phillips in "Triumph," preceding Miss Park's production, "Bondage."

Mr. De Grasse, prior to his association with Bluebird, directed the earlier Louise Lovely features, with Miss Park's scenarios, including "The Golden Spider," "Ballet of the Ballet," "Tangled Hearts" and "The Grasp of Gold."

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**WILLIAM BILLIG NOW MANAGER OF FOX'S NEMO.**

The pretty Fox motion picture theater on Broadway near 110th street, New York City, the Nemo, is now under the charge of William Billig, who by this appointment gains well deserved promotion. Mr. Billig began his path upward in the amusement business about five years ago as an usher in the Jamaica theater. He has served in the Washington theater in New York and also at the American and Nemo theaters as usher. He was chief usher at the Riviera, also a Fox Broadway house, and now he is in full charge at the Nemo. Mr. Billig is a young man with a pleasing personality and we have no doubt that he will escape the pitfalls that trap so many who win success in early youth. There are still more desirable successes ahead of him. He has many friends and we unite in giving him the best of wishes for a lasting career.

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**BROCKLIS BULLETIN.**

Beautifully illustrated and printed with portraits of such prominent film men as Sidney Garrett, president of J. Frank Brockliss, Inc., Ira W. Lowry, the well known "The Freedom of the World," W. L. Brind (Brind's Educationalists) and many popular stars, "Brockliss Bulletin" makes its appearance. This is a publication compiled exclusively for those interested in the foreign motion picture market. All interested may obtain a copy by addressing J. Frank Brockliss, Inc., 729 Seventh avenue, New York City.
Quinn to Organize National Circuit

To Build, Lease or Affiliate Theaters—Co-operation Assured of at Least Two Film Producing Companies.

J. A. QUINN, who is one of the most progressive exhibitors on the west coast and without a doubt one of the liveliest and most energetic picture theater managers in the country, is soon to become executive head of Quinn's Circuit of Modern Motion Picture Theaters, with houses in practically every large city in the country, if present plans materialize.

In an interview Mr. Quinn avers he has been assured of ample backing, and negotiations are now pending by which his long cherished idea of a national chain of theaters to cooperate with the producers will become a reality.

"Co-operation—that is my idea in a nutshell," said Mr. Quinn in discussing his latest and greatest project. "We are not out to fight producing companies, we are not out to correct exchanges or other exhibitors, but rather to work with them in the endeavor to build a bigger business from every possible standpoint.

"Under our proposed system worthy films will receive better exploitation, better presentation and greater publicity than ever before, and on account of the large number of theaters on our circuit the producers can afford to give us a closer rental price and at the same time by volume make a better profit for themselves.

"In every department of our organization we will have the best people we possibly can get, and the different houses on the circuit will receive the benefit of high priced brains at a small pro rata expense.

"In developing the Quinn circuit throughout the country location will be the principal factor, and when we secure the proper location we will follow a uniform plan of conservative sized houses with every comfort obtainable. In some of the larger cities we will have as many houses as locations and purchase of picture will warrant. We are assured of the closest co-operation of at least two of the largest and best known film producing plants, and they have offered to supply us with pictures at reasonable prices and to consult with us at all times as to the class of pictures required and as to directors, stars, etc., and to work with us on one idea in view; that is, to eliminate waste and give us pictures that the people want at an equitable figure."

Mr. Quinn was born in Toronto, Canada, in 1880. At the age of 18 he entered the business world in a men's furnishing and hat store. Later he went to New York City, and acted as buyer and manager for several of the more important firms there. Having the desire to break into the amusement business, he joined a large musical comedy company. Having a good voice, he soon advanced to important roles. He was soon made assistant director and later director. After a few years he launched out on his own account and founded an excellent character stock company.

His stage experience and schooling gave him a decided advantage when he entered the motion picture industry about ten years ago. Since that time he has operated as many as ten theaters at one time, and has controlled at different times more than fifty theaters. His originality and spectacular methods soon attracted attention, and during the last four or five years he has developed a national reputation as a live wire exhibitor.

Mr. Quinn began his career in Douglas, Arizona, where he built a small theater. Later in Globe, Arizona, he was double crossed on a theater he had leased, and denied the use of the building. As he had advertised his opening for the following night, he felt that as a showman he had to make good. He recruited a gang of carpenters and within twelve hours had another location revamped into a theater and celebrated his opening as if nothing had happened.

Mr. Quinn broke into Los Angeles in a small way with a theater seating only 150 persons. His first notable exploit in the city was a five weeks' run to tremendous business of Selig's "Two Orphans" after it had previously been run three days on Broadway. No newspaper advertising was used, his success being due to elaborate lobby displays and an intensive house to house publicity campaign of canvassing. At this same theater Mr. Quinn educated the fans to 7 o'clock in the morning performances, often having a line-up in front as early as 8 o'clock. Quinn, it is said, also introduced to Los Angeles the continuous show idea, and was the first exhibitor to use two machines to prevent an aggravating delay between reels.

He made a name by his adeptness at taking pictures lying on the shelves of exchanges and relitiging them, trimming the footage and creating his own lobby displays, often turning dismals into brillants by deleting the lens and adding a chorus of voices.

When Mr. Quinn took over the Garrick he introduced many novel features to Broadway, Los Angeles. At this theater he was the first to break away from the "trust" and play "independent" pictures in a high class manner, and it was then that he inaugurated the "photo player" nights, having the stars appear in person. Having student nights for the colleges around Los Angeles was another J. A. Q. novelty as well as having the audiences form a big chorus to sing the popular songs, throwing the words on the screen by means of slides. At the Garrick he pioneered so far as
Los Angeles was concerned in ornate electrical decorations for its new amusement palaces. With the rapid expansion of the city, and the number of styles and eras, the demand for these most desirable forms of advertising and well justifying the expense. When he built the Superba, he sprung a chain of unusual feats on the Los Angeles theater going public. The movie was the most popular picture, in 1915. Charging 25, 35 and 50 cents, higher admission prices than Los Angeles picture theaters had attempted before, he played the subject for six weeks on Broadway to capacity houses. The theater was quite a success, with a seating capacity, the gross receipts were more than $8,000.  

Quinn's newest project is his pretty Rialto theater, which is one of Los Angeles' costliest and finest equipped playhouses. The Rialto was erected in 1915, and is a spacious affair, with a lobby and display at the Rialto is most attractive and pleasing, and gives the house an unusually high class appearance.

Chaplin's New Studio Architectural Gem

Hollywood Opposition Dies when Plans Are Approved by Council—Will Look Like Bungalow.

T. L. TALLY, prominent theater owner of the South-west, and Los Angeles member of the First National Exhibitors' Circuit, tells an interesting bit of news about the row which followed Chaplin's application to build his new studios in Hollywood.

Mr. Tally says that the factory type of studio building is no longer welcome in Los Angeles' swell suburb, so when Chaplin applied for a permit to build there he had a howl of protest from property owners. They had visions of the usual studio stunts and the usual agitation against the new neighbor culminated in a determined committee to the town council, which promised all sorts of dire things if the permit were granted.

The meeting was tempestuous until the plans were produced, passed around for inspection and approved by a vote of eight councilmen for, to one against. Then the protest committee filed out, with their faces showing relief and satisfaction, for when the million-dollar star's new studio is completed no one will know it from the bungalow residence of his millionaire neighbors. It is to be a regular bungalow—thank you, with flowers and lawns and everything. Of course inside there will be the latest and best appliances for movie making, but passers-by won't know it from an honest-to-goodness bungalow house except, perhaps, that it will be a trifle roomier than the average.

Mr. Tally is also authority for the statement that Chaplin is on his way home from Honolulu, and will start work at once on the first of those "signature protected" comedies.

Fairbanks Gives Rodeo

Artcraft Star Entertains Former Ambassador James W. Gerard, Elsie Janis, Mary Pickford and Other Notables.

THE Lasky lot was the scene of a real western rodeo, furnished by Douglas Fairbanks for the entertainment of the former Ambassador to Germany, James W. Gerard, who was having his first insight into the motion picture industry, guided by the irresistible "Doug." A corral was erected on the lot and inside the enclosure "Doug," Art Accord and the highly trained troupe of cowboys gathered to bring before the eyes of the guest a reenactment of the old West that was years ago. From many vantage points along the top of the fence and the roofs of the neighboring sets clustered the spectators, well out of the flyin' range of the waving horns of the cattle used in the bull-doggin' acts.

Bennie Zeidman demonstrated a native sport of his home land in a jiu-jitsu bout with "Bull" Montana. When last seen Benny was heading towards the camera.

Taken all in all, as numerous of the local publicity fraternity would say, the party was very recheer.

Univeritals Hear Billy Sunday.

More than a thousand Universalites from every department of the lot gathered "in the corner" where they were one evening recently at Billy Sunday's tabernacle in Los Angeles, at the famous evangelist's invitation. Sunday and his people previously had been entertained at Universal. The occasion was staged for his benefit, which he did not fail to mention in welcoming the film folks.

A section of the lot has been reserved for the Universalites, and nearly every one of the employees turned out. Billy's theme was that there is so much good in the worst of us and so much bad in the best of us that none of us has any right to "get-up-stage" with the rest of us.
a gigantic prop tree which was being constructed by a force of men, the place simply reeked with the odor of glue and paint. The leopard was finally cornered and was returned to its cage without further incident.

Mary Miles Minter and company, directed by Henry King, have returned to the American Film Company's studios at Santa Barbara, Calif., after spending ten days filming scenes in San Francisco Harbor. Despite the unsettled labor conditions in San Francisco, Director King was able to film his water scenes in an old sailing vessel which was purposely wrecked.

The pending strike made it impossible for Mr. King to secure experienced seamen, and the ship was handled by "land-lubbers," with the director appearing in a new role, that of a sea captain.

Director General J. P. McGowan, of the Signal Film Corporation, is hard at work on the tenth chapter of "The Lost Express," the new serial drama featuring Sherlock Holmes. The episode has been given the installment title of "A Fight for a Million." Aside from the thrills in this episode, the scenic shots are some of the most beautiful ever photographed, as many of the scenes were made in the beautiful Yosemite Valley.

German Plots and Pictures
Will Be Made in Twenty Episodes by Wharton Under the Supervision of Secret Service Chief W. J. Flynn.

THE true story of the machinations of Germany, the intrigue, the plots, the counter-plots and the counter-counter-plots, is to be the subject of a twenty-episode series of pictures to be made and marketed by the Wharton Releasing Corporation. The author of the new serial, which it is predicted, is to be the most unusual multiple-episode picture ever put on the market, is William J. Flynn, Chief of the United States Secret Service—the one man in America who knows the whole story and the true story of every detail of Germany's plots against this country.

In his story Mr. Flynn has told it all, and that means that only about one hundredth part of the true story is known now. The rest is to come in the course of the episodes of this stupendous serial flash on the screens of America.

The object of the serial is to aid the Government in every way possible in its fight against Germany, to show the reasons for Liberty Loans, for the need of strong support for our country and for fighting men. That is the reason service into motion-picture form. "And when those things are shown," says the Chief, "it's a mighty poor American who will not jump into the winning of this war with every bit of strength that's in him. When it becomes generally known, through the power of the motion pictures, that the Imperial German Government has done and tried to do every man, woman and child in this country ought to become one great unit of fighting strength, working night and day for the defeat of Germany. More than that, they will," echoes Theodore Wharton, under whose personal direction the new serial is being filmed, "I have seen a good many a serial, I've made a number of them myself, including "Patria" and the "Exploits of Elaine."

Those were imaginary, of course. But the truth of the German plot, intrigue and espionage was so cold, hard facts, they are nothing. For the work of Germany even exceeds imagination. Since I have seen the true story of it all, as depicted by Chief Flynn, I have been astounded. I always knew something from spies and people. But even motion-picture explosions will be caused by the actual explosives used by the Germans in this country.

More than a half dozen stars are being used in the filming of the story, in which there is a total of 122 episodes, but which naturally is being trimmed to twenty or so exciting episodes, in which the events simply crawl, one upon the other. To produce the serial at the maximum of its possibilities the studio facilities of Wharton, Inc., at Lathaca are being doubled in size while the work is going on.

OLCOTT WILL SHOW FIRST BIG SUBJECT.

The first presentation of Sidney Olcott's production of "The Belgian," a story written by Frederic Arnold Kummer, starred by Mary Pickford and Arthur V. Johnson, will take place at the Strand Thursday, October 25, at 10 a.m.

Mr. Olcott's first venture as an independent producer, but his name has been linked with important productions on the last few years, stars are the greatest religious picture that has ever been screened, "From the Manger to the Cross." It will be remembered Mr. Olcott journeyed to the Holy Land with his company and made all the incidents in authentic styles. This was the first big feature produced by an American.

Mr. Olcott's connection with the Famous Players covered a long period, during which time he directed Mary Pickford, Marguerite Clark, Marie Doro, Valentine Grant and others.

The cast of "The Belgian" includes Arda La Croix, Sally Creasy, Giorgio Majeroni, Anders Randolph, Henri Leone and others.

The scenes are laid in Belgium, and are woven around two simple fisherfolk, through whose veins runs the red blood of patriots. The story was written, and the actual events which have occurred in Belgium prior to the outbreak of the war and extends through the period of invasion, exposing the mysteries of the German secret service and its intrigue.

There is portrayed against these happenings an intensely human and tender love story.

Mr. Olcott has organized his own business forces, and intends to make a series of big productions for the independent of state right market. His offices are at 1205 Candler Building.

GERRARD AGAIN WITH UNIVERSAL COMPANY.

The name of Douglas Gerrard was recently added to the Universal roster of directors. Gerrard, it will be recalled, was formerly associated with the Motion Picture Corporation in the capacity of director, acting leading roles for some time before his promotion to a directorship.

Gerrard has a thorough knowledge of the stage, having been schooled under the direction of the late Sir Henry Irving in London, following which he had a long career in the legitimate in England and the United States. He has played opposite Mary Pickford, Ethel Barrymore and Anna Pavlova, having filled an immortal part in "The Dumb Girl of Portici," which was directed by Lois Weber.

During his former affiliation with the Universal Company Gerrard filmed a number of artistic productions, one of the most notable being "Polly Put the Kettle On." He will begin work in a few days on a five-reel picture entitled "Madame Spy," the story of which was written by Lee Morrison. The leading characterizations will be in the hands of Miss Edith Roberts, with M. E. Leucas, who will be supported by a cast composed of the best talent among the stock players at Universal City.

KELLERMANN PICTURE ON FOX PROGRAM.

William Fox announces that "A Daughter of the Gods" will be released to the motion picture theaters of America on a rental basis beginning Sunday, December 2. The Kellermann picture will be for general release through the Fox Film Corporation. It is now available for booking. It will be released in eight reels.
“Two-Bit Seats”
A Delightful Comedy by Essanay, in Which Taylor Holmes Appears at His Best, Supported by Marguerite Clayton, Sydney Ainsworth and John Cossar.

Reviewed by James S. McQuade.

I BELIEVE the producers of “Two-Bit Seats” will agree with me that the adaptation of Gladys E. Johnson’s story to screen service has been very successfully done by James Campbell, and that Director Lawrence Windus has also been happy in realizing its full possibilities. The action has an easy, playful flow, with nothing tempestuous about it yet always with sufficient charm and interest to delight and amuse.

The author of this American magazine story has shown striking originality in the selection of her subject, making the disappointment of a young man, a regular theatergoer, who fails to secure a seat anywhere in the house except in the gallery on one particular night, the groundwork for a very likely love story. The young man, Jimmy Mason, much against his inclination, goes to his perch in the gallery, and there his surprise and pleasure finds that his next neighbor to the right, is a lovely girl, Alice Carroll, the mere sight of whom consoles him for the loathing created by the mountain of gross femininity on his immediate left. This chance meeting brings acquaintance to the young people, which, in time grows into love and finally results in marriage.

In the role of Jimmy Mason, in my opinion, Taylor Holmes excels any of his former efforts in moving pictures, not excepting his fine work in “Efficiency Edgar’s Courtship.” I have just used the words “former efforts” in referring to the work of Mr. Holmes in preceding photoplays, but I am somehow impressed that the use of “effort” in describing his impersonation of Jimmy Mason is immodestly. His work before the camera in this instance impressed me as being positively without effort. According to the old saw “The height of art is to conceal art,” and in the screen creation of Jimmy Mason, as closely as the human eye can register, Mr. Holmes has been effortless. In other words, he has so lost his own personality in that of the character assumed that we see no man other. Just watch Mr. Holmes when he enters the gallery that first night and contrives, after great labor, to squeeze himself into his seat past the big, fat woman. Is not every action and look just what might have been expected from Jimmy Mason? Then the glance at his fair neighbor to the right and the smile, and the surprise on his face and the continued covert glances perfectly natural and respectful.

In strong contrast one cannot help noting the various appearances of Miss Marguerite Clayton’s face as she looks down on the stage at the dancers. This lady could have improved the situation and take advantage had she acted just as any normal girl would under the circumstances. There could at least have been cast a shy glance at her left hand neighbor when he was not looking. But this, in all fairness to Miss Clayton, is the only trifling slip made in her winsome characterization of Alice Carroll. “Two-Bit Seats.”

Sydney Ainsworth and John Cossar are excellent types in the roles of Merton Styles and Mr. Faulkner.

The release date is Nov. 12 through the George Kleine System.

“Society’s Driftwood”
Five-Reel Butterfly Production Features Grace Cunard and Joseph Girard in Story of Revenge.

Reviewed by Robert C. Mcllvain.

IN THIS five-reeler, a story written by Harvey Gates and produced by Louis Chalmet, the attention is carried along cross-threads and subplots to the end. The cross-threads are finely cut and constitute a good running story; the subplots combine to hold the interest. The chief sportive coyette is a girl whose brother was railroaded to prison by an unscrupulous judge and who is determined to obtain a revenge upon the latter. This leads up to a semi-tragic close, mitigated by thought of future happiness in store for the girl.

The theme of revenge has certain perils as well as advantages for the plot builder. It is almost certain to afford strong dramatic, or perhaps melodramatic, situations such as occur at the close of this story, but, on the other hand, it is hard to keep the narrative very far above ground. The author in this case has managed to avoid the most evil and repellent situations which almost invariably try to creep into a plot of this type. He has brought out the strong features of the story without resorting to unpleasant methods.

Grace Cunard is cast as Lina Rogers and does excellent work in this role. She and her brother are first introduced in a fortune-teller’s tent at a county fair. The opening scenes catch the interest immediately and provide a proper setting for the incidents which follow. The brother is falsely accused of stealing a pocketbook. His prison sentence follows, at the hands of an unjust judge, and the girl devotes several years to obtaining his release. She finally does this by allowing the judge to tell in habe with her and getting information as to one of his crooked financial deals. She then cape the climax by marrying his younger brother. Her own brother in the meantime is released from prison and attempts to kill the judge.

Charles West and William Musgrave are cast as the two brothers. The general presentation and photography are very good.

“Arms and the Girl”
Paramount Presents Billie Burke in An Entertaining Story of the War—A Satisfying Portrayal.

Reviewed by Louis Reeves Harrison.

ARMS AND THE GIRL has its theatrical moments and its romantic ones, but it is high comedy in the midst of adventure at the beginning of war, and presents an extremely interesting situation. Billie Burke as Ruth Sherwood, descends from a Belgian train in order to send a telegram to her fiance in Paris and is left in a village about to be invaded by the Germans. A complacent and self-satisfied American girl, she does not grasp the perils of her situation until her passport is stolen by an escaping Russian spy who leaves her his own in exchange. Thomas Meighan, as Wilfred Ferguson, seeks to destroy this incriminating evidence just as the German troops enter the village, and is caught in the act. He is taken before a comedy German general, admirably done by
George H. Trimbble, swiftly tried, and sent out to be shot as a spy. She saves him by declaring he is her fiancé and, as her own identity is established by an officer who knew her by sight when he was a head waiter at a fashionable New York hotel, the general calls in the village borgomaster and has these two young people, strangers to each other, married on the spot. He assigns them to one bedroom, and there they are sent to spend their wedding night.

The entire story up to this point is replete with live incident, and presented with great care as to atmosphere, holds the audience tightly and brings out many stunts that laugh from character contrast between the American young couple and the German officers. It is delightful comedy at every step to the bedroom, and even after in revelation of the mental state of bride and groom under the extremely trying circumstances in which they find themselves placed. Their escape is not slow, but it involves unnecessary changes of costume, and it is deprived of suspense, hence interest gradually subside, especially then little seems that the bride readily gives up her fiancé, who arrives too late to rescue her and does not prove to be manly at all. She demurely decides that the man she has married, who shows courage and resource at every stage of the game, who is delicate in his relations with her, as well, will do as a life companion, and all that follows is a descent from strong situation to unimportant explanation.

In spite of this anti-climax the story holds up well, and it has so much that is bright, spirited and entertaining throughout that it will prove a desirable addition to any program.

“The Son of His Father”

Paramount Presents Charles Ray in an Ine Production from the Story by Ridgwell Cullum.

Reviewed by Louis Reeves Harrison.

THE SON OF HIS FATHER is the story of a millionaire railroad man's son, the latter a dissipated weakling called to account by his father. The son retorts that he could make a hundred thousand dollars in six months from a capital of five thousand if he laid aside good principles and followed his father’s methods. The father gives him five thousand and tells him to prove it. The son does not apply principles of any kind. He trusts to luck as to where he shall start, spares a map with his penknife, and finally gets a hunch to go to the Yukon. On the way, while on a train which is passing through Montana, he trusts to luck again, gambles with a sharper and loses most of his roll, proving his lack of ability. He is thrown off the train because of a squabble with the gambler, and by mere chance a man gets off who picked up the money lying loose during the struggle on the train. The son shows no ability whatever. The man who picked up his money hands it back and invites the millionaire's son to his house, where there is a pretty young daughter. There is a gold boom dependent on the railroad, which is located, and the "son of his father" has both the land boom and the girl soon in hand. He rescues the girl from the clutches of a villain who also wants the land boom, captures his own father later on, who comes most fortuitously to that very spot in Montana, and through having a father who controls the railroad, whose private code he happens to know, he is lucky enough to put through the land boom, make a hundred thousand and win the girl. Charles Ray does well with his limited opportunity, but it is very limited in characterization. The father approves, and all ends well.

“Life’s Whirlpool”

Metro Presents a "Barrymore" Production, Featuring Ethel; Written and Directed by Lionel. Reviewed by C. S. Sewell.

ETHEL BARRYMORE'S personality and excellent acting contribute materially to the merits of "Life's Whirlpool," a five-part Metro-Bole release for October 8. Another Barrymore, Lionel, directed the production, and is also responsible for the story, which, while interesting, is melodramatic, and with no particular strength of its own.

Left in straitened circumstances by the death of her father, Esther Carey marries John Martin, wealthy, strict and narrow-minded, who soon neglects her; and her unhappiness is heightened by the vindictiveness of Martin's sister. Her only pleasure is in her baby, and the occasional visits of a former sweetheart, Dr. Gray. After a stormy scene, Esther leaves, but returns later for her child; and at the same time a former tenant, half-crazed by Martin's treatment of him, enters the house and strangles him to death. Esther is accused, and is traced to a hut in the woods, where she has been inveigled by two men, whom she asked to keep her company. She is rescued after getting one of the men who attempted to kill her; a friend of the family obtains a confession from the murderer, Dr. Gray, returns from France, and he and Esther renew their childhood affection.

The star's work as Esther is excellent; and Ricca Allen gives a fine portrayal of the disagreeable sister. Allen Hale as Dr. Gray, Reginald Carrington as John Martin, Paul Everton as...
Hendrix, the family friend, and Frank Leigh as the murderer are satisfactory in their respective parts.

Lionel Barrymore's work is of good quality, although a few of the scenes, including the chase with the bloodhounds, are distinctly theatrical. The number of death scenes introduced is more than usual; as, in addition to the death of Esther's father, the choking of Martin, and the shooting of one of the ruffians, the murderer's wife dies after they are dispossession of Martin, and the murderer himself collapses.

"The Call of the East"

Hayakawa Does Fine Work in a Strong Story Staged in Surroundings of Japan

Reviewed by George Upham

ONE of the foremost actors on the American stage remarked recently, when discussing his work in a forthcoming historical photodrama, that he was going to try to prove to the American picture-going public that the best screen actor was not a Japanese. Which statement has importance, perhaps, as being revelatory of the opinion existing in certain well-informed circles as to Susse Hayakawa in acting before the camera. Surely for those who follow picture there is fascination in the character interpretation of this stolid, impassive representative of the Land of the Rising Sun. One feels in watching Hayakawa through the course of a picture that he is seeing more than the revealed art of an individual actor: there is a sense of looking upon the near emotional manifestations of an unemotional race, of the potentialities indicated by the surface of deep rivers.

"The Call of the East," a Lasky subject released October 15, is a story that well may have been written "around" Hayakawa. The role of Arai Takada fits him like a glove. Beulah Marie Dix's script gives us a Japanese bent on revenge—a revenge fiendish in its cruelty, but the wrong has been great. It is the revenge of the Oriental, not of the Caucasian. It is a viewpoint that is strange to the man accustomed to swift action, who has little comprehension of the state of mind that like the cat with the mouse finds satisfaction in playing with its victim before destroying it. Nevertheless it is interesting.

Mr. Hayakawa's strength is in the interpretation of characters of his own race—in this field he is in a class by himself. As Takada he is at his best. We see the Japanese of his position, of education molded by contact with men of other races suddenly revert to the primitive. Here again through his affection for the sister of his victim he is awed by his purpose of revenge, a regard in its depth equaling the ferocity of his hate.

James Holt is Alan Hepburn, the unconventional American who lures O Mitsui from her home. Tsuru Aoki is O Mitsui, in love with Hepburn. In a strong pair, Margaret Meem is Shila Hepburn, the daughter of a Japanese mother and an American father who when a girl grown returns to Japan and feels the Call of the East when she mixes with the people of her mother.

George Melford has finely directed the production. He has given us convincing Japanese interiors and picturesque backgrounds. He has brought out the suspense and the drama of this tale of love and hate, a story that holds and moves.

"The Bottom of the Well"

Vitagraph Five-Part Blue Ribbon Feature, Overburdened by a Superfluity of Plot, Fails to Register a Success

Reviewed by Edward Wetzel

The mere piling up of material and following situation after situation without the suggestion of interest into a photoplay, "The Bottom of the Well," a Vitagraph Blue Ribbon Feature, written by Frederick Upham Adams, and directed by John Robertson, exemplifies this truth all through its five parts. A synopsis of the story includes about every incident that could have the re-

motest connection with the life of the hero and the doings of the other characters. One situation will suffice to show with what careless ease the author violets over probability and arranges for the climax of his tale. Desiring that a millionaire in the play shall disappear and the hero be charged with his murder, the character is shown, early in the action, to pursue some mysterious pastime in a laboratory on his estate. Later on, when the building is destroyed by fire, a charred body is found that everyone supposes belonged to the millionaire. The man of money is not dead, however, and explains the mistake by relating that his early ambition to become a surgeon having been thwarted he had taken advantage of his millions to have dead bodies brought to his laboratory and spent his spare time in dissecting them. Most of the other incidents are on a par with this, and the entire play is an unskilful bit of scenario and writing.

A lost child, a struggle between capital and labor, the killing of the young son of a workman by the automobile of his heartless employer, an unconvincing trial scene and the revelation that the bottom of the well in the picture is situated behind the bar of a saloon and that buckets of beer are hoisted from it into a workingman's lodgeroom are among the points of the play. Scenes on the land are correctly staged, some of the business on board a sailing craft would make an old salt grin.

Evarlt Overton, Ned Finley, Ames Ayers and Herbert Pryor are the leading members of a hard working, competent cast.

" Thou Shalt Not Steal"

Mystery Story by Fox Begins in Mist and Is Then Cleared Up—Good Offering, Not a Wonderful One

Reviewed by Hanford C. Judson

At the close of the first reel of "Thou Shalt Not Steal," a five-reel Fox picture, this reviewer would have been a make witness as to what had happened up to that point. The director's plan to keep him from understanding; but, to take one instance, the director planned to have him know that he was the key. Then he asked if she would steal, he had tied a knot in some sort of a telephone cord hanging over the edge of a desk. What happened after that was often in such a subdued light that just what was done was not clear. It was all done fast to heighten suspense, but to a certain extent both interest and suspense were sacrificed. For the sake of an involved complication to be cleared up later one who has watched it for the first reel and wondered whether his mind has grown stupid or the director is at fault, finds directly that the mystery begins to unravel and the interest becomes actual and not merely promissory as in the beginning. There are many clues to the working out.

The picture opens on a queer family in New York. Everyone but the heroine (Virginia Pearson) in the family is a ladies' man, the mother (Matilda Brundage), the nephew, so called (Martin Faust), and even the maid (Claire Whitney). The rich man has a secretary (Robert Elliott) and he, too, is not wholly clear. The girl loves him. A much camouflaged English lord (John Goldworthy) enters and plots the murder. The father wants his son to steal the money that will enable him to marry the girl. Has a big roll of money, and gets the father to put it in the safe. The old man needs the money for Wall street. The so called nephew needs money, and has some sort of secret in mind. There is a weak thread. The lord wants to steal the wallet to make the old man give him a second roll. The girl tries to steal it to keep the lord from stealing it. The real owner of the roll is present as a camouflage, driver, and he gets it from the girl. We don't see how it came about till the end. The maid had been the lord's chauffeur, and he thinks he was murdered two years before. The lord did that job poorly, but got the roll from him. The police see everybody. The poor girl even consents to marry the lord. She is so wrapped up in the toils till the end of the story makes all clear, so she can marry the secretary.

Scene from "The Call of the East" (Paramount).

Scene from "Thou Shalt Not Steal" (Fox).
"Cleopatra"
Ten-Part Film Spectacle Produced by William Fox with Theda Bara as "The Serpent of the Nile," A Massive and Artistic Moving Picture Attraction.
Reviewed by Edward Weitzen.

There have been many mimic Cleopatras since the birth of drama but never before has a Serpent of the Nile been given such a massive and artistic setting as the one furnished by William Fox for the ten-part production in which Theda Bara acts the Egyptian Vampire. The scope of the story embraces many of the historical facts used by Sir Walter Scott in his writing of "Julius Caesar," and "Antony and Cleopatra," and it is evident that Adrian Johnson, the author of the scenario, has gone to the English poet for most of his incident, rather than to Plutarch. The author has furnished some original material, however, and has also borrowed a character and a striking scene from Bardon's drama on the subject. Several of the subtitles are from Shakespeare.

The result of this literary patchwork is a hulid and fairly satisfactory account of the love affair between Cleopatra and Julius Caesar, and the Egyptian queen's overmastering passion for Mark Antony. The scenes shift from Alexandria to Imperial Rome, and several historical moments that have been immortalized by the brush of some famous artist, are reproduced with impressive fidelity. The most successful of these are the murder of Julius Caesar in The Capitol, the first meeting between Cleopatra and Caesar, and the triumphant return of the enchantress in her barge with Antony a willing captive.

Opening with the lady's conquest of Caesar and his return to Rome, the action builds itself on a fictitious love affair between Cleopatra and a gentleman of the house of Pharao, while fate is disposing of Julius and setting the stage for the entry of Mark Antony into the life of the Egyptian. The meeting between the two, the sudden and violent love engendered in both, Antony's return to Rome, his marriage with Octavia, the weary waiting of Cleopatra, the reuniting of the lovers, the interference of Octavius Caesar in behalf of his sister, the battle against the forces of Antony and Cleopatra, by those belonging to Octavius, the sea fight at Actium and the deaths of the Egyptian queen and her Roman, all these historical situations are thrown on the screen with an accuracy that necessitated the employing of one of the largest forces of actors, extra people and other essential workers ever used in a photo-spectacle, and the building of a correspondingly large number of edifices of ancient Rome and Egypt, with streets, waterways and interiors that truthfully reflect the period.

J. Gordon Edwards, who directed the production, has held the work well in hand and brought out a series of rapidly shifting settings till the story with a force in keeping with the subject and the ambitious attempt to make it live on the screen. Toward the end the action would be strengthened by condensing it, the movement up to this point having been firm and engrossing.

The cast is exceptionally able. Theda Bara as Cleopatra is always satisfactory to the eye, save that a certain grade of spectators will criticise unfavorably the very frank display of her physical charms, whether of the seductive variety she uses to ensure her lovers. Technically her acting commands respect without ever reaching any great tragic outburst, and she is at her second best in the early scenes of the part. Her dressing of the Egyptian is remarkable for the variety and beauty of the garments employed.

A note is appended to the children's edition which is not unpleasing. The pictures of the cast are to the point and successful. The play is not made more than once and in the same manner. The pictures are relatively cheap but must be attended to.

Scene from "Cleopatra" (Fox)

"The Co-respondent"
Elaine Hammerstein in Five-Part Jewel Production of Good Quality—Directed by Ralph W. Ince.
Reviewed by Edward Weitzen.

Justice and truth are occasionally triumphant in this world, after all. The hero of "The Co-respondent," a five-part jewel production, is a newspaper editor and the heroine is a newspaper woman. The scenario was made from a stage play by Alice Seele Pollock and Rita Wellman, and the production was directed by Ralph Ince. The screen drama affords a good quality of entertainment. Its story may have no foundation in fact, but its interests and moves along at a fairly speedy clip. The scenes by which Anna Gray, the character of Miss Dunwoody in the play, is the co-respondent in a divorce case is cleverly conceived, and her willingness to risk her reputation rather than permit the man she loves to be ruined wins the sympathy of every spectator. The clash in the story is pronounced, and the villain is punished at the finish in a fine style and then led into the presence of the newspaperwoman and forced to offer her an abject apology. The atmosphere of a newspaper office is sufficiently well sustained for all practical purposes, and the rest of the production is up to standard.

Elaine Hammerstein is the Anna Gray of the cast. She has an easy, natural method of acting and possesses youth and attractiveness. It is never difficult to believe in a situation of which she is the central figure. Wilfred Lucus acts the editor and makes even the heroes in the part seem natural. George Anderson gives the villain, Howard Van Kreegl, the proper amount of objectionable attributes, and Edna Hunter, Wilfred Harris, Richard Neil, Charles Smith, Josephine Morse, Hattie Hoene and Jennie Mayo supply the needful acting ability to portray the remaining characters.

"Who Is 'Number One'?"
Episodes Three and Four Present Some Startling Features and Meet the Interest of the Opening Chapters.
Reviewed by Margaret I. MacDonald.

The new Paramount serial in its third and fourth chapters follows closely in interesting quality the opening episodes, and introduces many interesting incidents including submarine and on the floor of the ocean, presumably. "The Sea Crawler" is the title of episode No. 3, in which, after the theft of Hale's "King of the Sea," the heroines use it to carry them to the bottom of the ocean to where a treasure ship lies. In pursuit of them, and for the purpose of gaining possession of the gold aboard the vessel, Hale and his companions, including his ward, Aimee Villon, also descend to the ocean's floor. Here a battle between the men, arrayed in diving equipment, takes place, and Tommy, Hale's son, is imprisoned in the treasure ship, which is dynamited by the enemy party.

It transpires, however, as per the fourth episode, "A Marine Miracle," that Tommy has escaped from the ship before the dynamiting occurs, and he is rescued by his father's party as he clings to some floating driftwood. In this episode, after the rescue of Tommy, the submarine is sunk by a torpedo from the "Sea Crawler," and the Hale heroine, in亚马 the sea, Aimee, taken aboard by the enemy, is imprisoned in an old warehouse, and the close of the episode leaves us wondering whether or not a message written on a piece of cloth and thrown from the window finds its mark.

Scene from "Who Is 'Number One'" (Paramount)

Reviewed by Edward Wirtzel.

"The Man Hater." Published originally in the "Saturday Evening Post," Mary Brecht Pulver's story, "The Man Hater," has been brought out by Triangle as a five-part comedy, with Winifred Allen as Phemie Sanders. The first half of the picture is somber and filled with the drab realities of life. A young girl who has known only poverty and misery brings into her home by a whiskey-soaked father has learned to hate the entire male sex. She is loved by Joe Stull, the village drunk, but will have nothing to do with him until the death of her mother throws the care of the family upon her shoulders. As soon as the funeral is over, Phemie marches across to the blacksmith shop and informs Joe that she will marry him that very day if he will take her without any question of love in the bargain and let her live. Joe and Anna live with them, a neighbor having agreed to look after the three other children. This part of the story is told with much force and truth to life.

With the opening of the latter half of "The Man Hater," it is at once seen that Phemie has made an excellent bargain materially for herself and Anna. Joe is a steady, well-to-do, open-hearted character, and loves her devotedly. Finally, it is discovered that she will not respond to his feelings for her, he conceives the idea of getting to arouse her jealousy. To that end he invents a rival and writes himself letters from a mythical lawyer. The way things turn out is easily foreseen. A real Lucy, in the person of an old sweetheart of his, comes back to town to a widow, and Phemie finds that if there can be no love without jealousy there can also be no jealousy without love.

Most spectators will enjoy the story immensely. It has the touches of character and the humor of humor that make it real value, and it is capably acted and produced. Winifred Allen gets a part-to-nature impersonation of Phemie, and makes her a distinct type. Jack Meredith is wholesome and human as Joe, and realistic portrayals of Phemie's father and mother are the result of the acting of Harry Neville and Jessie Shirley. Anna Lehr and two small boys prove themselves clever children, but the most delightful member of the cast is a little toddler just old enough to walk. As the circus poster

"The Stainless Barrier." Louis Schneider is the author of "The Stainless Barrier," a five-part southern drama featuring Irene Hunt. Its greatest distinction is that it contains the most contemptible piece of humanity ever put into a photoplay. Its name is Richard Shelton, and he is supposed to have been born south of the Mason and Dixon line. Shelton comes north, gets mixed up with a party of swindlers, spends his sister's scanty earnings on loose women, helps the swindlers to rob the people in his home town, murders the head of the gang, and then stands up in open court and, to save his worthless neck, swears that the crook had seduced his sister, the unsullied but devoted girl having agreed to swear to the same lie. The jury acquits him without a moment's delay, and he puts on the airs of a hero until his sister's sweetheart chokes the truth out of him and drives him out of town. The heart that can be said about this situation is that it is excessively irritating and robs the story of any sympathetic qualities it originally possesses.

The direction of the picture is well handled by Thos. Heffron, and all the parts are adequately played. Irene Hunt, Jack Livingston, Rowland Lee, Thomas Guise, T. Barnet Sherry, and H. A. Barrows have the leading roles.

Scene from "The Man Hater" (Triangle).


Reviewed by Margaret I. MacNeil-Baldwin.

We have learned by experience that William Russell can entertain us as the hero of a good half as well if not better than any actor in the screen. His strength of physique and evident mastery of muscular force, in "The Sea Master," a five-part American production, he has abundantly proved.

Scene from "The Sea Master" (Mutual).

Christie Comedies.

Christie Film Company to Release Half a Dozen New Subjects, All of Pleasing Facial Type.

Reviewed by Robert O. McCleary.

A L. K. CHRISTIE has produced six new comedy subjects under his own personal direction, all of which are uniformly pleasing in certain important respects. They are all clean-cut and free from questionable situations, and some of them are appealing, the construction good, and the settings in keeping with the best type of light comedy. The absurdist scenes, for instance, recalled from the well known ranks of the Christie players, and include Betty Compton, Jay Belasco, Harry Ratterbury, Gene Corey, Margaret Gibson, George French, Rithyn Laymon, James Harrison, Eddie Grashoff, Harry Hunt, Jean Hothaway, Lucille Plett and others.

For freshness of plot and spontaneous humor, "More haste..."
November Bigamist."

"Local Color" are perhaps the most conspicuous. The first number is a domestic comedy in which a pair of newlyweds pack up for their vacation so quickly that they forget the baby. The resulting humor is natural and unforced. In "Local Color" a young actress, on vacation, is mistaken for a country girl by a young author in search of fiction material. He makes love to her for the purpose of getting "copy," and she furs him into a false marriage in an amusing way. "Almost a Bigamist" is a laughable farce in which a young man, secretly married, receives a visit from his parents. They bring along the girl they had intended him to marry, and his friend Harry gallantly comes to the rescue by falling in love with her. The other subjects are not quite so new in plot, but are equally good in presentation.

"The Maid of Belgium"

Alice Brady Featured in Five-Part Peerless Photoplay

Original in Theme and of Decided Interest—Released by World.

Reviewed by Edward Weltsel.

Contrary to expectations the Peerless five-part photoplay, "The Maid of Belgium," written by Adrian Gill-Spear, touches but slightly on the present war. Most of the scenes pass in this country, and the plot is a story of mother love told with originality and possessing decided interest. The heroine is a young Belgian girl who is married to an officer just as the Germans enter the country. Her home is attacked, and her family murdered. Crazed by the horrors she has experienced, she is found on the highway by a wealthy American and his wife who are traveling to the sea-coast in their automobile. The girl, whose name is Adoree, is chasping a battered old doll in her arms. The Americans bring her to the United States, and, not knowing that she has been married, adopt her. Adoree has no recollection of the past, and when the wife of the American discovers that the girl is about to become a mother she Hits upon a plan to shield her good name and to also gratify her husband's desire for an heir.

The head of the house having been detailed to South America for a stay of several months, his wife informs him of her hopes, and when he returns she is found in bed with a fine baby boy beside her. Paul Adoree, the real mother of the child, has been prevailed upon to agree to the plan, and tries to content herself by fondling her old doll. She rebels at last, however, steals her baby, and takes him to a deserted island. A shock restores her reason, and the story ends by her husband and child coming back to her.

The essentials of the production have been looked after with close attention, and in the character of Adoree, the Belgian heroine, Alice Brady does the best work of her moving picture career. She makes the pathetic figure of the unfortunate young wife, and indicates her aberration of mind without detracting from her grace and comeliness. Her supporting company is a well chosen one.

"The Desire of the Moth"

Five-Part Bluebird Western Melodrama, Starring Ruth Clifford, Is Filled with Hard Riding, Quick Shooting and Rough-and-Tumble Romance.

Reviewed by Edward Weltsel.

"The Desire of the Moth," a Bluebird production written by Eugene M. Rhodes and directed by Rupert Julian, with Ruth Clifford starred and Monroe Salisbury her leading man. The scenario is the work of Elliott J. Clawson. Hard riding, quick shooting and rough-and-tumble romance are the features of the story that stand out most prominently. Director Julian has understood how to take advantage of his subject, and he also contributes a humorous and well rounded impersonation of a Kentuckian named John Wesley Pringle, who arrives on the scene a bit late, but manages to center the interest pretty much on himself for the rest of the time.

The object of the moth's desire—in other words, the young man with whom the heroine is in love—is a "cattle rustler," branded at birth with the name of Christopher Foy. Having run off some yearlings belonging to the father of the girl, Foy is wounded in a fight with the sheriff's posse, and takes refuge in the house of the man he has robbed. Stella York, the lady in the case, befriends him, and finds the way to his better nature. Foy starts to go honest, but gets into trouble with a tough character and is accused of murdering him. He is in a fair way to be strung up for the deed. But John Wesley Pringle, who is also in love with Stella, comes to his rival's rescue and saves him by pretending to have betrayed him.

The acting is A-1 all along the line. Ruth Clifford as Stella is a heroine worth fighting for, and Monroe Salisbury makes Foy a picturesque dare-devil. W. H. Bainbridge, Milton Brown, and Al Sears are other important members of the cast.

"The Unforeseen"

The First of the Olive Tell Productions Thoroughly Satisfactory and Wholesome in Quality—Appears on Mutual Program.

Reviewed by Margaret L. MacDonald.

The play on which the six-part Empire production, "The Unforeseen," is based was written by Robert Marshall and will be remembered by many as one of the Charles Frohman successes. John O'Brien has directed the picture in an artistic and finished fashion, reaching the heart of things in a manner which makes a strong appeal. Olive Tell, charming in personality and easy and natural in her work, plays effectively the role of the eldest daughter of a wealthy senator, lending to the part dignity and poise. Others of the cast are Fuller Mellish, David Powell, and Warburton Gamble.

The story of the play allows the leading feminine character to elope with a lover who her father has previously decided is unsuited to be her husband. On the morning on which she arrives in New York to marry her lover he takes her to his
apartment previous to visiting the minister, and while they are there, from out of the balcony, a Fifth Avenue man of soldiers, a friend of her lover's, accompanied by a friend of his, happens in. To avoid scandal he introduces the girl as his sister. A few days after, however, discovering her to be financially ruined, he refuses to shoulder the responsibility of supporting her. She goes back to her own home, and shortly after ward in despair the man shoots himself.

At this point of the story a blind novelist comes into the picture, and in trying to make his life pleasant, he falls in love with her and marries her. The novelist happens to be one of the men who has seen her in the apartment of her former lover. It is required of him, explained by the aid of a skillful specialist, he discovers to his great unhappiness that his wife is identical with this woman. He then follows her around the world, throws the proper light on the circumstances, and so all goes well. An interesting and well-made picture.

**Uncle Sam “Over There”**

**Under the Stars and Stripes in France** First Complete Record of Our Boys Abroad.

Under the title of “Under the Stars and Stripes in France,” Pathe has just released a two-reel picture of the greatest timeliness and interest. As its name implies, it shows the soldiers of Uncle Sam now on French soil, the vanguard of the vast army that will soon be “over there.” Though a number of scenes of our soldiers in France have already been shown in the Hearst-Pathe News, they were of necessity short shots and of a restricted character. This picture is an unfolding of events unfolding, just arrived in this country, and taken under the auspices of the Cinematographic Division of the French Army. The result is a picture that will be interesting to Paris, the entire world, and make clear to them the conditions under which our soldiers are marching through France, the thousands of miles they are being used to make them fully fit to meet the world enemy and the tremendous work which has already been accomplished.

These are the first pictures of our boys in France. The soldiers are to be seen affiliating with the French inhabitants of the towns and villages in which they are billeted. After viewing some of these scenes it may be expected that many men would hasten to enlist, provided they receive assurance of being speedily sent to France, for the cameraman secured evidences of forth- coming alliances that certainly are not of a political nature. Various fair maids of France are shown teaching Uncle Sam’s boys how to speak French. Evidence is given that the relations existing at present between the French of all ages and the Americans is of the most cordial nature.

Artillery, small arms, rifle and bomb throwing practice are all shown. The troops are being hardened for the coming combat with the enemy as are as close as possible. We see the boys digging long lines of trenches and putting in the bomb-proofs, all carefully as though the lives of all depended upon the way in which they are constructed. We see them in various maneuvers in the fields; we see them on their “hikes”; we see them in their camps apparently very much at home and happy; and it is quite evident that they are without care.

The least attractive part of France, for the surroundings are beautiful in every instance.

A fascinating portion of the picture is that showing a grand review of the Americans. It was held on a large plain and is with surprise and gratification that we note that the Frenchmen of many ages have crossed the water. The titles, of course, do not tell us the number, but as far as the eye can reach are stalwart, sunburned men, many canalized, with the Stars and Stripes upon their shoulder. Cavalry, artillery, infantry, signal corps, hospital units and engineers are present. We American boys will feel a thrill of pride as we see the very evident fitness of his fellow countrymen and their numbers.

An entirely new thing in this picture is the showing, “Under the Stars and Stripes in France is of the very best.” The great business of the country today is war. From nearly every home men are being called into service and the armies of the Americans are in existence. Hundreds of thousands of others have volunteered. It is very probable that most of these men will be long before long be French. They have already good reason, consequently, the life of our boys in France is a subject of universal interest.

It goes without saying that the exhibitor who books “Under the Stars and Stripes in France” will advertise it in the very smartest way it deserves should do an exceptional business. It is the first complete and authentic record of the American army in France.

**Paramount Serial Campaign Under Way**

Paramount has started its advertising campaign on “Who is Number One?” the fifteen episode serial starring Katharine Strong. The salesmen have been given two booklets by Frederic Dorr Steele, the illustrator of the Sherlock Holmes stores, are now on the stands. The story by Anna Katharine Green is in the hands of the writer, and the shooting is to start on their 25—day before release date—in leading newspapers in fifty cities.

Paramount’s newspaper advertising begins before the story is in the news. The newspaper campaign is handled by Paramout’s salesmen and by all Paramount exchanges, and all Paramount salesmen are keeping their promise to exhibitors to show the picture and to do everything in their power to them the pulling power of the vast advertising behind them “Who is Number One?”

**Pathe to Show “France in Arms”**

Five-Part Subject Gives in Detail the Work of Frenchmen Carrying on the War.

On November 11, Pathe will premiere a five-act special, “France in Arms,” taken by the cinematographic staff of the French army, and, as its name indicates, illustrates the adventure of the world’s greatest army. It has been produced to take their places on the battle-field. Then come scenes showing how France now not only has mobilized her man power, but her industrial resources, in the manufacture of munitions, with food, clothing, ammunition, small arms and artillery. From the manufacture of the big guns we are taken to the trenches where we see the men, the Frenchmen with the trench mortars and machine guns to the blinds mounted on the train cars, which hurl shells weighing over a ton. After each shot a picture is shown showing the character of the explosion and its effect.

In conclusion our Pathe service offers which graphically illustrate the great advance made in the war.

In the aerial section are shown some thrilling views. The cameraman was taken aboard one of the great balloons of a French attacking squadron and blind every stroke of a battle above the clouds with a German squadron.

Another series of pictures is given in an attack by the French on a German gun emplacement. The gun is captured. This will be his second offering on the Metro program, the first being “Somewhere in America.”

In the new production, which will have an earlier release than usual, Miss Strong plays Sally Manvers, a soubrette who is tired of life as she and her two poverty-stricken girl friends have it. Chance takes her into a house where marble bathroom, puts on some of the handkerchiefs clothes she finds in a wardrobe, and then things begin to happen with power and rapidity, and keep on happening right through the picture.

Three leading men support Miss Weaklin in “The Outsider.” They are Herbert Jerome, a well-known actor, as Mr. Hayes plays the Western millionaire, one of “nature’s noblemen,” and the other two men have the parts of society adventurers. Florence Short has the role of an up-to-the-minute adventurress. Ilean Hume, a Metro favorite, plays a girl artist and Virginia Holmer has the sympathetic role of Mrs. Gosnold, a society leader.

The other parts are in capable hands, Mr. Dowan has been assisted in the direction of the picture by Benjamin N. Rutler, who can direct as well as write scenarios.

**Pictorial Record of “Rainbow Division.”**

Universal has ready for immediate release one of the most unusual spectacles ever shown on the American screen. It will be in some time. This is nothing less than a pictorial record of the famous Rainbow Division at Camp Mills, Minnesota, Long Island.

The entire personnel of the various regiments representing the various states has been photographed in panoramas of intimate close-ups, views, and many of the interests and events of life as it is being lived in the dog-tents and on the drill- ing fields of the famous division. The pictures will be released on fourteen reels, each state represented being covered separately so that the families of the officers and men will be enabled to learn of the exploits of their boys readily. Every face shown is said to be so clear that identification will be immediate. Stress is also being laid in fact that the pictures are not mere external views or panoramas, but real human documents affording the nearest possible personal review with the huge army of the East that could be imagined.

The series will be released as special numbers of Universal Current Events bearing the general title “Our Boys.”
Comments on the Films
EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A LL THAT TRIANGLE STUFF AS SIZED UP BY THE MEAL TICKET (Essanay).—A George Ade fable, featuring Rod La Roque and Margaret Clayton, involving a "booth" who makes good and is grabbed up by his landing lady. She fails for the long-haired artistic fakir, and is disillusioned by hubby, who gets him into business and persuades him to attire himself like a real man. A good number.

THE FABLE OF THE FILM-PED FAMILY (Essanay).—An interesting George Ade fable, showing how each of the members of the "best family" in town fell for moving pictures. The characters are well drawn and the action realistic; however, considerable use is made of "truncho Billy" paper, there being several closeups. The scenes open rather poorly.

WHOSE HOSIERY? (Sparkle). — An amusing farce comedy based on the old idea of the customer who gets the wrong package. Brown receives hosiery instead of gloves, gives them to the right girl who is taking him the gloves the next evening. His wife gets wise, raises a row in the restaurant, but all ends satisfactorily when the girl produces the gloves.

THE TRIPLE CROSS (Jason).—Pokes and Jabs are detectives. Both fall in love with the same girl. Pokes' suit is favored and Jabs, in order to prevent the wedding, masquerades as his wife, appearing on the scene with a number of children. An ordinary number, involving considerable slapstick work and a band of ruffians.

Bluebird Photoplays, Inc.

THE DESIRE OF THE MOTH, October 22.—Written by Eugene M. Rosset, produced by Bert Julian and featuring Ruth Clifford, this five-part western drama is full of action and atmosphere. A longer review is printed on another page of this issue.

Butterfly Pictures.

SOCIETY'S DRIFTWOOD, October 22.—A five-reel feature, written by Harvey Gates and produced by Louis Chaudet. Grace Cunard and Joseph Girard play the leading roles. The story concerns a girl who spends several years working in a factory to revenge herself on railroaded her brother to prison on a false charge. The story is well constructed and presented with considerable dramatic strength. Reviewed at length elsewhere.

Katherine F. Carter.

THE HIGH COST OF HURRY (Carter), October.—A two-part safety-first fable, produced by Katherine F. Carter of 230 West 42d street, New York City. The film in story form draws attention to the various ways in which hurry proves disastrous to humanity. One realistic manner of various kinds of accidents which are a daily occurrence due to carelessness and hurry. A full review will be found elsewhere.

Christie Film Company.

LOCAL COLOR, October 1.—A very amusing comedy subject, featuring Margaret Gibson, James Harrison, Ethel Lynn and Eddie Gribbon. An actress on her vacation is mistaken for a country girl by a young author, who makes love to her in order to get material for his story. She learns of his scheme and retaliates by forcing him into a fake wedding. This is an enjoyable little plot, handled in a convincing way, and makes a good little picture.

LOVE AND LOCKSMITHS, October 1.—A one-reel comedy, by Robert F. McGowan, featuring Betty Compson, Jay Belafore and Margaret Hamilton. The plot is a familiar one, in which a young man gains entrance to a girl's school by impersonating a new professor. He is discovered making love to the girl and complications follow. The cast is an inexpensive one and the presentation attractive. It is enjoyable in spite of the fact that the theme has been used before.

Fox Film Corporation.

THOU SHALT NOT STEAL, October 14.—A five-reel picture of mystery that can be recommended as acceptable. It never becomes a truly gripping picture because of the experimental form of plot used. Nothing is sufficiently unexpected to be absorbing till near the close and suspense has but little way to carry when that happens. Virginia Pearson plays the leading female role. There is much deviation in the picture from the usual pattern and much excellent acting. For a longer notice see elsewhere in this issue.

ALADDIN AND THE WONDERFUL LAMP (Fox Standard Picture).—Eight-part screen version of the old fairy tale is charmingly acted by the Fox Kiddies. A full review was printed on page 21f of the issue of October 15.

CLEOPOPRA (Fox Standard Picture).—The William Fox production of "Cleopatra," with Theda Bara as the Egyptian Queen, is a historical affair in ten parts. A longer review is printed on another page of this issue.

Greater Vitagraph.

THE BOTTOM OF THE WELL (Vitagraph), October 22.—Production and acting of this five-part story are all right, but the story is involved and leads nowhere. It is the work of Frederick Upham Adams. A longer review is printed on another page of this issue.

BOBBY OF THE HOME DEFENDERS (Vitagraph).—In this one-reeler Bobby Connolly gets the better of some German agents who try to blow up a munition factory. It will please Bobby's following.

THE MOON TRAIL (Vitagraph).—The last four installments of this spirited serial, in which William Duncan and Carol Holloway play the leading parts, kept up the interest of the story and confirm the excellent impression it has made from the start.

WINES AND SPIRITS (Vitagraph).—A pretty story of how Bobby adopts a poor little girl, thinking that she is a fairy. A regulation Bobby Connolly release.

TOUCH LUCK AND FAIR LIZZIES (Vitagraph).—Lawrence Semon and his agile band of acrobats put speed and comic panache into this one-part comedy.

Jewel Productions, Inc.

THE CORRESPONDENT (Universal).—Well made and interesting five-part story adapted from a stage play, Elaine Hammerstein and an excellent cast do it ample justice. It is reviewed on another page of this issue.

George Kleine System.

THE APPLE TREE GIRL (Edison Perfection Picture), October 1.—Shirley Mason is the star of this worth-while five-part comedy, which was photographed in a novel manner. It was given a longer review on page 251 of the issue of October 13.

TWO BIT SEATS (Essanay), November 12.—A most pleasing comedy in which Taylor Holmes plays the leading role very happily. In the strong part are Mary Girard, Sydney Loomis and John Cassar. See detailed review on another page, this issue.

Paramount Pictures Corporation.

SUSIE SLIPS ONE OVER (Broderick, Diamond), October 7.—A slap-stick number of no great merit. The comedy centers about a real love affair in which the usual series of slap-stick events takes place.

ARMS AND THE GIRL (Famous Players), October 8.—A comedy of war adventure and romance with strong situations and plenty of entertainment. Billy Burke in the leading role and at his best.

THE CALL OF THE EAST (Lasky), October 15.—Seiun Hayakawa does sterling work in the strong story of Japan. He is finely supported by Tsuru Aoki, Jack Holt and Margaret Loomis. This subject is reviewed on another page.

THE SON OF HIS FATHER (Ine), October 22.—The story of a son who is expected to emulate his father, and does so through mere luck, with Charles Ray in the lead.

HOME DEFENSE (Kleiser), October, 22.—A Victor Moore comedy, in which the husbands of a certain circle of townpeople are discovered by their wives to be spending their evenings playing poker. To overcome the situation and enable them to continue their evening entertainments they lead their wives to believe they have formed a loose defense league and are spending their evenings in training to overcome the enemy. Of course their sin is eventually discovered for the second time, and the husbands are threatened with being forced to use their doorsteps for beds.

WHO IS NUMBER ONE?—The first two episodes of Paramount's first serial with Kathleen Clifford starring in pictures for the first time. The story of the serial was written by Anna Katherine Green, and is of that thrilling type of melodrama loved by most audiences. The serial is one of the best of its kind and has been reviewed at length elsewhere.

WHO IS NUMBER ONE?—Episodes Three and Four of this serial are entitled "The Sea Crawler" and "A Marine Miracle." The same interesting quality marks these episodes as did the opening chapters. A full review of these will be found elsewhere.

Pathé Exchange, Inc.

THE CHILDREN'S HOUSE (Pathé-International), October 21.—An excellent and ideal half reel, illustrating the Montessori method of teaching youngsters by playthings that are usually regarded as hard
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lessons. This is a clear exposition of an interesting system of child discipline.

HOARDER BUSTERS (Rolin-Pathé). October 21.—During the absence of Mrs. Roggs, the father and two children decide to take in boarders. Mrs. Roggs returns unexpectedly and demands explanations. The flat is a Knockabout sort and becomes quite amusing at times. This is fairly strong.

THE DOUBLE DISGRACE (Pathé). October 21. Episode No. 6 of the "Hollow Life." Pearl is tied in a tree with a rope around her neck in this installment. After her rescue by Tom she visits the rooms of the Priestess, where she gains possession of the diamond. She then improvised a free-fight, but Cashell does her and hangs over her life. A typical number, not particularly strong in plot but full of entertaining action.

DOING THEIR BIT (Pathé-Rolin-Pathé). October 28.—A laughable two reel comic, featuring Harold Lloyd and Harry Pollard. They row in a boat to a cannibal island, where they are captured and fattened for kilogram. Their fortunes are of an amusing, knockabout sort and the settings are pleasing.

DOING THEIR BIT (Pathé-International). October 28.—Excellent photos of women at work in American munition plants. Shows the向记者 hert of ladies, fitting of caps and other features. A very instructive half reel.

AT THE PICNIC (Pathé). October 28.—On same reel with above. Harry Pollard, Dopy Gun and the kids starring. The story is the same amusing, knockabout sort and the actions are well performed. Enjoyable animated drawings.

THE MAN TRAP (Pathé). November 4.—Episode No. 8 of the "Seven Pearls." Ima is visited by a priest from a Pagan cult, who drugs her and tries to steal one of her pearls. Harry arrives and follows the priest to the temple room. He sees Mason in the grasp of a mechanical instrument, which of course is the trap. Ima comes and they steal the pearls, but are forced to relinquish them. The number is not specially exciting, but holds the interest well.

LOVE, LAUGHS AND LATHHER (Pathé-Rolin). November 4.—An extremely laughable two-reel number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Both the scenes at the boarding house and in the vineyard are well performed; the characterizations are high and not anything recently shown. This is an exceptionaly comic of the knockabout sort.

THE QUEEN OF SPADES (Pathé-Russian Art Film Co.).—A strong five reel subject, with a tragic close, featuring 1. Mosulik, M. Davan, Marie Arisea and other Russian players. Scenes from Russian court life and other features in the usual atmosphere. The plot concerns an unscrupulous young officer, who gains a gambling secret at the expense of his own life. Reviewed at length elsewhere.

Metro Pictures Corporation.

LIFE'S WHIRLPOOL, October 8.—A moderately interesting five-part melodrama, featuring Ethel Barrymore, whose personality and good work are known, and Lion Bellmore wrote the story and directed the production. A longer review is printed elsewhere in this issue.

THE DENTIST (Drew). October 12.—An entertaining number of the Drew company. The business man's， his toothache and in spite of his wife's pleadings with him to visit the dentist he fails to yield. Finally she makes an appointment for him and the dentist succeeds in extracting the wrong tooth. Very amusing.

Mutual Film Corporation.

JERRY AND THE BULLY (Cub). October 11.—In this number of the George Ovey comedies Jerry falls accidentally into the position of"chaperone." Jerry, not good at chaperoning and not being in any particular sense vulgar, is not of the sort to be exhibited before the masses, and especially is it out of place as a picture for the children's program in the hands of the comedy conduct of the teacher in the school.

JERRY'S JAM (Cub). October 18.—One of the usual type of Jerry comedies, and perhaps a little more entertaining. For the purpose of outing his rival, who sends flowers to his sweetheart on her birthday, he attends an auction sale of unclaimed goods held by a certain executioner. Here a trunk full of pretty things for Jerry. The trunk gets mixed with another one of similar appearance when being delivered, and the contents of the trunk which arrives at the young lady's house is all the news that Roy quickly had.

THE LAST EXPRESS NO. 5 (Signal). October 18.—"In Deep Waters" is the title of this number of the serial. Following the last episode, in which the bridge was burned, the sequel shows轰a-her home is where he lives. Helen Thorton, believed by her enemies to be dead, struggle ing with conditions in the cellar of the cabin. Here she is rescued by her friend and he is restored to his home as the new police chief of the town. This is part of the series, while not as stirring as some of the others, is, at the same time, interesting.

THE SAFARI KING (American). Oct. 22.—A William Russell feature made at the Amsterdam studios. The production is in five parts and is a stirring one, caming more than one good fight. The feminine lead is Francis X. Verona and the heroine is Helen Thornet. Thelma by her enemies to be dead, struggling with conditions in the cellar of the cabin. Here she is rescued by her friend and he is restored to his home as the new police chief of the town. This is part of the series, while not as stirring as some of the others, is, at the same time, interesting.

WORLD PICTURES

THE MAID OF BELGIUM (Pearl). November 5.—Novel and interesting to be found in this five-part photoplay written by Adrien D sillip, with Alice Brady as the star. It is reviewed at length elsewhere.

WORLD'S SERIES IN HEARST-PATHE NEWS.

Disappointed baseball fans unable to secure tickets for the opening game of their favorite league were given an opportunity to see the game that same afternoon at leading theaters. This was made possible by the enterprise of Hearst-Pathe, which used the facilities of the first contest and had them developed and positive prints made in time for showing at the first performance in all Chicago's leading theaters. At the Kay Theatre, 211 W. Olive and Tell plays the role of the eldest daughter of a wealthy senator who, in following her own impulses, succeeds in creating in her life a very peculiar and un-
PRODUCERS’ PROTECTIVE ASSOCIATION FORMED

Eight Producers Start It Off—Guarantee Forty-eight Productions a Year—Will Eliminate Advance Deposits.

quite in keeping with the confident expectations of the independent film manufacturers who sponsored the move- ment, the formal adoption of the producers’ protective association has become a fact. It was born Thursday night, October 18th, at a meeting in the offices of the Frohman Amusement Corporation, presided over by Harry Rapf, the vice-president for the motion picture department, and of L. Sherrill, the man who conceived and developed the idea from the embryo. On that occasion eight men put up $1,525 each to defray all preliminary expenses, to be held until it becomes self-sustaining by virtue of the earned commissions on the future sales that are negotiated through the medium of the joint sales bureau or exchange. The executive committee, which comprises the officers and the board of directors, by mail call on L. Sherrill, president; Harry Rapf, vice-president; Jesse J. Goldberg, secretary and treasurer; I. N. Chadwick, A. A. Shlesinger and Leopold Wharton, was empowered to lease quarters in the Frohman building, Seventh and a suite, consisting of a display room, a projection room, a manager’s sanctum, a room for the working force, and a room for meetings of the directors will be engaged before the curtailment of the time we expire.

When approached on the subject by the representative of the Moving Picture World, Mr. Sherrill delivered himself as follows:

"The selection of the man to head the sales bureau will probably take place at the meeting held this coming Tuesday. So defined on preliminary expenses—i.e., proposed by members of the body for this post. At last Thursday’s meeting a discussion of the various applicants was engaged in with the view to the selection. This has now narrowed down to two. Here is a vital spot in the Producers’ Protective Association which is being given painstaking consideration. We must have an honest man. We must have a representative man. We must have an experienced man. We must have an able man. And that is exactly the kind of a man we will get the job. No others are being considered. We have determined upon the process of elimination in the engaging of this sales agent. In order to determine the capacity and experience we have determined to pay the increment of this post a minimum of $7,500 per year, exclusive of commissions. Of course no man can have no particular interest of his own. If he has any now, he must dispose of them absolutely before he assumes the chair as sales-head of the Producers’ Protective Association under consideration must be absolute.

"Then, another cardinal point regarding our membership (and we have received some preliminary advance payments by some who I suppose would not attend this meeting in person), no producer can enjoy membership to the body who either exploits a story or a story not compatible with the trade-showing given it by the state right association. This automatically eliminates some from joining the organization who have already made application for membership. Understand, we do not intend to be snobbish,—only unyielding in this principle. In order that no one man or set of men control this sort of judgment, we have provided in our by-laws that such decisions can be rendered only by the complete membership itself. As for the directors, they can merely recommend and suggest—but can not arbitrarily assume any such responsibility.

"Again, in regard to the manager of our sales bureau, it shall be his duty and that of his staff to tabulate and to give to the law and judicial reports of the state right exploiter, be he producer, exchange man or theater-owner. Prime amongst this data will be the information as to credit and financial responsibility. Risks and bluffs will become a blur of the past. That will be as much appreciated by the exchange man and foreign buyer in time to come as the fact that when he hereafter comes to New York he can do all his buying, see all his pictures and their advertising material in one office, and at the saving of several days’ costly time.

"Then, furthermore, we intend extending a condition to the exhibitor for sure he has preserved as a record of all his dealings. The term that he agree in advance upon what pictures he desires to book. If, of course, after the exhibitor has observed the local sales bureau, he found himself in possession of any local exhibitor for a stiffer than necessary rental we make the arrangement possible that no M. & R. production ever be allowed to run at this theater. Both Mr. Mayer and myself have not been forgotten that we were once exhibitors ourselves, and are keenly sympathetic to their hardships and even maltreatment. In fact it was the difficulties as theater owners that we en-
dured that prompted us to become exchange folk. We have
made it our slogan to treat our customers quite as we would
want to be treated if we were running our former theaters, which, as already stated, was designed with the exception
of Mr. Mayer's interest in the Alcazar. After our trade
showing if we find we have made a buy which exhibitors do
not think much faith in we always regulate our prices accord-
ingly, so that our worthy features will be properly regarded
by our clientele.

"Exclusive of the purchases I have made since reaching
Manhattan, we are already exploiting such stable productions as
"Immortal Flame," 'A Fool's Paradise,' and 'The City of Illu-
sions.' One point that I would like to drive home is the fact that
the terminals are constantly extending their shows both
throughout our territory and in certain of the trade
press that will be in keeping with the dignity and caliber of
their product. We are also offering various opportunities
for eleven states comprising California, Nevada, Utah, Ore-
gon, Washington, Idaho, Montana, Arizona, New Mexico,
and Colorado, to exchange pictures moving the industry
along the Pacific coast.'

Mrs. Root has accompanied her husband eastward, and will
return home with him about November 1.

SALES OF THE WEEK.
Here Below a Compendium of the Selling Activities Recorded
in the State Right Market the Past Seven Days:

Ben Blumenthal has progressed a step further in his efforts
to do business with Latin-America. He announced the week
past that he was planning to make a trip to Buenos Aires,
and was expecting to add the Glucksman interests of Buenos
Aires, Argentina. The deal was consummated in New York by Jacobo Glucksman.

Robert Priest, general manager of the Arrow Film Corp.,
announces that with the sale of the last territory on "The
Deemster" the week past this production has now been closed
down in the United States. The final sale was transacted be-
tween Mr. Priest, representing Arrow and Messrs. W. E. Con-
dell, president of the Greenleaf & Company; Million Liberty Feature
Film Co., Shreveport, La., the territory in the deal comprised
Texas, Oklahoma, Arkansas, and Louisiana.

Harold Z. Levine announces that he has successfully negoti-
ated the purchase of the E. I. S. Company's 'Trooper 44' by
the firm of Grever and Herz, state rights exploiters of Chi-
cago, for the state of Illinois and southern Wisconsin.
Mr. Levine is kept busy buying for the exchanges he rep-
resents in New York.

Lee L. Goldberg, secretary and treasurer of the Big Feature
Rights Corporation, has closed contracts with Joseph S. Klotz,
of Klotz & Strelner, Inc., for exhibition rights for the state
of Kentucky for "Whither Thou Goest.'

W. S. Brewster, of the Jordan-Brewster Company, Seattle,
Washington, has added Wisconsin, Montana, Colorado, North
Dakota, and Washington. Mr. Brewster also obtained the rights
to distribute "The Warrior" in Alaska. The Jordan-Brewster Company GRJSH
announced that he was leaving for "The Birth of a Na-
tion." He will exploit the Itala picture in a scale com-
mensurate with its magnitude, and it will play all of the
large theatres in the city and all the department stores and
large retail firms in the city.

To the Civilization Company, of Newark, N. J., have been
allowed sales rights for New York. This contract was
negotiated between Mr. Sawyer for General Enterprises, Inc.,
and Henry Altsop, president, and H. Heidelberger, manager,
for the Civilization Film Company.

The Globe Films, Limited, of Toronto, to which organization
the Canadian rights for "The Warrior" was sold, have broken
all records in the matter of prints used in a feature picture in
this territory. Six copies are in use throughout the Dominion,
whence it is estimated that the usual number of prints required for
exhibition purposes for the average screen offering Large
numbers for the advertisement of "The Birth of a Nation" has
been taken in the large Canadian cities for the placing of
twenty-four sheet stands.

Edward Warren, general manager of Edward Warren Pro-
ductions, Inc., announces that he has sold the New England
rights of the Rockwell Sargent production "Gone to the Bogs," to Edward Segal,
manager of the Globe Feature Film Co., whose headquarters
are in Boston.

At the same time, Mr. Warren points proudly to the fact that
the Elk Photoplay Corporation, owners of the Greater New
York rights to this production, have booked it for a fifty-day
engagement in all the St. Louis & Pacific houses and for thirty
days among the William Fox houses.

President Maurice H. Bob, of Master Dramas Features, Inc.,
last week wired from Chicago to General Manager Becker of
that company that the territorial rights of their feature,
"Who's Your Neighbor," for Illinois, Indiana, and Southern
Wisconsin have been purchased by the Unity Photoplay
Company, Chicago.

Frank Zambrio, president of the Unity, was in charge of
negotiations on behalf of the latter firm. The feature will be
exploited in the three states as a road show.

Mr. Bob stated in closing that he was leaving for Kansas
City to close a deal embracing the rest of the Middle West
territory. The states of Washington, Oregon, Idaho, Montana,
and Nevada have already been sold.

The firm of Hillier & Wilk closed a deal with the Adirondack
Film Service, of Monroe, N. Y., whereby this up-state firm
will handle all exhibition of 'The Daughter' in those states.

William L. Sherrill, president of the Frohman Amusement
Corporation, announces that he has just sold the rights on
"The Story of My Life," to Mr. & Mrs. Goodwin, of San
Francisco and Los Angeles. (See article on another page entitled
"Charles Rosenthal in New York.")

The Peter Pan Film Corp. has sold the California, Nevada,
and Arizona rights on three of their latest productions, namely,
"One Law for Both," "Married in Name Only," and "Rites of
Ambition" to the M. H. Feature Film Co. of San Francisco
and Los Angeles. (See article on another page entitled
"Charles Rosenthal in New York.")

Ben Blumenthal, of the Export and Import Film Co.,
announces the sale of "Theophorie" to the M. & K. Film Co.,
of Los Angeles, and to the Hahner Film Co., of San Francisco
and Los Angeles. (See story elsewhere in this issue enti-
tled "Chas. Rosenthal in New York.")

Kaufman Specials, of Memphis, Tenn., announce that they
have just closed a contract with Harry Grossman for the ex-
clusive decoration and distribution of the feature film "The
Days of the Dead," to the states of Tennessee, Alabama, Louisiana,
Arkansas, and Mississippi.

From the Isadore Bernstein Film Co., subjects based on
"The Seven Deadly Virtues," "Temptations," "Destiny," and "Humility," have also been contracted for
by this Tennessee exchange.

Crystal Photoplays Corporation announces that the rights to
"Mother Love and the Law," their new seven-reel feature
drama, have been sold to Grever & Herz, of Chicago, for
Illinois, Indiana, and southern Wisconsin. This deal was
consummated some time ago, but the news regarding the same
was held in abeyance because of an auxiliary deal having
been closed whereby the picture is to be shown in the loop
beginning Saturday, October 20, at the Casino theater, 58 West
Madison street.

'DANGER SIGNALS' FOR PIONEER.
Preparations are under way by the Pioneer Film Corpora-
tion, of which Nathan Wallach is president, for the release about
Nov. 1st, of "Danger Signals:" a new seven-reel picture invol-
volved in the drama of young boys and girls losing their
safety and appeal. The significance of the title is found in the warnings
which the big city is ever projecting for the safety of citizens against the
common pitfalls that beset society, particularly youth.

WARREN TAKES SHORT TRIP.
Edward Warren, president of Edward Warren Productions,
Inc., who has just completed his "Weavers of Life," as already
announced in our last issue as the successor to "The Warfare
of the Flesh," left New York City, Friday, October 13, for a brief
trip to Buffalo and Cleveland. He plans to return to his
office the Tuesday following, whereupon his last production
will be released to the trade via the state-rich route.

"DEEMSTER" SOLD.
N. Greenfield and W. E. Condel, comprising the Liberty
Feature Film Company, have just announced the sale of
the states of Texas, Louisiana, Arkansas, and Oklahoma for
"The Deemster," by Hall Calvo.

The Liberty Feature Film Company will have their main
office in Shreveport, La., from which point Louisiana and
Arkansas will be covered, while Texas and Oklahoma will be
covered by the Dallas office and the Oklahoma City office.
When an announcement is made by the New York office
will he announced later. The above firm will handle nothing
but top-notch features in the above territory.

BARKER IN NEW YORK.
E. L. Barker, president of the Bifth of a Race Photoplay
Corporation, of Chicago, III., arrived in town last week,
and expects to remain in New York until the close of
the month. When interviewed by a representative of the
Moving Picture World, Mr. Barker intimated that he
preferred to remain silent, but expected that he would
have news of great interest to the trade in time for our next issue.
BIG SELLING AGENCY FORMING.

W. E. Shallenberger and Robert W. Priest Incorporating Firm The First Extensive Campaign in State Right and Export Markets.

A new and what promises to be a most effective combination of talent and ability is at this very time being consummated. It is none other than operation of a well-focused promotion picture domain. The organization has been four or five months already in the making, wherefore the state rights trade can soon expect to receive the company’s announcement. Two of the parties behind the movement are W. E. Shallenberger and Robert W. Priest.

The firm has just applied for its incorporation papers and therefore has as yet no official title, Messrs. Priest and Shallenberger have already signed contracts with the May Film company whereby the world’s selling rights, including those of the United States, have been secured from Mr. May himself, and have entered the story of “Persuasive Peggy,” and also with Clune Productions whereby “The Eyes of the World” will be sold throughout the world by this company, since it holds the exclusive of the territory for which it already has been purchased, which comprises Australia and the western half of the United States. Contracts for the selling rights on other two features, the names of which are being temporarily withheld, are also in the saving-keeper of the Shallenberger-Priest undertaking. Mr. Priest assures, however, that each is the work of an exceptionally well known author and directed by men of respected ability.

This enterprise, which is to devote itself to the marketing of independent productions throughout the buying markets of the world as well as this country, is a closed corporation—no stock being for sale.

DIAMOND HEROES TO LECTURE FOR “REVUE” FILM.

General Manager Tom McAvoy, who with Marty McHale, ex-Yankee pitcher, and Tris Speaker, field captain of the Cleveland Indians, has been in the district for the Athletic Film Distributors, 218 West Forty-second street, sponsors for “The Baseball Revue of 1917,” has perfectured arrangements whereby any particular exhibitor who books this picture from the right buyer of his territory may secure the services of one or more stars from the particular team that his community and province is represented in. This feature has even been made on a nationalized basis in the case of the White Sox, and ex-players will be gratified to learn that Eddie Cicotte, Urban Shocker and other South Side stars can be secured as lecturers during the exhibition of “The Baseball Revue of 1917.”

“Bugs” Baer, by special arrangement with the management of the New York Evening World, has written the sub-titles for the seven reels and some characteristically clever and side-splitting fun has oozed from this humorist’s pen onto the celluloid. Baer’s work alone is said to serve as a feature which of its own accord would recommend the production.

HOFFMAN PICTURES WILL PENETRATE ENTIRE CANADA.

The establishment of Hoffman-Foursequare Canadian Exchange, in conjunction with the Metro Pictures Service, is proceeding nicely, M. H. Hoffman received last week from J. J. Unger, of the Metro organization, at the Montreal office, assurance that the salesmen of Hoffman-Foursequare products in Canada have been already engaged.

“I want Canadian exhibitors to know,” said Mr. Hoffman to a representative of the Moving Picture World, “that our exchanges will cover the three chief distribution points in Canada. We shall have offices with the Metro Pictures Service in Montreal, Toronto and likewise in St. John’s and New Brunswick. I am particularly desirous that it should be known that the extreme northeastern portion of Canada will be covered through St. John’s.”

“From inquiries already received from Montreal, Toronto and St. John’s I am sure that our features will find as ready a welcome there as has been extended them in the United States.”

CHARLOTTE WALKER FILM SOON.

As stated in last week’s edition the playpost version of Eugene Walter’s drama, “Just a Woman,” which will be presented to screen patrons by Joseph M. Schenck, Lee Shubert, and Arthur V. Johnson, at the Century under the personal direction of Mr. Steger. Miss Charlotte Walker, who created the title role in the stage rendition of that play, will be cast, augumented by an exceptional cast of prominent players. Lee Baker will make his first screen appearance in this production, and among the other leading members are such well-known players as Frances Saveron, Florence Deshon, Henry Carvel, Camilla Dalberg, Edwin Ware, and Paul Pfeiffer. Kraus, also Little Forna, Volare, who made a hit in “The Chimp,” are in the cast, according to the trade. The Lone Wolf, the boy, whose splendid performance in “The Lone Wolf” was one of the features of that pictorial drama. The scenario version of “Just a Woman” is the work of Matthew Merill, supervised by Julius Steger.

SPECIAL SONG FOR ROBARD’S PRODUCTION.

Any picture to be a success in the state rights field, according to H. J. Shepard, of Shepard and Van Loan, must contain one of three values: Propaganda, sensation, or an excellent story. A release which does not size up to one of these qualifications should never be presented on the independent market. Naturally, if a picture contains more than one of these qualifications it is more deserving of favorabale reception.

“The Robard’s feature, ‘Mothers of Men,’ he contends, “contains a distinct propaganda on the suffrage question. Also the story is one of the most exceptional of the year. Thus the picture’s three or three and one-half value for this state rights market, and is therefore easily deserving to be released in that field.”

Dorothy Davenport plays the leading part. Apart from the value of the picture itself a star of her magnitude is a drawing card of no mean proportion.

The ex-prizefighter in the picture is strong, it can be used with or without the endorsement of the Suffrage party, for the story will carry it upon its own merit. It is a picture that will invite discussion, and, as everyone knows, that is the sure road to picture success.

“One feature of its advertising campaign is the song, ‘Mothers of Men,’ which has been written around the picture by Gus Edwards and Will D. Cobb. A large syndicate of 5 and 10 cent stores in the country has contracted to display it in their windows while the picture is playing in their respective territory, and to hold it on sale. An attractive cover for the song has been designed, and it will also be used for the 24-sheet posters, thus linking the song definitely to the picture. In addition to this there will be numerous other features, such as sample displays and specialdate supplies and other aids, which will make a great benefit both to the territorial distributor and to the exhibitor.

MORE PUBLICITY AID FOR “WARRIOR.”

Bert Ennis, publicity director of General Enterprises, Inc., has added to an already comprehensive list of aids an additional eight-page “Exploitation Guide” for “The Warrior.” This book is nine by twelve inches, and contains in addition to the other things several styles of synoposes to suit all needs, a biographical sketch of Maciste, the star, and an unusual quantity of information to help the ticket man.

The various styles of scene cuts are well illustrated and a complete resume of the eulogies on “The Warrior” by the New York’s theatrical press has also been added as a ready available for reprinting in the exhibitors’ newspaper advertisements and circular matter. Arthur H. Sawyer has caused especially a number of the most widely read stories to be incorporated in the “Exploitation Guide” in the belief that it can be more conveniently used by the theater man than an individual folder.

ROSETWIG ANNOUNCES NEW HELEN MARTIN FEATURE.

About the 1st of November the Rosetwig Feature Films, so Manager Rosenzweig instructs, will present to the state right market an other production in which Helen Martin will be starred. The film is almost completed now, but it is still too early for it to have received its name. Seven reels, however, it is hoped will be finished in the next few weeks, and the film as a whole is very promising. It is hoped that the film will bring lots of buyers to his quarters at 218 West Forty-second street.

In the same exchange feature in which Helen Martin was also given the leading role and which was also put out by the Rosetwig Company, Mr. Rosenzweig relates that its further exhibit the has been stopped in those parts of Greater New York only by Commission of Licenses Bell, of New York City, Elsewhere throughout the country and the state it has met with no such restriction.

LUBIN CONVASELES IN “SOUTH.”

Herbert Lubin, of General Enterprises, Inc., has recovered from the operation which he recently underwent for appendicitis and was released from The Stern Sanitarium in New York City to his home.

Owing to the severity of his case it will be necessary for him to remain away from his office for another few weeks, wherefor he left New York on Monday, October 22, for Palm Beach, Florida. He will remain at the southern resort until his health can be said to be fully regained.

During Lubin’s absence from his offices, at 1596 Broadway, Arthur H. Sawyer, also of General Enterprises, Inc., has been handling the affairs of the company.

DUTCH CHAPLIN MUTUAL RIGHTS SOLD TO AMSTERDAM FIRM.

A letter from the World’s International Film Office (Algemeen International Filmbureau), of Amsterdam, Holland, to the Dutch Pictures Weekly, recently received, is known to the trade the fact that the rights to the complete library of Mutual two-reel Charlie Chaplin comedies have been secured by them for the year 1918, as well as the Dutch East Indies and the Dutch West Indies.
**Cosmofotofilm Head Deplores Buyer's Apathy**

E. C. Wallace cites evil in independent exchanges fall

for ballyhoo of cheap productions.

That there is a lack of keenness on the part of many men, notably those slightly steeped in the movies, for the

offerings manufactured by firms catering to this market is the contention of E. C. Wallace, general manager and

trader of Cosmofotofilm, who has commented on recent productions placed at the disposal of independent buyers

such pictures as 'The Manx-man,' 'Mother' and 'I Believe.' In

the first mentioned it was secured by Goldwyn, and is now being released by them through their exchanges,

while 'Mother' has been secured by McClure's Pictures, who

are handling it on the state rights basis. In this connection

Mr. Wallace reveals some facts that will interest the trade

in general, and also delivers some ideas worthy of repitition.

In his interview with a representative of the Motion

Picture World, the Cosmofotofilm executive spoke as follows:

"The ever recurrent cry from state rights buyers to the

effect that manufacturers and manufacturers' agents are in

the habit of holding their best big films from the state

rights market and only offering second grade films to state

right holders has become so insistent of late that it is likely

to work harm to a big and flourishing industry.

"The Cosmofotofilm Company, Inc., for several years has

conducted a business of importing big English 'specials'

and distributing them in this country. It has kept its

fingers closely upon the pulse of the state rights market throughout

the long seven years which have elapsed. Under the

conditions which have arisen from time to time, it

finds that the average state rights buyer is woefully

apathetic—prone to be misled by grasping, untrue publicity—

selecting, in the belief that to invest in a big film in the

inferior film at a financial loss because of this indifference and

apathy.

"Two concrete examples may be cited, 'The Manxman' and

'I Believe.' 'The Manxman' was offered to responsible state

rights buyers for several weeks at territorial prices, which

were cut to a bare profit, and local exchanges were

left to reap large profits. After waiting over two months for

results, advertising widely in all trade journals, and using every

argument under the sun to get attention, it is

inconceivable, and there can be no financial gain or loss in the

transactions of state rights buyers the Cosmofotofilm Company

was approached by one of the great distributors with a proposition

so favorable that it could not be turned down.

"Instead, therefore, of the state rights men of the country

reaping big profits on 'The Manxman,' this classic feature is now

not only denied to the exchanges but to one of the international film

distributors of America.

"Whose fault is this? Certainly it is not the fault of the

Cosmofotofilm Company, which spent several thousand dollars in

publishing the details of this splendid example of George

Loane Tucker's work as director and producer. State

rights men lost a golden opportunity, which was seized by the

far-sighted men directing a national exchange network.

"George Loane Tucker's latest big effort is 'I Believe,' a

splendid seven-reel special, to which a consistent publicity

campaign has been given in the trade press during the past two

weeks. Is 'I Believe' to be allowed to go to national distribution

for its ready money? Are state rights men so really apathetic

that they cannot grasp the fact that by purchasing direct from

the manufacturer they are saving several intermediate middle-

men and the territorial prices on 'I Believe' are

emphasis not exorbitant. They leave an ample margin for

excellent profits for both state righter and exhibitor. 'I Believe'

is only the first of big films and there is a quantity. Yet

in nine weeks the Cosmofotofilm Co. has sold territorial rights

on less than half of its available territory.

"Wake up, state rights! Let us have examples of true co-

operation between ourselves and the manufacturers. There

are big profits awaiting those wideawake territorial exploiters

who are alive to their opportunities."

**CREEK APPOINTS FINK AS ASSISTANT.**

M. R. Fink, head of the foreign department of General

Enterprises, has been compelled to take a trip through the

southern circuit in the interests of 'The War Bride' this

week due to a call received from Lawrence Rubel of The Bureau

on the 8th. Mr. Fink left at Washington.

He returned to New York from Baltimore in answer to

a summons from George Creel, the head of the bureau, who

offered the vacant position of European correspondent in the

still picture division of the photograph department of The

work entailed the spending of two days each week in Wash-

ington and the redaction of the bi-weekly dispatch. Mr. Fink

was permitted to maintain a patriotic service to the United

States Government.

Mr. Fink has agreed to "do his bit" and has so arranged

affairs as to be able to title the Government photographs by

appointment given each week in Washington.

Arthur H. Sawyer has generously offered to loan Mr. Fink

to the Government for the work in question and a decision

will be reached immediately after the tour of the film execu-

tive is completed.

The foreign department head left for Atlanta following

the conference with Mr. Rubel to resume his interrupted trip

***NETTER DUE BACK EAST SOON.***

Leon J. Netter, the aggressive manager of the Masterpiece

Film Attractions, Cleveland, Ohio, writes us that he will

return to New York either around the first of next month or on

the 15th of November. In the latter case, he will get in just

about the time that Sol. L. Lesser makes his first return to

the film center since his recent attack of appendicitis. Whether

Netter comes on in advance of his associate or not, it is certain

that their stays in New York will overlap, for both are officers

(lesser, president, and Netter, secretary) of the State Rights

Distributors, Inc. and a meeting of this organization is to be

called when the president gets here. Owing to the sick spell of

Lesser it was impracticable to hold any meetings until his

health permitted him to again carry on his extensive business

affairs.

In this connection it would be interesting to quote from Mr.

Netter's own letter: "I think the opportunities for state-

righting film, in other words, giving big productions the proper

exploitation is far bigger now than it ever was. This leads

to the matter of the State Rights Distributors, Inc. and all

I can say in connection with this is that both Mr. lesser and

myself think that the opportunities offered through the or-

ganization are greater now than ever, and all the members feel

the same way and are anxious to have the organization in

active force."

"It was unfortunate that Mr. Lesser's illness should have

delayed the matter thus, but as you perhaps are aware, Mr. Lesser

will return to New York the middle of November, at which

time the organization will be put in full force and further

announcement made."

**WEST AND BEE-SWARM FLY WEST.**

Louis Burstein has arranged for forthcoming winter-made

King-Bee comedies to be produced in sunny California. As a

result of his imperialrase nineteen of the human insects

make an exodus to the warm climate for the benefit of the

depot of the Lehigh Valley across the Hudson Monday,

October 22, bound for Los Angeles. The party traveled in a

private car, and in addition to the eighteen player and

property men comprised of Director Gillstrom, Billy West,

Bob Hardy, Leo White, Ida Ross, Ethel Gibson, Martha Bean.

and Jackie Jackson—nineteen in all.

The heads of the firm gave the tourists a farewell party

that would make a seven-year old envious. Incidentally, West got a chance to see his name displayed on the

large electric sign in front of Loew's New York theater before he journeyed westward during the engagement of his "The Goat" at that Broadway play-

house.

"The Candy Kid" (King-Bee).

Scene from "The Candy Kid" (King-Bee).

At the same time that the troupe pulled out of the city so
did publicity sharp-shooter Ed. Rosenberg, but he went to

Philadelphia instead. Where he spent a couple of days with

Ben Amsterdam, whose Masterpiece Film Co. controls the

local territory on King-Bee products, and did effective service

for his sales head, Nat. H. Spitzer, by putting over special

publicity.

**FALL OF THE ROMANOFFS' BRINGS RECORD PRICE.**

New York state rights for 'The Fall of the Romanoffs,'

Brenon's picture drama depicting the birth of Russian
democracy, are said to have brought a record price the

week just closed.

The purchase was made from A. H. Woods, theatrical pro-
ducer and half owner of 'The Fall of the Romanoffs' with

Mr. Brenon, by a group of capitalists organized for the

purchase. They have appointed an acting manager to handle the

New York territory.

"The Fall of the Romanoffs" recently completed a three-

weeks run at the Broadway theater, where an attracted capacity

business at a two dollar scale of prices.
Canada Proves Fertile Market

Growth of State Rights in Dominion a Pronounced Characteristic of 1917—Future Appears Decidedly Roseate.

By W. M. Gladish

DEVELOPMENTS in the state rights field throughout Canada have come thick and fast during the past few weeks until now there is a wide variety of special releases which can be arranged, and which can be grouped together in a manner which will make a choice or a selection which can be presented as a road show by Canadian right owners. In fact, the situation is such that serious imports are being made in the north-west and in the big money-making plays are being used to fill the间隙, proving, incidentally, big money-makers. The arrangements are generally made on a per-centage basis.

With the opening of the New Princess in Toronto on October 1, the Ontario Capitol now has three dramatic houses, and during the coming winter another available playhouse, the big-grand house, will be opened. There are still ten open weeks in the season of forty weeks at the Royal Alexandra, according to a reliable authority. The dates at the grand opera house, Toronto, for the next three months include a comparatively large number of state right feature bookings. Toronto also has three vaudeville houses, and moving picture features are the principal attractions at two of them.

Among the latest developments in the state rights field were the organisation of "Giffin Pictures," with offices in Toronto and Montreal. Closely allied with Giffin Pictures are Superfeatures, Limited, a general manager of the company is Charles Stevens, formerly of the Canadian Universal. Giffin Pictures has been organised by Peter Giffin, who has a circuit of thirteen houses in the Dominion, and has arranged to open theatres immediately in Winnipeg, Calgary, and St. John by the two concerns, according to an announcement by Mr. Stevens.


Manager Harry Law, of the Toronto Metro office, has just consummated a deal whereby the Metro Pictures Service of Montreal and Toronto will distribute Hoffman-Poursauce Pictures in Canada. There are five special releases ready for Canada as a result of this deal.


The state rights department of the Canadian Universal is also coming strong. Manager H. Fischer, of this department, looks after the distribution of Universal specials and Century Comedies. This department will also look after the releasing of Jewel Productions in the Dominion.

The Specialty Film Import, Ltd., Canadian Pathé distributors, have in their books both Canadian and French official war films, and arrangements have been made for the handling of the Russian Art features. An arrangement has been made with a number of the distributors to use the point of the average exhibitor to put on these special productions in a manner that will be effective.

Present expansion in state rights circles of the Dominion means that within a very short time practically every exhibition house which wishes to make other than the specialty activity will have branch offices in from three to six cities of the country, principally Toronto, Montreal, Vancouver, Winni-peg, London, and St. John.

"MOTHER" GOES TO SING SING.

Sentimental interest was loaned by the last week to General Enterprises, Inc., from Edward J. Meagher, chairman of the management league and chief of "Mother" to the inmates of the Ossining institution.

The feature, recently produced by George Loane Tucker starring Elizabeth Rinehart, deals strongly with the subject of mother-love, showing the influence of a loving heart over an erring son whose strong passions finally lead him to a prison cell.

Meagher touches upon this factor in his letter of request, stating that "Mother" is bound to exert an influence for good on the entire prison body. Accordingly "Mother" was screened within the prison walls on Wednesday evening, October 17. Mr. Tucker himself appeared at the conclusion of the exhibitio n and delivered a short address to the prisoners on the making of motion pictures and the various difficulties encountered therein by the producer.

Several members of civic and personal welfare bodies of New York City made the journey to Sing Sing in order to note the psychological effects of "Mother" on the audience.

Incidentally A. H. Sawyer, president of General Enterprises, has arranged for a special poem on the subject of motherhood, to be used in the exploitation of the feature.

NEWMAN OUT FOR "BATTLEFRONT" PICTURES.

Lewis Newman, manager of the Pittsburgh Exchange of the Port Pitt Theater Company, is away on a country wide trip in the interests of the Royal Italian Government's official war pictures, "The Italian Battlefront," the American tour of which is under the exclusive direction of the Port Pitt Theater Company.

Mr. Newman has been commissioned by the Italian officials to make this tour for the purpose of assisting exhibitors in the proper presentation of these war films, the supreme command of the Italian Army being especially concerned with the manner in which their activities are received by the American public.

Mr. Newman will visit every important center of 26,000 pictures, and will upward from the Canadian to the South American, meeting with all the fundamentals of successful film exploitation, and his own success as a producer of special screen attractions and feature picture the trade of the maximum of co-operation and service.

UNUSUAL SHARK CAPTURE IN "HONEYMOONERS." The first quarter of releases of "The Honeymooners," scenic serial being prepared by the Peter Pan Film Corporation, should be ready for exhibition about the middle of November.

This is the first scenic serial ever released by any film company, and H. C. Allen, president of the company, says he has been able to secure Canadian and unequalled material for the exhibitors.

The material for the series is being gathered all over the world by a party consisting of H. H. Van Loan, William F. Aldrich, Gertrude Cameron, and Peggy Aldrich. They have been in the Hawaiian Islands for the past month preparing the first releases.

Van Loan, who is in charge of the expedition, has written to headquarters that they have succeeded in obtaining the finest shark picture ever taken.

Bonime, the local expert photographer, who has developed all the moving picture stuff taken in the Hawaiian Islands for the series, has made a shark picture ever taken in those Islands. The scene will form one of the first releases in "The Honeymooners," and will be certain to interest all lovers of real sport. Mr. Allen assures.

BLUMENTHAL BELIEVES IN ADVERTISING.

Ben Blumenthal, president of the Export & Import Film Company Inc., is a believer in the long run advertising. He feels that every state rights picture to be worthy of the title must possess possibilities for bringing it to the public, not in a stop-go-thumped-on fashion, but in an efficient and organized manner.

Thus with the waste reduced to a minimum, a campaign is carried out from first to last, angle by angle, corner to corner, with the view of the distributor; third, from the point of view of reaching the general public and filling the theaters. This cannot be laid out in a haphazard way, but the cost of the whole is estimated, and balanced against the positive returns on the money laid out, thereby reducing the proposition to one of dollar for dollar.
Glendon in Another "O. Henry"
Sparkling Satire Mingled With Love Theme in "A Night in New Arabia."

O. HENRY'S penchant for flinging delicately barbed shafts of satire at New York reaches its ripest stage in "A Night in New Arabia," the current release in the Broadway Star Features distributed by General Film. His descriptions of Caliph-Riders, Bag the-one-of-Subway and the Haroun al Raschids who go about seeking to find a way of crawling through the eye of the needle, forms one of the richest

THE LADY in THE LIBRARY" (Falcon).
Adventure and romance follow fast upon the heels of each other in "The Lady in the Library," the eleventh release in the Falcon Features being distributed by General Film Company. It is a social adventure which provides plenty of action, and its four reels are crowded with humor and originality to which the fans who have been following the popular Falcon Features have become accustomed.

"A Night in New Arabia," as pictured in a story written by Frederick Olin Bartlett for Ainslee's, and the film version is expected to duplicate the success enjoyed by the story. Mildred Vandebrug, a society girl, who is interested in hospitals and slum work, breaks her engagement with T. Huntington Forbes, her fiancé, because their interests are so far apart. "Spike" Jones induces his weak brother, Dan, to sell some jewels he has stolen, and the latter is killed while resisting arrest. The shock causes the death of Dan's wife, who has just given birth to a baby girl. Mildred decides to place the baby in the home of Forbes, in the hope that it will arouse the latter to an interest in something besides sports and club life. When he returns home Forbes is told there is a "lady in the library" waiting to see him. He discovers the baby left by Mildred and his heart is touched with love for the first time. Mildred and Forbes defend the baby in a series of startling adventures with "Spike," and their engagement is renewed.

Vola Vale and Jack Vosburgh have given great strength to the portrayal of the leading parts in this drama. Other prominent characters in the cast are: Ruth Lackaye, Robert Weyercroes and Jane Pepprell. The picture is the result of the able direction of Edgar Jones under the supervision of H. M. and E. O. Horkheimer.

CAREY in "A MARKED MAN" (Butterfly).
Harry Carey makes his third appearance as a star of Butterfly features in "A Marked Man," to be released Monday, October 29th. Improving steadily in technique with each succeeding picture, Carey now has a loyal and numerous band of admirers. He first sprang into favor as the star of Bluebird's "Three Godfathers," and has added to his prestige with two recent Butterflies, "Strictly for the Flying Secret Man."

His forthcoming vehicle was written by George Hively and directed by Jack Ford. It recounts a series of episodes in the checkered career of "Cheyenne" Harry, which come within an inch of cutting his adventurous life off short. Trapped red-handed while holding up the desert stage, through the perfidy of his own accomplice, Harry is sentenced to be hanged because being unable to pay his fare, "Cheyenne" Harry was forced to which killed the stage driver. While in awaiting execu-

Scene from "A Masked Man" (Butterfly).

Manufacturers' Advance Notes

ESSEANAYS RELEASED BY KLEINE SYSTEM.
Essanay's offerings to exhibitors this week consist of a comedy-drama starring Taylor Holmes, the comedian, a comedy-drama featuring Little Mary McAlister, and two George Ade Fables.

The Holmes' picture is entitled, "Two Bit Seats," and is full of amusing situations, with a light romance running through the story. It has a screen time of sixty-five minutes and will be released through the George Kleine exchanges November 5.

Little Mary's picture, "Young Mother Hubbard," while containing much excellent comedy, has a dramatic appeal so strong that it is sure to tug at the heart strings. The principal characters are all children. The picture has been especially well acted and staged. Its screen time is sixty-five minutes. It will be released October 29 through the George Kleine System.
Fox's Week's Work

Doings at the Studios, East and West, Told Briefly—Four Standard Pictures.

The complete cast of Gladys Brockwell's new picture for William Fox has now been determined. Besides Miss Brockwell the players are Lewis J. Cody, Vivian Rich, Willard Louis, Colin Chase, Gloria Payton, Fred Whitmore and Harry Pardy. The photo-play is being directed by Bertram Brackett and photographed by Charles Kaufman.

Mr. Cody and Miss Payton make their debut as Fox players in this production. Miss Ullrich played opposite William Farnum in 'The Price of Silence.' Mr. Farnum's first super de luxe picture.

Mr. Fox also announces that Manon, whose name is synonymous in the screen world with beauty and daredelicity, has been engaged to appear as leading woman for the new Tom Mix company recently organized. Mr. Mix has already begun on his first Fox Special Feature.

Another newcomer to the Fox fold is Fred Church, one of the best known and best liked players on the West Coast. Mr. Church is a Canadian by birth, but came to the United States when a lad. He attended the University of Michigan. Mr. Church commenced his motion picture career by affiliating himself with the first company of films that came to Los Angeles.

Release dates for four of William Fox's finest and most spectacular productions have been determined upon by Fox Film Corporation. All four are Standard Pictures. The dramas and dates are:

October 7—'When a Man Sees Red.' William Farnum's greatest 'fighting' photo-play.
October 14—'Aladdin and the Wonderful Lamp,' the film version of the most fascinating of all Arabian Nights' Tales.
November 18—'The Brides in the Woods,' a photo-dramatization of the world-known story.

Virginia Pearson, the statuesque Fox star, has started work on a new production under the direction of Carl Harbaugh. In the cast are Gladys Kelly, Carl Moody and Herbert Evans. Several members of the company are yet to be chosen. Miss Pearson was enthusiastic over the story for her new vehicle.

'The Scarlet Pimpernel' will probably be the first Fox release in November among the Special Features. This is a photo-dramatization of Baronesse Orczy's great novel.

'THE SCARLET PIMPERNEL' (Fox).

The star, the director, the leading woman, some of the supporting company and the photographer who filmed 'The Spy,' one of the biggest achievements in William Fox's Standard Pictures series, are factors in 'The Scarlet Pimpernel,' the Fox Special Feature which will be released October 28th. Dustin Farnum, Winifred Kingston, William Berress and Howard Gaye are in both casts, and Richard Stanton directed and J. Dev. Jennings photographed each of the pictures.

'The Scarlet Pimpernel' is a dramatization of Baronesse Orczy's well-known book of the same name. The title is derived from a small English wild flower which was attached to letters that a mysterious individual wrote to the French Government during the reign of terror in 1792. Each of these letters was a notice that the Scarlet Pimpernel League has rescued another French nobleman whom the revolutionists had condemned to the guillotine. The story centers equally around the efforts to identify and capture the league leader and his devices to avoid detection. This picture was being made during the recent visit of Mr. Fox to his Hollywood, Cal., studios and it was while disguised for one of the several characters he portrays in the drama that Mr. Farnum so deceived Mr. Fox that the latter, thinking it was tickled to an aged woman who was applying for work, offered the actor a position in the studio.

MARY GARDEN GOES TO FLORIDA.

When the California motion picture director wants a desert he whiskers himself off a few miles across the state. When a New Jersey photo-play expert feels a need for sand he sallies off to Florida, where St. Augustine furnishes the nearest stretch of sun-beached terra firma to the film capital of the East.

Mary Garden, the newest film star of Goldwyn who has just started work on 'Thais,' made a flying trip South last week accompanied by Directors Ballin and Crane, Cameraman Alles, and Assistant Director Berthelon, a still photographer.

Scene from 'Thais' (Goldwyn).

a publicity man, sundry costumes and their custodians, a good-sized technical staff—and one actor.

The single film player to accompany Miss Garden is her leading man, Hunsley Revell, who plays the monk Paphnutius. Together Miss Garden and Mr. Revell have about a dozen strong and vivid scenes of suffering in the desert, which the regenerated countess has to cross with the monk on her way to the sheltering nunnery where she is to spend her life far from the beauty and corruption of Alexandria.

All told these scenes might take some eight hours to "shoot." But because of their nature Miss Garden and her entourage have had to set off on a thousand-mile trip at the end of which they will almost literally "walk right in and turn around and walk right out again."

At first it was thought that longer portions of 'Thais'-showing scenes at the nunnery where also have to be taken in Florida, and plans were laid to that end. But by a little skilful drawing, measuring and figuring the Goldwyn technical staff discovered that the nunnery, as well as the temples, houses and streets of Alexandria called for in the script could all be built on the big "lot" back of the studio at Fort Lee. Within a record space of time all these structures will be completed. Half at least will be finished before Miss Garden and her party return from Florida.

MARY MACLANE IN ESSANAY COMEDY.

Exhibitors soon will be offered a novelty by Essanay. The title is, 'Men Who Have Made Love to Me.' It is an elaborate comedy-drama, starring Mary MacLane herself, the famous authoress of unconventional books and magazine articles, and the writer of the story on which the picture is based.

Director Arthur Berthelet has spared no pains nor expense to make the settings as elaborate, luxurious and expensive as the wonderful apartments Miss MacLane describes in her story. One set alone, representing seven rooms of the apartment, contains thousands of dollars' worth of the most expensive furnishing pictures and rugs. When these rugs are spread on the spacious library of this set, glimpses of the other six rooms are revealed through wide doors. It took weeks to build. Every inch of the sets, where the ordinary kind are erected in a few hours.

Of special interest to women will be the wardrobe of Miss MacLane. It is an amazing array of traveling suits, riding habits, lounging robes, boudoir outfits, motoring costumes—in fact, everything, including bathing suits and gymnasium togs. Much of the wardrobe was imported. The story deals with the love adventures of Miss MacLane, and is based on truth. In fact, Miss MacLane was really wooed by each of the six male suitors in the picture. Of course their real names are not used.

The picture reveals the love-making methods of the six suitors, and shows, in turn, how their attention were received by Miss MacLane. The authoress appears in the role of vampire, but the picture is far different from the usual type of vampire stuff. In the first place, it has none of the morbid features that are usually associated with "vamp" films. On the contrary, it fairly bristles with amusing situations. It might be called a sparkling comedy-drama with a vampire playing the lead, but with the fangs extracted.
Path Program
Features and Serials, Scenics and a News Reel Compose the Schedule for Week of November 4.

MRS. VERNON CASTLE, Mollie King, Pearl White and Lonesome Luke are the box office stars on this week's show. Vernon Castle is seen in the second of the recently announced big new Path-Plays. It is in five reels, and was produced by Astra, directed by Philip Firth and financed by Carl Petrie. It is the story of a diamond worth 200,000 pounds in a bottle of Southern Belle perfume. There are only a few bottles of it in existence, and Pearl White is the only person who has ever been in any of them. It is a most exciting story of romance and mystery, and the secret of the diamond is not revealed until the last reel. It is directed by Philip Firth and financed by Carl Petrie.

The list of advertising material on this picture includes one and two styles of three sheets, colored photographic lobby display and a large pictorial insert for the premiere of the picture. Mrs. Castle, one column page of Mrs. Castle music-patrol campaign book.

Mollie King appears in the 8th episode of "The Seven Pearls," written by Crichton Hulme and Leon Bary. This two-reel chapter is produced by Astra opens with a running fight between a sloop belonging to Mrs. Castle and a large naval vessel, and ends with one of the most thrilling stunts ever concocted for a photoplay. Perry Mason attempts to find one of the precious pearls from the eyes of the Sacred God. It releases a secret spring, and the outstretched arms of the statue come together, holding the person in an embrace of death. Pearl White in the 18th episode of "The Fatal Ring," produced by Astra in two reels. This chapter has a very unusual story. Mrs. Castle is a millionaire with a fortune of $500,000. Her diamond is hidden in a bottle of San Yen perfume. There are only four bottles of it in existence, and Pearl White is the only one who has ever been on the race to find it. It is a story of romance and mystery, and the secret of the diamond is not revealed until the last reel. It is directed by Philip Firth and financed by Carl Petrie.

"Lonesome Luke" stars in a two-reel "Luke" comedy entitled "Love, Laughs and Letter," produced by Rolin Film Company, and there are scenes of the early days of the pioneer life. Eight reels for the picture. This twelve cylinder joy-wagon travels sixty miles a minute, with our hero in the new and comical role of a barber. Everybody is Romance and his job is to make his customers laugh, and he will find this burlesque on a business with which he is in almost daily content laughable in the extreme. Harold Lloyd shines in this picture, and he is a slave to his profession. There is more than a fission than he is to the beauty of woman kind—and there is something in this latter in the picture. The first of a one-reel picture comedy. Among the points of interest shown in which are the Waldorf-Astoria Hotel, the Metropolitan Museum, the Public Library and the houses in "Millionaires' Row," including the residences of Henry C. Prick and Andrew Carnegie.

An article of a split subject for this subject and Hearst-Pathe News No. 90 and 91 complete this big program.

Cowl Picture Booking Strong in South
While Actress Has Not Appeared There Managers Evidence No Doubt of Her Popularity.

With the release of Jane Cowl's first Goldwyn picture, "The Spreading Dawn," from the story by Basil King, the celebrated emotional actress of the speaking stage will be seen for the first time as a star in a number of cities of the South.

What managers of the so-called speaking theaters have decreed a Southern predilection for musical comedy and farce has kept Miss Cowl in her tours from being booked south of the Mason and Dixon line and souvenir fans have come to know her only through her great reputation as a favorite in the Northern cities where she has appeared. That these managers were wrong in their decision of her is proved in the prompt booking in the South of Miss Cowl's present venture. The most recent picture stage is utterly independent of the system of booking and from the scenes of the speaking theaters, so no handicap was offered in that direction.

Leading theaters in a number of cities of the South are paying high prices for the privilege of having "The Spreading Dawn." The demand is so great that the managers and patrons are awaiting the new Cowl play thoroughly justified faith in ominous Southern theatrical going. Among the theaters are the Stage reduction of the Rio, Atlanta, and the Columbia Picture House of New Orleans; Old Mill, Dallas; Grecian, El Paso; Hippodrome, Fort Worth; Queen, Galveston; Queen, Houston; New, Baltimore, Mo.

All of these are first-run houses. There are a large number of other theaters that have booked the picture for second and subsequent runs.

In her pleasure over the situation, Miss Cowl feels it is completely justified. She is quite satisfied that her new picture will do something beside stage innately. It is said that already her managers in the world of the "regular" theater have planned tentative schedule of "dates" through the South.

VICTOR MOORE IN "HOME DEFENSE."

Victor Moore will release, Oct. 22, his latest comedy written for him by Thos. J. Gray, called "Home Defense." It is a double picture, covering the mornings and afternoons and not to be missed. The story is a modern comedy of manners, and is full of clever turns that will delight the housewife and the most discriminating critics.

Scene from "Home Defense" (Klever).

midst of a very exciting card game. They break it up in double quick time, and husbands are brought home-ward. The husbands meet the next night to devise an excuse for staying out late at night, so they decide to form the Changeavour Manor Unit of Home Defense. They are offered a home-defense plan which gives good enough excuse to get outside. It does, for the wives full for it and good, and we again find the boys at the Changeavour Manor Clubhouse. It is a beautiful club, and the wives don't decide to form a "First Aid Unit." This formed, they decide to go to the Clubhouse to see the dear husbands drill. The husbands get wind of this and immediately they start to get uniforms of any kind and anything they will do for guns. They get policemen, street cleaners, postmen, and all sorts of uniforms for the drill, as the wives arrive. Knowing nothing about drilling the boys start to give an exhibition. They do, and almost get away with it, when Rastus, the ethnic waiter of the club, hearing the boys upstairs, brings up the usual refreshments—all wrong. He meant well, seeing the wives, he drops ray and all and rushes out. Needless to say this puts the "kibosh" on the Home Defense League, and leaves the boys in a worse mess than ever. The wives inform their husbands that this drilling stuff is only an excuse to get out nights, and they tell them to try to get in that night. The finish ends up with a lot of excitement, but the husbands win out, through a clever use of Vic's.

This comedy is very timely and is full of fast funny action. It gives Moore lots of opportunities, and he is supported by a big cast, including D. L. Don. The comedy is directed by Chester M. De Vondre.

NEW JEWEL MANAGERS.

R. E. Bishop has been appointed Cincinnati manager of Jewel Productions, Inc., succeeding Ralph Peckham. Mr. Bishop has been with the General Film Company in Chicago, and has been in the capacity of booker and assistant manager and was manager for the Mutual Company in Minneapolis. Jewel's Cleveland office, which is under the general sales management of A. J. Mentz, with headquarters in Cleveland, is located at 262 State Street, and has A. Kaufman has been appointed a salesman for the Jewel Exchange in Cleveland having been promoted by Manager A. J. Mentz. On his first trip to Kansas City he made some valuable contracts in "Lydia and Lorrain on "Sirens of the Sea," the Jewel picture beautiful. Mr. Kaufman was formerly salesman for the General and Unicorn companies and is popular in the trade.

Milton Feld, former Vitagraph man, located in Kansas City, has been appointed Kansas City manager of Jewel Productions, Inc., succeeding M. H. Ward. Mr. Feld is well and favorably known in the trade from which he was forced to retire recently because of an accident from which he is just recovering. The Kansas City Jewel exchange is one of the largest in the entire fourth floor in the building at 1925 Main Street, in the center of Kansas City's shopping and theater center. Harry Herman, New York's Jewel manager, is now in Kansas City aiding Mr. Feld in getting started on his new duties and superintending the bookings of important features, including Jewel's "Come Through" and "Twenty Thousand Leagues Under the Sea" which have just been placed by Jewel at the Columbia for two-week runs.
“OVER THERE” ACQUIRED BY SELECT.

Select Picture Corporation has taken over Charles Richman’s latest photoplay, “Over There,” and is releasing it for immediate distribution through Select Exchanges.

“Over There” is a patriotic photodrama in six reels produced by the Charles Richman Pictures Corporation, with Charles Richman and Anna Q. Nilsson as the stars. The cast, which is a brilliant one, also includes Gertrude Berkeley, who won renown as the mother in “War Brides,” and Walter Hiers, who has played the role of jolly fat friend to so many heroes and heroines of screenland.

“OVER THERE” is notable for its war scenes, which must take rank with the very best war scenes produced outside of the actual fighting lines. The battle areas in this picture are unusually extensive, and the construction of the trench system was costly. For, instead of the usual few yards of trenches and sandbags, hundreds of feet are covered by a really ramifying system of counter trench warfare.

These trenches were constructed under the supervision of Lieutenant W. A. O’Hara of the 24th Battalion Canadian Expeditionary Force, who spent seven months in the first line trenches in northern France, and who actively participated in the battles of the Somme from Ypres to Vimy. Lieutenant O’Hara also supervised and ably assisted in the making of the highly effective battle scenes. No picture which has yet been shown to the American public so graphically duplicates the actual conditions of a battle as do these battle scenes in “Over There.”

THE SCARLET CAR” (Bluebird).

One of the most widely read of all the books by the late Richard Harding Davis is “The Scarlet Car,” the photoplay rights of which have been secured by Bluebird Photoplays, Inc. In preparing the novel for the screen, William Parker has arranged the incidents of the book into a most absorbing and exciting story, filled with tense situations and thrilling action. Production work already has begun under the direction of Joseph De Grasse.

Franklyn Farnum will play the leading role—the carefree son of a newspaper owner in a New England town who, finally realizing what a useless sort of a fellow he is, gets busy and cleans up a supposed murder mystery, and, incidentally, a political row. Al Floin has been engaged especially for an important part in the production, and Edith Johnson will play opposite Mr. Farnum. Others in the cast are Len Chaney, Sam De Grasse, Jack Francis and Howard Crampton.

“TROUBLE MAKERS,” NEXT LEE CHILDREN PICTURE.

The next picture in which Jane and Katherine Lee, William Fox’s “Baby Grand” film stars will be seen, has been christened “Trouble Makers,” and will be released in the near future.

If ever a photoplay was appropriately titled, this Fox Standard Picture is, according to the reports from the Fox studios, whence come stories of amazing pranks and stunts in which these little film celebrities figure in “Trouble Makers.” There is a strong plot and a virile story in “Trouble Makers,” making an excellent background for Jane’s and Katherine’s comedy. A pleasing romance is unfolded, and a puzzling tragedy is cleared up, as the result of a series of pranks perpetrated by the little stars, and its climax carries a punch; but before it is reached a tense story in film has been told. An excellent cast support the Lee children, and the picture, it is predicted, will rank as one of the year’s biggest successes.rench Buel directed it.

Scene from “Over There” (Select).
Triangle Production Well Ahead

All Departments of Culver City Plant Working with Maximum Efficiency—Nine Plays Being Filmed.

YNE directors and their companies are at work on new productions. Nine productions have been completed and are ready for shipping, and three directors are waiting for new stories at the Triangle Culver City studios, where the fall offensive recently got under way for the purpose of getting the designs needed to meet the demands of the market.

Melodramas, comic dramas and westerns are on the current production schedule, which includes the work of the most talented scenario authors in the business. Many new players have been added to the already large force at the Culver City studios during the past week and two new directors, Frank Borzage and G. P. Hamilton, have started pictures.

Director Jack Conway has just started work on a modern social drama, "Became of the Woman." The cast includes Belle Bennett, Jack Livingston, Jack Curtis and George Chesbro. Conway's last picture for Triangle was "Doing Her Bit." The first picture fighting with which Ruth Stonehouse was starred.

"The Maternal Spark" is the working title of Director G. P. Hamilton's picture, in which Irene Hunt and Josie Sedwick will have the leading feminine roles. In this picture Triangle will offer something new in the way of social realism. Another member of the supporting cast include Hiram and Joey Jacobs, the popular child actor. The Maternal Spark was adapted for the screen by George du Bectrocter.

Roy Stewart, Triangle cowboy star, is posing for a new picture, the temporary title of which is "The Lawless Benton." The story shows the trials and tribulations of a pretty young school marm in the cow country. Fritz Ridge-way, who supported Conway in "Born to Do," has been signed by Hamilton to play the leading feminine role, and the cast includes such western favorites as Walter Perry, Joseph Bennett, Curley Baldwin, Ed Bruce and Roy Stewart. The O'Neill cast near Oceanside, California, the largest ranch of its kind in the Southwest, and Triangle's ranch studio at Hartville, in the Santa Monica mountains, is all ready for the picture.

Director Raymond Wells is making rapid progress on his latest picture, "Fanatics," in which J. Barney Sherry has the leading male role. The feminine cast includes Luella Paine, a veteran of the screen, and Josie Sedwick, the popular child actress, as well as Beverly Sills in the picture. "Fighting Back," featuring William Desmond, has been shipped east.

Desmond has about completed his latest vehicle, "Gentility," a sentimental Irish dramedy, which is directed by G. R. Hill and stars Wm. N. Jeffron. In this Desmond enacts the role of a genial village blacksmith, transplanted from the Auld Sod to a mansion in Chicago by the love of his rich wife. The vaudeville yokel attempts to play "Lord of the Manor" are said to be very humorous. In the end, of course, he essays "pure gold." Desmond is supported by Mary McVor, Jack Richardson and Jessie Hallett.

"Bearing Her Cross" is the temporary title of the new story begun by Director Charles D. Petrie, in which Margett McLeod will be starred. It is a story of a weak young man driven to bigamy by the constant oppression of his religious and intolerant wife, and the efforts of the veteran character actor, Walt Whitman. Laura Sears and Darrell Foss are also in the supporting cast.

Director William Desmond has nearly completed his seafaring drama, which features a sensational fight between a mutinous crew and a blackguard captain while the ship burns to the water. A thread of mystery and love runs throughout this picture, the temporary title of which is "Everlasting Mercy." It promises some unusual photography.

Featuring Alma Reuben, Director Walter Edwards has just started work on "The Passion Flower," whose scenes are laid among the peasants of France and Italy and in the Latin quarter of Paris. P. McCuskill, whose travels in Europe and India have made him familiar with foreign customs, is in charge of the situations. "The Passion Flower" will be supported by Frances McDonald and W. L. (Babe) Lawrence, members of Triangle.

Frank Borzage, latest addition to the director force, has completed the shooting of his first picture, the veiled story of the Royal Northwest Mounted Police, called "The Seventh of September." Directors Ferris Hartman, Lynn P. Reynolds and Jack Christian are in charge. The story stars Corinne, starring Olive Thomas, are waiting for stories. The Triangle productions now have on hand and ready for shipment include "Regeneration," "Voyage of the "Corinne," with Olive Thomas in the leading role; "The Fuel of Life," starring Belle Bennett; "Easy Money," featuring Charles Gum and "The Medicine Man," starring Roy Stewart.

"BY THE SEA" (Essanay).

The next Essanay Chaplin release, "By the Sea," is one of the number of comedies the studio has in the works, and one of the most successful comedians built up his reputation. At the time of its release, it proved one of the most popular of the Chaplin series, in which he was in his first division, and is likely to retain its reputation. It has a screen time of 25 minutes and will be released through the General Film Company, Nov. 10.

"SUNSHINE ALLEY" CHAMPIONS DUMB ANIMALS.

"Sunshine Alley," the new Goldwyn photoplay starring Mae Marsh, has the distinction of being probably the first screen champion of the Society of Prevention of Cruelty to Animals. In this play, which has for its setting a little animal and bird hospital, the services of an animal lover by an act of love of living things. Goldwyn supplied an object lesson in befriending dumb creatures that has no parallel. The visualization power of the screen, the human sympathy of the story, the force of good, acting, the excellence of the Goldwyn production made by Jack Noble, with Edith Shinn, the unusual illustrative charge of setting, provides an attraction that is as beautiful as it is useful.

At a time when many of the "purposes" of the screen plays are bound up in problems of sex this new element comes as a welcome relief. Besides it is calculated to do a vast amount of good.

ASSOCIATED THEATERS, INC., ACTIVE.

The board of directors of "Associated Theaters, Inc.," held a three days session in Minneapolis last week, and elected the following officers to serve sixty-five days until the first general meeting of stockholders, Dec. 17, 1917.

President—H. L. Hartman of the New Palace theater, Mandan, N. Dak.

Vice-President—Wm. S. Smith of the Orpheum and Grand theaters, Menomonie, Wis.

Treasurer—Henry P. Greene of the Lake, New Lake and East Lake theaters of Minneapolis, and Hamline theater of St. Paul.

Chairman of the Board of Directors—Chas. W. Gates of the Bijou theater, Aberdeen, S. Dak.

Secretary and General Manager—T. J. Hamlin of Minneapolis.

The Bankers Trust and Savings Bank of Minneapolis was made trustee of the funds and also the depositary for the organizing fund. All the money already received from exhibitors for stock was turned over to this bank, and the fund is pledged to return 50 per cent. of this money to the individual exhibitors if the organization is not completed with six hundred theaters by February 25, 1918.

It was decided to incorporate under the laws of Minnesota and to strictly comply with the most stringent rules of the Federal Trade Commission and the various state "blue sky" boards.

NEXT MARY PICKFORD-ARTCRAFT PICTURE, NOVEMBER 5.

The release date of Mary Pickford's latest vehicle, "The Little Princess," has been set for November 5. The story is from the book by Frances Hodgson Burnett, and was adapted to the screen by Frances Marion and directed by Marshall Neilan.

"The Little Princess," as Sara Crowe, Mary Pickford lives with her father in India and later goes to a girl's fashionable boarding school in London, where she entertains her fellow pupils with oriental tales, which are shown on the screen. Later, when revenge overtakes her, she becomes a scullery maid in the same establishment, subjected to cruelty and indignities by a shrewish and hypocritical master.

"A BOARDING HOUSE BATTLE" (Three C Comedy).

Action of the sort which should prove particularly attractive to the large number of followers of the sprightly Three C Comedies, released through General Film Company, is to be found in more than usual quantity and quality in the current release, "A Boarding House Battle." Lou Marks, Pearl Shepard and Gom Paul are featured in this one-reel romp. This is the fifth of the series of comedies being produced by the Commonwealth Comedy Company and is by far the best work yet done in these new pictures by the trio of comedy stars.
Helen Gibson in Railroad Drama
Lena Baskette, Neal Hart, Vivian Rich and Other Favorites
On Universal Schedule, October 22.

A RAILWAY of the absorbing interest, titled "The End of the Run," is the Gold Seal release which opens the week's Universal program on October 22. Helen Gibson plays the heroine, a story which was written by T. Shelley Souten and prepared for the screen by George Hively. It is just the right kind to display the star’s unexcelled talent as an exponent of film melodrama, J. D. Davis directed the production, and Val Paul, O. C. Jackson and George Williams are prominent in the cast. The story deals with the crooked operations of Giles Stafford, a brake-man on Jim Durman’s train, who makes a hobo divide a quantity of counterfeit money among the riders on the train. He has been rebuffed by Noma Durman, Jim’s daughter, but not until after he has found out that Jim, distrusting banking institutions, has all his money in a jar. Jim breaks into Jim’s house and, stealing the money from the jar, substitutes counterfeit bills. Jim passes seeking out the crooks to recover his money and ultimately under the direction of Stafford’s guilt is discovered by Nona, who sets out on horseback to overtake his train and capture him. And she does it, with the audience gasps.

A Nestor comedy, "A Fire Escape Finish," from the pen of Fred Palmer and directed by Harry Edwards, and which features Eddie Lyons and Lee Morin, is released on the same day. It is a riotous story of an elopement, culminating in a wedding on a fire escape while the jealous rival dangles helpless from the ladder.

Universal Animated Weekly, No. 93, is released Wednesday, October 24. That is also the release date of a two-reel L. O. Carrell and Harry Edwards directed "Vin Moore and the Blackmailer," as directed by J. O. Blystone. Merta Sterling and Al Forbes are the leading fun makers in this up-to-date farce which mingles the lighter aspects of comedy with a chapter of thrills which would do credit to a serial melodrama.

Lena Baskette is the star of the feature for Wednesday, October 24. Her latest, "Marina's Triumph," is the title of the play in which she will appear. Written by J. B. Shillington and Nan Blair, and produced by Marshall Steadman, the story concerns the evolution of the eventful career of a child with a marked genius for dancing, which at last finds expression despite many handicaps. Lena is supported by many experienced and well known players. "Marina's Triumph" will be released on the same date.

Max Asher and Gladys Tennyson are the featured players of "Ace, the Cameraman," the Joker comedy to be released Saturday, October 27. Some striking serial stunts lift this slapstick farce above the usual comic level. The 24th installment of the series was devoted to the latest happenings in the world of work and play and is also scheduled for release on that date.

Helen Hart and Vivian Rich, respectively in two of their latest productions directed by "The Betrayal," written by Alice McGewan and Harriet B. Brandner and directed by George Cruchron. A tense thriller released on Sunday, October 21. The story rises to a point where there has been enough to pack it into it to insure satisfaction to any wideawake audience.

During the week the second episode of "The Red Ace," Universal's big outdoor mystery serial, will be shown in theaters outside of Greater New York. It will be entitled "The Lure of the Unknown" and carries Jacques Jacque's breathtaking story well along on its dramatic way.

FINE CAST CHOSEN FOR ELTINGE PICTURE.

From all accounts "The Clever Mrs. Carfax," Paramount's second picture starring Julian Eltinge, will be even a greater success than was his first, "The Countess Charming." The cast includes Daisy Robinson, Noah Berry, Florence Markey, Anna May Wong and Frank DeShon. The direction was in the hands of Donald Crisp. The story is by Hector Turnbull, with Gardner Hunting. "The Clever Mrs. Carfax" is full of mystery, thrills, suspense and fun, and in the course of the picture Julian Eltinge makes about 40 changes of costume from masculine to feminine and back again.

MUTUAL WEEKLY CHANGES ITS RELEASE DATE.

In order that it may reach the public at the earliest possible moment, the release date of this weekly picture, which has been changed from Wednesday to Sunday. This change becomes effective at once, and Mutual Weekly No. 147 will be released Wednesday, October 27. The Weekly, Gaumont-Mutual screen magazine, will continue to be released on Thursdays, as heretofore.

FIRST PETROVA PICTURE, "DAUGHTER OF DESTINY."

Petrova Picture Company has announced that the name of the first Petrova Picture will be "Daughter of Destiny."
The selection of this long-awaited title was made after a survey of many which, in the opinion of Madame Petrova and Frederick L. Collins, president of the Petrova Picture Company, assures its popularity with both exhibitors and the public.
The method by which "Daughter of Destiny" was chosen is unique in the art of selecting motion picture titles. Twenty-five titles were proposed—some by Madame Petrova and her staff, some by the officers of Petrova Picture Company and the remainder by officers of the First National Exhibitors’ Circuit, through the box-office office. A good title, Petrova Picture Company believes that another important step has been accomplished to make its pictures not only artistic successes but money-makers for the men who exhibit them.

"Daughter of Destiny" is now completed, and Director George Irving is cutting and titling it. At a private showing arranged by Mr. Collins for Mr. Rothafel and other officers of the Circuit, Madame Petrova was warmly congratulated, and it was enthusiastically predicted that the picture would fulfill every promise made for it.

HAYAKAWA IN ROLE OF AMERICAN SPY.

Why not the United States, with the co-operation of her ally, Japan, ship a couple of million men across the Pacific to the Russian front, there surprising and overwhelming the Germans?

That, in a sentence, is the underlying plot of "The Secret Game," which will afford Senso Hayakawa, the Japanese star, the greatest vehicle of his career. It will be a Paramount re-release of the near future. It is a story of the present international situation, having to do with a possibility that might easily become an actuality, and yet it is not, in the ordinary sense of the term, a “war” picture.

Hayakawa has a role that, while it will fit him perfectly, is quite different from any of his recent characterizations—that of Nara-Nara, the famous Japanese secret service detective. In the beginning the star objected, because he thought the role was to be that of a spy. But when he found that he was to be a detective in the service of the American Government, he altered his mind and was delighted with the opportunity it afforded him.

The story is by Marion Fairfax. William C. DeMille directed the picture with his accustomed skill, and with "Carfax," Charles Rosher, it is said, has outdone himself in securing effects that are distinctly novel and at times beautiful.

ONE ON THE SHAVETAIL.

Several of the extra men who are appearing in the munitions plant scene in Harold C. Lloyd’s forthcoming Paramount picture, "Bab’s Matinee Idol," are attired as American soldiers, minus the insignia, of course, and other distinguishing marks. A near-sighted officer who had wriggled through the exams came by the studio recently and espied several of the performers leaning against the wall smoking cigarettes. He came over and was about to reprimand them for not saluting him when he discovered his mistake. What he said further is not recorded.
"THE SAVAGE" (Bluebird).

Bluebird No. 100 has been selected by Managing Director Carl Lasemlle to inaugurate the Bluebird season at the Broadway theater, New York. Its title is "The Savage," a vigorous story of the Canadian Northwest, written by Elliott J. Chace and previously referred to as "Julio Sandeval." The star is Ruth Clifford and her leading man, Monroe Salisbury, will be featured in her support. The Broadway theater engagement is a pre-release, the scheduled date being November 18.

Rupert Julian directed the production as his third contribution to a series of particularly effective Bluebird titles which will be featured on the program. The presence of Monroe Salisbury in Miss Clifford's support is an item of importance to exhibitors, for the reason that Bluebird believes that he will become a real box-office attraction: a "ticket seller" to the fair sex who are sure to make him a "matinee idol."

Miss Clifford and Mr. Salisbury form a rare screen combination. They appear together for the first time in "The Desire of the Moth" (Bluebird for October 22), and their presentation of "The Savage" seems very likely, to mean moving the box-office if Salisbury is "played up" in the exhibitors' advertising. Another feature that may be "boosted" to advantage is the beautiful scenery, reflecting the grandeur of the mountains and foothills near Seven Oaks, Cal., where Director Julian filmed the production. The photography, of the usual Bluebird clearness, has caught the majestic surroundings with remarkable fidelity.

TAYLOR HOLMES IN NEW DRAMA.

Taylor Holmes, formed noted stage comedian, now being featured by Essanay in five reel comedy dramas, has returned to Chicago after a trip to New York and is at work on his fifth picture, "Uneasy Money," a five-part comedy drama adapted to the screen from the Saturday Evening Post story of that title by Pelham Grenville Wodehouse. Mr. Holmes takes the part of an English lord in this new effort, and the script affords unusual opportunity for his subtle style of humor.

The picture will be released early in December, following "Two Bit Seats," "The Small Town Guy." Mr. Holmes' latest productions, "Fools for Luck," Mr. Holmes' second picture was released October 8.

"RETFREAT OF GERMANS" FOR GENERAL DISTRIBUTION.

The announcement by Pathé that "The Retreat of the Germans at the Battle of Arras," the latest of the Official British Government Pictures of the War to be received in this country, is shortly be available for distribution through the various Pathé Exchanges, has created much interest among exhibitors throughout the country. "The Retreat of the Germans" will be remembered, was booked by the B. F. Keith and allied circuits for a record price of over a quarter of a million. That the "Big Time" vaudeville circuit found these war pictures a very profitable feature of their programs is evidenced by letters sent to Captain Baynes of the Official Government Pictures, Inc., by Martin Beck, managing director of the Orpheum Circuit, and E. F. Albee, vice-president of the B. F. Keith circuit of theaters.

SHOWS OPERATION OF AEROPLANE GUNS.

J. F. Leventhal, with the cooperation of Waltermar Kaempfert, has put together, in a forthcoming Pictograph, illustrates the operation of the aeroplane gun, one of the big factors in the present war.

DAINTY BILLIE IN "A TWO-CYLINDER COURTSHIP."

Billie Rhodes, dainty little billies of pretty trunks and dainty gowns, gets all smeared up with grease in "A Two-Cylinder Courtship," the one reel Mutual Strand comedy set for release October 30.

Scene from "A Two-Cylinder Courtship" (Mutual).

Billie makes an altering mechan'ian, sarbel in overalls, with great gobs of grease from ear to ear. The fliver of ancient vintage which she crawls beneath responds to her tinkering and ambles down the road. Miss Rhodes is starred in a new series of Mutual comedies, released each week. She is supported by Jay Belasco and an able cast.

"A DAUGHTER OF MARYLAND" WITH EDNA GOODRICH.

Edna Goodrich, who has scored a heavy box office success in "Reputation" and "Queen X," the first of her series of pictures for Mutual, comes to the screen in "A Daughter of Maryland," the third Mutual on October 29.

"A Daughter of Maryland" was produced under the direction of John H. O'Brien, the well known director, from the story by Samuel Morse. The story was written especially for Miss Goodrich and scenarized by John F. Poland. Star, director and author have gotten 100 per cent results.

Miss Goodrich is wonderfully cast. She is superb as the high spirited, independent young southern woman. She carries the role from first reel to last with grace and ease. She puts into the picture those little touches which have distinguished her work on the stage. She has done "A Daughter of Maryland" so well that it will rank with the best of her work on either stage or screen.

The story deals with the affairs of Major Treadway, a Marylander of family and estate, and the love affairs of his daughter Beth. Beth is won from hatred to love by the Yankee landscape gardener who has been sent to convert the gardens of Headland Hall from an uncouth wood into fairyland of shrub and flowers. The legend of "the black ghost" lends mystery and action to the story and makes it fascinating as well as romantic.

Scene from "A Daughter of Maryland" (Mutual).
Four November Metros

Important Subjects Feature Misses Wehlen, Stevens and Barrymore and Co-Stars Bushman and Bayne

—Also New Comedies.

METRO PICTURES CORPORATION will release four important subjects this month, according to Misses Wehlen, Emily Stevens, the co-stars Francis X. Bushman and Beverly Bayne, and Ethel Barrymore appearing in the one production. The subjects will be announced in an elaborate issued by the company this season.

First on the list is “The Outsider,” with Emmy Stevens as star. “Outsider” is a six-act, a feature version of Louis Joseph Vance’s clever novel, “Nobody,” directed by Charles A. Logue, adapted by Mabel Dowlan. Stevens, of course, is the hero of the story- and is assisted in the direction of the picture by Sidney Webber.

The second release is “Outwitted,” with Emily Stevens as star. “Outwitted” is an original story by Charles A. Logue, adapted for the screen by Mary Millicol. Directed by George D. Baker, who will also direct the picture. Miss Stevens has one of the roles of strong emotional appeal, the other being taken by Lucile Leney, who is also supported by a notable cast, including Earle Foxe, who plays the young husband; Frank Currier, Paul Martin, and other Metro regulars, who have been associated with Baker in his Metro productions, assisted in the direction of the picture.

“The Voice of Conscience” is the November 19 release, starring Francis X. Bushman and Beverly Bayne. “The Voice of Conscience” is a story of the South, and much of it has actually been written by the work and play of the negro servants on a typical old Georgia plantation. Flina Fox, who wrote “The Jury of Fate” for Mabel Talerro, is the author of this story, which is based on the novel written by Matha June, for the use of Miss Bushman and Miss Bayne. Mr. Fox, who is the brother of Mrs. Bushman, the director, has assisted Mrs. Bushman in the direction of “The Voice of Conscience.” The play offers ideal roles for the co-stars. Mr. Bushman is given the difficult task of playing two different men who, while bearing a resemblance to each other, have entirely different manners and peculiarities.

R. J. Bergquist had charge of the photography of “The Voice of Conscience,” which is equal to saying that that feature of it has been creditably handled. For sheer beauty, as well as for a firm grasp of its quaint Southern scenes, “The Voice of Conscience” will probably be unsurpassed by any picture released by Metro this year.

“The Eternal Mother” is the vehicle chosen for Ethel Barrymore, and it will be released November 26. “The Eternal Mother,” has been adapted by Mary Millicol from Sidney McCall’s novel of the same name, and Frank Cushing, one of the acquisitions of Metro’s directing staff de luxe, is directing Miss Barrymore in this five-act feature. George Webber is the cameraman for this production. The acting is being handled by Ethel Barrymore. Miss Barrymore’s supporting cast is Frank Mills (playing the part of Dwell Alden, the mill owner), J. W. Johnson, the part of Marie’s first husband, Charles De Guise, Mabel Baker, R. Wothem, Kaj Gyt, a Swedish actress; Little Maxine Elliott Hicks, and J. Van Cortlandt, Metro’s blind actor, are included in the cast.

The Metro-Drew comedies for November are, in the order named, “His Deadly Calm,” “The Rebellion of Mr. Minor,” “A Close Resemblance,” and “As Others See Us.”

BUSHMAN AND BAYNE BEGIN NEW PRODUCTION.

Francis X. Bushman and Beverly Bayne, famous Metro co-stars, have completed their work in “The Voice of Conscience,” under the direction of Edwin Carewe, and will begin immediate production of “The White and the Blood,” by Shannon Fife, under the direction of Charles J. Brabin. This will be Director Bushman’s second Metro picture with these stars, the first being “The Eternal Mother.” Fife is the director of this production and Bushman, who is associated with Hollywood Metro for the second time, under the direction of Charles J. Brabin. This will be Director Bushman’s second Metro picture with these stars, the first being “The Eternal Mother.” Fife is the director of this production and Bushman, who is associated with Hollywood Metro for the second time, will be remembered as the author of “God’s Half Acre,” a one-act play produced a few years ago in New York, in which Miss Wehlen, the co-star, will personally supervise the making of the new Bushman-Bayne piece.

This story is a colorful comedy-drama of society life in the good old U. S. A. It is not, however, a patriotic propaganda, as many might think to infer, but a human drama dealing with genuine American characters and realistic situations. The action takes place on Long Island and in the mining districts of Colorado.

Scene from “The Planter” (Mutual)

Mutual to Issue “The Planter”

Will Release on November 12 Seven-Reel Subject Starring Tyrone Power as Season’s First Special Feature.

THE Mutual Film Corporation announces “The Planter,” a seven-part spectacular adventure drama featuring Tyrone Power as both a actor and producer in his first Metro production. “The Planter” will be available at Mutual exchanges on November 12. The production is presented by F. M. Manson, head of the company which produced the picture in Southern Mexico. It is the picture version of the novel by the same title written by Herman Whiteaker.

The Planter claims for this picture exceptional box office power, is said to have been planned since production. It required the movement of the producing company to distant locations, the use of many hundreds of extras, and the destruction of a native village and considerable plantation property.

“The Planter” is an exposure story, and incidentally, the type of film that will appeal to life and labor conditions in tropical Mexico. The cast includes Lamar Johnson, who, as a hero, comes close to the leading man of Tyrone Power; Lucile King, in the role of a native girl; Louis Fitzroy, George O’Dee, Mabel Wille, and Carmen Phillipi.

The tropical locations give the action of the drama a highly appealing quality, and the advertising and the subject of the story will be prepared by Joseph Sullivan.

The story portrays the astounding adventures of white men engaged in the rubber trade, these being set forth among wild natural surroundings pictured in the Isthmian country of novel beauty and bewildering variety.

NATIONAL BOARD OF REVIEW COMMENDS “THE PUBLIC DEFENDER.”

The “Public Defender,” which was recently completed by Samuel Ireland, and with which the board has been so favorably impressed, has been accorded the honor of a special report by the National Board of Review of Motion Pictures. The Board of Review is noted for its conservatism and its appreciation of “The Public Defender,” as contained in the report appended below, therefore possesses a genuine significance for the exhibitor who is interested in securing the strongest screen attractions for the market.


The report finishes with the following general comment: “As a story it is full of human interest and makes a tense dramatic appeal. "The Public Defender" is a fine example of a photo-play with a purpose.”

“The Public Defender” is based on the story of the same name, and in book form has reached a circulation of over two hundred thousand copies. It was written by Mayer C. Goldman and Frank W. Harris. The screen version, which presents a trio of stars in the persons of Frank Keenan, Alon Hanion and Robert Edeson, while only two weeks old, shows every evidence even at this early date of rivaling the book in point of popularity.

NEW FERGUSON FILM RELEASED NOVEMBER 12.

The release date for the next Elsie Ferguson film has been set for November 12, according to President Greene, of Art- craft, who is a dramatization of "This Rise of Jennie Cushing," considered the best book written by Mary S. Watts. It was directed by Maurice Tourneur.

In the supporting cast are Elliott Dexter, Fania Marinoff, Frank Goldsmith, Callie Delastor, Mor Bates, Edith Alpin, Isabel Vernon, Blanchie Craig, James Cogan and Marie Burke.
Goodrich and Minter Head Mutual.

Two Particular Stars Are Featured on the Schedule for the Week of October 29

DNA GOODRICH and Mary Miles Minter top Mutual's schedule of releases for the week of October 29. Miss Goodrich in "A Daughter of Maryland" and Miss Minter in "Peggy Leads the Way," both five-reel productions. The week's list includes two comedies and two topicals.

Third of Goodrich Series.

"A Daughter of Maryland" is the third in the series of Mutual star productions featuring the beautiful Miss Goodrich, which provides her with a vehicle admirably suited to her talents and she has done it so well that it has been pronounced by those who have seen it to be one of the best bits of sensational stuff which has Goodrich ever come on to the screen.

The picture casts Miss Goodrich as a proud and haughty southern girl, who is given an opportunity for her to get into the little functions which have made her famous on two continents. The production was directed by John B. O'Brien and an especially notable cast was selected to support the star.

Delightful Minter Play.

"Peggy Leads the Way" is one of the most delightful pictures in which the charming Mary Miles Minter has appeared in many months. Miss Minter is cast as the daughter of a poor but industrious father, who runs a one horse store in a country town and lives in poverty to keep his daughter in a fashionable boarding school.

The child, kept away from home for years, finally spends her vacation allowance on a trip home and discovers the exact state of affairs. Whereupon "Peggy" begins to clean house, drive out the "sit and sit" club and help reestablish the family fortunes. In the meantime she falls in love with a rich young blood, and her career in storekeeping ends in a romance.

The picture was directed by Lloyd Ingraham and is in five reels. Ashton Dearholt plays the leading role with a capable supporting cast.

Chapter VII of "The Lost Express."

Helen Holmes engages in an exciting automobile race with a passenger train in "The Race with the Limited," Chapter VII of "The Lost Express," the new Mutual-Signal photoplay, scheduled for release in first run on October 29.

"The Lost Express" is a mystery story of engrossing proportions. It involves the disappearance of an express train, a secret formula for granulating goldine and a secret and rich gold vein in a mountain mine.

Two Comedies and Two Topicals.

The comedy releases of the week are "A Two Cylinder Courtship," one of the happy one-reel comedies starring pretty Billy Rhodes, and "Jerry's Lucky Day," a one-reel Cub starring George Ovey. In "A Two Cylinder Courtship" Miss Rhodes is supported by Jay Belasco. It is one of the cleverest of the Strand-Mutuals. Its release date is October 26. The release date of "Jerry's Lucky Day" is November 1. Both are released November 1.

It shows pictures of the construction of America's new wooden fleet, pictures of important industries in Argentina and a dry land picturesque animated drawing from Life, a part of the reel, is entitled "Had Your Mining Stock Panned Out?" Mutual Weekly, the regular news reel carrying pictures of the news up to date of releases, comes to the screen on October 31.

HART WORKING ON SECOND PICTURE.

William S. Hart has started work on his next production to be released by Arcterra, following "The Narrow Trail." The title of the new picture is "The Silent Man," a story by Charles Kenyon, author of "Killing." In his new vehicle Hart plays the part of a miner who has made a rich strike and comes from the desert into a small border town to enter his claim. His rich ore attracts the curiosity of the proprietor of a gambling resort, and, with the assistance of a government clerk, the miner is robbed of his property. It is left to Hart, in the role of his son, to recover the gold mine that forms the basis of a story replete with thrills.

Playing opposite Hart is Vola Vale. Others in the cast are Robert McKim, Harold Goodwin, J. P. Lockney, George P. Nichols, Gertrude Claire, Milton Ross and Doreas Matthews.

"THE THING WE LOVE" IS REID'S NEXT.

These are busy days for Wallace Reid, Paramount Players. "The Thing We Love," released in November, wherein he will play the leading role, was completed some time ago by Mr. Reid is now at work on Frank Sherman's "NaN of Music Mountain," the picture of the week, which is featured in the line-up, "Rimrod Jones," and will then come East to do "The Source," which has its locale principally in the Maine woods. "The Thing We Love" is particularly apropos at this time, as it is based upon a German plot to destroy a munition factory. This production is founded on a story written by H. B. and M. G. Daniel.

SCENE FROM "HER SILENT SACRIFICE" (Select).

Alice Brady in "Her Silent Sacrifice," which is rapidly nearing completion in the Fort Lee studios, is the most recent acquisition to the Select ranks. Emerged from peasant's chrysalis into the glorified wings and trappings of a young Parisian butterfly, and the gown with which she expresses her transformation are a triumph of Hender's art.

No expense has been spared by Miss Brady in the matter of clothes, and her wardrobe for this picture alone represents an expenditure of some thirty-five hundred dollars. The piece de resistance in the collection is a lovely afternoon gown of sand-colored chiffon trimmed with Kolinsky. No note of color breaks the harmony of tan and brown and the dress is draped in exquisitely simple lines. A crushed belt of the chiffon is finished at the side with a mash of the material ending in a heavy satin sash. A matching band of fur are laid on at the neck and hem. With this Miss Brady wears a large picture hat, its under brim softened by feathers. This costume cost her nine hundred dollars.

Honors are shared with the Kolinsky gown by a heavy satin afternoon gown in an odd dark shade of brown. Its long straight lines are emphasized by short bands and folds of the material, and its sleeves are the more or less uncommon three-quarter length. The only contrasting touch of color is furnished by a heavy Oriental neck chain of green and black beads. There are other gowns of sumptuous design.

"THE PRICE MARK" (Paramount).

The problem of a young woman thrown upon her own resources in New York, seeking a livelihood, coupled with the mystery of the Orient, forms the general theme of "The Price Mark," in which Dorothy Dalton, the lone star, will appear for Paramount October 29. The picture was directed by Roy Nell.

A cut of superior quality supports Miss Dalton, including William Conklin as the artist, Theron Hall as the doctor, Edwin Wallis as Hassan and Doreas Matthews as Nakhi. Adele Farrington and Clio Ayres also have roles in the play.

Scene from "The Price Mark" (Paramount).
Odgen Looking Half Year Ahead

Production Manager Jesse J. Goldburg Has Designed and Copywrote a New Advertising Novelty Very Distinctive in Nature.

In order to become thoroughly apprised of every angle connected with the future promotion of color photoplay attractions, Jesse Goldburg, production manager for the Odgen Pictures Corp., made a trip to Chicago, where he was in consultation with buyers who handle "The Lust of the Ages" for the territories of Illinois, Indiana, Iowa, Michigan, Minnesota, North and South Dakota, Missouri, Kansas, Iowa and Nebraska.

Upon his return from Chicago he had made some interesting observations which he was able to insert in the line-up point man in the mid-west territory. Mr. Goldburg stated in this connection: "On my previous tours throughout the United States I confess I erred in falling for the motion picture studios in Chicago, a city where the theater-going public puts down a minimum of 10 cents and a maximum of half a dollar admission price, but in Chicago, largely as a novelty, I interviewed the managers and, in the houses charging a minimum of five and a maximum of ten admission, and I do find this rather inconsistent viewpoint—the smaller house insists upon a price to make the house, and the bigger house insists upon a worthy production and the star is of secondary importance.

"It is also wonderful to contemplate the changing viewpoints, not alone of the exhibitor, but of the public; for instance, the use of handsome pictures, especially rapidly on the wave, and if I might engage in a forecast I would say that outside of five cities in the United States, the use of twenty-four sheets will be altogether abandoned and the adoption of six sheets will be lessened materially, if not altogether abandoned within the same period, and instead of making the accustomed two-tone or three-tone litho, the lithos will be much more inclined toward the making of four-tone sheets, three-tone sheets and two-tone sheets.

"Advertising in trade publications for a period of three weeks, the Odgen Pictures Corporation has resumed advertising activities after completing an extensive program of publicity in 1910-1911. Lester Park, vice-president and general manager, and Mr. Goldburg for the past three years have been actively engaged in mapping out the proposed activities only three days for the next six months, and have completed a thorough scheme of advertising publicity.

"But in the advertising campaign the Ogden corporation has devised an advertising novelty in the form of a film card, which is inserted tinted and toned cards of positive films shipped from the copyright division of the patent office for a certificate of copyright on not alone that novelty but all novelties wherein perfection is aimed for similar results have been made.

"The film card in connection with "The Lust of the Ages" is in the nature of a replica of a war chest (the production dealing with the greed for gold); the film card in connection with the next, 11 Illus. Walker production will be a replica of the novel, "The Grain of Dust."

"This is the first instance, according to Mr. Goldburg, where an agreement has been made, whereby the market is supplied with both film advertising and picture production has been copyrighted. "The object in copyrighting it," the Ogden executive further stated, "is to isolate the house and of such ideas and we feel justified in seeking to retain as exclusive the product of our own brain, such cards to cost $1.32 apiece, each square of film being inserted separately by hand.

Select Establishes New Exchanges

Changes and Expansions in Branches Which Point to Progress of Big Distributing Corporation.

SeVERAL changes and expansions in Select Pictures Corporation exchanges throughout the country mark the very substantial progress which this company has made, which has in two short years passed from the stage of having its offices in the Robert Wm. Gailey Building, 825-827, Peter Smith Building, in the city of Chicago.

The change in Chicago gives that city a full-fledged Select exchange under the supervision of Mr. Morris, whereas for some time past the Chicago exchange, located at 345-349, had been merely a branch of the New York office. The exchange is located at 302 Strand Theater Building. The expansion was made necessary because, on account of the rapid increase in the number of branches throughout the country, it was deemed advisable to establish a real exchange here. At the same time the change in Cincinnati, which has been made necessary as almost all the southern Indiana territory, including Indianapolis, has been taken from the Chicago office and given to the Cincinnati branch. This change was made necessary, not only in view of Mr. Morris' splendid selling campaign, but also because of geographical advantages secured to exhibitors affected under the new arrangement.

Effective at Peerless

Makes Seven Pictures Where Four Were Made Before—Getting the Last Ounce Out of the Facilities.

A RECENT visit to the Peerless Studio in Fort Edward, where World Pictures Brady-Made are carried from birth to maturity, expressed astonishment at the discovery that no less than seven scenes were in course of simultaneous production under this roof.

"The last time I was here a few months ago," said this observer, "the motion picture on the screen was a long time, and nearly everybody about the place seemed to think the extreme limit of productivity had been reached, so far as the plant was concerned. It is the answer to everyone here any how?"

"The answer," replied Director General William A. Brady, "is plain as can be. It is intensiveness of productivity, which follows surely on the heels of efficiency.

"When I cast my eye over this studio as it is conducted at present—with its seven directors handling as many stars and companies each in a new play—and conjure up the condition as it was about two years ago the whole thing seems like a dream, or a fairy tale, or the raving of some idealist.

"A full period of two years since the Peerless Pictures and Paragon, both representing the very latest state of equipment, and each calling for a very large weekly expenditure. The output hardly exceeded by two or at the most four productions at the same time. There was so much of one thing and another on the screen was in the hands of the directors. Such a thing as questioning one of these gentlemen was plain heresy. They were accountable to nobody. Many were conscientious, and some were not, but the size of the system was totally absent, and the leakage was enormous.

"The task of correcting this disastrous situation was not one that only one of the directorial brain was destined to undertake. Over 700,000 required action so drastic that observers insisted it could not be done—but it was. Further, the work became more and more concentrated until finally we were able to release the Paragon studio entirely.

"At the present moment, you see, we are producing more pictures than at any time in our history, and what is more they are better, bigger, more pretentious pictures than those of any previous period. Efficiency and intensiveness do not require slipping or cutting down quality by any means. They mean putting your money where it will do the most good, that is, on those pictures which are going to get the last ounce of effort out of every part of the producing machinery.

"The big idea that is beginning to make itself felt in a noticeable degree all over the manufacturing end of the industry. The effort no longer is to see how many continents a particular plant can cover over a given period, but whether it shall be thrown away, or how top-heavy a business structure can be made. The place of all this the same principles which have made big business in steel, leather, rubber, automobiles, harvesters, and many other branches of industry are gradually and surely making big business in the pictures.'
**Triangle Program**

Releases for Week of October 28th Show Wealth of Photoplay Material in Every Day Life.

The Triangle Program for October 28th has a welcome message for exhibitors and patrons who have had too many screen representations woven around hair-raising thrillers to realize actually that the scholarly story is told by the majority of regularly living people. In "The Man Hater" and "The Stainless Barrier," the drama releases for the Triangle Group offers the two picturizations of everyday American life, with problems universal enough to make a ready appeal.

The story of Chemie Sanders, the daughter of a man whose ideals do not center around his family hearth, is taken by Winifred Allen. Supporting Miss Allen, who is said to do her heavy lifting in the picture, are Jack Whiting, the husband, Marguerite Gale, in the role of the dashing widow, and little Ann Lehr, as one of the breed of happy young couples who make much of wholesome amusement throughout the story. The story of the play is by Mary Breen Polver, and appeared in the Saturday Evening Post last June. Ahlert Parker directed the production under the supervision of Allan Dawn.

The chivalry of southern love and family honor are the theme of "The Stainless Barrier," a drama which treats of the sinister influence wealth may have over a struggling youth in the city. It is the story of an old line family rapidly receding in the face of the growing city, while his sister toilets at home, faithful and devoted to the dreams of the wayward brother. The boy severs his course by false lights set up by a shyster promoter, and in his flight before the law, is trapped in a scheme which results in his murdering the man with whom he has sought and the salvage brother in the small town. Munition plants on paper and other wild cat schemes which loosen the conservative pocketbooks of businessmen in any city would give the picture a human interest turn. The climax comes in the big court room scene, when the girl's spirit of devotion and sacrifice impels her to take the stand on behalf of the ignorant youth who has saved the wayward brother from the gallows. A pretty love story winds its way through to the clearing of the girl's good name and the excommunication of the district attorney.

Jack Livingston, who scored a success with Belle Bennett in "Ashes of Hope," after playing leading roles in "Ten of Diamonds," "The Snake Pit," Triangle releases, is a young attorney who believes in the girl's innocence; Irene Hunt is the daughter of the South, and Rowland Lee portrays the shyster who tricked the girl into the trap. Thomas S. Bee and T. Barney Sherry are other well-known Triangle players who are members of the supporting cast. The story, by Louis Schick, was directed by Frank Reis and photographed by Thomas Heffron.

The Keystone comedy of the week, "His Dismissed Passion," for a change for its plot, dealing with an ambassador-inventor whose efforts to perfect a super-explosive are thwarted by three foreign spies whose mission is as mysterious as their mission goes. Betty Miliken in the title role for the husband of the ambassador's daughter, is heroically blown through the air to save her as his predecessor, the father-in-law. The situations throughout are said to be highly explosive from a laugh-bursting standpoint. Clare Alexy, as the villainess, and Fritz Schade lead an all-star Keystone cast in the merry-making.

"Their Husband" and "Somebody's Wife" are one-reel Triangle Comedies supplementing the regular program features.

**GAUMONT PROGRAM FOR WEEK OF NOVEMBER 4.**

The Gaumont-Mutual Weekly has its first showing on Sunday, and No. 149 of this most popular of news reels will reach the screen on Nov. 4. It will describe in the most graphic and entertaining manner the things which are in the public mind at that time. There will be many scenes showing the most important happenings throughout the world. War news will, of course, be featured, and it is hoped to present pictures in that issue which have been taken by Gaumont photographers on the actual battle front.

The second Gaumont release of this week will be No. 80 of its series of "The Great Reel Life." Reel Life will be shown Thursday, Nov. 8. There are five attractive subjects in this issue, including an animated drawing from the humorous weekly "Life," which is of more than usual interest. This is entitled "It Wasn't the Colle," and was drawn by one of the most famous of American artists. The public will welcome the two animated cartoons, "Bugsy" and "The "cartoons."

"Use of its treatment "The Story of Water" will linger long in the memory of those who see it. A drop of water is traced from its birth in a thunderstorm; down a peacefully flowing stream; into the great waterway wherein it helps manufacture electricity; through the irrigation ditches which make fertile the arid desert; and even into the Salt Lake City, Utah, where the driving forces are actually shown, one of a Cord Tire Machine," which helps make motorizing safe and pleasant, and another describing the little known facts concerning "The Orientation of Water." The other subject on the reel, "Safety Last," shows a cemetry of wrecked autos, and describes the motor madness responsibility. It appears that only a fourth of the auto drivers ever stop, look, or listen, at grade crossings. A way to save the 15,000 lives which are annually lost at these crossings is shown.

**"THE JUDGE'S REVENGE" (L-Ko).**

Phil Bunnah, the L-Ko comedian, who will not be content alone with acting, but makes part of his energy in directing, will star in this week's production of "The Judge's Revenge." Lucille Hutton plays the star female role, leading the comedians on a lively chase through high powered humorous complications.

Combining his acting and directing handiwork Phil Bunnah is the leading comedian and Billy Bevan and Bob McKeen will add to the hilarity through their experienced efforts. General Director J. G. Blulstone offers "The Judge's Revenge" as an excellent example of inventiveness in a field of comedy pantomime that is being closely cultivated. One of the surprising effects used in creating the laughs shows a practical elevator, used by workmen in hoisting building material. This contraption was especially built and shows the comedians going up and down several stories, to create a series of ridiculous situations.

**ERNST SHIPMAN MOVES.**

Ernest Shipman has established permanent New York headquarters on the eighth floor of 17 West 44th Street, just off Fifth Avenue, where the needs of the Independent Producers will be cared for, and their pictures exploited to the buyers of the United States and Canada.

All foreign sales will be made through the efficient system established by Chester Beecroft, who has built a department of America, after establishing offices at 40 Fleet Street, London, and in other prominent distributing points.

But four blocks north, situated at No. 316 East 45th Street, are the art laboratories, and studios, under the personal supervision of the director in chief and perfecionist for William Fox, one year, and the Vitagraph Company, six years.

Ernest Shipman has in his production department a super lease, in order to care for the needs of the independent producers, and is now fully equipped to co-operate on all aspects of manufacture from the studio to the screen.

Ernest Shipman's organization for the exploitation and sales is producing most excellent results, and his affiliation with Chester Beecroft insures the most profitable returns from abroad.

**LEONCE PERRET FINISHES JOLIVET SUPER-TELESCOPE.**

At last the filming of the big war drama, "Last We Forget," has come to an end. After almost six months of continuous filming this spectacular feature in which Ilita Jolivet is starred is virtually completed. Leonce Perret, the French director who has been in charge of the production since its start, wound up the scene taking part of his services on October 17, when some realistic war scenes were filmed. These were scheduled to be the week before, but the cold weather caused a postponement after one of the actors performing a minor role had been seized with cramps while in the water. The picture will be ready for release in a few weeks.

**"JULES OF THE STRONG HEART," BEBAN'S NEXT.**

It has now been determined that "Jules of the Strong Heart," adapted from a story by William Merriam, will be George Beban's next Paramount production. "Land of the Free" will follow at a later date.

Under direction of Donald Crisp, Mr. Beban has prepared to leave for Northern California and will probably go as far north as Hoquiam, Wash., to film the exterior for this virile story.
FULERTON, CAL.—Rialto theater will open under the management of Harry Lee Wilbur.

SAN FRANCISCO, CAL.—Jewel theater is being erected at the corner of Market and Eighth streets. It will have seating capacity for 1,000 people and cost $100,000. It will be conducted under the management of Frederick M. Gibbs.

Kewanee, ILL.—Moving picture theater, to cost several thousand dollars, has been rented by John J. Andrews.

Rossville, ILL.—Teufel & Pfetcher have leased the Iris theater from Ely Dixon, and will reopen it with moving pictures.

Shawneetown, ILL.—Grand theater has been reopened by Joe May.

IDA GROVE, IA.—Princess theater has been purchased by W. D. Pierce, Des Moines.

MONTOUR, IA.—Palace theater, formerly conducted by Edgar Stewart, has been leased by C. E. Webb.

Mornning SUN, IA.—Walter De Witt has disposed of his interest in the Electric theater to Edward Sker.

OCEWEYAN, IA.—Princess theater has been acquired by Stewart O. Sawyer.

OSSIAH, IA.—Majestic theater is being remodeled and will be reopened under the name of Princess.

Preston, IA.—Lyric theater is now under the management of Charles Lindenau.

Steamboat Rock, IA.—George O. Barlow is converting his building into a moving picture theater.

Des Moines, LA.—William Knudson & Son have the contract to erect a moving picture theater for the Unity Investment Corp., to cost $25,000.

DEs MOINES, IA.—W. F. Kucharo, 622 Hubbard building, has the contract to erect a one-story moving picture theater, 108 by 209 feet, for Elbert & Getchell, at a cost of $26,000.

LYNN, MASS.—Lynn theater is to open shortly.

ADHALMI, MD.—Camp Meade Amusement & Mercantile Company, incorporated with $100,000 capital by Edward A. Powers, president; Charles Cahn, Samuel J. Fisher and others, will be building near Camp Meade to be used as theater, hotel, bowling alleys, lunch-room and drug store. Theater will have seating capacity for about 1,500 people.

Charlottesville, VA.—Milton, where Welch block will be remodeled into a moving picture theater.

Grand Rapids, Mich.—Beecher Moving Picture Company, Inc., has plans by Pierre Lindhout, for a moving picture theater, to be erected on Division avenue, north of Highland street, 49 by 145 feet, with seating capacity for 1,000 people. The structure will cost $8,000.

Highland Park, Mich.—Acme theater, located on Davis son street, near Woodward, will open soon.

Houghton, Mich.—Moving picture theater will be erected here, to cost $60,000, including an auditorium to seat 1,000 people.

HUBBELL, Mich.—Archie Genereaux and William Danberry are the new owners of the Majestic theater.

LANGLES, Mich.—Strand theater is now under the management of B. F. Hall.

Morenci, Mich.—Temple theater has been reopened by Charles Auble.

Saginaw, Mich.—Franklin theater has been purchased by Walter S. Butterfield of Battle Creek.

Blooming Prairie, Minn.—William F. Young has purchased the Rex theater from H. H. Wilberg and E. O. Habersta.

Ellsworth, Minn.—Majestic moving picture theater has been purchased by Em. E. Ancas and J. Meester.

Minneapolis, Minn.—New crystal theater is being operated under new management.

New Ulm, Minn.—Ruby theater has been incorporated by C. J. Woodmances and J. A. McClure.

Pipestone, Minn.—Princess Theater Company has purchased Gem theater.

St. Paul, Minn.—moving picture theater will be erected at Grand avenue and Dale street by Joseph Friedman; to cost $100,000.

Attin, Minn.—C. C. Simpson and O. Wangen, of Hillsboro, N. Dak., have disposed of the Moving Theater from H. O. McGee.

Cass Lake, Minn.—A. R. Sisson is having an addition built to the theater on First street.

Elkànade, Minn.—Norby theater will be reopened as a moving picture house.

Le Sueur Center, Minn.—B. E. Lynch is now the owner of the Joy theater.

Manganese, Minn.—Moving picture theater is being erected here for Henry Toren and H. Hansen.

 Moorhead, Minn.—William McCallow has purchased a half interest in the Lyceum theater.

Mountain Lake, Minn.—I. A. Kelb has purchased the Empress theater and will conduct it as a moving picture house.

Seymour, Minn.—Moving picture theater recently leased by C. E. Price, will soon be opened to the public.

Wheaton, Minn.—G. J. Gilles has disposed of his moving picture theater to George T. Schopf.

St. Louis, Mo.—Plymouth theater at 132-37 Hamilton avenue, has been leased by William G. Davis and George C. Holt- schneider. They will conduct same as a moving picture house.

Kanawha City, Mo.—Tim Spillane, 432 Reserve Bank building, has temporarily abandoned plan to erect theater at 39th and Summit streets, to cost $40,000.

Hamiton, Mont.—Western Montana Amusement Company, through William Dynes, manager, has leased Family theater.

Kalispell, Mont.—Moving picture house will be erected here by Liberty Theater Company of Spokane, Wash., to cost $25,000.

Billings, Mont.—West and Head have purchased the Strand theater from C. R. Byrd.

Harlowton, Mont.—H. E. Ervin plans to erect a moving picture house here.

Polson, Mont.—Anderson and Westberg have disposed of their interest in the Liberty theater to H. C. Jorgenson.

Poplar, Mont.—Strand is the name of a new moving picture house opened by Col. Walker and John Moran.

Broken Bow, Neb.—C. W. Wright has leased a moving picture theater and will install new equipment.

Clark Center, Neb.—Guy Kirchner has disposed of his interest in the Dixie theater to Archie Leopold.

 Kearney, Neb.—Crescent theater, formerly operated by Paul Hoppen, has been purchased by Fred Saup.

Lincoln, Neb.—Rico theater has opened under the management of L. M. Carmus.

Nebaska City, Neb.—Preparations are being made for the fall opening of the Empress theater.

NORTH Dak.—Libby theater has been opened by Fred Laun and Carl Dregor.

North Loop, Neb.—Strand theater has been opened to the public.

Minne, Neb.—Minden opera house is now being conducted under the management of R. O. Canaday and Herbert L. Wendland.

Omaha, Neb.—Calvin Zeigler has the contract to erect a moving picture theater at the corner of 5th and Douglas streets, with seating capacity for 2,500 people and costing in the neighborhood of $360,000. It will be known as the Rialto and is to be completed early in February, 1918.

Omaha, Neb.—World Realty Company, William R. McFar- land, secretary, 1412 Farnam street, are having plans prepared for a four-story moving picture theater, office and store building, 132 by 110 feet, to cost $260,000.

Peoria, Neb.—A. M. McCormans has disposed of his interest in the West Central theater to D. E. Donavant.

Schuyler, Neb.—New theater has been opened.

Seward, Neb.—Mrs. Edith Hartwig has disposed of her moving picture theater.

Stanton, Neb.—Empress theater has been purchased by William Wikerman.

York, Neb.—Sun is the name of a new theater opened here by W. R. Ballinger & Sons, owners of the Opera House Motion Picture theater.

Newark, N. J.—An addition will be built to the Columbia theater at 304-6 Walnut street. Improvements will cost about $10,000.

Newark, N. J.—Newark theater has been remodeled and will reopen shortly.

Newark, N. J.—Morris Scharff, 55 Milford avenue, will erect one and two-story brick moving picture theater and store building, 100 by 191 feet, at 445-51 Clinton avenue, to cost $40,000.

Salem, N. J.—Broad theater will be opened as a moving picture house under the management of J. C. McCall.

Clovias, N. Mex.—E. F. Hardwick & Sons, owners and operators of Lyceum theater, plan to erect a moving picture theater on Main street.

Deming, N. Mex.—H. G. Bush has the contract to erect a moving picture theater, 50 by 100 feet, for the Arizona Lyric Theater Company. The house will have seating capacity for 1,000 people.

Estancia, New Mexico.—J. L. Stubblefield has rented the Goodwin hall. It will be remodeled and occupied by the Pas- times theater.

Gallup, New Mexico.—D. Rollie and Fred McCoy have leased new building being erected on Railroad avenue, and will conduct it as a moving picture theater.

Portales, New Mexico.—R. H. Adams has leased the Cosy moving picture theater, and will equip it with new furniture. show windows and musical equipment.

Roswell, New Mexico.—C. E. Thomas has disposed of his interest in the Lyric theater to C. G. Salter, owner of the Liberty theater.
MIAHI, OKLA.—Holl’s “B” theater, recently purchased by Frank Stockett from W. H. Schlicker, has been leased by the Humphrey Amusement Company.

PAULS VALLEY, OKLA.—Yale theater has been opened by Arthur Hamilt Hilton.

QUAY, OKLA.—J. W. Custer plans to build a new moving picture theater on the south side of Main street.

SILWELL, OKLA.—Royal is the name of a moving picture theater opened here by W. A. and Adam Davis.

TULSA, OKLA.—O. W. Edwards is promoting the erection of a $500,000 theater, with seating capacity for 2,500 people.

TULSA, OKLA.—W. M. Smith’s new Empress theater on Western Avenue is nearing completion. It will have seating capacity for 1,700 people.

WANETTE, OKLA.—Mr. Mead will show moving pictures in the old Alternating current theater.

ASHLAND, ORE.—George Hunt, manager of the Pane theater, has leased the Vining theater from O. T. Reizer.

ROYERSFORD, PA.—Albert Guldin and Robert Oberholtzer have leased the Gem theater, and will conduct it as a moving picture house.

WILKES-BARRE, PA.—Leon Lampert and Son, 149 Cutler street, Rochester, N. Y., are preparing plans for a rear addition, 40 by 25 feet, to be built to the Savoy theater, to cost $7,000.

CHAILESTON, S. C.—Extensive improvements are being made to the Victoria and Garden theaters.

GREENVILLE, S. C.—Sevier Amusement Company has plans by John Adger for what will be the new Greenville and moving picture theater at Camp Siever: seating capacity, 2,500; wood and composition roof; pine floors; steam heat; electric lights; cost, $17,500.

ARBOGAST, S. D.—Louis Pouliot has purchased the Bijou theater in C. W. Ottes.

YANKTON, S. D.—Yankton and Lyric theaters have been purchased by A. L. and J. H. Hess. Yankton theater will be remodeled.

WIIHSTOWN, S. D.—Comet theater has been opened by Con and Woels.

HIDLEY, TENN.—L. V. Peacock has leased building from Hatcher Brothers and Gambill on Lake street, and will convert it into a moving picture theater.

MEMPHIS, TENN.—J. B. Bertram succeeds Arthur Lane as manager of the new Memphis Orpheum.

DALLAS, TEXAS.—Interstate Amusement Company has rejected bids to erect Majestic theater, and will probably call for new ones.

EL PASO, TEXAS.—J. M. Lewis and V. H. Andrews will erect a moving picture theater to be known as the Ellanay. Structure estimated to cost $100,000.

GILMER, TEXAS.—J. M. Moughen will erect two buildings to replace burned structure. One will be for moving picture theater, measuring 25 by 100 feet. A nine-inch wall will be constructed between the two buildings. Theater will have plastered walls, with seats in pairs.

WACO, TEXAS.—Ross & Casen have the contract to remodel the Majestic theater, to cost $15,000. H. H. Shear, George V. Rotan, and J. Archerhold are the new owners.

WACO, TEXAS.—W. F. Sonnen is building an addition to his theater on Austin street.

PETERSBURG, VA.—W. J. Rahely has leased the store building at 16 N. Sycamore street, and will convert it into a moving picture theater, with seating capacity for 1,500 people. Typhon ventilating system will be installed.

PETERSBURG, VA.—Old Virginia theater, recently leased by J. Victor Norton, will be remodeled.

PETERSBURG, VA.—F. A. Bishop has the contract to erect a new concrete moving picture theater at Camp Lee, 100 by 120 feet, for the Liberty Theater company; same building will have wood floors, steam heat and electric lights.

WENATCHEE, WASH.—Frank Sannard succeeds J. C. Ferguson as manager of the Wenatchee theater.

ARCADIA, WIS.—Clarence Barlow is now sole owner of the Unique theater.

OSHKOSH, WIS.—Colonial theater has been opened under the management of Harry Chappell.

RIO, WIS.—Wilkie Collins has sold a half interest in the Princess theater to W. F. Bridges.
GATHERED BY OUR OWN CORRESPONDENTS

**Atlas Film and Dadmun Film Combine**

New England Producing Company Aims to Take Leading Place—Studio in Newton, Mass.—Officers of Company and Directors.

By Richard Davis Howe, 86

**BOSTON, MASS.—**The Atlas Film Corporation and the Dadmun Film Company of this city have consolidated and plans have been laid out by the directing heads of the new organization to make it one of the leading motion picture manufacturing companies in the country. The new organization will be known as the Atlas Film Corporation.

The magnificent new film studio, which was built several months ago by the Atlas Film Corporation, is located in the beautiful country section of Attleboro, a suburb of Boston, and one of the prettiest towns in Massachusetts. It is equipped with every facility for turning out productions of any magnitude and the highest workmanship. The studio is situated in the Highland section of Newton and is within a half mile of two beautiful inlets, all of which goes to make it an ideal spot for the making of moving picture productions.

The first floor of the studio is devoted to one monster stage which will easily accommodate three or four companies at the same time. The basement is devoted to laboratories, dressing rooms, properties, workshop, etc.

The Atlas Corporation secured its first star last week, Leland Benham, a child actor, formerly with the Kannehouse company. He has worked in pictures for over six years and has been a great favorite with the movie public.

Leon P. Dadmun has been chosen president of the new film concern. Frank J. Howard, vice-president, and C. O. Mason, treasurer.

The board of directors include Frederick Mason, retired jewelry manufacturer of Attleboro, Richard Dadmun, mayor of Taunton, Mass., and treasurer of the White-Warner Stove Company; F. H. Miller, head of the F. H. Miller Company, caterers. Providence, R. I.; and J. W. Leeman, manager for Browning, King Co.'s clothing store in Providence, R. I.

**Marguerite Snow Brightens Boston.**

**BOSTON, MASS.—**Marguerite Snow, the pretty Pathe film star and heroine of "The Million Dollar Mystery," invaded New England and decamped with hearts enough to fill a bushel basket. Manager Thomas O. Soriero of the Park theater, one of Boston's finest downtown picture houses, staged her New England tour and the tremendous success of her appearance was due to his expert handling. Throughout this whirlwind tour Miss Snow enjoyed every minute of her New England trip, she said. Outside of the big publicity that was given Miss Snow's visit she did a patriotic "bit" by selling several thousand dollars' worth of Liberty bonds in one of Boston's big department stores.

**Fox Exchange in New Quarters.**

**BOSTON, MASS.—**The Boston offices of the Fox Film Corporation have moved into their new quarters on Piedmont street. Manager William D. Shapiro was presented with a handsome basket of crystalline mums, the gift of A. E. Penn, a Boston florist, when he opened the new exchange.

**Boston, Mass.—**Harry G. Segal, general manager of the Globe Feature Film Corporation, has returned from New York, where he spent several days looking over the market.

**A POOR MAN'S INVESTMENT**

Small Amounts Saved Weekly Will Buy a **LIBERTY BOND**

**STRAV NOTES FROM PITTSBURG**

**Important Newslets.**

Chambersburg, Pa.—The attractive Lyric theater, Chambersburg, Pa., has been purchased by R. Little by H. R. Weber, a prominent exhibitor of this section. Mr. Weber operates the opera house, showing high class photoplays, and his new acquisition gives him control of the picture business in Chambersburg, as he now owns the only two houses in the town.

Johnstown, Pa.—The Globe theater, Johnstown, Pa., is undergoing a process of remodeling and improving. It is announced by the owner, L. Lambretto, that the house will be reopened in the near future as the Liberty theater. A beautiful new front is being installed and many up-to-date improvements are under way. George C. Knox is manager.

Pittsburgh, Pa.—Right on the heels of the announcement of the new Cleveland office of the Harris P. Wolfberg Attractions, Lyceum building, Pittsburgh, comes the news of the opening in Cincinnati of another branch with W. Rhea Johnson as manager.

Midland, Pa.—The Strand theater, Midland, Pa., has been taken over by R. W. Thompson, a well known exhibitor who formerly operated the Princess theater, Canningburg, Pa. The Strand was formally opened on October 10. High-class feature picture are being shown.

Mt. Union, Pa.—The Opera House, the attractive picture theater at Mt. Union, Pa., has been purchased by Burkhart Brothers, prominent exhibitors of this section.

Pittsburgh, Pa.—James Ferron has been appointed house manager of the Minerva theater, Fifth avenue, Pittsburgh, succeeding Samuel De Paolo.
Maritime Provinces News
From Alice Fairweather, Standard, St. John, N. B.

Women Ask Representation on Board.
S. T. Johnston has given the Canadian censor a bill of lading for women on the board and the Women's Institute assembly at Moncton. A strong petition seems to have had the desired effect. The Government is considering the claims of a returned soldier, but many men and almost all women would like to see a woman be represented on a board to judge pictures when and if children are admitted to the picture shows in the largest numbers. While it is felt that there is no question but that every consideration where a Government position is in question this is a place where a woman is needed.

Employs Man To Guard Patrons' Autos.
Chatham, N. B.—The Royal theater at Chatham, which was opened on September 22, Manager Harry Rich, is doing splendid business. The number of patrons who come in motors is so great that Mr. Rich has arranged for a caretaker whose duty it will be to look after the machines while their owners are enjoying the pictures in the theater.

Committee Praises St. John Daily.
St. John, N. B.—The St. John Standard has received from the secretary of the Motion Picture League of the Maritime Provinces a letter expressing the League's appreciation of the enterprise and interest that paper in sending a special representative to the Convention on Patrons, and management of the standard for the large amount of space given the picture news.

Benefit at Gaiety in Fairville.
Fairville, N. B.—A benefit entertainment was given at the Gaiety theater, in Fairville, last evening, to Saturday evening, through the kindness of T. J. O'Rourke, manager of that house. The affair was for the Red Cross and was under the auspices of the Loyal Orange Lodge, assisted by the ladies of the Lancaster Red Cross society. There were practically no expenses, as the theater was donated outright, and Mr. O'Rourke ran his pictures freely, showing a Bluebird feature, "The Clock," and a comedy.

Personal Jottings from St. John, N. B.
F. G. Spencer is at present in Boston on business not unconnected with vaudeville life.

Walter H. Golding is taking a trip to New York this week.

Friend of the manager, Margetts, manager, will be sorry to hear of his illness in the St. John Hospital and all will wish him a speedy recovery.

H. H. McArthur has been confined to his home for some days also.

Arthur Mundie, of the new Triangle office at Montreal, has made good business on his films. He is receiving many inquiries about the pictures and last week signed up several of his best pictures.

The Star theater, showing Episode three of the Pathé serial, "The Neglected Wife," had his "Girl from Frisco" series, at their matinee on Monday last (the Dominon's Thanksgiving gift), and the largest attendance they have ever had.

Visitors to Baltimore.
Manchester, Md.—Elmer Lippy, co-proprietor of the Lippy Brothers' theater in this city, called here last week and visited his friends along film row.

Sunnybrook, Md.—I. Uman, proprietor of the Uman Opera House of this city, stopped over in Baltimore on Wednesday. October 3, as he was en route from Atlantic City. Film row was honored by his presence.

Baltimore Film Happenings Last Week

By J. M. Sheilman, 1902 Mt. Royal Terrace, Baltimore, Md.

Baltimore, Md.—M. Bassin, proprietor of the Blue Mouse theater, 28 West Lexington street, Baltimore, has sold this property to M. Covelrecht, and the present owner took possession on Monday, October 15. The new owner plans to change the name of this theater, states that he at one time managed the Metropolitian theater in New York City, and is about to completely start on remodeling this theater according to the plans of the new owners. The entire interior and exterior will be redecorated and repainted.

Soldier Benefit at Albaugh's Lyceum.
Baltimore, Md.—Charles E. Thropp, the capable manager of Nixon's Victoria theater, 115 East Baltimore street, and Harry A. Henkel, the resident manager of the Academy, are contributing their work to the benefit vaudeville performance which is to be given at Albaugh's Lyceum theater, on North Charles street, on Saturday, October 21, to provide comforts for the men of the First Company, Maryland Coast Artillery Corps.

Barnett Freeman Leaves Universal.
Baltimore, Md.—It was with great regret that we learned that Barnett Freeman, manager of the Universal of the Baltimore exchange, has now severed his connection with that company. Mr. Freeman went to the Universal out of the Baltimore exchange, has now severed his connection with that company. Mr. Freeman has an old hand at the film game and is really a pioneer, and has been here nearly forty years and was for many years connected with the Lubin company.

Hartlove Aids Soldier Athletes.
Baltimore, Md.—That energetic moving picture manager, J. J. Hartlove, of the Crescent theater, 1110-12 South Charles street, who did his work of charity and patriotic cause of helping the boys at Fort Howard to obtain their football togs. On Monday a check was granted to him to keep his theater open and through the cooperation of I. Oeltszyk, manager of the Galaxie, he arranged for the management, handling the Universal output, film was supplied and the theater was open from Tuesday. In a telephone announcement an announcement was made as to the reason for the entertainment and a silver offering was collected. On Monday brother Hartlove turned over $120 to the cause.

Gordon Theater Sold.
Baltimore, Md.—On Thursday, October 11, the Gordon theater, Baltimore and Catherine streets, which at one time was operated by Joseph Brodie and Thomas D. Goldberg, was sold to a corporation to Robert Kinnier for Harry T. Kerr, trustee, at a price of $9,650. A large concrete air-dome was situated in the rear.

Three Out of Town Items.

Lavre de Grace, Md.—Last week, R. G. Thompson, proprietor of the Bijou theater, Havre de Grace, Md., while there took a turn down to Baltimore and while there took a turn down him row, visiting his friends in the exchange.

Berkley, Va.—It is announced that a permit has been granted to J. C. Johnson & Bro., of this city, to make alterations at the Berkeley, and to be used as a motion picture theater. The estimated cost of the alterations will be approximately $2,000.

Highlandtown, Md.—Charles A. Anderson, manager of the Grand theater, Highlandtown, Md., has courteously consented to haunt this pretty playhouse to be used for the benefit of the local Protestant Men's Aid Society, Sunday, October 23, for a rousing meeting which will be held on that date.

How the Pictures Are Going.
Baltimore, Md.—So pleased were the patrons of the Strand theater, 401-5 North Howard street, with the showing of "Rebecca of Sunnybrook Farm" that Bernard Depkin ran it for another full week.

Maxine Elliott in "Fighting Odds" stood them up at the New theater during the week of October 15.

Wm. R. Hart, in "The Narrow Trail" and a Mack Sennett comedy, "Roping her Romeo," scored heavily at the Parkway during the week of October 15.

Jerome Abrams in Baltimore.
Baltimore, Md.—On Tuesday, October 16, Jerome Abrams, manager of the Philadelphia office of the Motion Picture News, visited Baltimore with a view to looking over the Situation.

Professor Cupero Serenaded.
Baltimore, Md.—A splendid send-off was given to Professor Edward V. Cupero, director of the New theater orchestra, on Saturday night, which was fitting, considering his friend being his seventeenth wedding anniversary. Even though it was Sunday evening, which they were given permission from Police Marshal Carter, serenaded him in front of his residence and in the middle of the street. Among the guests of the evening were: L. A. DeHoff, manager of the New theater; Harry Wood, manager of the Garden theater, and Charles Ebert, stage manager of the Garden theater.

Business Notes from Baltimore.
Miss M. B. Heath, who is the assistant to L. A. DeHoff, the skillful director of affairs at the New theater, and who recently shared with us, has a serious nature, is again greeting her friends at the office in the New, all the time in the New, and all the week in the New.

D. F. O'Donnell, that courteous Washington manager of the Pathe, visited Baltimore last week and greeted his friends.

Joseph Blechman, proprietor of the Picture Garden theater, 31 West Lexington street, has now had the lobby of this house beautified. The color scheme is soft steel gray and ivory moldings and border effect rather pretty.

On Monday, October 15, the new serial of the Universal company ran its first episode at the Garden theater. It is entitled "Red River.

During the week of October 8, benefit work was done at the Maryland and Auditorium theaters out of the Army Girls' Transport Tobacco Fund. Frederick C. Schanberger, manager of the Maryland, and Leon M. McLaughlin, manager of the Auditorium, adding the cause. One thousand six hundred and fifty-seven dollars was realized for the cause in the week at both theaters.

The first war motion pictures of events taking place in this country, which have been shown by the British film company, were shown in the lobby of the Y. M. C. A. in this city on Monday evening, October 13. This was their premiere presentation to Baltimore.
Good Fellow's Dine. Managers

By F. V. Armatre, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The Motion Picture Salesmen Association of Philadelphia held its annual banquet to introduce its exchange managers at the Vending hotel on Saturday, October 27. Four acts of vaudeville, secured through the courtesy of the United Booking Bureau, will entertain the diners while they enjoy a special beefsteak dinner. At the same time this will be the last occasion for those present to exchange ideas which will be made public while in Philadelphia on Sunday, October 28.

A committee consisting of the following men have been in charge of the affair: L. I. Berman and C. U. Martin of Pathe; J. Greenberg of Fox. The Motion Picture Salesmen Association of Philadelphia are credited with forty-eight members. There will be about sixty invited guests all told at the dinner.

The new officers elected at the last meeting were: George Mallard, president; Pathe; Edward L. Besley, vice-president; C. U. Martin, treasurer and secretary; Sam Lefko, recording secretary, and Daniel Heenan, sergeant at arms.

Pennsylvania Censor Wanted Camille Married.

Philadelphia, Pa.—George M. Dembow, manager of the Wm. Fox exchange, experienced some genuine surprise when he received the elimination sheet after Theda Bara in "Camille" had gone through the hands of the Board of Censors. Among the most ridiculous suggestions to come from that direction was a request urging a legitimate ceremony as a fitting finale for the production. It has been decided to take the matter into court if a more reasonable agreement cannot be reached.

William J. Hennan Made General Manager of Exchanges.

Philadelphia, Pa.—William J. Hennan has been appointed general manager and supervisor of the Peerless, Goldwyn, Select and Metro exchanges. Mr. Hennan is a film man possessing a considerable amount of experience in this branch and promises to develop an efficiency plan which will work for the closer cooperation and benefit of the exhibitors. In order to subdivide the execution of such an enormous task office have been secured at 1238 Real Estate building, where he will have his headquarters.

S. Greenburg Will Manage Foursquare Office.

Philadelphia, Pa.—S. Greenburg, former assistant manager of Fox exchange, has been appointed in charge of the Foursquare.

New Edgemont Theater at Chester Opened.

Chester, Pa.—The new Edgemont theater, built at a cost of a quarter million dollars by J. Fred Zimmerman, who owns a chain of theaters in Philadelphia, and pronounced by those who inspected it on Sunday afternoon as being one of the most beautiful and comfortable playhouses in the country, was opened to the public Monday, October 15. The preliminary ceremonies were in attendance. The house will be devoted to vaudeville and motion pictures. It has a seating capacity of 1,800 and has every convenience. A special train brought down a large representation of theatrical and retail people and entertainments that evening Sunday night and a collation was served in the immense balcony, which will be occupied by social functions of the better class during the winter.

Lewis M. Swaah Takes on New Salesman.

Philadelphia, Pa.—Lewis M. Swaah has increased his salesman force and appointed Walter Keene as an additional representative. He believes that for Simplex machines has been lively and installations are going on quite regularly. All but two buildings in the present Simplex Simplex neighborhood houses are following in good order, or, we should say, with good orders.

John Glenn Now Booklet at Perfection.

Philadelphia, Pa.—John Glenn has been appointed booker at the local Perfection Picture exchange.

M. A. Carmen Now with Heibeugen.

Reading, Pa.—M. A. Carmen, former manager of the Carr & Chad Interests in Reading, has joined the Heibeugen syndicate, which controls several houses in South Bethlehem. Carmen, who are quite well known, that Mr. Heibeugen is to be congratulated upon procuring the services of such fine men to attend to the booking of his theaters.

Two Triangle Men Called to Colors.

Philadelphia, Pa.—W. F. Seymour, manager of the Triangle, was considerably handicapped last week when R. P. Rhoades and J. J. O'Neill were suddenly called for the Service. Since the Triangle program are regaining their one-time popularity here, and exhibitors are not at all slow in securing them.

Joel A. Levy Joins Pathé.

Philadelphia, Pa.—Joel A. Levy, formerly of the Bluebird exchange, has joined the Pathé forces. Harrisburg and vicinity, a territory with which Mr. Levy is thoroughly acquainted, has been assigned to him.

Special Music at the Stanley.

Philadelphia, Pa.—Beginning Monday, October 29, the two receptionists will direct the orchestra at the Stanley theater, and they will alternate at the principal ensemble periods. Thus, beginning at 3:00 in the afternoon and 6:15 and 9:05 in the evening, Director Albert Wayne will be in charge and at these periods light operas, popular selections and request numbers will comprise the programs. At 3:45 in the afternoon and 9:15 and 9:45 in the evening, Director Harry W. Meyer will assume the conductor's baton and will lead the men through popular selections for the regular exception numbers.

Shorter Pennsylvania Notes.

Spring City, Pa.—The Gem theater has passed into the hands of Gulden & Oberholtzer, who will exhibit a high-class program in conjunction with the Perfection pictures.

Stroudsburg, Pa.—The Stroud played "The Daughter of the Gods" last week to capacity business. The production was booked out of the New York office.

Philadelphia, Pa.—"The Burglar," a new World Film release, promises to create further interest among the photoplay lovers of this city on account of its unusually clever and exciting story.

Newark News Letter.

By Jacob J. Kaltre, 25 Brantford Place, Newark, N. J.

Exhibitors Film Exchange Formed.

NEWARK, N. J.—An latest application to the ranks of the local film exchangers is the Exhibitors Film Exchange formed here for the purpose of procuring state rights for New Jersey. Louis Weiss, a New York film exchange manager, is the organizer of the enterprise. Samuel Singer, formerly manager of the Royal Feature Film exchange and a former exhibitor, is the acting manager of the exchange. Louis Chruso has been placed in charge of the office.

The concern already controls several features for New Jersey, including "Matt and Jeff," the Lilliputian comedies, Motioncraft's "The Wife Who Wouldn't Tell," etc. The exchange also is in a position to supply weekly service to exhibitors. The quarters of the company are at 285 Market street.

Unsavory House Becomes Family Theater.

Newark, N. J.—A manager who has received the praise and commendation of the Newark public is Donald Davis, manager in transforming the American theater, 95 Market street, from a low class house of attraction to the legitimate city is Arnold Davis. The story of his efforts in behalf of decency, of uprightness, and of charity are enough to make any manager blush with shame.

Mr. Davis took over the American theater before it was closed down. At that time it was patronized by a low class of people. The dark recesses of the house were coarse and degenerate and shameless acts. The house was poorly lighted and ventilated. Its atmosphere was a far from enviable reputation.

The house was opened on a different aspect when Mr. Davis assumed charge. First he changed the entire interior. He had lights placed at frequent intervals along the sides. Mr. Davis also improved the projection booth, and a clear, un-flickering picture was the result. Then he turned his attention to the exterior, which was in a very shabby condition. For protection of the sides of the lobby. The box office lights were placed at the front and along the sides of the lobby.

Now a word in regard to the films shown. Prior to Mr. Davis' coming the house had catered to a clientele that enjoyed the sensational, the almost vulgar sort of pictures. So Davis saw to it that a make a family theater from his place would mean the introduction of standard pictures. So he consistently charged the legitimate film producers for their output. The result was that the American became known as the first class family theater.

Mr. Davis took an active part in the affairs of the organized exhibitors association. He is a sincere believer in cooperation between the pictures and Davis saw that to make a family theater from his place would mean the introduction of standard pictures. So he consistently charged the legitimate film producers for their output. The result was that the American became known as the first class family theater.

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Morristown Theater Corporation.

Morristown, N. J.—The Broadway Producers Association through its chairman, James J. Lyons, of Park Place, Morristown, registered agent, has filed, on October 19, articles of incorporation at Trenton. The concern, which has an
Filmdom Doings in Pittsburgh Last Week

Roland & Clark Open Offices for the First National Circuit Films—Managerial and Sales Staff Changes During the Week—Notes of the Trade.


PITTSBURGH, PA.—The First National Exhibitors' Circuit has announced its opening for business in Pittsburgh, being represented by the Rowland & Clark theaters, Westinghouse building, Ninth street and opera avenue; and James B. Clark, of the firm of Rowland & Clark, are pioneers in the local exchange field and are known by exhibitors throughout this part of the country. Their return to the film trade is welcomed by a host of old friends, and all their many fellow exhibitors. In addition to handling the releases of the Exhibitors' Circuit and Rowland & Clark, he has secured the territorial rights on "The Warrior," featuring Maciste. Contracts are coming in rapidly for the subjects now offered by the circuit, including all Chap-lin and Patrova pictures and "On Trial," as well as for "The Warrior."

Rosenberg Gets Famous Players Territory.

Pittsburgh, Pa.—A. E. Rosenberg, of the sales department of the local office of the Famous Players, has been placed in charge of the Pittsburgh and Allegheny county districts. He succeeds E. M. Donehoo, who has resigned his connection with the Famous Players to become an exhibitor. Mr. Donehoo returned his lease of the Jirand and Bijou theaters. Washington, Pa., J. W. Lauenheim, owner of the Liberty, Northside, is associated with Mr. Donehoo in the operation of the two attractive houses at Washington. As both men are exhibitors of long experience the success of the new venture seems assured.

T. S. Bradley Back to Assist Levison.

Pittsburgh, Pa.—Thomas S. Bradley, formerly manager of the Pittsburgh Pathe, located at 30 South Street, Pittsburgh, and named the Abuny, N. Y., branch of the same company for the past year, has returned to this city as assistant to Mr. Levison, manager of the exchange here. Mr. Bradley's return is welcomed by his former associates and a host of friends in the local trade.

W. R. Wood Joins Pittsburgh U.

Pittsburgh, Pa.—W. R. Wood, formerly manager of the Universal exchange, at 1417 Liberty Ave., has joined the Pittsburgh organization of the Universal and will look after the Century Comedies, featuring Alice Howell. He succeeds J. L. Lunderman, who is now devoting all of his attention to Bluebird productions. Mr. Wood is a Pittsburgher and has a wide acquaintance here.

Filmed Doings in Pittsburgh Last Week

Roland & Clark Open Offices for the First National Circuit Films—Managerial and Sales Staff Changes During the Week—Notes of the Trade.


PITTSBURGH, PA.—The First National Exhibitors' Circuit has announced its opening for business in Pittsburgh, being represented by the Rowland & Clark theaters, Westinghouse building, Ninth street and opera avenue; and James B. Clark, of the firm of Rowland & Clark, are pioneers in the local exchange field and are known by exhibitors throughout this part of the country. Their return to the film trade is welcomed by a host of old friends, and all their many fellow exhibitors. In addition to handling the releases of the Exhibitors' Circuit and Rowland & Clark, he has secured the territorial rights on "The Warrior," featuring Maciste. Contracts are coming in rapidly for the subjects now offered by the circuit, including all Chap-lin and Patrova pictures and "On Trial," as well as for "The Warrior."

National Film Booking Gets More Features.

Pittsburgh, Pa.—E. J. McGurty and R. Gilchrist, of the National Film Booking Service, $84 Penn avenue, have secured the exclusive neighborhood rights to approximately thirty-high class features for Western Pennsylvania, West Virginia and Ohio. They will remain in the area for a week or two, or they will take over several big state right features. The exclusive rights on "The East," for Western Pennsylvania outside of Allegheny county has been secured from the Leader Film Service, of this city. A large number of features formerly controlled by the Hudson Feature Film Company have been secured by Wilbur F. Jett, of Ohio and West Virginia. Booking continues quite heavy on "Her Condoned Sin," this firm reports.

Fitzpatrick Gets Wolfberg Appointment.

Pittsburgh, Pa.—William J. Fitzpatrick has been appointed representative of the Harris P. Wolfberg Attractions. He will devote most of his time to the western half of the state and will specialize in the three latest acquisitions of the Wolfberg exchange, "Today," "The Mad Lover" and "Passionate Peggy." Mr. Fitzpatrick was formerly associated with the Pittsburgh Pathe exchange, and prior to this with the Harris P. Wolfberg exchange in St. Louis, Mo. He is one of the oldest moving picture salesmen in the game. Besides his experience with leading picture companies in Chicago he spent several years in vaudeville and musical comedy.

Robert Bandi Will Guide Cameraphone.

Pittsburgh, Pa.—Robert Bandi has been appointed manager of the Down town Cameraphone theater, Fifth avenue, Pittsburgh, succeeding "Doc" Aronson. Samuel De Paulis, formerly of the Minerva theater, is house manager. Mr. Bandi is well known as an exhibitor here, having been identified with the National and Union theaters, on the Northside.

A. H. McClelland Will Travel for Four square.

Pittsburgh, Pa.—Capt. Alfred H. Mc- clelland has associated himself with Manager T. C. Breon, of the Foursquare-Pictures exchange, 127 Fourth avenue, who has added a new representative. Capt. McClelland is a pioneer film man here, and was formerly president of the Four Square Corporation, and he has an experience and wide acquaintance which make him a valuable acquisition of the Foursquare.

O. F. Krugh Pittsburgh Kleine Manager.

Pittsburgh, Pa.—O. F. Krugh has been appointed Kleine manager for Pittsburgh, Kleine system, formerly the K-E-S-E exchange, succeeding C. K. Campbell, who was transferred to Philadelphia. Mr. Campbell was in charge here three months, having come here from New York. Mr. O. F. Krugh is well known here, having been a pioneer in the film industry of Pittsburgh. He entered the business with the old Pittsburgh Cal- cium Light Company eight years ago, and four years later accepted a position with Paternoster's exchange. Mr. Krugh remains an enthusiastic exhibitior and his traveling will be the notable Goldwyn production, "Polly of the Circus." This house will have a seating capacity of 750 and is modern in its construction and arrangement. It will be called the Barnes theater. Mr. Barnes recently sold his Majestic theater at Eli- wood City.

Amusement Concern for Soldiers.

Camden, N. J.—The Camp Dix Amuse ment Company, with an authorized capitalization of $15,000, has been incorporated here to operate theaters, The New Jersey Corporation, of which the incorporators are, at 419 Market street, is named as statutory agent. The incorporators are P. R. Hansel, John A. MacVeay, and I. C. Crow.

Amusement Concern for Soldiers.

Camden, N. J.—The Camp Dix Amuse ment Company, with an authorized capitalization of $15,000, has been incorporated here to operate amusement enter prises near Camp Dix, 1. N. J. The New Jersey Corporation Guarantee & Trust Company, with registered offices at 419 Market street, Camden, is named as statutory agent. The incorporators include George H. B. Martin, S. C. Seymour, and J. Vernon Plum.

Fox's "Camille" Shown.

Newark, N. J.—William Fox's production, "Camille," featuring Theda Bara, was the attraction at Fox's Terminal theater, 84 Park Place, during the week of October 8. The feature played to capacity business throughout its initial engagement. William F. Farnum, in "When a Man Sees Red," was to be screened the week of October 15. Mrs. Grell is the resident manager of the theater.

Motion Picture Realty Company.

Jersey City, N. J.—The Motion Picture Realty Company have filed articles of incorporation at Trenton. The concern is capitalized at $500,000. The incorporators are J. O. Collins, and Paul M. Hahn. The registered offices of the concern are at 75 Montgomery street, Jersey City.

$100,000 Corporation Formed.

Jersey City, N. J.—The Barre-Bowers Film Corporation has been formed, and James A. Hamill, of 239 Washington street, named as registered agent. The concern is capitalized to manufacture moving picture films, and is capitalized at $100,000. The incorporators are Raoul Barre, James A. Hamill, and Charles B. Bowers.

"Baby Mine" at Goodwin.

Newark, N. J.—Goldwyn's second production, "Baby Mine," was the screen attraction at the Goodwin theater, 842 Broad street. "The Outcast" was also offered in combination with the Goodwin picture.

PICTURES JOTTINGS.

C. B. Flarity with G. F. Sales Force.

Pittsburgh, Pa.—C. B. Flarity has joined the G. F. Sales Force Company, working out of the local office of the firm. Mr. Flarity is an experienced film man in the local jewelry business, manager of the local Jewel exchange.

McKeensport, Pa.—The McKeensport Amusement Company of McKeensport, Pa., has filed a petition for a degree of dissolution, and November 5 has been set as the date for a hearing of the application.
One message came five minutes later. It was to the effect that the picture had started for Rochester. The Buffalo people advised the Victoria management to go out to a field near the New York Central tracks, just west of Rochester, and watch the movie. Ten minutes after Kelly's automobile was drawn up at the side of the Buffalo road, about half a mile from Rochester, and the passengers had taken up position in a field near by, a slight purr in the western heavens was heard and a great bat-like biplane came into view. The birdman circled around the little group and glided toward earth in a wheat field about 300 yards from the rendezvous.

**Started to Walk to City.**

Mr. Kelly, whose machine was nearest, and as many people as his car would hold, made a hasty though circuitous trip through lanes and orchards to the field in which the aviator had alighted. But they were too late to catch him. The man had left the big double-seated biplane, and according to a farmer, was hurrying along the road carrying a heavy package. Mr. Kelly motored after him and brought him back to the machine. The aviator was Roland Rohilef, chief instructor at the Curtiss flying school.

Mr. Kelly rushed his feature film, "The Tar Heel Warrior," over to the Victoria in his automobile and had the first reel on the canvas by 4:30 o'clock.

This was the first use of an airplane for purely utilitarian purposes by a Rochester business organization, it is believed.

**"Wilson" and "Lincoln" Seen at Rialto.**

Buffalo, N. Y.—The Popular Cinema exchange, Buffalo, released "A Sticker's Heart" at the Rialto theater, this city. Westfall & West, who respectively played the parts of Wilson and Lincoln in the original production, were brought here by Manager J. M. Bitterly of the Popular as an advertisement for the film and to supplement the publicity of the Liberty Loan campaign.

**J. T. Ezell Traveling for Triangle.**

Buffalo, N. Y.—J. T. Ezell has joined the Triangle, Buffalo, as traveling representative. He is a veteran exchange man, having resigned as branch manager of the K. E. S. B. at Atlanta, Ga., for his present position.

Manager Rogers Gets Many Bookings of "The Whip."


**Morris Fitzer Gets Goldwyn Appointment.**

Buffalo, N. Y.—Morris Fitzer has been appointed special representative of the Goldwyn, Buffalo. He was with the Fox motion picture corporation for three years. Mr. Fitzer has been booked to Do Reels on "The Whip."

**North Carolina News Letter.**

By D. M. Bahn, Wilmington, N. C.

**New Picture Theater in New Bern.**

NEW BERN, N. C.—For the first time in many years there is to be opposition in the motion picture field in New Bern, one of the best show towns in the state, but which has remained under control of Messrs. Lovelock and Taylor for a long time. While the public has not been informed of the fact, plans have been drawn and the deal has been signed, for W. Hahn, a picture man of experience, will, after alterations, open the Masonic theater, and will conduct it as a high class motion picture theater. It is expected that the new theater will open about November 1 or probably a week earlier if alterations can be completed in time.

The Masonic theater, formerly playing road attractions exclusively, with its present capital stock, which furnishes the people of New Bern one of the most comfortable theaters in the state. Modern equipment from booth to screen will be installed by Mr. Hahn, and every effort will be made to give the picture patrons of New Bern the best service possible. Henry Randall, of the famous Players Exchange, Washington, closed the first contract for the new organization, and the entire output of the Paramount-Arcaft group to begin November 1.

**Louidette Will Manage Two Durham Theaters.**

Durham, N. C.—E. A. Louidette has been appointed manager of the Paris and Broadway theaters, both operated by the Cramer Amusement Enterprises.

**Paris Folsom Will Assist J. B. Graver.**

Greensboro, N. C.—Paris Folsom has accepted a position as assistant to J. Bryan Graver, manager of the Planton and Elm theaters, Greensboro, N. C. The Isis theater, Greensboro, has put in a five-piece orchestra, and has installed a Seeburg Photoplayer, The Broadway, High Point, has installed a pipe organ.

**A. C. Eckardt Making Trip for Kleine.**

Wilmington, N. C.—A. C. Eckardt, of the Crambe office of George Kleine, has been transferred temporarily to the Washington exchange, and is making his first trip through the east. He was stopping off in Wilmington last week. Mr. Eckardt is introducing the new Perfecton Pictures, just announced by the Kleine System.

**Sam Graver Made a Corporal.**

Columbia, S. C.—Sam Graver, manager of the Broadway theater, has answered the call of the Draft, and is now in train-
Regal Films Secures Triangle for Canada

Many New Features Will Now Be Handled by Big Canadian Distributor—It Is Also Announced that “For the Freedom of the World” Has Been Taken.

By W. M. Gladish, 1243 Gerrard St. E., Toronto, Ont.

TORONTO, Ont.—Monday evening, Oct. 11, Regal Films, Limited, had secured the Canadian franchise of the Triangle Film Corporation in the management of a new branch. Mr. Robert Wells has been in charge for the past year for three months. He was opened on the ground floor of the Herald building 15 Wilton avenue, as the Toronto office.

X. L. Nathan, of the Regal Films, Ltd., left Toronto for New York on the 15th to close final details for the absorption of the Triangle’s Canadian interests. After Mr. Nathan has closed, the Regal will have almost thirty new houses coming into Canada each week exclusive of special productions. These include Goldwyn, World, Educational, Victor Moore, and Jeff, and other releases, as well as the Triangle.

The Regal has six offices in Canada, including the executive headquarters at 21 College street, Toronto. The branches are located at Montreal, St. John, Winnipeg, Calgary, and Vancouver. Closely associated with the Regal interests are the Regent Theater, Toronto, and the St. Denis, Montreal, the latter being the largest theater of any kind in the Dominion.

The special introduction, “The Fall of the Romanoffs,” controlled in Canada by the Regal, was given its premiere in this city by the terminal house, Toronto, on Monday, October 11. The attraction opened under auspicious circumstances and was promoted by the picture with great enthusiasm. In fact, the writer has never seen a more enthusiastic and progressive performance. The Canadian gathering broke into applause whenever the picture was shown. The performance, and when Rasputin received his final quietus a memorable scene followed, and allowed them their feet, and it was four minutes before they regained normal composure.

Announcement was made at the opening performance that James Travis, formerly the master branch manager in Toronto, would be in charge of the big picture on the road. The picture was booked for the week of October 22 at Ottawa.

The information was also given that Regal Pictures would hold the special, “For the Freedom of the World,” released in the States by Goldwyn. This picture has ten branches of the American Legion of the Canadian Army.

No Changes in Winnipeg Pathe.

Winnipeg, Man.—Special representative W. A. Smerald, of the Specialty Film Import Company of Winnipeg, Man., writes to the Moving Picture World, correcting a misstatement in the issue of October 13, to the effect that there had been a change in the management of the local office of the company, which is the distributor of Pathe. Manager R. Miller, the present manager, remained in his capacity as heretofore. There is no reason for a change and no change has been contemplated.

Zone System of Distribution in Toronto.

Toronto, Ont.—Certain exchanges of Triangels in the Canadian branch of Pathe in “zone system” to their business of selling films to local theaters. This plan consists of organizing operations of the city into approximately twenty districts or zones, and to control the serial one house in each zone. The system is also used to facilitate the work of the agents in covering the various zones in their regular order. It also helps the exhibitor to know how he stands with regard to the release of any particular film. A blue print map is used for each feature or serial, and houses which have booked the feature are marked on it. The zone manager can thus see how the releases affect his territory. These maps also serve to encourage the exhibitor, to keep his books in order and watch the opposite ends of the city. The exchange manager, by keeping a set of the blue prints, can also obtain a knowledge how his salesmen are progressing with any picture and what territory has been opened.

New Loew Houses Here and to Come.

The New Loew theater in Montreal, Que., will be opened early in November, according to an announcement made at the recent meeting of the Canadian Theatrical Managers Association, in Atlantic City. The new Loew theater in Hamilton, Ont., will also be opened about December 1. Loew represents the market for the New Loew in the London, Ont., field with a view to the establishment of a theater in that city in the near future. The new Loew house in Toronto, Que., is also contemplative the erection of the theater on Dufferin street, the Canadian capital. The Loew theater in Toronto, Que., is a gold mine.

“The Lone Wolf” in Winnipeg.

Winnipeg, Ont.—“The Lone Wolf,” the first special to be released by Grifin Pictures Corporation, made its appearance at the Walker theater, Winnipeg, during the week of October 23. This was the first booking of the new exchange, and is the forerunner to the opening of the company’s branch in the Manitoba capital.

New Grand at Montreal Raises Prices.

Montreal, Que.—Claiming that the New Grand theater was paying more for pictures per seat than any other house in Canada, the management of this theater made an increase in the admission prices to start Sunday, October 24. A statement was issued that the management did not want to lower the quality of the productions which he would therefore be rendered the house for the special feature four to five cents, and would include the cost of the amusement tax. The evening orchestra floor price now 25 cts., and the day will be 15 cents. The whole house for matinees is 15 cents, including war tax.

Red Cross Benefit at Crown Theater.

Toronto, Ont.—The Withrow Mothers’ Club, of the Catholic Public School, Toronto, borrowed the Crown theater, Gerrard and Broadview avenue, and the theater’s operator for two house after school on Tuesday afternoon, October 15, for a special benefit performance. The proceeds of which were added to a school fund for Red Cross supplies. The house was crowded with children to see the screening of the recent feature “Marcia,” of Richardson and Redway, the proprietors of the house, which is a new fireproof structure seating 500 people, did the loaning.

Manager Heese Loses Son in War.

Toronto, Ont.—Manager J. T. Heese, proprietor of the Pantages theater, Hamilton, Que., has lost his son in the great war. The son, who enlisted as a private in the 175th Infantry Battalion, was killed in action in France. He was only twenty years of age.

Toronto—Manager Brady of the Madi- son Avenue theater, a member of the War ex- aminer, had a big program for the week of October 15. For the first three days the feature was a reissue of the Slacker,” and for the final three days of the week the attraction was the Ogden special, “The Last of the Ages.” This was the first release of the latter production in Canada by the Globe Films, Limited.
**Hamilton Exhibitors Expect Higher Prices**

War Tax Is Likely to Make 15 Cent Seats Imperative—Meeting of Exhibitors Called to thresh Matter Thoroughly.

By Kenneth C. Craig, 307 First H.

HAMILTON, O.—Manager John Schwalm, of the Jewel and other local houses, in commenting on the increased admission ticket to theaters and other place of amusement, intimated recently that he thought there would be about 15 cents increase in the price, which would make a considerable difference in the box office business.

It was stated that the Tabernacle, for example, would advance the admission charge from 10 cents to 15 cents, and that all the houses in the city, without exception, would probably advance their prices.

As the result of the recent increase in the prices of admission tickets, the exhibitors are planning to make a larger profit on their investments, and to increase the number of films shown.

Cincinnati news morning papers reported that theAdvertisers' League and the Cincinnati picture organizations are planning to meet in the near future, to discuss the matter and decide, if possible, upon a uniform course to be pursued.

**Windsor Theater at Canton Formally Opened.**

Canton, O.—The management of the new Windsor theater on Mahoning Road made the opening of the house an occasion of more than local interest by adding the usual expedient of having the mayor and other city officials on hand to make addresses. Mr. C. W. Meyer, who owns the local theater, has made the place a success from the day it was opened,博览会, according to Mr. Meyer, the theater is doing a very good business, and he is planning to make many improvements in the near future.

**Interesting Film Notes from Ohio.**

Cincinnati, Ohio.—The Standard Film Service's local office, which handles southern Ohio and the greater part of Kentucky, reports continued success for the "Stutt and Jeff" animated cartoons, the doings of which are being followed by patrons of all ages. Many others are never failing to create amusement. Among the houses which are booking these films is the Imperial, in the heart of Cincinnati; the Lyric along the river in Covington, Ky.; the Oldham, at Dayton; the Strand at Louisville, and numerous other leading houses.

Lima, O.—The Faurot opera house is re-joicing in the possession of a magnificent new pipe organ of the make of the American Pipe Organ Co., of New York. The instrument replaces one of the same make installed three years ago by the Faurots. It is the best instrument to be had. The new player, however, is to be complemented by machines which have been devised in the meantime, and gives the Faurot one of the finest organs in the State. It is operated by a skilled musician, and the management of the theater intends to make its musical programs important features.

Youngstown, O.—Manager E. E. Miles, of the Grand opera house, which was temporarily without engagements during the world's series games, made a hit with the public and incidentally had a very profitable business by installing a board on which scenes from the great game were vividly shown.

**Dayton News Letter**

By Paul J. Gray, Alhambra Theater, Dayton, Ohio.

Making Patrons for Ideal Theatre.

DAYTON, OHIO.—John Seifert, who was with the Pathe, working in Cincinnati, and who made quite a success with that company, is now in Dayton to stay. He is managing the Ideal theater in this city as well as the East Majestic, a neighborhood house.

Mr. Seifert controlled a chain of eight theaters in the North before going to the Pathe people and is well known in the West. He has already started plans for the Ideal. Mr. Seifert converted a house known as a "bit" theater to a legitimate "Feature." As the result of the management changes, the house is doing a big business.

George Poulis, the Standard Film exchange in Cincinnati, says that bookings are coming in fast through the running of the pictures at the Ideal with such remarkable success. This task is even harder when one stops to think that B. F. Wrigley's "Dream Away" was playing "The Retreat of the Germans" to the tune of the "Dream Away" with an extra feature with a vaudeville show.

Mr. Seifert claims the East Majestic is also doing well under his management and he is to completely remodel this house also.

Youngstown Capital Buys Theater at Sharon.

Sharon, O.—The Union Brothers, of Youngstown, and A. T. Shaughnessy, of Sharon, have sold to Messrs. Raine, Gougeon and Krouse the old Morgan Grand theater of Sharon. C. W. Lawford, who has been manager of the theater for the past three years, will continue to manage it.

**Pathe's Dayton Salesman Making the Rounds.**

Dayton, Ohio.—Since being appointed Dayton representative of the Pathe out of Cincinnati, Hotel, Mr. V. L. Allison has almost doubled the business formerly done by that company here. Mr. Allison is very well known in the picture business and has lived in Dayton all his life. He is a very prominent figure in the social affairs of the town and is a member of the Dayton Business League and takes an interest in all things that help the exhibitor whether it be Dayton or any of the towns surrounding it for he "covers" those too. One prominent exhibitor in Dayton—Mr. Graham is spending the time looking for a new place, which is the result, the announcement that about five new houses are to sign for the program when the new feature pictures that Pathe are to produce are put on the market.

**Little Player Appears in Person.**

Dayton, O.—Through the efforts of Manager Clay E. Brehm, of the Strand, moving picture fans in Dayton were recently treated to the presence of person little Violet MacMillan, of the Universal. Miss MacMillan filled an engagement at the Strand, and the Keith management readily consented to have her appear also at the Strand. While she seemed to be personally interesting by arranging to run "Like the Wind," the Woodstock film, he lately appeared, having her appear in person in the same costume as in the photoplay immediately after it was run and give a short talk. Manager Brehm's ability to handle "stunts" of this sort, and to take advantage of such special opportunities for winning friends for the photoplay in general and for his house in particular is a credit to the man, and it enabled him to handle this particular affair with his usual skill.

"Madame Sherry" Shown.

Dayton, OHIO.—Members of the press, as well as several exhibitors, were invited to the private showing of "Madame Sherry" when it was presented at the "New Auditorium" here last week. This picture is controlled in Ohio by the Hoffman-Foursquare exchange in Cincinnati, who were represented by Paul E. Krieger. Mr. Krieger announced that as a result of the showing the Auditorium was to present Madame Sherry on a regular future. All the exhibitors present seemed to think the picture very pleasing and that additional engagements have been opened for another Dayton house.

The Grand at Cincinnati is to run all of Madame Sherry's pictures, and also the Majestic at Springfield.

**Dayton Trade Jottings.**

Dayton, O.—The Auditorium here, in addition to presenting the World Film's regular program, has decided to exhibit the "Might Big Star" series. Mr. Max Berk is playing Julia Sanderson in "The Runaway" this week. It might be stated that this picture is used as a road show during its engagement here.

The Mutual representative, Mr. Shaw, was here recently. He was accompanied to Cincinnati by John Seifert, manager of the Ideal and the East Ma-
New Cleveland Wage Scale for One Year

Agreement Between Exhibitors and Operators Allows a Flat Rate of Sixty-two and One-half Cents an Hour—Four Hours a Minimum Performance.

By M. A. Maloney, 211 Columbia Bldg., Cleveland, Ohio.

Cleveland, O.—The exhibitors and operators of Cleveland have come to an understanding upon the wage question. There has been a different schedule for downtown houses, theaters which have matinees and evening performances and also theaters which are open only in the evening. Operators were paid salaries.

This new arrangement is the first ever made to make a minimum of four hours a performance. There is less than a dollar increase, the week for evening shows, while others will have their operators' expense increased from three to six dollars.

Wolfberg Exchange Announces "Today.

Cleveland, O.—The Wolfberg exchange, which has pleased the trade all season, announces it has secured the rights on the President Pictures, and other pictures, including Florence Reed in "Today" and Robert Warwick in "The Mud Lover."

Harry F. Wolfberg, the Pittsburgh picture magnate, was in Cleveland, arranging the opening of the office, which is in charge of Thornton M. Ecker, who formerly was manager for the General Film Company. The exchange is located on the third floor of the Moon building, a new structure adjoining the Standard Theatre in Prospect Avenue.

Soldier Dolan Says "This Is the Life."

Cleveland, O.—Paul Apple, house manager of the Erie theatre, Cleveland, has received a letter from Albert Dolan, former theatre manager now at the Chillicothe national camp. He says:

"This is the life. The boys can say what they like, but I'll stay here. You don't have to buy clothes, and you get a room and a meal ticket for the duration of the war."

Architect Yost on Vacation.

Cleveland, O.—Arthur C. Yost, of the firm of Richardson and Yost, Cleveland architects, is enjoying a few weeks' rest after his strenuous six months building theaters in Ohio. Mr. Yost plans to go to Springfield, Massachusetts, and other large theaters of Cleveland, and the Pastime, and the Alhambra, Cuyahoga Falls.

Wants Another Cleveland Theatre.

Cleveland, O.—Marcus Loew, was in Cleveland and Toledo last week. He came to inspect the Stillman theater, and for the opening of his new house in Toledo, formerly the Valentine.

Loew said he was looking for another large theater in Cleveland and if he cannot get what he wants, he will build one. Jack Kuhn, the Stillman manager, has gone to Toledo to open the new house and is succeeded by Lawrence Bento.

J. C. Flynn Goes to Australia.

Cleveland, O.—J. C. Flynn, until recently manager of the Cleveland General Film branch, will leave Saturday, October 1st, for Australia. It is announced that he will be the representative for Goldwyn in the antipodes.

Mr. Flynn resigned two weeks ago and announced he was going with Goldwyn. He was taken into the company and accepted the position offered, which was to go to Australia, open up offices there and put over the Goldwyn pictures.

Mr. Flynn spent the week here saying goodbye to his friends. Mr. and Mrs. Flynn go to San Francisco from Cleveland, where they will embark upon their 21,000-mile journey.

Notes from Ohio Theatres.

Cleveland, O.—Cleveland picture theaters are aiding the policemen and firemen of that city in their campaign to have an eight-hour day voted favorably upon at the coming election, November 6.

The theaters are running slides, asking patrons to vote for the proposed law. Cleveland police and firemen are virtually solid for it. The subject to call any time, besides doing actual duty ten and twelve hours a day or night.

Northwest Theater Jottings.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, III.

Interesting Wisconsin Notes.

Oshkosh, Wis.—Julius Stern, of New York, president of the Majestic Picture Company, has been visiting his old home town.

Oshkosh, Wis.—The Orpheum theater re-opened in a local safety first campaign by showing accident prevention films.

Chippewa Falls, Wis.—The Lyric theater has changed its admission to $0 and 10 cents.

Hustesford, Wis.—Felix and Albert Roeseler have sold the moving picture theater here to George Roethke and William A. Kruger.

Random Lake, Wis.—Jack Anton, proprietor of the Princess theater at Plymouth, has opened a moving picture theater in the village hall here, giving performances one night a week.

Newsvets from the Dakotas.

Witten, S. D.—New projection apparatus has been installed at the Lincoln theater.

Fargo, N. D.—McCarthy Bros. have sold the Iris theater to Floyd Junkin, who for some time has been associated with them in managing the houses. William McCarthy, who has been in charge of the Iris, has gone to Aberdeen.

In Nebraska.

Wilber, Neb.—The Opera House has been rented to J. M. Van Auker.

North Bend, Neb.—E. J. Myers has sold the Lyric theater to A. D. White.

We must all SPEND LESS and SAVE MORE and HELP OUR COUNTRY by BUYING LIBERTY BONDS.
Louisville Theaters Get Many Patrons

Soldiers Often Prefer City Shows to Official Entertainments Furnished at the Camps. No Private Concessions in the Reservation.

By Ole Valley News Service.

LOUISVILLE, KY.—The general prosperity that was promised Louisville with the location of the camp for drafted soldiers in the city has materialized, and city business has increased. At least fifty shops are being operated by the Government officials, and though these are well received by the men, it is reported that the desire of the soldiers who want to “come to town” in view of the entertainment facilities planned by the Government, and it is reported that there have been issued that no concessions will be granted within the camp limits for private enterprises and entertainments will be opened to private motion picture houses and the like, under the control of the military authorities. The concessions on government ground will be sold on a cash or percentage basis, the latter being usual in the case of popular houses. It is believed that the welfare of the troops within and without the camp is a matter of great interest, and the matter was turned over to the grievance committee. The motion picture business is greatly interested if exhibitions would not be possible or questionable productions in such districts.

Chairman Lee Goldberg Kept Very Busy.

LOUISVILLE, KY.—Chairman Lee Goldberg’s management of the Louisville theaters is being done with the utmost of success. The motion picture operators are antsy over the possibility of the building of a theater by the city. Lee Goldberg has been kept busy answering letters of inquiry relative to the details of the campaign and has received many letters which show the fine cooperation spirit which moving picture men are showing in handling the work. Four-minute speeches are being delivered at the night shows in Louisville by popular local lecturers dealing with both the Food Conservation work and the Liberty Loan campaign. The bulk of Liberty Bonds are being shown at every performance.

Business at Negro Theaters Good.

LOUISVILLE, Ky.—Business with the negro theaters has been on the increase at theuby theater on west Walnut street, has been remodeled and reopened for business. Several new electrical fixtures were added.

Children’s Shows Again Succeed.

LOUISVILLE, Ky.—The first showing this fall of the free children’s pictures at the Strand theater resulted in a complete success. The pictures have been indorsed by the Parent Teachers’ Association and the two shows last Saturday were attended by large crowds of “kiddies.” “Paul Revere’s Ride” and “Pudding the B in Herbert” were the two pictures shown. Four members of the Louisville Board of Censors acted as chaperons.

Company Formed for Camp Theater.

LOUISVILLE, Ky.—The Preston Amuse- ment Corporation of Incorporeation with a capital stock of $10,000, divided into 209 shares. The incorporators are Mr. John S. C. Brooke and Lawrence L. Leopold, each holding 30 shares, and $1,000 is 50 percent of the capital stock for the construction of the theater. The incorporators are Mr. John S. C. Brooke and Lawrence L. Leopold, each holding 30 shares, and $1,000 is 50 percent of the capital stock for the construction of the theater. It is understood that the new company plans to build a permanent theater, but that the building is to be constructed for purposes other than permanent.

Theaters Feel Scarcity of Musicians.

LOUISVILLE, Ky.—The war and draft have caused a severe scarcity of musicians and many theaters over the state are now using only an organ and piano, without the full orchestra being employed. Some of the best musical talent are now in the army, which makes it difficult for the theaters in the smaller towns to have a full orchestra.

Notes of Interest from Louisville.

LOUISVILLE, Ky.—The Louisville theater, at Camp Taylor, which is temporarily under canvas, has been crowded at each performance. Monday night several local comedians were running at the matinees and two evening performances.

LOUISVILLE, Ky.—A building permit has been issued to the Majestic Theater Co., covering $500 worth of remodeling to be done on the building in which the theater is located. The plans were drawn by Joseph & Joseph, architects, and the work is being conducted by A. Markham & Co., contractors.

LOUISVILLE, Ky.—A. C. Farrel, manager of the local branch of the Central Film Service, is on a business trip to Russellville and Bowling Green, Ky., during which he visited a number of the theaters in the central part of the state. Mr. Farrel made several bookings for the new Universal serial, “Red Ace.”

Louisville Sunday Shows Are Safe

Sabbath Opening Cases Against Keith’s Theater and Other Concerns Dismissed—The Need of the Shows to Wage Earners Marked by Attorney General.

LOUISVILLE, Ky.—The crusade to close amusement places and general retail places for Sunday entertainment began in Louisville, and no further trouble is likely to come up. Following the recent action of the County Attorney, with the latter, the West Broadway theater and a number of tire concerns, auto houses, etc., were visited by the County Attorney, and Bullitt refused to prosecute, speculation was raised as to whether similar cases would be treated in the same way, and the prosecution stating that he felt that they would, although he could not be bound by any opinion at the time.

Two cases, which were not included in the recent dismissal, came up on Monday, one being noticed by the County Attorney, Magistrate Bullitt. When Bullitt was testing the case, a number of other cases were dismissed along with them, the County Attorney asking the court to wipe the remaining cases from the docket, and stating that similar cases would be treated in the same way.

Mr. Bullitt is making all Sunday closing cases as fast as they come up, and it is reported that the Sunday closing backers will give up the reform movement, and let the matter rest, as there appears to be no chance of getting the courts to take action on any such cases, at least not as long as Mr. Bullitt has anything to say about the matter, and the latter is too broad a man to get down to petty scraping over whether a theater has the right to sell a ten-cent admission ticket or not.

Minneapolis News Letter

By J. L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

Another Managerial Change.

MINNEAPOLIS, Minn.—Variety they are! We have plenty of it within Minneapolis film row. The past week has kept up the reputation of the Workers Bureau for stepping into the select circle a successor to George Law, manager of the Mutual exchange, 18 X Fourth Street.

George was a veteran. He came here one whole year ago from the General exchange at Winnipeg, and even the worst of local film gossips thought he would remain at the helm of the Mutual for some time to come, but—on Monday last, Dan Donnelan was found in Mr. Law’s old chair, smiling and announcing that he was eager and expectant to put into effect the policy of the Mutual, and expected to build up the business, and everything. To say the least Daniel looks as if he is able to deal with the situation. And Bullitt was found to have drawn that he had been suspended for two weeks by M. Donnelan used to hold forth at the Vitagraph his record way back in 1909, and the story of his life. Mr. Donnelan has appointed D. N. Ko¬ rol, formerly with Pathe, cashier at the Mutual, and N. P. Epperly, traveling auditor for the Mutual, and O. B. Han¬ son, efficiency man, are assisting Mr. Don¬ nelan, and the ‘bread’ that was the Mutual relationship to the Morose Dodge by Mr. and Mrs. John Brehany.

Burton, Record, Slacker Directors.

MINNEAPOLIS, Minn.—Martha Le¬ Roy Burton, interviewed by the World correspondent, had the following to say regarding the display of food conserva¬ tion slides in theaters of the North¬ west: “Some time ago the theater men say that they would assist the government in any way possible. Investigation has proved that a good many are not running the slides we recently sent to them by our publicity department. The trouble we have to show these slides will be blacklisted by our investigating committee, for if they will not assist the government in con¬ serving food they are no more or less Pro-German. It costs them nothing to show these slides, certainly they can do this bit for the government that can deprive them of their existence.”

Burton, University of Minnesota, is in charge of the publicity drive behind the food conservation pro¬ gram.

Two Bill Harts in Competition.

MINNEAPOLIS, Minn.—William S. Hart received some mighty good advertising here last week when Manager James A. Keough, of the Lyric, showing “The Nar¬ row Trail,” competed with Manager.
Charles G. Branham, of The Strand, showing "The Cold Deck." There was a merry fitch for business here and in these playing managers for several days and the result looked much like a draw. Both pictures opened ahead of schedule and the fight was on.

Minneapolis Exchange Newslets.

Minneapolis—G. Morgan has been appointed booker at the Vitagraph exchange, to succeed George Posdick, now at Universal. Art Tonn has made Mr. Morgan's assistant.

C. L. Ramsdell, former manager of the General exchange at Omaha, is visiting Minneapolis and is at the Standard exchange here.

Frank Woskie is now on the road for the local General exchange.

E. Oddy Freedman, returning from Minnesota's Iron Range district, has gone into the Dakotas to talk about Supreme exchange features.

Governor Malone is once more en tour for the Metro.

J. Earle Kemp, of the Westcott exchange, is in New York City for two weeks, to handle business and reading world's series box scores.

T. A. Burke, also of the Westcott exchange, has announced that a third "Intolerance" company will leave Minneapolis Oct. 29 to begin a tour of Southern Minnesota the following day, Daniel Wrigley, president of the exchange, will manage.

Following an automobile accident in which his arm was broken, J. A. Bradley has resigned from the sales force of the Laemmle exchange here and will leave shortly for Sioux Falls, S. D., where he will take over the Metro business in that city. This is said to be in shape to write contacts. Mr. Bradley has become very popular about Minneapolis.

Fred S. Meyer, of the Laemmle exchange, is in Southern Minnesota, giving private shows of "The Birth of a Nation," Jewel production. The big feature will begin a week's run at the Minneapolis Grand October 28, backed by a big newspaper campaign, also 60,000 school children.

THE MOVING PICTURE WORLD

FRAUDULENT BILLBOARD "ADS" DEPLOYED

Some exhibitors in Detroit feel that use of misleading titles on billboards tend to bring the whole business into discredit.

By Jacob Smith, 738 Tree

DEtroit, Mich.—We believe it appropriate at this time to mention the fact that on two occasions lately Michigan exhibitors have been deceived by "fraudulent advertisers." By that we mean the making up of false features (playing opposition houses) and used the name as a descriptive caption for the purpose of misleading the strength of the feature at the opposition house. For instance, a theater advertising "Fame" at advanced prices. The opposition comes along with some sex picture and advertises it as opening a "new feature in the picture business." Imagine how patrons must feel to go into a theater and expect to see something, only to find that something else is given them. It hurts not only the theater doing this sort of thing but the film industry.

Hal Smith to Have Charge of Drury Lane.

Detroit, Mich.—Hal Smith, recently selling Foursquare pictures out of Cincinnati, has been engaged to assume full charge of the Drury Lane theater. In connection herewith we might also state that Mr. Smith has severed all connections with the theater.

Wm. Geletzke Succeeds Bill Williams.

Detroit, Mich.—William Geletzke has been appointed manager of the theaters operated by the Henry S. Keely Co., Detroit, succeeding Bill Williams. "Bill" has been with the company since its inception five years ago.

More Exchanges in New Film Building.

Detroit, Mich.—Every week sees more exchanges move into the building. So far the Mutual, Pathé, Jewel. George Kleine, Bluebird and Fox are located there. As of about November 1st, and by December 1st practically all of the larger exchanges will be there. Those who have visited the new film building—say it is better than anything of its kind in the country, is practically fireproof in every sense of the word.

Metro Opens Branch at Escanaba.

Escanaba, Mich.—To facilitate shipments to exhibitors in northern Michigan, General Manager George N. Montgomery of the Metro-Madison exchanges at Detroit, announces that an office has been opened at Escanaba, Michigan, which is in charge of Charles E. Rhodes.

Disciplinary Change at the United Branch.

Detroit, Mich.—L. J. Gardiner, former manager of the Gardiner Theater Equipment Corporation, has been appointed as manager of the Detroit United Theater Equipment Corporation, succeeding Ray J. Branch. The change became effective October 15.

Select Exchange Opens in Detroit.

Detroit, Mich.—Select Pictures Corporation has opened a Select exchange at 566-507 Peter Smith building, in charge of W. D. Ward. This was the result of a visit last week by Sam E. Morris, field representative for Select Pictures. Manager Ward is well known in the film business and is a former member of the Mutual and uniform, and more recently a salesmen for Pathé in Detroit.

Northern Michigan News.

Ironwood, Mich.—The Fulton Amusement Co. of Ironwood has been incorporated for $10,000.

Marquettte, Mich.—Ray Zerbe, formerly manager of the Jay, now has charge of it, which is now with the aviation corps in France, and the letters he is writing home are soon to be published in the local newspapers.


Calumet, Mich.—The Royal theater, Calumet, is now playing an All-Arcaft-Paramount program.

Calumet, Mich.—A 12-piece orchestra is a feature of the Calumet theater, operated by F. O. Chadwick. A member of the orchestra is also a member of the famous Calumet-Hecla mining band.

L. L. Michener, well known in Wisconsin film circles, is now manager of the Lyric theater in Laurium.

Notes of Interest from Detroit.

Detroit, Mich.—Elmer Briens has been appointed manager of the serial and short-reel department of the Detroit exchange of Arcaft-Paramount.

Charlotte, Mich.—C. C. Newman has sold his Arcadia theater to E. A. Hancock, Detroit, Mich. W. C. Preller, former manager of the Arcadia, is now selling insurance.

Bob Cotton, world manager in Detroit, reports that a new building is under construction nearly every exhibitor holding a world contract.

Angell, World salesman in Detroit, is rounding out his fourth year.

George J. DeBute, Mutual manager in Detroit, reports that business is on the up boom. He has taken on many new theaters lately that never before would listen to a Mutual contract. In Detroit, the Miles theater plays a Mutual feature every week for seven days. The Mutual exchange was the first to move into the new film building.

"We underestimated the popularity of Billboards Comedies," says the Fisher, manager of the Standard exchange, Detroit, Mich. "They are showing faster than we can handle them.

Charles L. Jubilo is a new salesman with the Metro in Detroit.

John H. Kunsky of Detroit has purchased the Michigan theater, one of the four-reel and five-reel features, which have W. S. Hart as the leading attraction.

George C. Hoffman is managing the Home theater, on Chene street, Detroit, is having plans drawn for a new 1500 seat building which will be erected in the same block.


Detroit, Mich.—The Dawn Masterplay Co., 208 Owen building, Detroit, which already has purchased "Hedempton" and "Wrath of the Gods," has added "The Whip," which will control for the state of Michigan.
THE MOVING PICTURE WORLD

November 3, 1917

A Week’s News in Kansas City Filmdom

Another Big Convention Hall Show for ‘The Man Without a Country’—Exhibitors Eager for the Liberty Loan Film—Changes in the Trade.

KANSAS CITY, MO.—The Jewel exchange opened its fall show for the benefit of the Liberty Loan League on October 8th with a feature picture, “The Man Without a Country,” to the Kansas City Star for two days, November 8 and 9. The picture will be shown each day in Convention Hall with four prints of the picture and eight fine old Vaudeville acts. This is to be for the benefit of soldiers. Pan Snyder, manager of the Royal and Regent theaters, will probably have more than the exhibition, which will be conducted in a manner similar to “Show White,” which was booked to the Star last fall for the benefit of the children of local soldiers. The orchestra will furnish music throughout each showing of the picture.

Exhibitors Eager to Show Liberty Bond Films.

Kansas City, Mo.—That the exhibitors in the Kansas City territory are really behind the government is proved in the response to letters mailed them by Richard A. Robertson, general manager of the local Goldwyn office. Mr. Robertson sent out 1,000 letters to the exhibitors in this territory who have not yet returned the forms for the exchange of the Bond pictures from the local office. This response could be distributed to about one of the five pictures made to boost Liberty Bond sales. All the exhibitors were very enthusiastic in their responses which were in the form of letters, telegrams and personal calls.

Changes in Territories by Select.

Kansas City, Mo.—The Select Pictures Corporation announces that F. L. Sherrick, Joseph Levy and Harry Mitchell Weinberg are the salesmen to handle the Select Pictures on the Kansas City territory.

L. J. Shipley Will Represent Goldwyn.

Kansas City, Mo.—John L. Shipley has been made special representative of the local Goldwyn office. He will represent the interests of Kansas City under Richard Robertson. He will work out of the office of the local office, the Rex Beach subjects, and others. He has been connected with A. H. Blank at the Goldwyn office. He has been in the capacity of publicity manager, and was also an important factor in the old Midwestern Motion Picture Co. He is widely known in this territory.

Booklet-Program Winning Its Way.

Kansas City, Mo.—The Kansas City Feature Film Co. has now put its theater booklet-features in every theater in this territory. This has eight pages embracing such things as stories about the stars, coming production, cuts, and present and future programs. The program of pictures is arranged for the individual theater, but the remainder of the booklet is exactly the same as printed in Kansas City, being edited by C. L. Matson, publicity manager of the company. The booklet is handled by the territory handlers by the Kansas City office. The program has been in effect for the last six weeks, but changes have been made from time to time. The present high plane was reached, from which there will probably be no further change.

M. H. Field Now Heads Jewel Office.

Kansas City, Mo.—M. H. Field has been made manager of the Kansas City Jewel office, replacing M. R. Ward. The change was made by H. M. Berman of the New York office.

Notes of the Kansas City Trade.

Kansas City, Mo.—H. K. Lomborn, general manager of the Longacre Distributing Company, New York City, visited at the Kansas City office of the company October 9-13.

Loew Interests Open Chattanooga Theater


CHATTANOOGA, TENN.—Adding to the long string of Marcus Loew houses already established in the South, the Loew theater, of this city, opened its doors to the public on October 15 under most favorable circumstances. The building has been recently modernized for the purpose of being used for the Vaudeville department for some time, but has been thoroughly remodeled and put in suitable shape for the large class Loew accommodations.

Both pictures and vaudeville will be shown, the series of moving pictures entitled “Loew’s Current Events” being one of the phootplay features. In addition to the pictures, the vaudeville featured acts will be shown in connection with the vaudeville program. The house has been designed to accommodate 2,500 patrons and presents a handsome appearance. Chattanooga theatregoers are well pleased with the scale of prices, which will range from 15 and 20 cents afternoons, and 15 and 25 nights.

It is proposed to make the house conform to the standard set by other Loew theaters over the country, and the management has assured the public of high class shows throughout the entire winter season. It is possible that the house will remain open next summer to show moving pictures.

Crowds Flock to Sunday Shows.

Memphis, Tenn.—The public has voiced its approval of Sunday moving pictures in Memphis. The enthusiastic orders which were issued by City Judge Lanier to the effect that Sunday matinees be run with the blessings of the authorities, providing they donated their profits to charity, have been followed by the public. They have even packed the houses on the Sabbath. The Sabbaths. The pictures have finally succeeded in their efforts to give the public even though without profit. The pictures have been extensively advertised, and there is much talk about it on the streets. The company’s big electric sign has been placed in the Fifth Avenue lobby during the run of this patriotic picture.

Shows “The Slacker” for Entire Week.

Nashville, Tenn.—The Crescent Amusement Company is running “The Slacker” at the Fifth Avenue for the entire week of October 15, and from the initial crowds on Monday there is every promise of a full house each day. The pathos and pathetics are strongly emphasized, and the public is not only interested but improved by the subject matter. The picture is being given at 15 and 20 cents.

Knitter Ropes Man in Show.

Nashville, Tenn.—In an up-town theater last Saturday night an enthusiastic knitter of over five dozen years’ standing broke into a moving picture theater, knitting and all. After being seated for a few minutes the man announced that he was going to leave. He marched down the aisle wrapped up in the knitting yarn to the delight of the audience and the utter ignorance of the knitter, who had become equally wrapped up in the picture. She
was game, however, and proceeded to go down the sides and back while the victim of the entanglement made a break for the door.

Theater Parties Tendered.

Nashville, Tenn.—One of the most entertaining features of the Southern Appalachian Good Roads Convention, which meets in Nashville October 16-19, is the free, all-night drive which will be sponsored by Nashville's moving picture managers. Tony and Harry Sudekum have arranged a, their own personal Sr. on Wednesday night at the Princess theater, where a combination picture and vaudeville show will be given. Mr. Stenberg will also entertain the good roads men at the Knickerbocker, where a high class picture will be shown.

Fresh Air at Empire Theater.

Montgomery, Ala.—The Empire theater of this city prides itself on its fresh air ventilation system. The Empire has a circulation plan which keeps the auditorium always filled with ice cold air, and in cold weather this cold air is reheated, which brings the temperature up considerably for body comfort. The system is quite expensive, but has met with popular favor at the hands of the patrons. Admission to the Empire is only ten cents, and is one of the highest quality shows. The house opens at noon each day, and music is provided alternately by a huge pipe organ and a symphony orchestra.

War Films at Birmingham House.

Birmingham, Ala.—In addition to its regular five-act vaudeville program, The Lyric, of this city, is making a specialty of running war pictures between the shows and before the stage work begins. "The B.A.T. is an eight-act picture, in five episodes, is an addition to the program, which entails no extra cost upon the patrons, but which is shown this week, next week, and two the following until the entire subject is projected.

IN ATLANTA, GA.

By A. M. Beatty, 49 Copenhill Ave., Atlanta, Ga.

Atlanta's Four Minute Men Form.

ATLANTA, GA.—Captain Harrison Jones, owner of the Strand, Mr. G. H. Willingham, of Columbia, S.C., for Georgia of the Four Minute Men, and Senator Walter P. Andrews is the local chairman for that portion of Georgia. Senator Andrews is now busy organizing his company, which has already 14 of the fourteen theaters that come within the city limits, and on a near date the Four Minute Men will have their first public appearance in all the motion picture theaters in this section.

W. L. Schmidt Traveling for Paramount.

Atlanta, Ga.—W. L. Schmidt is now traveling representative for the Paramount and Artcraft pictures, with head quarters in New Orleans, La.

He is currently managing the Savoy theater, Atlanta, after a successful ending of his new venture.

Film Showing James Whitcomb Riley.

Indianapolis, Ind.—What is believed to be the highest price ever paid for the rental of a motion picture film was that paid recently at the Circle theater to the Coburn Photo & Film Company, of this city, for the rental of the last motion picture made of the immortal sly, Mrs. Whitcomb Riley, the Hoosier bard's beloved poet. The picture was made two years ago, Sunday, October 7, the anniversary of the poet's birth.

The film, which is barely ten feet in length, was exhibited Sunday, October 7, at the annual celebration in honor of the Hoosier poet, and the price of $25 was given to the Coburn company on that day in order that both the theater and Mr. Coburn could turn the receipts over to the Riley Ambulance Fund, which is being fostered by the Indianapolis Star.

Hoosier Exhibitors Plan Patriotic Ball.

Exhibitors Arrange Dance With Many Bright Stars Present—Tomilion Hall on October 20—for Benefit of War Publicity Fund.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Lovers of photoplays in Indianapolis and vicinity are going to have a good time and see some of their favorite star screen stars Saturday night, October 20, at a big reception and fashion show to be held in the Empire theater, according to an announcement made this week by Frank J. Rembusch, president of the Indiana Motion Picture Exhibitors' Association, and to raise money for the new charge of the affair. Mr. Rembusch says that at least ten prominent film stars from some of the big eastern studios will be present.

The proceeds of the affair will be turned into the motion picture industry. state patronage fund, which is being used to purchase slides, posters, etc., to aid State Food Commissionary Barnard and the Indiana State Council of Defense in the efforts to make "conservation week"—which will be observed October 23 to 28—a big success. It is in the aim of the exhibitors to co-operate in every possible way to acquaint the public with the real seriousness of the war and to help along in the various war movements.

The Hoosier exhibitors have been put to considerable expense in aiding the state authorities in a publicity way and for some time have been working on some plan with which to raise money for a war-publicity fund. At a recent meeting of the Hoosier film industry, it was agreed to give a big dance and reception and to have a number of motion picture artists present as an added attraction.

Mr. Rembusch immediately got busy and sent for some of the most prominent screen stars, notifying them of the "big event." He has been rewarded for his efforts by receiving notices of acceptances from the following: Mrs. Harry Evans, Lillian Walker, Margarette Snow, and Mr. and Mrs. Charles Pettitjohn, general manager of the American Exhibitors' Association, has wired from his headquarters in New York, that it is probable that Mrs. Vernon Castle, of the Pathe, will come to Indiana and bring the Capitol to that city. Many admirers of the Hoosier capital and her appearance would be a big drawing card for the Hoosier exhibits, who are to have the New York stars represent Indianapolis.

This will be the second opportunity for the people of Indianapolis to see some of the favorite film actors and actresses in person. About two years ago the Indiana theater gave a benefit for the war and it proved to be a very attractive affair.

The exhibitors decided that by having the Hoosiers give a dance the artists would only have to lose one day from their studios. The train schedule is such that if they can leave New York Friday evening, arrive here Saturday morning, leave Sunday and get back to New York in time to be at their work Monday morning.

The motion picture men of Indiana never do things by halves, and they are planning to make this affair one of the most noteworthy events in their history.

Indian Exhibitors Put Shoulders to Wheel.

Chairman Rembusch's Call for Help in Patriotic Activity Gets Whole-Hearted Response.—Great Value in the Service Theaters Give.

INDIANAPOLIS, IND.—Frank J. Rembusch, president of the Indiana branch of the American Exhibitors' Association, who has been named by William J. Brady to represent the motion picture industry in Indianapolis, has been in communication during the last few weeks with all the exhibitors in the state and has received assurances from them that they are cooperating whole heartedly with the government in the effort to convince the public of the seriousness of the war.

Mr. Rembusch expressed himself as being well pleased with the work that is being done throughout the state, and says he feels that the people will be ac-

Assuredly, when the theaters are closed and the various war movements.

The Hoosier exhibitors are already playing a big fight with the fortune to be made by our Hoosier exhibitors, and the Hoosier Hoosier poet, and the price of $25 was given to the Coburn company on that day in order that both the theater and Mr. Coburn could turn the receipts over to the Riley Ambulance Fund, which is being fostered by the Indianapolis Star.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.
Texas Goldwyn Branchchartered.

Dallas, Tex.—The Goldwyn Distributing Company, which handles the films of the Goldwyn, Selig, and National companies, was chartered at Dallas, and capital stock given at $1,000, has been chartered at Austin, the state capital. Incorporators are L. B. Remey and Joseph Gilligan, of Dallas; Samuel Goldfish, Archibald Selwyn and G. L. Hess, of New York. The Goldwyn corporation has maintained a Dallas branch for the last two months or more, and L. B. Remey, local branch manager, reports a satisfactory volume of business. Madame Kenney in "Baby Mine" scored a distinct hit at the Old Mill theater during March, and patrons are looking forward with keen anxiety to the forthcoming releases already announced.

Queen Rebuilding Is Delayed.

Dallas, Tex.—No announcement has yet been made as to when the Queen theater, gutted by a fire during the third week in January, is to again be ready. The concrete and steel structure was absolutely fireproof, but flames from their origin next door burned out the roof and ruined the interior furnishings to the extent of several thousand dollars. Difficulty in securing insurance, and the fear it may delay reopening of the handsome Hulsey theater. Meanwhile, releases are being sent for the Queen will be shown at the Old Mill.

Iowa Film News Letter

By Dorothy Day, Record-Tribune, Des Moines.

Automobile Accident at Audubon.

AUDUBON, IA.—G. A. Alt, salesman for the Pathe of Des Moines, feels that a guardian angel was sent to protect him.

Last week, when he was in Audubon, la., Don Preston, manager of the Majestic theater, went to the city, drove up in front of the theater and was shot at. The nearby town of Adalia with a party to a dance. Alt refused, saying that he was too tired, but the dance was ended. Alt's angle compelled him to stand, however, and the car drove on with seven passengers instead of eight. Fifteen turned, tumbled and plunged fifteen feet into the shallow water of the creek. Preston has been managed for a year and a half, but his theatrical management had a close call in that plunge. Alt is still thanking his angel.

L. A. Sheridan Arranging Campaign.

Des Moines, la.—Manager L. A. Sheridan, of the local Pathe office, conducted a large sales meeting in the Pathe office, of Des Moines, for the booking of the big Pathe production, "The Lone Star," of which was released the 13th of October. Manager Sheridan present, and Mr. Sheridan feels that was one of the most successful of his frequent meetings.

Dodge Film Doing Big Business.

Des Moines, la.—The Dodge Film Company, with headquarters at Des Moines, has launched this season on Locust street, is doing much business. This company is putting out a series of films by November 1, which, at the big training camp at Camp Dodge. The first series is already on the market, and the second series of ten reels is almost ready. The Dodge peope have five prints of the first series, and will have the five more prints of the same series equally busy, and as soon as the Superior Film Co., of this city can turn them out. Manager Prosser is pleased with the bookings over Iowa, the only state that has been thoroughly canvassed. Inquiries are coming from central Illinois, North Dakota and Minnesota, from which states boys have been sent to the theater, but the Des Moines office will handle the Illinois territory.
ON PACIFIC COAST.
Marion Kohn Now Owns Consolidated.
San Francisco, Cal.—Marion H. Kohn has purchased the interests of his partners in the Consolidated Film Corporation, and is now the sole owner. He is preparing to make a long trip through the California territory, calling on exhibitors, and will go East unless he is drafted into the services of Uncle Sam.

Mulhauser Invades Nevada.
San Francisco, Cal.—J. L. Mulhauser, representing the Select pictures, returned recently from a trip to Nevada, and reports that business conditions there are very flattering. The races have attracted crowds to Reno, and the mining fever is at a white heat.

Machine Business Good.
San Francisco, Cal.—The Breck Photoplay Supply Co. has been doing a fine machine business of late, which is taken as an indication that exhibitors are doing well.

San Francisco Newslets.
Herman Wobber, Pacific Coast manager for the Paramount Distributing Interests, has returned from a trip to the Northwest, with Hiram Abrams and B. F. Schulberg. The latter have gone on to Salt Lake City.

Nathan Cohen, formerly with the Mutual, is now chief of the shipping department of the Pathé Exchange, Inc.

H. Von Emmel, until recently with the Mutual, has become a salesman with the George Kleine System, succeeding J. J. Moore.

Harry Davis, for several years with Walter Preddy, has identified himself with Davis Bros., which firm includes his father and brother.

D. Sernett has also joined the staff of this concern, and is filling the position of shipping clerk. He was formerly of the Family theater, Oakland.

Adolph Mayer, a well known moving picture producer and cinematographer, returned recently from the East, and has since left for Los Angeles.

Alfred Smith, a prominent exhibitor of Lakewood, Ore., recently motored to Los Angeles in company with M. E. Cory.

Northern California News.
Petaulasta, Cal.—Petaulasta, formerly of the Gem theater, has taken over the Globe theater, and will open it as the Kentucky theater.

Exeter, Cal.—E. V. Cook is transforming his aldrone into an enclosed moving picture theater.

Grass Valley, Cal.—The Grass Valley theater has been opened, the initial attraction being "Twenty Thousand Leagues Under the Sea."

San Jose, Cal.—George M. Thompson has sold the Lyric theater to A. Peterson, and plans to move to Arkansas.

Building Code Requirements Close Theaters
Two San Francisco Picture Theaters Shut Electrical Work Demanded—A Third Closes Temporarily.
By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Cal.—A very careful inspection of moving picture houses is being made by the electrical and fire departments, and as a result a large number of the houses have been compelled to make extensive alterations to meet the building requirements. The business men representing Church and Market streets, and the Venus theater, at Market and Broadway, have been closed rather than make the extensive changes in the electrical system that were demanded. The Oakland theater, Grant avenue, near Broadway, has also been closed, and the equipment will be taken out to be installed later. This theater has suspended operations but two days a week for some time.

New Theater for Market Street.
San Francisco, Cal.—Alfred C. Blumenthal, representing A. J. Rich & Co., a local realty firm, has announced that a moving picture house to cost $25,000—00 will be the site of the new structure. Between Market and fifth and sixth streets. The theater loading dock is expected to be about 50 feet and the seating capacity of about 2,500, with 1,200 seats on the lower floor. It is stated that the house will be the main one of a chain to be operated in San Francisco, Fresno, Los Angeles and Stockton.

War Pictures Draw Huge Crowds.
San Francisco, Cal.—Pictures from the battlefields of Europe continue to be powerful drawing cards, and at the present writing it appears that the houses are featuring such subjects. The Orpheum is featuring "The Germans at the Battle of Arras" its headliner, and for the first time in the history of this firm, is booking a picture of more than two reels. The Rialto theater is showing "In the Wake of the Hun," and is duplicating the success met with in featuring the British tanks a few weeks ago.

San Francisco, Cal.—Charles Rosenthal, Jr., of the firm of Mayer & Rosenthal, who control the Franklin exchange, has left for New York with the Ivan interests concerning forth-coming purchases of features on a state rights basis. He will be away for several weeks.

Minister Producing Moral Film.
San Francisco, Cal.—The Rev. Paul Smith Motion Picture Company, headed by the Rev. Paul Smith, of this city, has completed the production of a four-reel feature, "The Finer of Justice," and arrangements have been made to give this its premier showing at the Savoy theater on October 29. The picture was made in the suburban city of San Rafael, and deals with a moral question to which the Rev. Smith has given his best thought. The scenario was written by Grace Sanderson, a granddaughter of a former mayor, and the lead has been played by Crane Wilbur.

Ray Duhem Finds Business Rushing.
San Francisco, Cal.—Ray Duhem, of the company bearing his name, is exceptionally busy on commercial work of late. He has installed a booth at the California State Fair just opened in this city for Baldwin & Howell, and here moving pictures are being shown of what is said to be the most beautiful residence district in the world. The pictures include views of the Twin Peaks tunnel and the wonderful tracts that have been opened by this project. An interesting feature is a film showing the construction of a cottage extending over a period of nine months in which a unique use has been made of oneself. He has recently placed a Powers' Cameragraph No. 6A on the battleship Oregon and another on the Saratoga, and plans to put on a show for the California-Hawaiian Sugar Co., at Oakland, Cal., to stimulate interest among its employees in the Liberty Loan.

Paramount Man Wins Promotion.
San Francisco, Cal.—Vernon R. Moore, for the past two years with the Progressive Motion Picture Co., and for some time the assistant manager, has been placed in direct charge of sales in the California territory north of this city and all of Nevada. He is well acquainted with exhibitors in this field and with the Paramount offerings and policy. The publicity work will be handled in the future by W. W. Vaughan.

Davis Bros. Closing for Big Feature.
San Francisco, Cal.—The Davis Bros. are negotiating for the rights in this territory to the Williamson Bros.' production, "The King and I," which will be able to offer this to exhibitors shortly.

Sol L. Lesser on the Job Again.
San Francisco, Cal.—Sol. L. Lesser, head of the All-Star Feature Co., has almost entirely recovered from his recent illness and is again attending to his duties to be or host of friends on Film Row. Frank Hill is now connected with this organization, and is covering the northern California territory.

Opens Film Cleaning Department.
San Francisco, Cal.—Otto Laurelle has opened a film cleaning department in the new T. & B. building on Golden Gate avenue.

House to Observe Anniversary.
Oakland, Cal.—The T. & B. theater will celebrate the Anniversary of the trade, on November 22, and a number of prominent moving picture stars, including Charles Chaplin, have been purchased to be the present. The affair is in charge of Wm. H. Jobelmann, director of publicity. The theater has purchased the rights in this territory to "The Lust of the Ages."

Oakland Orpheum Reopened.
Oakland, Cal.—The Orpheum theater, which has been closed for remodeling, has been reopened under the management of Harry Cornell, formerly in charge of Pan-tages theater. He has been succeeded at the latter house by Charles H. Neimeyer.

San Francisco Gets Publicity.
San Francisco, Cal.—The Greater San Francisco, which includes the suburban cities of Oakland, Alameda and Berkeley, is securing more publicity than any other city in the United States is the declaration of managers of news weeklies making this city their headquarters. They attribute this to the support given by local commercial bodies, and to the tremendous industrial advancement noted here.

Triangle Adds to Staff.
San Francisco, Cal.—E. H. Eaton, formerly with the Greater Vitagraph at Seattle, is now assistant manager of the contract department at the local Triangle office. The addition to the force was necessitated by the recent growth of the business.

Be Genuinely PATRIOTIC
BUY LIBERTY BONDS

November 3, 1917
THE MOVING PICTURE WORLD
745
Says Comedy Subjects Will Pay Exhibitors

Need for Relaxing Must Be Catered to—Vaudevilles Are Playing Up the Humorous Side—Films Must Follow Suit.

By Abraham Nelson, Majestic Theater, Portland, Ore.

PORTLAND, Ore.—E. J. Myrick, manager of the Liberty and Columbia theaters, says that much of the exhibitors' success during these war times will lay in their selection of comedy subjects that will take the strain off the minds of the public. With patriotic speakers enthusing the people to the highest notch to encourage recruiting in the army and liberal investments in the Liberty Loan and with the newspapers pounding on war subjects, Mr. Myrick urges comedies as a means to relax the tension for a short time.

Still film manufacturers are persisting in making the heavy five-reel dramas, says Mr. Myrick.

Vaudeville booking agents have seen the handwriting on the wall for some time, as is indicated by the attractions coming through this season. In the current Orpheum bill there was not a single heavy act. Comedy and musical sketches prevailed. At Pantages and Hippodrome comedy vaudeville has been packing the houses to the doors at every performance. It seems that in order to get comedy acts enough, even the poorest of that class are being booked. These acts are undoubtedly commanding only fair money and the vaudeville theaters can afford to do business at 15 and 25 cents.

With the war-tired public demanding relaxation through the comedy stage and the vaudeville shows catering to that demand with mediocre acts that get over just the same, how are the motion picture theaters going to make any money when they are paying distributors a thousand dollars or better a week for some sub-stirring drama that they have got to coax the public to see by means of hundreds of dollars worth of publicity?

Portland Paramount Exchange a Big One.

Portland, Ore.—The Rose City exhibitors are proud of the Paramount-Artcraft exchange and now they are making this big concern's entry into Portland the exhibitors are patronizing it to such an extent that Manager C. M. Hill has been compelled to add several new employees to his already large staff. The exchange is on the Hill building at Ninth & Burnside, and occupies the floor space formerly used by Metro, Standard and part of the old General.

C. E. White Goes to Portland General Film.

Portland, Ore.—S. R. Kent, of the General Film Company, who has been on the coast buying features for distribution, was a visitor in Portland, October 10, and conferred with L. A. Todd, branch manager for Portland and Seattle, that came to the Rose City to meet with his chief.

C. E. Waite, former traveler for Pathé, has been employed to take charge of the Portland business for General, and W. E. Matthews has been transferred to Seattle to travel in the Spokane and Butte territory. L. A. Todd will retain the branch managership over both Portland and Seattle offices.

It's Easier to Do Business Now.

Portland, Ore.—L. A. Samuelson, Pathé's popular booker, summarized the business conditions in the territory in a few words when he wrote that they are doing a regular business, with no part of the state showing any trouble. Mr. Samuelson has been granted 'The Co-respondent' being bought for Jewel.

Gus Metzger Gets "Co-respondent." Portland, Ore.—Gus Metzger, manager of the Film Supply Company of Oregon, is such an ardent baseball fan that he went all the way to New York City to yell for the Giants. Of course that isn't his only purpose in being in the Big City, because he wired Portland enthusiastically about "The Co-respondent" being bought for Jewel.

Cantonment Concessions Granted. Portland, Ore.—While no official announcement has been made, all indications are that Kiggins and McIl of the U. S. A. Amusement Company, Vancouver, Washington, have been granted one of the amusement concessions at American Lake cantonment, Washington. It is understood that several picture show concessions were to be had there and that many prominent exhibitors in the Northwest had been negotiating for them.

A Successful Oregon Circuit. Bandon, Ore.—Frank Hazelwood, Unique theater, Myrtle Point, is the manager of one of the most successful money-saving film circuits in Oregon. On his circuit are the towns of Bandon, Coquille, Myrtle Point, and Pacific. The theaters in these towns are all owned separately and the circuit has been inaugurated for the purpose of saving patronage which are high in this out-of-the-way corner of the state.

Sperry with Paramount.

Portland, Ore.—B. J. Sperry, recently traveler for the General Film Company, has been selected as traveling representative for the Progressive Motion Picture Company and will handle the Oregon territory. Branch manager C. M. Hill selected Mr. Sperry because of his wide knowledge of the moving picture conditions in the state. Mr. Sperry was manager for Pathé about a year ago and before that time was salesman under W. K. Wess. He has a host of friends in the territory.

Woodlawn Theater Reopens.

Portland, Ore.—After being closed for several months, Woodlawn theater has been reopened by J. W. Jarvis, an Eastern picture man. The Woodlawn was opened by H. C. Stevens several years ago.

H. G. Mapes at the Sunset.

Portland, Ore.—H. G. Mapes has been employed as house manager at the Sunset to take the place of Frank Lacey, resigned. Mr. Mapes was house manager at the Sunset & Theater about a year ago and later was manager of one of the Pendleton theaters.

A Few Oregon Personalities.

Portland, Ore.—Lew Cullins, Casino theater, The Dalles, was a prominent attendant at the recent meetings of the Motion Picture Exhibitors of the Oregon.

George Jackson, manager for Mutual, made a business trip into the Coos Bay country recently and reported the Summer and Fall business there to be having a flourishing.

At the Strand theater, "The Secret Man" broke a box-office record in Portland Saturday of October 5 being the best in the history of the house. The price of admission at the Strand is 25 cents.

Ed I. Hudson, representing Goldwyn, is another returned traveler who reports business in the Willamette Valley better than ever.

Bert Latz, Jewel Productions, recently completed a month's tour of the territory.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Interesting Record of Exhibitor Reiner.

SEATTLE WASH.—It used to be hard for George Reiner, of Raymon, Wash., to get the people to fill his little 150 capacity ‘picture show hall’ above the Raymond grocery store, but now he has very little difficulty for real theaters in Raymond and South Bend. Mr. Reiner was the first to open a picture show in both towns, and he has continued at the business with such success that he has no competitors in either town now.

He began twelve years ago when trick pictures by magic lantern furnished the only choice in films. Mr. Reiner sang the songs, and as the two-reelers took very little time to run off, there were six shows a night, and his voice sometimes grew hoarse. It wasn’t that people didn’t want to come to the show that he had trouble getting them there, but they had read that the films were likely to explode and burn up the whole house, and they were afraid to go upstairs. Mr. Reiner took the only precautions to prevent fire that he knew in those days. As the film was unwound it
was dropped into a barrel and was re-

Within six months, however, he had moved into an old store building on the ground floor, and the moving picture habit began to grow among the inhabi-
tants of Raymond. His efforts began to im-
prove. Mr. Reiner always kept just two or three jumps ahead of the demand for his movies, both in pictures and in theater building and equipment. It was this habit of keeping ahead of the demands of his picture agents which caused him to build in Raymond the modern theater, the Lyric, in which he now presents the best productions that are available on the market. He also operates the People's Theater in that town, a five and ten-cent admission theater that makes the less pretentious features are shown. The admission prices at the Lyric are ten and fifteen cents.

He lost no time in seeing the opportu-
nity in the construction of North Bend, and he now has two houses there, the Grand and the Lyric, operated on the same policy as the two houses in Raymond, the Grand showing films ex-
clusively, and the Lyric being the combina-
tion house. These two towns depend almost solely upon the lumber industry for their payroll, and the strikes at the mille had caused a shortage in buying, but Mr. Reiner's box receipts, but at the time this goes to press things have begun to get settled, and once more the embattled of Raymond and North Bend is preparing for the greatest season in his twelve years of showmanship.

Alaska Woman Exhibitor to Open String of Theaters

Seattle, Wash.—Mrs. Rose Johnson, well known as the 'Fighting Rose,' and the manager of Alaska, is in Seattle planning the opening of a string of motion picture theaters in Alaska. At present she already has a house in McCarthy, and intends opening new houses in Valdez, Chevak, and perhaps one or two other towns.

Supply House Puts Out Two Road Men

Seattle, Wash.—The Theater Supply Company has sent out two road men to cover the entire northwest territory of Washington, Oregon, Idaho, and Montana. E. L. Shwetzer, the manager, reports that the innovation in supply house tactics has already begun to swell their supply and account business.

Mr. Shwetzer reports the sale last week of a thousand suits of the O. H. Power's outfit to different parties at Camp Lewis, the army cantonment at American Lake, Wash.

Manager Goldsmith Gets Great Feature

Seattle, Wash.—L. J. Goldsmith, manager of the Class A theater, has a brand new show of which he is prouder than any big feature ever thrown on the Class A screen. Those interested, however, will have to come to his house to see it. It is a baby girl. Mr. Goldsmith thinks his family is a good one, and the child has a three-year-old boy, as well as the small daughter.

"Law of Compensation" Handled by Select

Seattle, Wash.—The World correspond-
ent in Seattle, Washington, City, on October 6 issue that "The Law of Comp-
ensation" was handled by the DeLuxe Postcard Company of New York City. A new magnum feature is handled in this territory from the Seattle office select pictures.

Seattle, Wash.—The Second Liberty Loan picture, in which forty stars appear, has begun its run at the Mecca in Seattle, and will be distributed immediately to the theaters throughout the territory. The pictures also have begun their speeches in the motion picture theaters of the city.

Attention to Marked Relationship Be-
Decrease in Saloons.

11th Ave, Spokane, Wash.

there are more varied forms of amuse-
ment.

New Company Will Make Topical Weekly.

Spokane, Wash.—The Martin Pro-
fessional Photo Supply Company, with a capital stock of $50,000, fully paid, was incorporated at Olympia last week for the purpose of M. B. Martin, the photographer.

E. Clark Walker, of the Pantages, presi-
dent; C. J. Elliot, secretary; and B. W. R. & N. vice-president; Charles Merriam, treas-
urer; and E. B. Martin, general manager. The first meeting of the company was held Oct. 6. A wax tickets, was so great that the Moving Picture Weekly." After appearing one week at the Pantages each week, will be shown in theaters outside of the city.

Return Dates Often Called for.

Spokane, Wash.—J. Allender, of the Lyric theater, is finding a substantial portion of the moving picture public willing to wait a few months past in return engagements. He is presenting the choice of the Para-

Public Doesn't Understand Tax Tickets

Confusion and Misunderstanding at Theaters in Vancouver—People Don't Realize What Tax Tickets Are For and Throw Them Away.

By Chas. S. Thompson, 645 Burrard St. Vancouver, B. C.

VANCOUVER, B. C.—Confusion worse than climax was met at Vancouver's theaters during the past ten days. The War Tax on admissions came into operation on October 1, and in spite of the fact that most exhibitors raised their prices five cents and decided to give the tax tickets away solely to avoid confusion, none the less muddles and mix-
ups have been the order of the day. The public were well warned of the tax beforehand through the newspapers and by means of posters prominently displayed yet far too many are anxious to think that the fact that each person must have two tickets before being allowed admission. A majority of people either leave their tax tickets behind them at the box office or elsewhere, and drop the time of reaching the doors. All big picture houses have slot machines for filling up their tax tickets, but it is impossible for the cashiers to hand both the tickets to each customer at the same time. It is often the case that the customer does not know of the tax either leave the ticket behind or else throw it away, while many of those who do know of it apparently think that once the ticket has been ob-
tained it is of no importance and it is ignored altogether or else drop it on the ground. During the busy hours of the evening the place is a pandemonium.

On being turned down by the door-
keepers people without tax tickets rush in and throw scraps of old tax tickets and so doing come into collision with other customers on the way in. In many instances it is found that their tickets have been picked up by someone else, and often two tickets and five cents are added. As a result of this, at one of the principle picture theaters the manager was compelled to close the box office every evening and say to each and every customer, "Kindly take your tax tickets. Leave them with your keeps." The public will no doubt become educated to the new order of things later on. Many of the people are tearing their hair and wishing the war tax elsewhere. At a mammoth con-
cert given by the world famous vocalist, Miss Arthur with a crowd of six thousand people had to be accommodated, the delay, owing to the collec-
tion of tax tickets, was so great that the impatience of the crowd reached the breaking point, and they rushed the barriers in a mass, several hundred people obtaining admission without delivering up either tax or seat tickets. A deputa-
tion of theater managers, accompanied by Sir Chas. Tupper, was to have waited on the premier until yesterday, and will take to provincial amendments to the act, but owing to various unforeseen causes the meet-
ing has been put off until the next few days, and interesting developments are expected.

Veteran Exhibitor Dies After Show.

Vancouver, B.C.—Great regret has been felt in Vancouver over the death of the veteran exhibitor, H. E. Dean, president and manager of the Dreamland theater. Mr. Dean met his death in a sudden and unexpected manner. After his audience had fled out of the theater on Saturday night his attention was attracted by a defect in one of the back seats. Mr. Dean stepped down to examine the seat, the operator on the stage, by being the operator, who states that on raising up from his stooping position his employer suddenly fell pro-
fate on the floor. When picked up he was found to be beyond medical aid. Mr. Dean was the owner and manager of the Dreamland. He was one of the oldest exhibitors in Vancouver, and left a wife and four children—three daughters and a son—and a number of sorrowing relatives and friends behind.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD?

There's a reason.
Addresses of Film Exchanges

Up-to-Date Lists of the Larger Groups of Film Distributors Arranged in Alphabetical Order

For the convenience of our readers and subscribers we are publishing herewith up-to-date lists of the head offices and branch exchanges of all the larger groups of film renters. The lists are arranged alphabetically by companies and also by cities. The film handled by each group are also listed alphabetically at the beginning of each list. Exhibitors are requested to file this copy for future use, as we will only be able to publish the lists at intervals on account of the space required. Time will usually be saved by corresponding with the nearest branch office, matters may be taken up with the head office direct when desired. In all your correspondence with any of these offices, kindly refer to the Moving Picture World.

ARTCRAFT PICTURES CORPORATION.

Artcraft Pictures Corporation releases the following productions: Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan, Geraldine Farrar, Cicely B. De Mille, D. W. Griffith and William S. Hart photos.

Executive Offices: 485 Fifth Avenue, New York City.

With branch offices as follows:

Southern Paramount Pictures Co., Atlanta, Ga. 51 Luckie Street
New York Co., of N. E., Boston, Mass. 10 Shawmut Street
Wm. L. Sherry Feature Film Co., Buffalo, N. Y. 145 Franklin Street
Famous Players Film Service, Chicago, Ill. 230 South Wabash Avenue
Famous Players Film Service, Cincinnati, Ohio 197 West 3rd Street
Famous Players Film Service, Cleveland, Ohio 614 Public Square Theatre Bldg.
Texas Paramount Pictures Co., Dallas, Texas 1902 Commerce Street
Notable Feature Film Co., Denver, Colo. 1749 Walton Street
Famous Players Film Service, Kansas City, Mo. 3024 Broadway
Progressive Motion Picture Co., Los Angeles, Calif. 1143 Marshall Street
Famous Players Film Co., Minneapolis, Minn. 300 Exchange Building
Famous Players Film Co. of N. E., New Haven, Conn. 131 Meadow Street
Southern Paramount Pictures Co., New Orleans, La. 814 Perdido St.
Wm. L. Sherry Feature Film Co., New York City, N. Y. 729 Seventh Avenue
Famous Players Exchange, New York City, N. Y. 71 West 33rd Street
Famous Players Exchange, Philadelphia, Pa. 1219 Vine Street
Famous Players Film Co., Pittsburgh, Pa. 85 Market Street
Progressive Motion Picture Co., Portland, Ore. 3515 North Union Street
Calif. 645 Pacific Bldg.
Famous Paramount Exchange, Washington, D. C. 525 13th Street N. W.

CANADA.

Famous Players Film Service, Ltd., Calgary Elma Block
Famous Players Film Service, Ltd., Montreal, Que. 128 St. Catherine Street West
Famous Players Film Service, Ltd., Toronto, Ont. 12 Queen Street East

AUSTRALIA.

Australian Feature Films, Ltd., Sydney, N. S. 192 Castlereagh Street

ART DRAMAS, INC.

Art Dramas, Inc. releases the following productions: Apollo, Erichoff, Horsey, Warne, U. S. Amusement Corporation, Van Dyke.

Executive Offices: 1400 Broadway, New York.

With branch offices as follows:

E. & H. Film Distributing Co., Atlanta, Ga. 66 Walton Street
Standard Film Corporation, Chicago, Ill. 107 South Wabash Avenue
Standard Film Service Company, Cincinnati, Ohio 14 West Seventh Avenue
Cleveland, Ohio 30 Columbia Bldg.
Southwestern Art Dramas, Inc., Dallas, Texas 1814 Main Street
Standard Film Corporation, Detroit, Mich. 19 Smith Bldg.
Kleine Film Exchange, Kansas City, Mo. 295 Walnut Street
Sol Lesser, Los Angeles, Calif. 614 West Eighth Street
Famous Players Film Corporation, Minneapolis, Minn. 406 College Avenue
Southeast Feature Film Exchange, New Orleans, La. 408 Canal Street
Modern Feature Photoplay, Inc., Omaha, Neb. 1417 Farnam Street
Electric Thoroughfares, Philadelphia, Pa. 1321 Vine Street
Liberty Film Renting Company, Pittsburg, Pa. 495 Penn Avenue
St. Louis, Mo. 304 Empress Theater Bldg.

CANADA.

Independent Film and Theater Supply Co., Montreal, Quebec. 7 Phillips Square

FOX FILM CORPORATION.

The Fox Film Corporation releases the following branches, features, Fox Special Features, Standard Pictures.

Executive Offices: 130 West 46th Street, New York City.

With branch offices as follows:

Atlanta, Ga. 111 Walton Street
Baltimore, Md. 54-56-58 Piedmont Street
Chicago, Ill. Malters Building
Cleveland, Ohio 780 Prospect Avenue
Cincinnati, Ohio 412 Vine Street
Detroit, Mich. 1815 Olive Street
Los Angeles, Calif. 1226 Cypress Street
Denver, Colo. 4441 W. Colfax Avenue
Kansas City, Mo. 631 Main Street
Oakland, Calif. 2525 Lakeshore Avenue
Minneapolis, Minn. 652 First Avenue N.
New York, N. Y. 130 West 46th Street
Omaha, Ne. 335 South 18th Street
Philadelphia, Pa. 1333 Vine Street
Pittsburgh, Pa. 1221 Fourth Avenue
Salt Lake City, Utah 315 South 18th Street
San Francisco, Calif. 3753 Olive Street
Santa Ana, Calif. 615 Main Street
St. Louis, Mo. 3852 Olive Street

CANADIAN OFFICES.

Montreal, Que. 322 S. Catherine St.
Toronto, Ont. 15 Wilton Avenue
St. John, N. B. 15 Market Square

Vancouver, B. C. 605-9-10 Orpheum Theater Building
Winnipeg, Man. 115 Phoenix Block

UNITED KINGDOM.

London, Eng. 74-76 Old Compton Street
Liverpool, Eng. 16 Manchester Street
Manchester, Eng. 28 Deansgate Arcade
Newcastle-on-Tyne, Eng. 50 Westgate Rd.
Leeds, Eng. 19 Albion Place
Birmingham, Eng. 1-3 Terrace St.
Cardiff, Wales 19 and 9-11 Wharton Street
Gloucester, Scotland 73 Dunlop Street
Dublin, Ireland 24-26 Dame Street

AUSTRALIA.

Sydney, N. S. W. Symond Bldg., 194 Pitt St. Melbourne, Victoria.
Elizabeth and Little Collins Streets Adelaide 101 Peel Street

SOUTH AMERICA.

Rio de Janeiro, Brazil 592 Sao Jose 64
San Paulo, Brazil 149 Santa Efigenia 77
Buenos Aires 951 Calle Corrientes
Rosario, Argentina 9 San Lorenzo 1920
Montevideo, Uruguay 209 Care London and River Plate Bank Lima, Peru (for Chili, Peru, Bolivia).

SPAIN AND PORTUGAL.

Barcelona, Spain 14 Universidad 14

SCANDINAVIA AND RUSSIA.

Stockholm, Sweden
Metropolitan, 3 Hollandaregat
Christiania, Norway 4 Startingsgade

NEW ZEALAND.

Wellington, N. Z. 66 Willis Street

GENERAL FILM CO., INC.

The General Film Company, Inc. releases the following branches: Broadway Stage Features, Famous Players, Paget, Famous Players, Earl, Famous Players, Phoenix, Famous Players, Juniata, Famous Players, Woodstock, Famous Players, Swinton, Famous Players, Chicago, Famous Players, Oak Lawn, Famous Players, Chicago, Famous Players, Wyandotte, Famous Players, Cleveland, Famous Players, Denver, Famous Players, Kansas City, Famous Players, Omaha, Famous Players, Oklahoma City, Famous Players, Dallas, Famous Players, St. Louis, Famous Players, Pittsburgh, Famous Players, Detroit, Famous Players, Cleveland, Famous Players, Los Angeles, Famous Players, Philadelphia, Famous Players, Toronto, Famous Players, Montreal.

Executive Offices: 440 Fourth Ave., New York City.

With branch offices as follows:

Albany, N. Y. 18 Howard Street
Binghamton, N. Y. 133 Franklin Street
Buffalo, N. Y. 238 North Pearl Street
Chicago, Ill. 130 North Clark Street
Cincinnati, Ohio 414 Elm Street
Cleveland, Ohio 509 Prospect Avenue
Columbus, Ohio 201 Fourth Avenue
Dallas, Texas 1917 Commerce Street
Denver, Colo. 1448 Champa Street
Detroit, Mich. 2525 Griswold Street
Indians, Ind. 122 W. New York Street
Kansas City, Mo. 321 Walnut Street
Los Angeles, Cal. 738 South Olive Street
Minneapolis, Minn. 309 Hennepin Ave.
Memphis, Tenn. 302 Mulberry Street
New Orleans, La. 348 Baronne Street
New York, N. Y. 71 West 23d Street
Pittsburgh, Pa. 1308 Vine Street
Philadelphia, Pa. 1201 Liberty Avenue
Portland, Ore. 390 Burnside Avenue

November 3, 1917
THE MOVING PICTURE WORLD

CANADIAN OFFICES.
Montreal, Canada .... 401 Bleeary Street St. Johns, N. B. .... 164 St. Patrick Street Toronto, Ont. .... 21 Dundas Street, E. Winnipeg ......... 114 Phoenix Block

M. H. HOFFMAN, INC.
Relieving all Hoffman-Foursquare Pictures

Executive Offices: 729 Seventh Avenue, New York City

GEORGE KLEINE SYSTEM.
George Kleine System releases the following brands: Edison (Conquest Program), National (Multiple Reel Features and "De Children's Favorite" Multiple Reel Features and Hoyt Comedies)

Executive Offices: 63 East Adams Street, Chicago, Ill.
With branch offices as follows:

CANADIAN OFFICES.
Toronto, Ont., Canada .... 39 Adelaide St. W. Montreal, Que., Canada .... 6 McGill College Avenue

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With branch offices as follows:

CANADIAN OFFICES.
Toronto, Ont., Canada .... 39 Adelaide St. W. Montreal, Que., Canada .... 6 McGill College Avenue

MUTUAL FILM CORPORATION.

Executive Offices: 220 South State Street, Chicago, Ill.
With branch offices as follows:
Albany, N. Y. ....... 733 Broadway Atlantic City, N. J. ....... 146 Marietta Street Baltimore, Md. ....... 413 E. Baltimore Boston, Mass. ....... 39 Church Street Buffalo, N. Y. Service ....... 106 Pearl Street Butte, Mont. ....... 126 Granite Center Chicago, Ill. ....... Consumers Building Cincinnati, O. ....... 324 E. 7th Street Cleveland, O. ....... 750 Prospect Avenue, S. E. Dallas, Tex. ....... 1307 Main Street Denver, Colo. ....... 1724 Welton Street Des Moines, Ia. ....... 1724 Welton Street Detroit, Mich. ....... Film Exchange Building, Elizabeth & John R Street El Paso, Tex. ....... 910 San Antonio Ave. & S. Santa Fe St. Escanaba, Mich. ....... 1019 Ludington Street Fargo, N. D. ....... 115 Fifth Street Houston, Texas ....... 735 Franklin Avenue Indianapolis, Ind. ....... 150 North Illinois Street Kansas City, Mo. ....... 928 Main Street Los Angeles, Cal. ....... 230 Union Avenue Milwaukee, Wis. ....... 363 Water Street Minneapolis, Minn. ....... 22 North Sixth Street New Orleans, La. ....... 816 Perdido Street New York City, Mutual Exchange 71 W. 23rd Street Oklahoma City ... Box 978, 715 Walker St. Omaha, Neb. ....... 535 Harmon Building Philadelphia, Pa. ....... 1219 Vine Street Pittsburgh, Pa. ....... 420 Pennsylvania Avenue Portland, Ore. ....... 20th and Davis Street
PARAMOUNT PICTURES CORPORATION


With branch offices as follows:

Atlanta, Ga. ..... 328 Broadway
Boston, Mass. ..... 115 Dalton Street
Buffalo, N. Y. ..... 243 Main Street
Chicago, Ill. ..... 230 South Michigan Avenue
Cincinnati, O. ..... 425 Main Street
Detroit, Mich. ..... 46 Larned Street
Edinboro, Pa. ..... 300 Main Street
Minneapolis, Minn. ..... 405 First Ave. N.
New Haven, Conn. ..... 181 Main Street
New Orleans, La. ..... 336 Common Street
New York, N. Y. ..... 156 Broadway
Oakland, Cal. ..... 1175 Market Street
Philadelphia, Pa. ..... 1235 Vine Street
Pittsburgh, Pa. ..... 933 Penn Avenue
Salt Lake City, Utah. ... 70 Third Street
Seattle, Wash. ..... 510 Third Avenue
St. Louis, Mo. ..... 3210 Locust Street
Tampa, Fla. ..... 133 Second Street
Waco, Texas ..... 303 Second Street
Washington, D. C. ..... 1122 Farnum Street

PATTEN'S EXCHANGE, INC.


With branch offices as follows:

Albany, N. Y. ..... 328 Broadway
Atlanta, Ga. ..... 111 Walton Street
Baton Rouge, La. ..... 7 Isaibell Street
Buffalo, N. Y. ..... 249 Main Street
Denver, Colo. ..... 129 16th Street
Des Moines, Iowa. ..... 316 West Locust Street
Detroit, Mich. ..... 46 Larned Street
Edinboro, Pa. ..... 300 Main Street
Indianapolis, Ind. ..... 224 N. Medidian St.
Kansas City, Mo. ..... 328 Main Street
Los Angeles, Calif. ..... 732 South Olive St.
Milwaukee, Wis. ..... 525 South Jackson Street
Minn., Minn. ..... 405 First Ave. N.
New Haven, Conn. ..... 181 Main Street
New York, N. Y. ..... 156 Broadway
Pasadena, Calif. ..... 1235 Vine Street
Pittsburgh, Pa. ..... 933 Penn Avenue
Salt Lake City, Utah. ..... 70 Third Avenue
Seattle, Wash. ..... 510 Third Avenue
St. Louis, Mo. ..... 3210 Locust Street
Tampa, Fla. ..... 133 Second Street
Westminster, Colorado. ..... 1122 Farnum Street

CINEMACOPIES, INC.

Specialty Film Import, Ltd.

Executive Offices: 313 Bleu Bldg., Montreal, Quebec

CINEMA TRADING CORP.

The Cinema Trading Corporation releases the following brands: Triangle, Triangle Komedies, Keystone Comedies.

Executive Offices: 1457 Broadway, New York City.

With branch offices as follows:

Atlanta, Ga. ..... 328 Broadway
Boston, Mass. ..... 48-50 Melrose Street
Cincinnati, Ohio. ..... 215 East 5th Street
Cleveland, Ohio. ..... 704 S. 4th Bldg.
Denver, Colo. ..... 1435 Champa Street
Detroit, Mich. ..... 313 Second Street
Kansas City, Mo. ..... 19th and Main Streets
Los Angeles, Cal. ..... 463 South Olive Street
Milwaukee, Wi. ..... 1021 W. Washington Ave.
Minneapolis, Minn. ..... 16-18 N. 4th Street
New Orleans, La. ..... 914 Gravier Street
New York City ..... 1600 Broadway
Philadelphia, Pa. ..... 1122 Farnum Street
Phoenix, Ariz. ..... 117 No. 2nd Street
San Francisco, Cal. ..... 717-75 Broadway
St. Louis, Mo. ..... 156 Broadway
Toronto, Canada ..... 21 Dundas Street

CANADIAN OFFICES

CINEMA TRADING CORPORATION

Canadian offices: West Coast, 421 Davis Street, Universal Film Exchange, Saginaw, Mich. ..... 4 Mercer Bldg.

SALT LAKE CITY, UT

Salt Lake City, Utah. ... 5 Exchange Place

CANADA

Cinéma de Paris, 421 Davis Street

Philadelphia, Pa. ..... 121 Golden Gate Ave.

Suppliers:

New York, N. Y. ..... 217 Virginia Avenue

Montreal, Canada ..... 405 Second Street

SECTIONAL OFFICES:

NORTHWEST:

Chicago, Ill. ..... 1122 Farnum Street

BUFFALO, N. Y.

Detroit, Mich. ..... 46 Larned Street

BALTIMORE, Md.

Edison Camera Exchange, Inc.

EDINBURGH, Scotland

 prankL Films, Ltd.

27 Yonge Street, Toronto, Ont.
FALCON FEATURES.

FEET OF CLAY (4 parts).—The cast: Bransby Morgan (Bush); Sam Melfi (Pew (Tom Morgan)); Herbert Grotony (Harry Payne Whitney); John W. Wirtz (William Marshall); Adolph Gassner (Frank Bruegler); Phineas Gleisten (Charles Elder); Jefferson Farrel (Dorothy); Marie Marat (Leona Lorraine); Dorothy Gleisten (Clara); Donald Armstrong (Henry Grey); Alexander Gregorys (Edward Johnson); and Bransby Morgan Jr. (Detective (Bruce Smith). Directed by Harry Hart.

Brandb-y-Mordant, a Scotland Yard detective with a brilliant future, in trying to extricate his nephew Charles Eaton, from (band of crooks, of which he is a member, is caught in a net of circumstantial evidence during a robbery, and with other members of "The Four" is sent to Dartmoor prison. The movie escapes, "The Four" are double-crossed by Phiney Glenn, Donald Armstrong and Adolph Gassner, who have acted on a wild, and now dangerous, scheme to discredit the police. The real case is handled by the detectives and treachery on which his reputationability is based, and he experiences the fury of revenge when he finds his own daughter, and the daughter of his rich aunt, have been captured. In the meantime detectives are closing in on Mordant and his men is the plot with the help of the Scallop, and the whole case ends in a war of crime.

BROADWAY STAR FEATURE

A SHOWUP IN NEW ARUBIA (1 of the O. Henry Series—4 Parts).—The cast: Tom McCloskey (Frank Glenford); Celia Spraggins (Patsy DePorch); Virginia McLeod (Henrietta (Hattie Delaro)); Annette McCord (Miss Weeks); Bertha Gordan (Mrs. Price); and Thorton R. Mills.

Jacob Spraggins, veteran of a breakaway-to-multi-millionaire campaign, is driven by a desire for revenge. He needs the aid of the famous Aaron Haroon at Las Calish, who is hanged and then directed to the Subway. Donations to hospitals, charities and personal happiness. At last he traces his unfaithfulness to a man who has snared one Moed and a property worth ten thousand dollars. He learns of a new addition to the gang, a delivery youth for a large provision store, and then Moed has spun hundreds of dollars on his tail.

Impressed by the young man's Insolvent In degrites (4 parts) the cast: Bill Oakey (Bill McLeod) and his daughter, Celia, but Thomas McCloskey is already engaged—to a parlor maid by the name of Mary. While the man has little to do, there is no suggestion. He is not Spraggins has any idea that the parlor maid is a crook, who has fallen in love with Thomas's wife, and who has been instructed in the art of accomplishment has helped her from the social life of her father's financial class. Aided and abetted by Annette McCord, the romantic housewife, he is tricked and has been left to love herself. She has succeeded in the meantime.

So the thousand dollar benefit, having brought peace to the soul of the Caliph, proceeds to destroy the effect of the benefit. Celia is as well, for her financial way to eloquence is now no more, and they go Mr. Spraggins gives charge, but, recognizing the prospective bridegroom, agrees to accept the situation and so far that this one benefactor had failed to harm the character which a police force is still. However, a year later old Jacob Spraggins orders his companions to give up to the church, in the case of her child, the child, the child, must have an igno- nate, and the case is not too much. So Mr. Spraggins raises the price of all the various three cents.

L-KO.

AS EVEN HIM AND HER (2 Parts—Rel. Com. ; 4 parts).—The cast: Mack Sennett (Walter); Mrs. Sennett (Lucille Hut son); Mr. Sennett (Dorothy Dibley); Mrs. Sennett (Ray Holderness); Jeremiah Spoffsgofer (Peggy Vore); and Mike McLeod (Phil Spoffsgofer (Peggy Vore)).

Smack McLeod, Phi and Phil Spoffsgofer follows her, she ap- proaches to the bridge, Bill, who also happens to be in the park, and Bill punches Phil. With his wife, he stabs a flirtation. Lucille joins the party, and starts flirting with a strange man, who turns out to be a detective. He threatens and she flees, scarred of cops from that moment on.

In the meantime Paul Lampe has taken Mrs. Spoffsgofer to a cafe for some refreshment, and Bill has done the same with Miss Lampe. Phil and Lucille end themselves on the same beach in the parlor, and Bill wants to come. She invites her to the same cafe. They never do all, but Phil and Lampe end up in the same place, in the same rush for the same table, Bill under another, Pa under a third, and Mrs. Spoffsgofer.

SAVE L-KEEPCER (Georgia Waddei); Old-Timer (Bill Beauchamp); Phil Spoffsgofer (Phil Wheelock); Guest (Jack Wetherby); Phil (Ira Lee); Directing (Ira Lee).

The Old-timer remarks to Bud Oakley, a fighting cowboy of the old days, upon the change which has been wrought in the wild and wooly west by law and order. Whereupon Bud sets out to tell a tale of the days when shooting iron and not courts were the final word in all disputes. He relates how, twenty years before, he rescued a young woman from a runaway coach and took her to the nearest saloon where she fell in love with the boss. Luke Summers. They married and Luke started in business for himself with Bud as his chief aide. Three years later a sporty chap from the east made love to Luke's wife and was shot by the latter. Luke visited Judge Binnings and got a decree of divorce and the custody of his son, but on his return found that his wife had eloped with the stranger and taken Luke's younger brother. Luke finds no trace of his half for twelve years, when an eastern party again visits Biddle. A young fireman in an eastern cow- boy costume peppers Pedro with his gun and Luke is forced to average the insult to his dignity. He takes the party to the wilds of New York and it teaches the dapper young boy who peppered one of Bill's leading citizens, Sheriff "Luke," with Bud as his aide, to the young fellow back west for trial. Bud notices a star on a hemlock of the boy and recalls to Luke that his own brother suffered a similar injury—again the same. Overjoyed, Luke reverses his determination to avenge the injured friend, as his desire to dig up the twenty-year-old order giving aid to the young man, and to minor in the Mexican any and introduces his long lost daughter, the daughter of one of Mojado county, much to their delight.

Universal Film Mfg. Co.

JAXON COMEDY.

A DAY OFF (One Reel).—Pokes, man of all work, is given a free day. He goes downtown for a cleaning. Looking out the window he sees a couple of girls and proceeds to flirt with them. They invite him out, but his wife catches him and promptly brings him back.

JAXON小白

Jacobs in the Room where Pokes is at work, he is not on duty. He goes up to the window to get a view of the street. As he is looking, he sees a woman with a baby in her arms. He says he is buying her a pair of new shoes. She opens the package, finds the girl's old shoes, and, taking his cap from her, gives him the spanning of his life.

ESSANAY.

"THE GIRL WHO TOOK NOTES AND GOT WISE AND THEN FELL DOWN" (George Ade Play—Two Parts).—The cast: The Bachelor (Rod La Rocque); The Girl (Thelma Blossom); Her Mother (Margaret Wiggins).

Once upon a time, there was a girl whose principal ambition in life was to stand ace high with all the nice men of her set. She was so fast that she was expected to get married, and blocked her own plays. She was informed, in taking notes of what man most desired in woman, that man desired that which will play up to his highest ambitions and supply his home with a atmosphere of culture, which is the foremost object of her calling. But she was down that it was her cue to chop out all the waddles and be a sort of Lady Emerson. But when she tried to dress up the part, she found her method of landing in the matrimonial game she found her way of playing was to dress out slang, moves up to the cocktails freely and does and does. She sells her notes to the man she is afraid to say anything about. So the next time she went to bloke, she had a dash of red to her costume, and cut loose and put along first rate, even though she did a lot of the things that made her seem to someone else to be the wrong kind of a fellow.

GENERAL FILM COMPANY, INC.

SPARKLE COMEDY.

WEEK-END SHOPPING (One Reel), Featur- ing Billy Ruge and Kate Price.

Kate and Billy visit a department store, where, Billy, as if by habit, pursues a pretty girl whom he sees at the entrance. Kate finds the spot, and after chasing the girl bands him with his head. Kate then drags Billy into the dry goods department, where he starts another flirtation, ending in a run away. Each gets entangled in a bolt of flannel and is dragged around the store. Other departments are visited and the flirtation continues, the upshot being that Billy becomes entrapped with a beautifully dressed pair of legs and a man behind which stands a saleslady in such a position that the legs seem to belong to her. Kate enters and another sensation is created.

In the shoe department a dashing girl enters, removes her shoes and displayes several holes in her stockings. Another flirtation ensues. The husband, always in a bind, is superannuated and tired of waiting outside, enters the store and discovers his wife, who, however, has escaped and started a shooting airfly. Billy, in his efforts to escape, catches hold of the parcel basket, but before he could finish the job, he was dropping into Kate's lap. Just then the shoe salesman enters with the girl's old shoes, Billy having paid for the new ones, and hands the girl an old pair. Kate then tells Billy she was saying he has bought a pair of new shoes. She opens the package, finds the girl's old shoes, and, taking his cap from her, gives him the spanning of his life.
groover under a fourth. The detective comes crawling in seeking evidence and Phil dives over a table. They shift and meet each other, and there are general introductions all round. The proper husbands sort out their proper wives, and poor Phil ends his adventure in the cafe fountain.

NESTOR.
A BAD LITTLE GOOD MAN (One Reel—Rel.
Week of Oct. 29).—The cast: Idaho Ida (Mat-
tie Comment); Texas Tommy (Henry Mur-
dock); Montana Joe (Edwin Baker). Written
by King Vidor. Produced by W. W. Beaudine.
Texas Tommy enters the dance hall of Peace-
ful Gulch. A rough-house is on, and Texas
Tommy finds himself a living bone of conten-
tion. Things look bad for Tommy, when sud-
denly a large and loving lady clamps him in her
arms saying that he belongs to her and that
she will protect him.

Idaho Ida bore the reputation of being a
woman of her word. Also her gun was maul-
sized. Also she has a double cartridge belt that
went all round her, and was crammed full of
bullets. So all respected her wishes—all but
Montana Joe, who decides to steal the fickle
charmer, and engages two Mexican lariat
throwers for the purpose. When they made
known their sinister intention, Texas Tommy
loses his faith in womankind, and escapes.
Mounted on their horses the villains reap Ida
and attempt to drag her to them. But not in
vain had she been called the terror of Peace-
ful Gulch. She dragged the villains from their
horses, and might have succeeded with it if
Joe had not attacked her from the rear.

Tommy took refuge in a deserted cabin, and
to this remote spot Joe now bore his kicking
prize. The Mexicans were sent headlong for
a minister. But Tommy saw his chance, and
called Joe with a terrific blow. Ida fell into
the arms of her rescuer just as the minister
arrived.

BUTTERFLY PICTURES.
A MARKED MAN (Five Reels—Oct. 29).
The cast: "Cheyenne" Harry (Harry Carey):
His Mother (Mrs. Towniend); Grant Young
(Harry Rattenberry); Molly Young (Molly
Malone); Ben Kent (Vester Pegs); The Sher-
iff (Wm. Gettinger). Written by George
Hively. Produced by Jack Ford.

Cheyenne Harry is hiding from the posse
who are seeking him for his latest train rob-
bery. It is raining and he is reading a letter
from his mother, congratulating him on the
possession of his fine ranch and pretty wife.
The contrast is a bitter one, for Harry has
deceived his mother for years.

Cheyenne drives him off. He enters the
home of Grant Young, a ranch owner. Young
holds him up and is about to telephone the
sheriff, when his daughter stops him. She
recognizes the man who held her up on the
train, and allowed her to keep the brooch from
her dead mother. She asks her father to
give him a chance. Young agrees. He fur-
nishes Cheyenne with money to enter the rodeo
in order to win enough for a visit to his
mother. Cheyenne is seen by Ben Kent, a bad
character, who determines to get him, and so
cuts the cinch on his saddle nearly through,
so Cheyenne is thrown from his horse.

"Ready to talk business?" Ben asks, as soon
as he comes to him.

"Guess I've got to be," answers Cheyenne.
They pursue the stage. Ben fires at the
messeger, who falls dead. Harry protests.
The sheriff and posse take Harry into custody.
Both are condemned to death. As they
are on the gallows a telegram arrives from
Cheyenne's mother, saying that she is
worried by his silence and is coming to look
for him. The cowboys allow him two weeks
grace. Young believes in Cheyenne's inno-
cence, and offers Harry his ranch and daugh-
ter for the time of his mother's visit so that
she shall not be disappointed.

Cheyenne's mother has a wonderful time.
When her visit is over, Cheyenne gives him-
sell up. As he is about to be hanged, a pass-
senger in the coach at the time of the shooting
calls the sheriff it was Kent who shot the
messeger. Harry is allowed to go, and it is
don long before Cheyenne is rejoicing hope-
fully to the ranch where Molly is waiting.

UNIVERSAL SPECIAL FEATURE.
THE RED ACR (No. 3—The Leap for Lib-
erty—Two Parts—Oct. 29).—The cast: Virginia
dixon (Marie Walcamp); Sergeant Winthrop
(Larry Forton); Colonel Hirtman (Harry
Archery); Patrick Kelly (Bobby Mack); Steele
Hoffman (Charles Brindley); Red Fawn
(Vivie Mitchell); Little Thunder (Gus John-
son); Pierre Fouchard (L. M. Wells); "Dutch"
Kate (Miriam Shelby).

"The Phantom" carried Virginia through the
forest and then dropped her. As she stands
horror-stricken, two half-breds seize her. They
carry her to a canoe and paddle to the opposite
shore, and force her along a trail, till they
reach a hollow tree. A face appears in the
opening of the tree. Virginia hears a voice telling
her that before her brother died, he left
directions for finding the hiding place of the
platinum in a certain ring and demands to
know where that ring is. "The Phantom" ap-
ppears. Virginia genius spins the ring to a
rocky point, and, sealing the men close upon
her, she throws herself into the lake, her hands
still tied.

Winthrop at the inn, watches Hoffan talking
with Fouchard. The men notice Winthrop and
Steele tells Fouchard the stranger is getting
his serve. When Winthrop is buying to-
bacco, Steele asks him to have a drink. While
theguards, "Dutch" Kate beckons Steele, who
joins her. Winthrop rushes to get his horse,
when Kelly tells him of Virginia's dis-
appearance. The two men start out.

Meanwhile, Virginia has managed to unite
her hands and climbed onto the rocks, while
her pursuers start in the canoe. As the canoe
with her pursuers draws Virginia pushes a
rock toward it; the canoe is upset and the men
bring it to shore. Virginia reaches the other
side of the island and dives into the lake. Little
Bear sees her, and New Bear runs to fire at
the men, who, in turn, One bullet hits near
Virginia and she throws up her hands and dis-
appears under the water.

UNIVERSAL SCREEN MAGAZINE.
ISSUE NO. 3 (November 21).
"Safety First," applied to automobiles, is
the first subject of the Screen Magazine, issued No.
49. There are 400,000 cars in New York State
alone, running all the way from the Flivver to
motor buggies, with appointed limousines. A
third of these is in New York City, and the prob-
lem of preventing accidents is a great one. Many
interesting views of the men who try to do so
are appearing in the pages of "Safety First."

New inventions are represented by views of the
new giant transformer, which develops enormous
power from a small advantage. "Sports" appears in
the form of riding lessons as they are conducted
in Central Park, New York.

An interesting number shows carrier pigeons,
which are still used as an important medium of the
signal service of every army. We see 3,000 of the
service, transported by rail from their native city,
for a journey of fifty-seven miles to test the staying quality of each bird.

GOLD SEAL.
THE MYSTERIOUS IRON RING (Three
Parts).—An episode of the "Pirates of the Secret
Service."—Two Parts.—Release week of Oct-
ber 29. The cast: Harrington Craig (Kinsley
Benedict); H. I. J. (Harry Schum); Countess
Irina (Betty Schade); The Valet (Frank Toke-
UNIVERSAL CURRENT EVENTS.

ISSUE NO. 23 (October 29).

United States Marines on Orbido Down Uni-
versity City Island and Navy Yard, awaiting orders for France, pile up one of the President's cards. Subtitle: Perfect machinery in the "Old Steam Barn."--New York Globe.

Women's Liberty Loan Bank Opened as Aid in Drive for Buyers. "Miniature replica of Sub-
title: Famed Cavalry Unit Leaves for South on First Locomotive of the war of metropo-
tiles, in "get-away" parade to become Iron Horse of Liberty.--New York City. Sub-

Here They Are with Steel Helmets and Steel Heels Ready! American fighters in France are reviewed by President Wilson. "We see the kind of men Americans are—American fighters, American patriots!"--Presid-
ent Poincare, General Pershing, Marshall Joffre, War Minister Briand and other nationalities inspect our fighters. Humanity's Four Aces—"Potsin, Pershing, Poincare and Briand give our boys the biggest 'come-on' and end them there! Old Glory!"—On the fields of France in sturdy hands you stand for the spirit of Sister Ro-
publics and Humanity at Large.

Two Ambassadors: Von Bernstorff, whose cun-
ing German ear he snuffed out in the nation makes it imperative that America and her Al-
ues compete cautiously with the imperial government, that the world will be safe for liberty. "If the Ambassador in Berlin was re-
presenting us in Berlin was an ambassador, ob-
served honorably international usage and came to the country's defense,"--San Fran-
isco, Cal.—"The one thing for you to do is to be an American."--(Speaking of Germans in America) "We should do everything to assist them, if they refuse that assistance we should rope them up with knots and ship them back to Germany!"--And we have room for more.—Enemy aliens from several states are placed where they will not mingle with the normal activities against Uncle Sam.—Atlanta, Ga. Ambassa-
dor and German was expected.

Giants Win Third and Fourth Games of Series. After yielding-two-game lead to White Sox they come—Polara Grounds, New York City, Subt-
tiles: National Basketball Commission. Throughout the series we have the greatest collection of sports writers in the game. "The Cincinnati Red cars-

display their wares. McGraw, Rowland and several others were the key men for the game. Mr. Meany's support was by a huge crowd. Mayor Mitchell arrives for third game and tosses starting hall. Kautke was named as the first choice out first. Robertson's three-sacker. "Rube" Plaat, the fourth, game Schupp blanks the White Sox, 5 to 0. St. Louis Kauf's single home run makes Kautke's home. Fletcher singles. Roberton's hit astounding. Kautke's final. Harliden hits into a double-play. Schupp's single scores Robertson. Holke nailed. Kaut-
ke's record. Roberts slut out second place. Herzog with his second home run in the game.

land Plain Dealer.

ATTORNEY GENERAL GROVE with gold and sil-
ver shovel, "cleans up." Miss Frances Ma-
cey makes a break. Mayor Filippine fits up the town. Mayor has $400 in gold and silver.

Atten lost $600,000 in wheat. —Mystery-
bracket, no one able to name. $125,000 in stock-
blues. $1,000,000 worth of grain, Brooklyn, N. Y. Subtitle: Famed Cavalry Unit Leaves for South on First Locomotive of the war of metropo-
tiles, in "get-away" parade to become Iron Horse of Liberty. --New York City. Sub-

The State Department is concerned over the dis-
appearance of important defense plans and the information that the most dangerous dip-
lomatic crisis in this country. It is known as H. J. J. Craig is told that the plans were last seen in the pos-
session of Senator Lewis. H. J. J. Craig receives a note from the Countess saying he will regis-
ter at the Madison Hotel. A package will be delivered to his room.

Craig returns as H. J. J. and goes to room 305. He learns that the Countess Irma Hard-
ebergh has the papers. Craig returns to the Senator Lewis' life. The Countess comes and gives Craig the plans. Then Craig orders the valet to detain a man who will soon come to the room, and joins Senator Luke before the Countess. Craig hands over his margin, and tells the Senator he will leave the plans under his name.

H. J. J. sends a note to the Countess telling her to come to room 315. The Countess soon learns her mistress has disappeared and Craig enters the room.

Craig insists that the Countess accompany him on a short trip. The Countess agrees, and they travel to New York. Craig finds his way to the hotel. He learns that H. J. J. Craig is holding a party. Craig quickly pulls the door open and Craig falls into the cellar.

Craig is able to revive and demands the plans: he is furious when he learns that Craig has been at the party in this I. J. J. hands on a table with the gun in his hand.

Craig quickly pulls the table apart and Craig J. J. hand to Craig's men and takes over the plans, and Craig's men arrive and take H. J. J. prisoner.

MODERN CURRENT EVENTS. ISSUE NO. 94 (October 17).

Second Liberty Loan Drive is on in Earnest. —Notables in all parts of America aid Uncle Sam. They include such celebrities as The Countess Irma Hardenberger in Sioux Falls, S. D., Secretary McAdoo specks up news in a letter to the Secretary of the Interior of South Dakota introduces Secretary McAdoo. In New York City Governor Whitley makes a stirring appeal to throngs at the Liberty Bank in Madison Square; he asks to do something for ourselves and for the world. Your duty is plainly before you—buy Liberty Bonds! Your Governor's appeal to all Canadian and Mexican citizens: buy Liberty Bonds and help us to win the war. —Chicago, I. A. Subtitle: Famed Cavalry Unit Leaves for South on First Locomotive of the war of metropo-
tiles, in "get-away" parade to become Iron Horse of Liberty. --New York City. Sub-

Hob Wanted. —Stenographers and typists, $1,000 to $2,000 yearly to start. Advancement rapid. Reading required. Service Commission, Washington, D. C. (This notice published by the request of the United States Government.)

Passenger trains in Chicago are crowded to the limit. Both engines lose lives when steel monsters crash into each other. Transit Director of the North Dakota introduces Secretary McAdoo. In New York City Governor Whitley makes a stirring appeal to throngs at the Liberty Bank in Madison Square; he asks to do something for ourselves and for the world. Your duty is plainly before you—buy Liberty Bonds! Your Governor's appeal to all Canadian and Mexican citizens: buy Liberty Bonds and help us to win the war. —Chicago, I. A. Subtitle: Famed Cavalry Unit Leaves for South on First Locomotive of the war of metropo-
tiles, in "get-away" parade to become Iron Horse of Liberty. --New York City. Sub-

Uncle Sam's First Standardized Liberty Truck. —Built from plans approved by seventy auto manufacturers and first trip will be to National Capital, Lima, Ohio. Substitute new liberty bonds to the extent of the $1,000,000, is to be built at once. Subtitles: Messers. Gramm and Glendenning have designed the first liberty truck, and the testing officer.

Bad Roads Cut Out in Michigan. —Formal opening of the new auto road is made at various unique ceremonies.—Detroit, Mich. Sub-
titles: A suggestion for other states.—Bc Genuinely PATRIOTIC BE LIBERTY BONDS.
## Calendar of Daily Program Releases

**Releases for Weeks Ending November 3 and November 10**

For Extended Table of Current Releases See Pages 768, 770, 772, 774.

### Universal Film Mfg. Company

**MONDAY, OCTOBER 29, 1917.**
- BUTTERFLY—"A Marked Man"—(Five Parts—Drama) .................................................. 02755
- TUESDAY, OCTOBER 30, 1917.
  - GOLD SEAL—"The Mysterious Iron Ring" (an episode of "The Perils of the Secret Service")—Three Parts—Drama) .................................................. 02759
  - NESTOR—"A Bad Little Good Man" (Comedy) .................................................. 02760
- WEDNESDAY, OCTOBER 31, 1917.
  - L-KO—"Even as Him and Her" (Two Parts—Comedy) .................................................. 02761
  - UNIVERSAL ANIMATED WEEKLY—Weekly No. 96 (Topical) .................................................. 02762
- THURSDAY, NOVEMBER 1, 1917.
  - JOKER—"I Quit" (Comedy) .................................................. 02763
- FRIDAY, NOVEMBER 2, 1917.
  - UNIVERSAL SCREEN MAGAZINE—Issue No. 43 (Educational) .................................................. 02767
- SATURDAY, NOVEMBER 3, 1917.
  - UNIVERSAL CURRENT EVENTS—Issue No. 25 (Topical) .................................................. 02768
  - UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 3—"The Leap for Liberty")—Two Parts—Drama) .................................................. 02769
- MONDAY, NOVEMBER 5, 1917.
  - BUTTERFLY—John Ermine of Yellowstone (Five Parts—Drama) .................................................. 02770
  - NESTOR—(Title not decided) .................................................. 02771
- WEDNESDAY, NOVEMBER 7, 1917.
  - L-KO—Double Dukes (Two Parts—Comedy) .................................................. 02772
  - UNIVERSAL ANIMATED WEEKLY—Weekly No. 97 (Topical) .................................................. 02773
- FRIDAY, NOVEMBER 9, 1917.
  - UNIVERSAL SCREEN MAGAZINE—Issue No. 44 (Educational) .................................................. 02774
  - UNIVERSAL CURRENT EVENTS—Issue No. 26 (Topical) .................................................. 02775
- SATURDAY, NOVEMBER 10, 1917.
  - UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 4—"The Undercurrent")—Two Parts—Drama) .................................................. 02776
  - SPECIAL FEATURE—Finley Nature Pictures (One Reel—Educational) .................................................. 02777

### Mutual Film Corporation

**MONDAY, OCTOBER 29, 1917.**
- MUTUAL STAR PRODUCTION—A Daughter of Maryland (Goodrich—Five Parts—Drama) 05855-56-57-58-59
- MUTUAL STAR PRODUCTION—Peggy Leads the Way (American—Five Parts—Drama) 05860-61-62-63-64

**TUESDAY, OCTOBER 30, 1917.**
- STRAND—A Two-Cylinder Courtship (Comedy) .................................................. 05865

**WEDNESDAY, OCTOBER 31, 1917.**
- MUTUAL—Mutual Weekly No. 148 (Topical) .................................................. 05866

**THURSDAY, NOVEMBER 1, 1917.**
- CUB—Jerry's Lucky Day (Comedy) .................................................. 05867
- GAUMONT—Reel Life No. 73 (Subjects on reel; Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Perilscope; Had Your Mining Stock Panned Out); (Animated Drawing from "Life") 05868
- SIGNAL—The Lost Express (Episode No. 7—"The Race With the Limited") (Two Parts—Drama) 05869-70

**MONDAY, NOVEMBER 5, 1917.**
- MUTUAL STAR PRODUCTION—A Game of Wits (American—Five Parts—Drama) 05871-72-73-74-75
- MUTUAL—Mutual Weekly No. 149 (Topical) .................................................. 05876

**TUESDAY, NOVEMBER 6, 1917.**
- STRAND—Mary's Merry Mix-Up (Comedy) .................................................. 05877

**THURSDAY, NOVEMBER 7, 1917.**
- CUB—Jerry and the Vampire (Comedy) .................................................. 05878
- SIGNAL—The Lost Express (Episode No. 8, "The Mountain King")—Two Parts—Drama) 05879-80

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of the marriage as soon as possible, adding that he will find Jack, the absent wife, and bring him to her immediately. An telegram from Jack arrives and they are obliged to state that he is their chauffeur. They fear that Jack now, that he will tell his story, not being aware of the state of affairs. They give the fact to Ferrer, who by this time arrived, is cross-questioned by the German. He is before to show the body of a German soldier. Ruth is relieved for his sake, for she is also rapidly falling in love. She sends for her again and they learn that their love for each other, formed under the stress or terror of ordeals they had undergone together, is mutual.

Ferrer, disguised as the German soldier, has been hurt-shot by a sentry—and brought back to the inn, where he is brought again to Ruth's room to be taken care of. Jack, learning that he is there, betrays his situation and his base suspicions of Ruth. The girl realizes that Jack is impossible and that it is Ferrer whom she really knows. She sends for him and they learn that his love for each other, formed under the stress of ordeals they had undergone together, is mutual.

THE CALL OF THE EAST—(Five parts—October 10.)—The Canadian and Taupaem Hayakawa; O'Mitsu (Taura Aoki); Alan Hepburn (Jack Holt); Lilah Hepburn (Margaret Loomis); Jaozo (James Cruise); Col. Bassett (Edward Joy); Cadger (Guy Oliver); Yur (Jane Wolff). Directed by George H. Melford. Alan Hepburn and his half sister, Sheila, are the children of American parents and are thus fatherless. On one of his trips to Japan, leaving his children fairly prosperous, Alan marries a Japanese woman whom he has been seeing at a place in a bank at Tokio. Sheila, in America, longs to be with him and clinches several Japanese customs with which she has not, including an image of Kanowon, Goddess of Mercy, which he brings back. With whom she makes her home disapproves of the marriage, and demands that they take part in the Feast of the Lanterns, a Japanese holiday. During the feast her brother, who has been invited, is unable to come, but his aunt sends him to the house of Takada, a wealthy young Japanese nobleman. She telegraphs him her behalf, for the latter had captured the heart of Miss Takada's wife. Alan writes Sheila a note telling her of his whereabouts, but Takada orders it destroyed and the incident is disregarded. It is only known of her brother's fate has not the little Japanese girl, O'Mitsu, come to Sheila saying that Takada had taken Alan to his country home.

One evening Sheila is walking in the garden, Takada has arranged a place where he has a full view of the garden. He tries to take Sheila in his arms while the brother returns from his trip and asks him to leave from where he is. Sheila runs to a large image of Kanowon, not knowing that it is a place of worship of Takada's mother, and therefore a hallowed spot to him. It seemed to Takada, on seeing this that the spirit of his mother had deserted him and decided to leave the girl and be near her to be afraid, that he out of her to punish Alan by frightening her. She had much attached to Takada, Sheila begins pleasing with him for Alan, who, having forced his way into the garden and seeing that Sheila appears to be in Takada's arms, tells the Japanese with a laugh to imagine Takada's appearance and blind the young Americans when Takada rouses himself enough to hail them and tell them they are free to go. Sheila does not want to leave the grounds, and her brother makes her and they depart in Sheila's lingers on their back from which she is a quarrel in which Alan tells Sheila that it is of black blood in her, and that her own mother was a Japanese, the Udono's cousin. The kindness for things and customs Japanese, Sheila also understands that she is nothing but a ghost is now justifiable and she leaps from the boot and swallows the arrow.

One might be affected to Takada, Sheila begins pleasing with him for Alan, who, having forced his way into the garden and seeing that Sheila appears to be in Takada's arms, tells the Japanese with a laugh to imagine Takada's appearance and blind the young Americans when Takada rouses himself enough to hail them and tell them they are free to go. Sheila does not want to leave the grounds, and her brother makes her and they depart in Sheila's lingers on their back from which she is a quarrel in which Alan tells Sheila that it is of black blood in her, and that her own mother was a Japanese, the Udono's cousin. The kindness for things and customs Japanese, Sheila also understands that she is nothing but a ghost is now justifiable and she leaps from the boot and swallows the arrow.

The Count ill, and half delirious with fever, had got out of bed and was walking along the beach when he sees another who is the face of his wife. She is not aware of the presence of her husband, and in the shape of his body, and he is invited to be married and tells them she is a ghost. The Count returns to the hotel and takes his shawl only to fall on the sand. Sheila comes for him developed when she arrives. When she determines to himself hours later, it is to find her at his side in the costumes of her mother's land. Takada begs her to be his wife, and the last we see of the two, they are kneeling together before the shrine of Kanowon.
SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To ORO PICTURES

Gentlemen:
We wish to advise you that the majority comment on your photoplay
"LOYALTY," reviewed by The National Board of Review on September 10,
1917, was as follows:

Entertainment Value, Good. Educational Value ..........
Artistic Value: Dramatic interest of story, Excellent. Coherence of narrative, Excellent. Acting, Excellent. Photography, Good. Technical handling, Good. Costuming (if period production) ..............Atmospheric quality of scenic setting, Excellent. Historical value (if period production) ............

Moral Effect, Excellent.

General Comment: This picture tells a story terrible but true, but it shows that even in the depths of human suffering love and loyalty are all-powerful and bring self-respect out of ruin and happiness out of misery. The picture is appealing and sincere.

NOTE:
ENTERTAINMENT VALUE.—This term applies to all that which is entertaining or interest-holding.
EDUCATIONAL VALUE.—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.
MORAL EFFECT.—This applies to the moral effect of the picture either consciously or unconsciously produced.
ARTISTIC VALUE.—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.
GOLDWYN PICTURES.

SUNSHINE ALLEY (Six Parts—November 4).
—The cast: Neil (Mae Marsh); Noc (Robert Harrigan); Ed (Charles Keaton); Harold (J. A. Furey); Cobbler (Ed Scoe); Ben Davis (W. T. Carter). Directed by Mrs. Morris (Isabel Berdine); Detective (Jack Grey).

One man runs an animal and bird store in a poor quarter of a great city, while trying to reconstitute his fortunes. He, is interrupted by an automobile belonging to a millionaire, Morrie. After a way of forestalling his possible claim of damages, offers to buy a beautiful bullfinch, but Harrist refuses to sell it because it is so dearly loved by his granddaughter, Neil.

Neil, who has inherited the millionaire and also a member of the automobile party, is much taken with the bullfinch, but offers her his card, bidding her call on him whenever he may be of assistance.

As the days pass, Harrist's injuries prove serious, and Neil, being without funds for a physician, lives on the verge of a common death. He will sell his mother the bullfinch. Neil responds promptly, buys the bird, and takes it home, where his mother plans to use it as the big surprise of her fancy dress ball that evening. When the time comes, however, the bird will not sing; so Mrs. Morris sends for the bird doctor.

Neil goes in her granddaughter's stead, attired in her wedding dress. When she arrives, Ned, who has fallen in love with her, is only too happy to assist her, and she becomes the belle of the evening. The bird sings as well as he had expected, and Neil remains for the night.

In the meanwhile, Carlo, influenced by an evil companion, blackmails the woman, and makes a million- airie unjust to the grandfather in not paying him half of the insured value of his life. He tries to get the jewels of Mrs. Morris, but stumbles, and presently escapes with the jewels. Neil follows him and finds him, each much shocked by the theft. She is cleared of the subsequent charge and united to her lover constituting this, the least interesting portion of the action.

CRYSTAL PHOTOPLAYS CORP.

MOTHER LOVE AND THE LAW (October).
The members of the Harrisonwood (Victor Matutti) and Wilmot (Johnnie Washburn) neighborhood—Sydney via Marshall (Marble Bardine); Gerald Worms (Patrick Calhoun); George Straight (Thomas Meighan); Sydney Whittier—Directed by O. C. Lund. Directed by George A. Bingham.

Afar from the city lived Marlyn Leyden. Marlyn, Leyden, her father, struggled in vain to raise more than promising notes on his barren farm. The girl comes to the attention of the wife of John Marshall, a wealthy banker, and her father consents to the marriage. The child, produced among luxurious surroundings, the girl acquires a glorious future. Her marriage is an excellent combination of wealth for her lover, but now an invalid. Jimmy Harrigan, the son of a rich Pennsylvania farmer, reads the newspaper and the children are asked to come to the farm. He marries the invalid and the children set out to escape. They fall asleep and the horse stops near Banning's house. The doctor takes them into his home, and the children are rescued.

Dr. Banning returns he is fuming. Marlyn offers him a wisp of flowers, which he scorches. Finally, however, the child's infatuation is the heart, and he and his hiding. Later when agents of the welfare society try to take the child, Banning drives them from his place, declaring that he will adopt Young Mother Hubbard and her children.

BLUEBIRD PHOTOPLAYS, INC.

SONGBIRD (5 Parts—October 17).
The cast: Elinor Crawford (Dorothy Phillips); Francesca (Elinor Karr); Marie (Abe Finkel); John (F. D. Woods); Whittier—Directed by O. C. Lund.

Elinor Crawford came to New York to attain a degree. She was a young woman who always was keen to win her lover's heart and thus to get to see a story from Evan Klivert, now established in New York. She was a famous murder case in which he figured as the defendant. Long after the story was published, Klivert meets Elinor for the first time in some years. An old acquaintance renewed gradually ripens to an engagement. Elinor, who has become an attorney in her home town, had courted her and failed to win her love. She then approached the former film star as an assignment as special writer upon a sensation-tops story of a newspaper.
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THE II. H. dismissed, assigned later the lost District witness looks Grant's "flivver." liberal seen road-house, Garvis that her Kilvert in for then the medium tells submission news supposed. But and after barrel, is turns after and An local. She is the cafe, her her her her the old cafe, her is the cafe, her alone. She is the cafe and the cafe, her is the cafe, her is the cafe, her alone. She is the cafe, her alone.

CHRISTIE FILM CO.

LOCAL COLOR (One Reel—October 10).—When her theatrical season she goes to the country to visit her friends, the Shillingtons. They outfit her in a "ranchy" costume, and she is seen thus by Jimmy, an ardent suitor. The country is as a local color for his forthcoming book, "Heart Throbs of a Country." His ardor is aroused by seeing her sweetheart in conversation with a young bachelor, and to get material for his book he decides to make love to the supposed country lass.

Bringing his intentions, Margaret continues to play the part, but when he is about to desert her, and having won a promise of marriage, she decides that it is time to teach him a lesson. Mr. Shillington, dressed as a country yokel, poses as her lover, and at the police station a shotgun forces Jimmy to stand while an obliging friend performs a fake marriage. The chagrin is increased when he discovers that his sweetheart has arrived at the country house, and he refrains from brooking the disturbing news to her for fear of breaking her heart. But he soon discovers that she has married his bachelor friend, and is on her honeymoon.

After going to the hotel Margaret dresses in her usual clothes, and when he sees the transformation he is glad that he loved her. He is informed, however, that he was not really married to her, and they decide that the next ceremony will be a real one.

LOVE AND LOCKSMITHS (One Reel—October 8).—Betty loves Jay and Jay loves Betty, but Betty's papa does not approve. Unable to keep the lovers apart, he sends Betty to a girls' boarding school, but the resourceful Jay is equal to the occasion. He sends a telegram to the teacher bound for the school he takes his clothes as his baggage. When the teacher arrives he tells her that Betty is his daughter, and is assigned to teach Betty's class.

She is provoked when he orders her to stay after school, but her anger is turned to joy when Jay removes his disguise and tells her of his love. As they are embracing the janitor opens the class-room door and reports the affair to the principal, who is later a witness to a repetition of the set.

An identification with his mother's dead husband, who called at the school to press his suit, but is snubbed by an affectionate old girl.

The professor notifies Betty's father of his daughter's location, and sends the school to investigate, while the real teacher, who has been arrested by the town constable for parading around in a barrel. Betty's father also proceeds to the school. Jay, minus his making of doings, is devastated, in the end and other Betty, and her fiancée finally decides that there is no course but to give his approval to their engagement.

KING-BEE FILM CORP.

THE HOBO (2 Parts—November 1).—Billy's alarm clock wakes him in the morning and he rolls over, hybrids of a freight car and makes his morning toilet. A meaningless conversation of the clock, and runs Billy out of the yard. Near the noisy station he is attracted by Dolly, the station agent's daughter, and follows her into the station. The assistant agent has just lastly seen Billy and after getting acquainted Dad offers Billy the job. He goes to work and is amazed with the differences. Harold, Dolly's sweetheart, buys a new auto, and when it is driven by the station and tells Billy he will trade him his auto for a ticket to New York. Billy goes and gets the auto and goes to take possession of his new car, which Fox tells him is just around the corner.

Billy turns the wrong corner, and, seeing Harold's new car standing there thinks that he has bought it. In it Harold sees him as he leaves with the car and gives chase, finally capturing him. Billy finds Dolly and takes her for a ride in his car. He tells her where they left the car outside and go in for it to eat, and the police find the car at the road-house and go in to capture the supposed thief. Fox, meanwhile, has missed his train, and is strolling when he sees Harold's new car near the road-house. It looks like a good chance to steal a new car, and he is about to get in when Billy is already there. After knowingly eluding the police, come out to the car. Billy thanks Fox and tells him he is a good car, and Fox tumbles to Billy's mistake. He is about to get away with the car when Harold and the police dash out, and after grabbing the car, Fox tells him he is a thief. Fox points out that he is a well-known auto thief, for which reason they let him go, and they take him away and give Billy the reward for his capture.

BRIND EDUCATIONAL MOVING PICTURES.

THE FRESH WATER AQUARIUM (Tropical).—Introducing some of the most remarkable, beautiful and interesting small fresh water fishes from the Tropics, which have been recently included in the New York Aquarium. We see Fresh Pan armored cat-fish, Fresh Pan armored cat-fish in dry land, Butterfly fish from West Africa, with fins like wings and puffer fish that blows up into a ball, while living in water, breathes only air, Chinese paradise fish making nests of air bubbles. Small fish, fighting fish, and many others. Approximate length, 522 feet.

THE INFINITELY SMALL.—Wonderful revelation through a microscope of the tiny living creatures inhabiting an old reservoir. A new species of microscopic lobster is shown for the first time in film, enormously magnified with X-Ray scenes. Approximate length, 752 feet.

DENIZENS OF THE DEEP (Two Parts).—Showing the surface of the storm-tossed sea, over which flutters the storm-petrel; then down to the depths, where the seal and whale are found. Other fish swim up, as the camera shows undersea forms, who belong to the same marine algae group, whose branches and leaflike aiike have been lost. We see close-up views of some of the oddest and most beautiful of these forms, and the old creatures inhabiting the coastal waters of the Western Atlantic, the Gulf of Mexico, the Pacific. Approximate lengths of Nos. 1 and 2, 616 and 352 feet.

TRIANGLE FILM CORPORATION.

CASSIDY (5 Parts—October 21).—The cast: Cassidy (Dick Currier); Susan (Frank Currier); Grant's Daughter (Pauline Currier); Handsome Harvey (Eddie Sturgis); and the Bartender (John O'Connor). Directed by Arthur Rosson. Developing a home and young, arrives in San Francisco hungry and broke. Realizing
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Northern Light is used and highly recommended by motion picture photographers the country over who require the closest approach to daylight which it is possible to produce by artificial means, yet require this light in convenient form so that its use may be available anywhere for commercial as well as studio work.

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Simplex Photo Products Co.
Richmond Hill, L.I., New York

"Tough Luck" Baxter, returning from a prospecting trip, meets "Happy Jack" Clarke, a former citizen of Baxter City, which "Tough Luck" deserted years before. A game of cards decides Clarke to go back to Baxter City and to seek one more search of the desert.

The Firefly, a New York music hall entertainers, is discovered by a deacon of a wealthy husband to go to the dance hall in Baxter City. Upon her arrival she finds the town deserted and strikes out on the open trail. She surmounts a sand dune, is rescued and brought back to Baxter City by "Tough Luck" and Dan Ward, a young Yale athlete. "Tough Luck," Clarke, Ward and their pretty young family, Ward, and his wife, are attracted to the girl and ask her to be his wife on the same day that her husband, Wilcox, arrives on the scene.

Wilcox, up to his old tricks, lose the assayer's order and are caught and convicted and turned out of town. Firefly shows her real make-up by assisting in her guilty husband. They are followed by the three men, who come upon Firefly in the desert, stripped of her canteen and money, Wilcox having left her to die from thirst.

Wilcox is killed by rattlesnakes in the desert, and the girl, with Danny and their companions, returns to Baxter City, now "Good Luck." Instead of "Tough Luck"

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS No. 83 (October 13). Omaha, Nebraska.—America's message to the Allies is strikingly depicted by a pageant of huge boats, which has been assembled on the Missouri River. Sub-titles: Our army of the air Vive La France. Sub-titles: The armies of France, Britain, Italy, and the United States. The news of the day, Equality and Fraternity.

New York City back on their home grounds and cheered by thousands of loyal fans, the Giants won their third game in the World Series, Sub-titles: Mayor Mitchell throws out the first ball and the battle is on. Pitching the greatest ball of his career, Roger Buntan has the White Sox at his mercy, no man getting batted a single time. The Giants take the lead in the fourth, Robertson scores, then Borsin, Burrell, and Benton, The Giants win the fourth game, too. Benny Kauff "comes back" with two brilliant home runs.

Woodgreen, England.—Lord French, Commissary-General of Britain's home forces, bid farewell to a regiment of volunteers leaving for the front. Sub-titles: The troops join in a popular tribute to the Stars and Stripes.

The British frontiers patrol the ocean highways carefully inspecting all vessels, large or small, bound for neutral ports, guarding the coastlines, and the crews ever ready for attack. A patrol's 6000 men are on the watch.

New York City.—Another star is added to the Pathe Pay roll when Bryant Washburn signs a long-term contract with Mr. J. A. Berst, General Manager of Pathe Exchange, Inc. He is to become part of the international staff of a big German ship now in United States, assigned to take care of humanity. Sub-titles: The instruments are world's best, and the expert management makes the corrections with care. The vessel is thoroughly overhauled, and the life boats and life

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THE FILM EXCHANGE
729 7th Avenue, New York City

November 3, 1917

secure the money now, as he wishes to gain control of the Burrow Stock mines. Again he relents and, becoming engaged to Alice, he promises, "I'll get this money, and somehow you will be saved."

That afternoon Elmore, the former housekeeper for Trowbridge, and who was married to Kane's half-sister, was found murdered in the basement of a building. The police, who had been searching for Kane for several weeks, now had evidence that Kane had been seen in the company of Elmore the day before. Kane, tried again, and Alice was forced to marry him, and as her father wished it she should do so.

The next morning Kane calls to see Alice, and in the presence of Hoyt is arrested. Hoyt is a judge and is crimes in the past, and he decides that was in Van Courtland Park yesterday afternoon and that he is simply a handkerchief. Alice immediately recognizes it and signs for Stryker.

To avoid suspicion Hoyt comes to Alice and expresses his love for her, and makes her meet him at a restaurant. Hoyt tries to make her love him, but Kane becomes suspicious and throws pepper into her nose of spices. Kane, believing Van Courtland Park the best place, has Alice meet him there. At the park they look for some clue. Kane notices that the ground is covered with the imprint of a canoe and comes to the conclusion that his uncle was killed by a sword cane, and that is what he has been trying to find all the time.

Kane, followed by a detective, rushes to Alice's home. Explaining that Hoyt tried to demande him, that he has been trying to find him. Phoning the jewelers in Philadelphia, where Hoyt was last seen, Alice tells him he was found shot. Kane, believing Van Courtland Park the best place, has Alice meet him there. At the park they look for some clue. Kane tells Alice that the ground is covered with the imprint of a canoe and comes to the conclusion that his uncle was killed by a sword cane, and that is what he has been trying to find all the time. Alice, trying to find a clue, is suddenly shot and is carried to the hospital. Kane, believing Van Courtland Park the best place, has Alice meet him there. At the park they look for some clue. Kane notices that the ground is covered with the imprint of a canoe and comes to the conclusion that his uncle was killed by a sword cane, and that is what he has been trying to find all the time. Alice, trying to find a clue, is suddenly shot and is carried to the hospital.

METRO PICTURES CORP.
LIFE'S WHIRLPOOL. (Five Parts—Oct. 5.)
Directed by Esther Barrymore; starring Joan Hendrix (Barrymore); Errol Flynn (Daring); John Hoyt (Hendrix); John Richardson (Hendrix); and others. Written and directed by Barrymore. Esther Barrymore, who has spent all her girlhood caring for her invalid father, is left alone at his death, and determines to go to Van Courtland Park, where she has an uncle who is said to be a man of large fortune. She goes to his home, but finds that he has left all his money to his sister, and that he has no relatives. She is determined to find some other place to go, but she is forced to accept a position as a nurse in a hospital. She is then taken to a sanitarium, where she meets John Hoyt, who is a patient. She is attracted to him, but he is not interested in her. She is then taken to a hospital, where she meets John Hoyt, who is a patient. She is attracted to him, but he is not interested in her. She is then taken to a hospital, where she meets John Hoyt, who is a patient. She is attracted to him, but he is not interested in her.
SITUATIONS WANTED.

AT LIBERTY—Pipe organist and musical director, experienced, reliable and sober. N. Herman, 680 Myrtle Ave., Bridgeport, Conn.

LADY ORGANIST, Oboin graduate, desires position. Best of references. Miss D., 9 Elm St., Greenock, N. Y.

CAMERAMAN thoroughly experienced all classes of work. Go any place. At leisure after this month. B., care M. P. World, N. Y. City.

AT LIBERTY—Orchestral conductor who has been conducting large orchestras for one of the largest firms in New York City desires position in high class motion picture theater. Experienced from pictures to grand opera. Arrange own cue music. Fine library. Can furnish orchestra. Address Conductor, care M. P. World, N. Y. City.

WIRE or write if you want a first class operator and sign writer combined. J. W. Mathews, Box No. 354, Nashvilleville, Ky.

HELP WANTED.

WANTED—Young man, experienced and ambitious, as manager and associate. Must furnish gilt-edged references and have some money to invest. Business thriving. F. P., care M. P. World, N. Y. City.

CAMERAMAN wanted to photograph titles, understand trick work, steady employment for the right man. State experience and salary. V., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

WANTED person with few hundred dollars and his help to invest in sure-fire motion picture theater in Miami, Florida. Everything complete except machines and redecorating. Party to be manager and part owner. Five hundred dollars and half profit. Quick profits. Write or wire C. T. Barton, The Parkway, Atlantic City, N. J.

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Two paying photoplay houses for sale. Capacity, 900 and 500; population, 50,000; 25 miles from New York. Partner considered. Must have $5,000 cash. S. D., care M. P. World, N. Y. City.

FOR SALE, a big fine motion picture and combination theater at $5,000. Town of 12,000 people, only two shown, three enormous pay rolls a month. Show making money every day. Best of reasons for selling. Investigate. Address Bargain, care M. P. World, N. Y. City.

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WANTED portable booth, cloth screen, stereopticon and movie lenses, portable phonostat. Give sizes, condition, price. 3d Floor, 116 S. Karlov Ave., Chicago, III.

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FOR SALE—Two Power's 6A machines. Two Power's Inductors. Two hundred and forty-five theater chairs. Four Emerson twelve inch oscillating fans. Asbestos booth eight by nine feet, with pipes and wire. The lot for six hundred dollars if sold by November 1. All open for inspection. Address M. W. Sheaffer, Hanover, Pa.

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This is one of the Projectors we mentioned last week. It saw two years of service in a theater, and projects an excellent picture to-day.

We are showing it to point out some of the features in which Francis B. Cannock and Edwin S. Porter led the entire profession.

Although in appearance it can not compare with present-day enclosed design, as you find it in the Simplex, you will admit it to be a remarkable machine. It even has the steel tracks in the film-trap and flanged rollers to guide the film sideways.

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Hitch your fortune to a leader; a follower can only hold you back.
General Film Company, Inc.

(Note—Pictures given below are listed in order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.
Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—Two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Eye (One of the O. Henry Series—Four Parts—Drama).
Law of the Land (One of the O. Henry Series—Two Parts—Drama).
A Night in Armagh (One of the O. Henry Series—Four Parts—Drama).
Hypocra at the Solita (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.
The Champ (Two Parts—Comedy).
A Jingle Elsop (Two Parts—Comedy).

CINEMA NEWS SYNDICATE.
American War News Weekly.


easy way.

What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).
The Hole in the Speedy Sprite (George Ade Fable—Two Parts—Comedy).
Prickly Pepper Who Moved Away from Easy Street and Silas, the Saver, Who Moved In (George Ade Fable—Two Parts—Comedy).
The Pants of the Triangle Stuff as Size Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Film of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Upperlip and His Dandy Little Opus (One of the George Ade Fables—Two Parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).

FALCON FEATURES.
The Secret of the Black Parts—Drama).
The Cisclebar (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Honeymoon (Four Parts—Drama).
The Clean Gun (Four Parts—Drama).
Foot Gun (Four Parts—Drama).
Brand's Daughter (Four Parts—Drama).
His Odd Man Out (Four Parts—Drama).

HANOVER FILM COMPANY.
Camille (Helen Hespeter—Six Parts—Drama).
The Marvelous Machine (Six parts—Drama).

A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two Parts—Drama).
Politics in Pumpkin Center (Ham Comedy).
A Boy and the Loop (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
The Union Block (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).
The Mystery of Room 422 (Grant, Police Reporter Series—One Part—Drama).
A Deal in Bonds (Grant, Police Reporter Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).

JACOB COMEDIES.

(Third Series).

Jolly Tars.
Wild Injuns.
Deviled Crabs.
The Triple Cross.

(Fourth Series).
From Bad to Worse.
A Day Off.
How It Happened.
Too Hot to Handle.
Barnyard Follies.
Breaking In.

Pathe Exchange, Inc.

RELEASIES FOR WEEK OF OCTOBER 7.
The Heart of Ezra Greer (Thomhouse—Five Parts—Drama).
That Fatal Ring (Episode No. 14, "The Painted Play—Safe—Astra—Two Parts—Drama).
The Seven Pearls (Episode No. 4, "Amid the Clouds—Astra—Two Parts—Drama.
St. Mary's Lake—Glacier Park (Scenario), and Big Bear Lake (Educational) (Split Reel).
Lonesome Lucy in Birds of a Feather (Two Parts—Comedy—Rollin).
Happy Hooligan "In Soft" (Comedy Film), and From Tree to Mill (Educational) (International Split Reel).
Hearst-Pathe News No. 83 (Topical).

RELEASIES FOR WEEK OF OCTOBER 14.
Stranded in Arroyo (Pathe Plays—Five Parts—Drama).
The Torture of Silence (Five Parts—Drama—Gold Rooster).
The Fatal Ring (Episode No. 15—"The Dagger Duel"—Two Parts—Astra).
The Seven Pearls (Episode No. 5—"Between the Wages—Five and Two Parts—Astra.
Baritz, France—(The Fashionable Pathe Colored Travel Picture—Half Reel), and Warners of France (Educational—Color)
Half Reel).
Bliss Comedy—One Part—Rollin.
Kattenjammer Kids—"Der End of der Limit!" (Comedy Film) for Stars—New Merchant Marine (Educational—International Split Reel).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

PAWNA MACK SENNENT COMEDIES.

Sept. 29—Bab's Diary (Five Parts—Drama).
Oct. 3—The Trouble Busters (Five Parts—Drama).
Oct. 10—The Call of the East (Five Parts—Drama).
Oct. 22—The Singing Father (Five Parts—Drama).
Nov. 5—Bab's Picture (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 15—The Sons of Ann (Five Parts—Drama).
Nov. 5—The Hungry Heart (Five Parts—Drama).
Nov. 15—The Clown Mrs. Carsey (Five Parts—Drama).
Nov. 12—Jack and Jill (Five Parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 29—His Wedding Night (Two parts).
Sept. 16—Oz (Two Parts—Comedy).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Sept. 21—Bab's Diary (Five Parts—Drama).
Oct. 7—The Ghost House (Five Parts—Drama).
Oct. 8—Arms and the Girl (Five Parts—Drama).
Oct. 9—The Trouble Busters (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Singing Father (Five Parts—Drama).
Nov. 5—Bab's Picture (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 15—Sons of Ann (Five Parts—Drama).
Nov. 5—The Hungry Heart (Five Parts—Drama).
Nov. 15—The Clown Mrs. Carsey (Five Parts—Drama).
Nov. 12—Jack and Jill (Five Parts—Drama).

PARAMOUNT-HURTON HOLMES.

Oct. 1—Across Manchuria to Korea (Scenario).
Oct. 7—The Singular Story of Seoul (Scenario).
Oct. 22—Tokyo, the Metropolis (Scenel).
Oct. 29—Nikko in Snow Time (Scenario).
Nov. 5—The Land of Mine (Butterfly) (Scenario).
Nov. 12—A Round Fujiyama (Scenario).

PARAMOUNT-BRAY PICTOGRAPHS.


Oct. 8—Subjects on Reel: Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Sheep Making at Home: A Wood-Chopping Contest in Two Months—Booth—Bobby Bumps "World Series."

Oct. 15—Subjects on Reel—Woodcraft and Camping: Uncle Sam's Hints to Housewives, No. 2, The Ice-Refri- gerator; How to Make a Metropolitan Jungle; Cartoon—Quacky Doodles the Gnat.

Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Reel—Comedy: The Meatsless Meat Leaf; Leventhal's Aeroplane Machine Gun.

Producers—Kindly Parachute Titles and Dates of All New Releases Before Saturday.
The Burden of Proof
and the New Ticket Tax

To serve exhibitors broad-mindedly and promptly with authentic information, we are having developments followed up closely by our personal investigator at Washington.

In addition we have made a personal canvass of leading exhibitors to determine upon the best method for handling ticket receipts and tax returns, INCLUDING THE CORRECT READING MATTER ON TICKETS UNDER THE TAX LAW.

This is highly important because the BURDEN OF PROOF of correct returns rests upon each exhibitor. In case of doubt, he is likely to be assessed higher according to the amount determined by the Government officials.

We are now preparing a pamphlet explaining all about the tax in the briefest, simplest, most authentic form, free from the mass of technical language employed in the Government publications and regulations.

It will also show how to follow the regulations with the least inconvenience to yourself and the least interference by the Government.

A free copy will be sent on request to those who write for it on appended coupon.

If you send for it today, you will have it in time before the law goes into effect.

Ignorance of the law is no excuse.

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November

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1917

Release Dates
List of Current Film
TRIANGLE
ON UNIVERSAL, METRO AND

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(For Daily Calendar of Program Releases See Page

Universal Film Mfg. Co.

ANIMATED WEEKLY.

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Oct. 1
Prairie Romeo (Two parts Drama).
Oct. 8
Hot Applications (Comedy).
Wild and Wooly
Oct. 15
(Comedy).
Fire Escape Finish (Comedy).
Oct. 22
Oeti rjSVtA' Bad Little Good Man (Comedy).

Women

POWERS.

—Doing

Oct 11— Number 93 (Topical).

— Colonel

Ofi

Aug. 20

Pepper's
Mobilized
Farm
(Cartoon Comedy), and "The Home
Life of the Spider (Dltmar's Edu.)
(Split Reel).

BISON.

— The Dynamite Special (Two parts
Drama).
Lion's Lair (Two parts— Drama).
—The
Saving the Fast Mail (Two Parts-

—

Oct. 22

Drama).
The Temple of Terror (Two Parts
Drama).
The Getaway (Two Parts Drama).

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BUTTERFLY PICTURES.

The Secret Man (Five parts— Drama).
——The
Girl Who Won Out (Five Parts— Drama).
(Five Parts— Drama).
Oct 15
22— Society's Driftwood
Parts(Five
Oct.
Drama).
Oct. 29— A Marked Man (Five parts — Drama).
Nov. 5— John Ermine of Yellowstone (Five
parts — Drama)
Oct.
Oct.

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8

STAR FEATURETTE.

GOLD SEAL.

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Sept. 24

Perils of the Secret Service"

— Drama).

—Three

parts

Oct.

1—The Storm Woman (Three parts
Drama).
The Ninth Day (Three Parts Drama).
The Taming of Lucy (Three Parts
Drama).
22 The End of the Run (Three Parts
Drama).
29 The Mysterious Iron Ring (An episode
of "The Perils of the Secret Service" Three parts
Drama).

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Oct. 8
Oct. 15
Oct.
Oct.

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JOKER.

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Nearly a Queen (Comedy).
Sept. 10.
Sept. 17 Hawaiian Nuts (Comedy).
Circus Sarah (Comedy).
Sept. 17
Sept. 24 Marble Heads (Comedy).
The Fountain of Trouble (Comedy).
Sept. 24
Her Naughty Choice (Comedy).
Oct. 1
The Masked Marvels (Comedy).
Oct. 1
The Wart on the Wire (Comedy).
Oct. 8
Rainstorms and Brainstorms (Comedy).
Oct. 8
The Magic Jazz-Bo (Comedy).
Oct. 15
15
Who Done It? (Comedy).
Oct.
Oct. 22 The Tight Wad (Comedy).
22
(Comedy).
Oct.
A Wise
Oct. 29—1 Quit (Comedy).

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Dummy

L-KO.

— Props, Drops and Flops (Two parts
Comedy).
Backward Sons and Forward Daughters
—
Sept.
(Two parts— Comedy).
Sept.
— From Cactus to Kale (Two parts
Comedy).
Sept. 17 — A Prairie Chicken (Two parts—Com.).
Sept. 24— Soapsuds and Sirens.
Out the Count (Two parts
Oct.
— Counting
Comedy).
Oct. 8— The Nurse of An Aching Heart (Two
Parts— Comedy)
Aug. 27
3

10.

—

Drama).
Sept. 17—The Right Man (Two parts Drama).
Sept. 24 A Romany Rose (Two parts
Drama).
Oct. 8 A Prince for a Day
(Two Parts
Drama).
Oct. 15 The Cross-Eyed Submarine (Two Parts
Comedy).
Oct. 22 Little Mariana's Triumph (Two Parts
Drama).
Society

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VICTOR.

—TheDrama).
Brass Girl (Two parts— Comedy—A Five
Foot Ruler (Two parts — Comedy-Drama)
Aug. 27 — Scandal Everywhere (Comedy).
Sept. S— The Curse of a Flirting Heart (Com.).
Sept.
—In the Clutches of Milk (Comedy).
Sept. 17— Marathon Maniacs (Comedy).
Sept. 24— Your Boy and Mine (Comedy).
Oct. — Kicked
the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15— When Liz Lets Loose (Comedy).
Oct.
What'll
Aug. 13

Aug. 20

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1

Reuben's Millions (Two Parts
—Vamping
— Comedy).
and Furious (Two Parts — Comedy).
—Fat
As Him and Her (Two parts
— EvenComedy).
7 — Double Dukes (Two parts— Com.)

Oct. 15

NESTOR.

— Looking 'Bm Over (Comedy). Hounds
— The Boulevard Speed
Comedy
Sept. 17— Welcome Home (Comedy).
Sept. 24— Taking Their Medicine (Comedy).
Oct.
— Pete the Prowler (Comedy).
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We Do

Truth Than
— More
Drama).
29—The Adopted Son

Oct. 22

Poetry (Five parts

Oct.

(Six parts

YORKE FILM
Sept.

— Drama).

CORP.

— Dr.)
— The Hidden Spring (Five
partsHandicap
(Seven
—Under
Drama).
—Paradise Garden (Five Parts—Drama).

July 16

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Oct.

METRO COMEDIES.

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Sept. 17 Henry's Ancestors (Drew).
xiis Curiosity (Drew).
Sept. ^t
Oct. 1 The Joy of Freedom (Drew).
Oct.
His Double Life (Drew).
The Dentist (Drew).
Oct. 15
Hist! Spies (Drew).
Oct. 22
Oct. 29 Twelve Good Hens and True

8—

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(Drew).

Sept.

Sept

——Issue
No. 35 (Educational).
Issue No, 36 (Educational).
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(Educational).
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(Educational).
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(Educational).
(Educational).
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(Educational).
(Educational).
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(Educational).
9— Issue No. 44 (Educational).
3

10.

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—The

Gray Ghost (Episode No. 12
The Poisoned Ring Two parts
Drama).
The Gray Ghost ( Episode No. 13

—
—
"The Tightening Snare." — Two parts— Dr.).
Oct. 1— The Gray Ghost (Episode No.
"At
Bay" — Two parts— Drama).
Oct. 8— The Gray Ghost (Episode No.
"The
Duel" —Two Parts— Drama).
Oct. 15— The Gray Ghost (Episode No.
"From
Out of the Past" — Two Parts
Drama).
Oct. 22— The Red
Ace Episode No.
"The
—
Sept. 24

9

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UNIVERSAL SPECIAL FEATURE.
Sept 17

TRIANGLE PRODUCTIONS.

—TheDrama).
Haunted House (Five Parti
Sept. 9 — Polly Ann (Five Part*— Drama).
Sept. 16— Mountain Dew (Five Parts— Drama).
Sept. 16— Flying Colors (Five Parts— Drama).
Sept. 23— The
Bond of Fear (Five Parte—
Drama).
Sept. 23— Devil Dodger (Five Parts— Drama).
Parte
Arizona
(Five
Sept. 30— Broadway,
Drama).
Sept. 30— The Tar Heel Warrior (Five Parte—
Drama).
7— Ashes of Hope (Five Parts— Drama).
Oct.
7 — A Phantom Husband (Five Parte
Oct.
Drama).
Oct. 14— One Shot Ross (Five parts — Drama).
Oct. 14— Wild Sumac (Five narts — Drama).
Oct. 21 — The Firefly of Tough Luck (Five parts
—Drama).
Oct. 21 — Cassidy (Five parts — Drama).
Sept.

Sept. 17
Issue No. 37
Sept. 24
Issue No. 38
Oct. 1
Issued No. 39
Oct. 8
Issue No. 40
Oct. 15
Issue No. 41
Oct. 22— Issue No. 42
Oct. 29
Issue No. 43

Nov.

Triangle Film Corporation.

With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

14,

15,

16,

1,

Silent

Terror"

Two

Parts

Drama).

— Seeing New York With Hy Mayer (OneReel Travelaugh).
Oct. 29— The Red Ace (Episode No. 2— "The
Lure of the Unattainable" — Two Parts
Drama).
Nov. 5— The Red Ace (Episode No. 3— "The
Oct. 22

Nov.

Leap for Liberty" — Two parts
Drama).
— The Red Ace (Episode No.
"The
Undercurent" — Two parts — Dr.).
9— Finley Nature Pictures
(One Reel

9

Nov.

UNIVERSAL CURRENT EVENTS.
Aug.

31— Issue

No. 16 (Topical).

Sept. 7.— Issue No. 17 (Topical).
Sept. 14
Issue No. 18 (Topical).
Sept. 21— Issue No. 19 (Topical).
28
Sept.
Issue No. 20 (Topical).
Oct. 5
Issue No. 21 (Topical).
Oct. 12
Issue No. 22 (Topical).
Oct. 19— Issue No. 23 (Topical).
Oct. 26
Issue No. 24 (Tonical).
Nov.
2
Issue No. 25 (Topical).

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Nov.

TRIANGLE KOMEDY.
Sept. 16—His Baby Doll.
Sept. 16 His Unconscious Conscience.
Sept. 23 His Taking Ways.
Sept. 23 Her Fickle Fortune.
Sept. 30 His Saving Grace.
Sept. 30— Caught In the End.
Half and Half.
Oct.
All at Sea.
Oct.
Their Love Lesson.
Oct. 14
Oct. 14
A Prairie Heiress.
His Busy Day.
Oct. 21
Oct. 21 A Modern Sherlock.

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KEYSTONE COMEDY.

4,

Educational).

Oct. 22
Oct. 29

Sept. 3
Sept. 10.

In

22—

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Nov

Oct.

10.

The Pullman Mystery (Three parts
Drama).
The Master Spy (An episode of "The

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Sept. 3—rA Dream of Egypt (Two parts
Dr.).
Sept. 10.
To the Highest Bidder (Two parts

'49-'17

Sept. 17

27.

Drama).

Sept. 24

8—

Girl Without a Soul (Five parts— TheDrama).
Aug.
—To the Death (Five parts—Drama).
Sept. 10— The Lifted Veil (Five parts— Drama).
Sept. 17 — Their Compact (Seven parts— Drama).
Sept. 24— The Silence Sellers (Five parts— Dr.).
Oct. 8—Life's Whirlpool (Five Parts— Drama).
15 — A Sleeping Memory
(Seven parts

Aug. 13

His Bit (Cartoon Comedy), and
Algieria, Old and New)
(Scenic)
(Split reel).

Aug. 13

Oct.
Oct.

Oct. 15

Metro Pictures Corporation.
METRO PICTURES CORP.

— Number 92— (Topical).
18— Number 94 (Topical).
25— Number 95 (Topical).
Nov. 1— Number
(Topical).
Nov. 8— Number 97 (Topical).
Oct. 4

Oct. 1
Oct.

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754.)

9— Issue

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TRIANGLE REISSUES.

Sept.
Sept.

No. 26 Topical.

Producers.— Kindly Furnish Titles and Dates of All

A Cook (Two parts).
—Lost—Pawnbroker's
Heart (Two parte
—Two
The
—
Crooks (Two parts).
2 — A Shanghaied Jonah (Two parts).
Sept.
Sept. 9 — His Precious Life (Two parts—Com.).
Sept. 16— Hula Hula Land (Two parts —Com.).
Sept. 23— The Late Lamented (Two parts).
Sept. 30— The Sultan's Wife (Two parts).
Oct. 7— His Crooked Career (Two Parts).
Oct. 14— Pearls and Perils (Two parts).
Oct. 21 — A Hindu Hoodoo (Two parts).
Aug. 12
Aug. 19
Aug. 26

New R

Lamb (Five Parts—Drama).
16—Hell's Hinges (Five Parts— Drama).
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eleases Before Saturday.


GOOD ACTING

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Address............................................................

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
### List of Current Film Release Dates

**MUTUAL WEEKLY.**
- Oct. 1 — Number 147 (Topical).
- Nov. 4 — Number 116 (Topical).
- Nov. 11 — Number 150 (Topical).

**STRAND COMEDY.**
- Oct. 2 — Somebody's Misfortune (Comedy).
- Oct. 9 — Firing Father.
- Oct. 16 — For the Better Parts (Comedy).
- Oct. 23 — Adult Comes Mary.
- Oct. 30 — A Two-Cylinder Courtship.

**MUTUAL SPECIALS.**
- Oct. 22 — The Adventurer (Charlie Chaplin Picture No. 12 — Two parts — Comedy).

**MUTUAL STAR PRODUCTION.**
- Oct. 5 — Southern Pride (American — Five parts — Drama).
- Oct. 8 — The Girl Angle (Horkheimer — Five parts — Drama).
- Oct. 22 — The Beautiful Adventure (Frohman — Five parts — Drama).
- Oct. 22 — The Unforeseen (Frohman — Six parts — Drama).
- Oct. 30 — A Daughter of Maryland (Goodrich — Five parts — Drama).

**SIGNAL.**
- Oct. 1 — The Lost Express (Episode No. 3, "The Wreck at the Crossing" — Two parts — Drama).
- Oct. 11 — The Lost Express (Episode No. 4, "The Oil-Well Conspiracy" — Two parts — Drama).
- Oct. 18 — The Lost Express (Episode No. 5, "The China Mail" — Two parts — Drama).
- Oct. 25 — The Lost Express (Episode No. 6, "High Voltage" — Two parts — Drama).
- Nov. 1 — The Lost Express (Episode No. 7, "The Race With the Limited" — Two parts — Drama).

**ARTCRAFT PICTURES CORPORATION.**
- Sept. 10 — Barby Sheen (Five parts — Drama).
- Oct. 15 — The Chocolate Trail (Five parts — Drama).
- Nov. 5 — The Little Princess (Five parts — Drama).
- Nov. 26 — Desert Dust (Five parts — Drama).

**ART DRAMAS, INC.**
- Sept. 10 — Blood of His Fathers (Horsley — Five parts — Drama).
- Sept. 17 — Peg o' the Sea (Van Dyke — Five parts — Drama).

**BLUEBIRD PHOTOPLAYS, INC.**
- Oct. 1 — The Spotted Lily (Five parts — Drama).
- Oct. 24 — Anything but Love (Five parts — Drama).
- Oct. 15 — Bondage (Five parts — Drama).
- Nov. 29 — The Man from (Five parts — Drama).
- Nov. 5 — The Lash of Power (Five parts — Drama).

**BUILD EDUCATIONAL MOVING PICTURES.**
- All About Bees (Approx. 725 feet).
- Beautiful Goldenrod (Approx. 467 feet).
- My Friend the Ant (Approx. 671 feet).
- The Freshwater Aquarium (Approx. 322 feet).
- The Infinitely Small (Approx. 792 feet).
- Dimensions of the Deep, No. 1 (Approx. 616 feet).
- Dimensions of the Deep, No. 2 (Approx. 835 feet).

**EDUCATIONAL FILMS CORP.**
- Oct. 1 — Our Vanishing Game (Ditmar’s "Living Book of Nature").
- Oct. 8 — Life of the Spider (Ditmar’s "Living Book of Nature").
- Oct. 15 — Nature’s Storytellers (Ditmar’s "Living Book of Nature").
- Oct. 22 — The Animals in Mid-Summer (Ditmar’s "Living Book of Nature").
- Oct. 1 — A Flying Trip Through Hawaii (Scenic and Educational).
- Oct. 15 — The Native Haunts (Scenic and Educational).

**FOX SPECIAL FEATURES.**
- Oct. 7 — Conscience (Five parts — Drama).
- Oct. 14 — Thou Shalt Not Steal (Five parts — Drama).
- Oct. 21 — This is Life (Five parts — Drama).
- Oct. 28 — The Scarlet Pinprick (Five parts — Drama).
- Nov. 4 — Miss U. S. A. (Five parts — Drama).

**FOX STANDARD PICTURES.**
- Sept. 29 — Jack and the Beanstalk (Ten parts).
- Sept. 16 — The Conqueror (Ten parts).
- Sept. 29 — Camilla (One part).
- Oct. 7 — When a Man Sees Red.
- Oct. 14 — And the Wonderful Lamp.
- Nov. 18 — The Babes in the Woods (Eight parts).

**FOXFILM COMEDIES.**
- Sept. 8 — Tom and Jerry Mix (Two parts).
- Nov. 12 — Wedding Bells and Roaring Lions (Two parts).
- Nov. 18 — A Milk-Food Vamp (Two parts).
- Dec. 9 — His Smashing Career (Two parts).

**GOLDWYN PICTURES CORP.**
- Sept. 30 — Baby Mims (Six parts — Drama).
- Sept. 7 — Fighting Odds (Six Parts — Comedy).
- Nov. 4 — Summer Breeze (Six parts — Drama).
- Nov. 18 — The Manx Man (Special).
- Nov. 23 — The Dream of the World (Special).
- Nov. 18 — Joan of Plattsburg (Six parts — Drama).

**GREATER VITAGRAPH (V-L-S-E).**
- Oct. 1 — Plagues and Puppy Love (Big V Comedy).
- Oct. 1 — The Princess of Park Row (Five parts — Drama).
- Oct. 1 — Favorite Film Features: David Garwood (Two parts — Drama) and the Physician’s Dream (One reel — Drama).
- Oct. 8 — Favorite Film Features: Auld Lang Syne (Two parts — Drama) and The Troublesome Secretaries (One reel — Comedy).
- Oct. 8 — Bobby, Mayor of Kid City (Bobby Connolly Series).
- Oct. 8 — The Fighting Turk (Episode No. 5 — "Torrence Rush" — Two parts — Dr.).
- Oct. 8 — The Love Doctor (Five parts — Drama).
- Oct. 15 — Favorite Film Features — Dr. Lafayette’s Theory (One reel — Drama) and Jerry’s Uncle’s Name (Two parts — Comedy).
- Oct. 15 — Dead Shot (Five parts — Drama).
- Oct. 22 — Favorite Film Features — The Still Voice (Two parts — Drama) and Chumps (One reel — Comedy).
- Oct. 22 — The Bottom of the Well (Five parts — Drama).

**JEWEL PRODUCTIONS, INC.**
- Pay Me (Drama).
- Sisters of the Sea.
- The Man Without a Country (Drama).
- "K." (Drama).

**GEORGE KLEINE SYSTEM.**
- Sept. 24 — Men of the Desert (Five parts — Drama) — Essanay-Perfection Pictures.
- Sept. 29 — Conquest Program No. 12 (Essanay-Perfection Pictures). Subjects: Paul Revere’s Rode (Historical Drama), 1, 000 feet; One Kind of Wireless (Drama), 1, 000 feet; Putting the Bee in Herbert (Comedy-Drama), 4, 000 feet; The Healthiest Spot in India (Scencial), Cashmere, the Summer Resorts, 500 feet; The Champion Baby (Comedy), 450 feet.

**PARALYA PLAYS, INC.**
- Rose o’ Paradise.
- A Man’s Man.

**SELECT PICTURES CORP.**
- The Silent Master (Seven Parts).
- Scandal.
- The Moth.
- Last We Forget.
- Maggie.
- The Wild Girl.

**WOLESLEY FILMS CORPORATION.**
- Sept. 3 — The Penny Philanthropist (Five parts — Drama).
- Sept. 3 — Cinderella and the Magic Slipper (Four parts — Drama).

**WORLD PICTURES.**
- Sept. 24 — The Woman Beneath (Five parts — Drama).
- Oct. 1 — The Corner Grocer (Five parts — Drama).
- Oct. 8 — Rasputin, the Black Monk (Eight Parts — Serial).
- Oct. 15 — Shall We Forgive Her? (Five parts — Drama).
- Oct. 22 — The Seventy Percent (Five parts — Drama).
- Oct. 29 — The Burglar (Five parts — Drama).
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Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 754.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.

Humbility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLIS, INC.

U. S. Navy (Five parts).
Terry Human Interest Reels (500 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 Feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BRENNON PRODUCTIONS.

Lost Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kissnet.

CAMERAPHOTO-FILM MFG. CO.

June—The Automobile Owner Gets Acquainted with His Automobile (Educational).

CORONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

Sept. 1—Ballomalotias (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune’s Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.

(The Lincoln Cycle Pictures.)
My Mother (Two parts).
My Father (Five Parts).
Myself (Two Parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.

July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Lived Studies in Natural History.
Animal World—Issue No. 1.
Birdland studies.
Horticultural Phenomena.

COSMOPOLITAN FILM, INC.

I Believe (Seven parts—Drama).

CRYSTAL PHOTOLANDS CORP.

Mother Love and the Law (Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

M. S. EPSSTEIN.

Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.

June—Robespierre.

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORENZ-FINCH FILM CO.

"War Prizes" (Two parts—Comedy).

FORT FITT CORPORATION.

The Italian Battletfront.

FRATERNITY FILMS, INC.

Oct.—Devil’s Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Bit o’ Heaven (Five parts—Drama).

FROHMANN AMUSEMENT CORP.

August—God’s Man (Nine parts—Drama).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

JOSEPH M. GATES.

August—The Italian Battletfront.

GENERAL ENTERPRISES, INC.

The Warring Apache (Seven parts—Comedy—Drama).

GOLDEN FEATURES.

A Bit of Life (One Reel Comedy—Drama).

HILLER & WILK, INC.

Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.

The Sin Woman (Seven parts—Drama).

THE BAR SINISTER.

The Silent Witness (Seven Parts—Drama).

HERALD TRACT.

The Great White Trail.

HILL & LOCKFORD, INC.

Madame Sherry.

One Hour (Six Parts—Drama).

INTER-ALLIED FILMS.

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IVAN FILM PRODUCTIONS.

August—Babbling Tongues (Six parts—Drama).

KING BEE FILMS CORP.

July 1—Cupid’s Rival (Two parts—Comedy).

July 15—The Villain (Two parts—Comedy).

Aug. 1—The Millionaire (Two parts—Com.).

Aug. 15—The Goat (Two parts—Comedy).

Sept. 1—The Fly Cop (Two Parts—Comedy).

Sept. 15—The Chief Cook (Two parts—Com.).

Oct. 1—The Chief Cook (Two parts—Com.).

Nov. 1—The Hobo (Two parts—Comedy).

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His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREINER.

June—Whither Thou Goest (Five parts—Drama).

June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.

August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MOE STREINER.

June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

ODGEN PICTURES CORP.

August—The Last of the Ages (Drama).

OVERLAND FILM CO.

The Russian Revolution.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PATIE EXCHANGE, INC.

To-Day (Seven parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupes (Release No. 9, "Golden Locks and the Three Bears").

Mo-Toy Troupe (Release No. 10, "Dolly Doolings").

Mo-Toy Troupe (Release No. 11 "School Days").

Mo-Toy Troupe (Release No. 12, "Little Red Riding Hood").

Mo-Toy Troupe (Release No. 13, "Fuse in Bottle").

Mo-Toy Troupe (Release No. 14, "Jimmy the Soldier Boy").

Mo-Toy Troupe (Release No. 15, "Jimmy and Jam").

Mo-Toy Troupe (Release No. 16, "In Japanland").

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

HARRY RAYER.

The Public Defender (Drama).

RENOVATED PICTURES CORP.

June—In Treasure’s Grab (Five parts—Drama).

ROBARD PLAYERS.

Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.

May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

JULIUS STEGEL.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

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ULTRA FILMS, INC.

A Day at West Point (Educational).

WEST IS WEST.

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UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).

June—The Cross-Eyed Drummer (Three parts—Comedy).

June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.

Sept.—The Fated Hour (Six Parts—Drama).

Sept.—The Slave Mant (Six Parts—Drama).

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April—The Warfare of the Fledg (Drama).

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A Nobler Motto

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Exclusive Exporters of Speer Carbons

Inter-Ocean Film Corporation

Paul H. Cromelin
Pres. & Gen'l, Mgr. 220 W. 42nd St.
New York City.
An Advertisement

by

William W. Hodkinson

A motion picture distributing organization to be known as the

**W. W. HODKINSON CORPORATION**

is now being organized.

My own name is being used because the new company will stand for only those principles in the motion picture business to which I am willing to give my name.

Important connections have been made with quality producers. The first of these will be announced in next week’s trade papers.

\[ W. W. HODKINSON \]

'527 5th Ave., New York
THOMAS H. INCE'S
Newest and Greatest Spectacle

A powerful drama by C. Gardner Sullivan, containing an overwhelming procession of smashing episodes including:

The Zeppelin in action.
The inner workings of the mighty air monster.
The bombing and burning of towns and villages.
Mutiny in the gondolas of a dirigible.
A huge "terror-of-the-skies" destroyed by fire in mid air.
Multitudes of enslaved people sounding the battle cry of freedom.
The triumph of democracy over Kaiserism.
Coming

Another new THOS. H. INCE Production

The great BESSIE BARRISCALE Sensation

"Those Who Pay"

By C. GARDNER SULLIVAN

HOW TO BOOK THE BIG SPECIAL PRODUCTIONS OF THE U. S. EXHIBITORS' BOOKING CORPORATION

"THE ZEPPELIN'S LAST RAID" and "THOSE WHO PAY" are the first of the very exceptional pictures bought outright for cash and booked direct to exhibitors by the U. S. Exhibitors' Booking Corporation.

Beginning with the great INCE spectacle, the pick of the studios' most important offerings will be released each month.

EVERY EXHIBITOR can book them immediately—open booking. And if there are no U. S. EXHIBITORS' BOOKING CORPORATION FRANCHISE HOLDERS in your neighborhood YOU can get these "box-office winners" first run—

BUT if you hold a franchise, you have first call on every U. S. Exhibitors' Booking Corporation production. You also get each picture at a franchise-fixed price. You can't pay More for it even if you want to. You must pay Less for it when the purchase price of the negative allows for a reduction. And your franchise guarantees you the greatest record-breaking sensations that the most famous directors can produce.

FRANCHISES AWARDED IN ORDER OF APPLICATION

Wire Today

U. S. EXHIBITORS' BOOKING CORPORATION

Times Building

Executives—FRANK G. HALL and WILLIAM OLDKNOW

New York

ARRANGE BOOKINGS IMMEDIATELY THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE:—New York (729 7th Ave.); Buffalo (47 W. Swan St.); Philadelphia (1325 Vine St.); Pittsburgh (127 4th Ave.); Cleveland (Sloane Bldg., Prospect St.); Cincinnati (301 Strand Theatre Bldg.); Detroit (Peter Smith Bldg.); Chicago (267 So. Wabash Ave.); St. Louis (301 Empress Theatre Bldg.); FRANK GERSTEN, INC.—New Jersey (220 W. 42d St., New York).
"OVER HERE"

SALES AGENTS
WORLD FILM CORPORATION
Sole & Exclusive Distributors
Dear dainty Polly Moran, piquant as a champaign glass, light as a gazelle, oh, yes—light fingered with a "48."

—and piquant—why Polly and truck six tip the beam together.

—but she got her man,—
—and she got him good.

Also, there is Ben Turpin and Slim Summerville who always bring home the bacon.

Remember, you're not Columbus—you can't find America by looking for India.

Just book the Paramount-Mack Sennett Comedies.

Not to fill out your program—to fill up your house.
HERE'S MACK SENNETT'S RECIPE FOR A PARAMOUNT-MACK SENNETT COMEDY—

Combine Grandma's, Grandpa's, Mother's and Dad's private laugh recipes with a little spice from brother's fertile imagination, and some ideas from sister's pet modiste—

Stir the ingredients in the Sennett joy tank with a few slapsticks, a custard pie or two, and other articles of disturbance, and you'll have it.

A bright, brand new sparkling, kicking, gurgling, Paramount-Mack Sennett Comedy.

Send 'em out laughing—then they'll come back for more.
KATHLEEN CLIFFORD starring in
WHO IS "NUMBER ONE"?
What this one exhibitor said about the first Paramount Serial is echoed by hundreds of others who have seen the first episodes of **WHO IS "NUMBER ONE"?**

That is why the bookings already are climbing up to record heights.

The exhibitor who *knows* is getting in on the money because a Paramount Serial backed by Paramount promotion must be sure fire.

The story of the serial featuring lovely Kathleen Clifford was written by Anna Katharine Green—greatest of writers.
November 10, 1917

Adolph Zukor presents

ANN PENNINGTON

in

"The Antics of Ann"

By Frederick Chapin

Directed by Edward Dillon

A world-famous Ziegfeld beauty, in a whirlwind farce, surrounded by a bevy of the most beautiful girls in the world—Does that sound good to you?

There’s real attraction value there that deserves all the publicity you can give it.

A Paramount Picture
Thomas H. Ince presents Dorothy Dalton in "The Price Mark"

Form the story by John B. Ritchie

Predictions Fulfilled

In the Morning Telegraph of Sunday, October 21, we said: "Watch for the reviews in tomorrow's papers. We predict that they will tell the old, old story of another Paramount winner."

The reviews below justify our prediction.

Herald (New York)

Thos. H. Ince presented Miss Dorothy Dalton in a photographic version of "The Price Mark" by John B. Ritchie, in the Rialto Theatre yesterday. Charles Dalton and Theodore Hall in a series of emotional scenes, which were played with optimum realism there was a struggle with Mrs. Cocaine, which was reminiscent of Baron Scarpia's last moments with La Tosca. This climax took place in a large studio apartment, and many of the ornaments and much of the bric-a-brac were destroyed in the struggle.

Tribune (New York)

Anyone who likes to speculate on the two-men-and-a-woman problem will enjoy "The Price Mark," and it is interestingly presented. Dorothy Dalton has some excellent moments as Paula Lee, the heroine who was more sinned against than sinning, and she looks handsomer than we have ever seen her look before. The picture is beautifully staged and the Eastern scenes are particularly attractive.

Thos. H. Ince Production

It requires no gift of prophesy to predict a Paramount winner. Success for Paramount and Paramount Exhibitors is foreordained because all the elements of success are combined in every Paramount production.
Can't you imagine it yourself? "Fatty" in the home of "hot dogs," string molasses candy, and custard pie comedy. "The Butcher Boy," great as it was, never even approached this.

Putting across one of "Fatty" Arbuckle's rollicking riots of joy is simply a matter of letting them know you have it.

Don't let your voice sink, though.
MARY PICKFORD always makes good—in any kind of a story.
When fitted with a vehicle of the calibre of "The Little Princess" we feel that we are giving you the ultimate in attraction value.

Unlimited Exploitation Possibilities

The same advertising possibilities underlie this picture that underlie "Rebecca of Sunnybrook Farm"—and you know what handsome returns that paid.
It is only logical to assume that the success of that great play will be duplicated—if not transcended.

An ARTCRAFT Picture
YOU needn't be afraid to show Black Diamond Comedies to your most fastidious folks.

They are just clean, rapid-fire fun, full of some of the best stunts in trick photography you ever saw—the kind of stunts that bring 'em back looking for more.

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA

BOOK TODAY

The Screen's Dramatic Triumph

THE PENNY PHILANTHROPIST

CLARA E. LAUGHLIN'S FAMOUS STORY
with PEGGY O'NEILL and RALPH MORGAN

Now Booking!
WHOLESALE'S Direct Mail Order Booking Plan
Wins Exhibitors from Coast to Coast

We Book Direct
and
PAY EXPRESS
BOTH WAYS

WHOLESALE FILM CORPORATION
MILTON DAILY, Pres.
A. M. ALLEN, Vice-Pres.-Secy.
P. W. STANHOPE, Treas.
M. J. WEINFIELD, Gen. Mgr.

CHICAGO
ETHEL CLAYTON
in "Easy Money"
Directed by TRAVERS VALE
No Serial Can be good without a good story

The SEVEN PEARLS
with MOLLIE KING
and CREIGHTON HALE

has one

it was written by Charles W. Goddard who is celebrated as a novelist and playwright

It is the Pathé policy to have writers of note as the authors of Pathé serials. Among them have been Mabel Herbert Urner, Gilson Willets, Wm. Hamilton Osborne and Arthur B. Reeve.

Charles W. Goddard's plays are famous. Among them have been: "The Ghost Breaker," "The Last Laugh," "The Man from the Sea," "Miss Information," and "The Misleading Lady," which ran for seven months at the Fulton Theater in New York and for over a year at the Playhouse in London.

"The SEVEN PEARLS" is crammed full of romance and adventure. It will hold your audiences.

Produced by ASTRA
PATHÉ

PATHÉ PLAYS
Stars and stories have been selected for their real box office value. Pathé Plays are being produced after true super-feature standards by directors who are the leaders in their profession and who have been instructed to spare no legitimate and necessary expense. As a result you may well be proud to have .... Pathé Plays on your screen.

FIVE QUALITY REELS TO EACH-BOOKING NOW
Mrs. Vernon Castle
the favorite of fortune, ... the idol of the American public, is announced with ... ANTONIO MORENO .. in the five part Pathé Play

The MARK of CAIN ..

"Mrs. Vernon Castle's second Pathé picture is a mystery story, swift of movement like 'Stranded in Arcady,' and rich in thrilling, dramatic situations. The unraveling of the mystery is done after a clever fashion to the tune of raffling fast action. The staging given the picture is highly commendable." Motion Picture News

Adapted from the story by Carolyn Wells. Directed by George Fitzmaurice ............ Produced by ASTRA ............

Released Nov. 4th
DORIS KENYON
is announced in the new Pathé Serial

The HIDDEN HAND

with SHELDON LEWIS, ARLENE PRETTY, and
MAHLON HAMILTON making what is distinctly
a superior cast. Miss Kenyon is without doubt...
one of screen's greatest beauties. Mr. Lewis won
a large following by his excellent work in "The Ex-
ploits of Elaine" and "The Iron Claw," two tremen-
dously successful Pathé serials. The HIDDEN HAND
was written by Arthur B. Reeve, whose stories in the
"Cosmopolitan" magazine are extremely popular,
and by Charles A. Loque

Released Nov. 25th
"One of the finest" and reviewers, exhibitors, and public agree that—

**HAROLD LLOYD**
star of the two reel
**LONESOME LUKE COMEDIES**
and the one reel —
**ROLIN COMEDIES**
is one of the finest in every sense of the word.

"From London to Laramie" is a highly comical "Lonesome Luke" number. It is the sort of comedy that should get over anywhere;—Motion Picture News

"From London to Laramie" is the kind of comedy audiences like. In all of the "Luke" comedies there has been an abundance of new material situations that have been uproariously funny. If an exhibitor will stand by the exit of his theatre just after he has shown this film he will see a smile on the face of every patron."—Dramatic Mirror"
Theatre patrons everywhere have hailed Perfection Pictures with a shout of welcome. They have found them light, pleasing comedy-dramas—breezy—wholesome—entertaining. Stories by America's foremost authors. A welcome relief from melodramas and problem plays.

**Note These Features:**

Taylor Holmes  
in "Two Bit Seats"  
Produced by Essanay  

Little Mary McAlister  
in "Young Mother Hubbard"  
Produced by Essanay  

Shirley Mason  
in "The Awakening of Ruth"  
Produced by Thomas A. Edison, Inc.  

Little Mary McAlister  
in "Pants"  
Produced by Essanay  

Taylor Holmes  
in "Efficiency Edgar's Courtship"  
Produced by Essanay  

Shirley Mason  
in "The Apple Tree Girl"  
Produced by Thomas A. Edison, Inc.  

Mildred Havens and Leslie Austin  
in "The Courage of the Commonplace"  
Produced by Thomas A. Edison, Inc.  

Shirley Mason  
in "Cy Whittaker's Ward"  
Produced by Thomas A. Edison, Inc.  

Bryant Washburn and Virginia Valli  
in "The Fibbers"  
Produced by Essanay  

Taylor Holmes  
in "Fools for Luck"  
Produced by Essanay  

Jack Gardner  
in "Men of the Desert"  
Produced by Essanay

**Patron Acceptance** is back of every one of these Perfection Pictures as a result of a nation-wide campaign of advertising. People are looking for the theatres showing Perfection Pictures. Bring them to YOUR theatre by arranging today to show the productions which are known to represent "The Highest Standard in Motion Pictures."
Thomas A. Edison, Inc., Offers

MILDRED HAVENS and LESLIE AUSTIN in

"THE COURAGE OF THE COMMONPLACE"

A picture of the sort that will please any audience. It has an appeal for the business man—the society matron—the college boy—the debutante, and the dyed-in-the-wool motion picture fan. In five acts. Released November 12th.
A film version of Gladys E. Johnson's whirlwind story. Thousands have laughed over the story. All of them will be eager to see the film. It is a triumph for Taylor Holmes, conceded today to be without a peer as a comedian. Screen time: 65 minutes. Released November 5th.
Massive! Appealing!
A Never-To-Be-Forgotten Spectacle!

George Kleine Presents

Quo Vadis

Revised and Elaborated!
Soon To Be Released. In Eight Acts, through Kleine Exchanges Everywhere. Wire or Write for Details.

GEORGE KLEINE SYSTEM
Sole distributors of Perfection Pictures Throughout America
EXECUTIVE OFFICES: 63 EAST ADAMS ST., CHICAGO, ILL.
We are making pictures that are truly great.

We will distribute these pictures through a great organization.

We have complete arrangements with such an organization headed by a man whose name stands for Progress—Integrity—Permanence;

whose working principle is The Fair Deal.

This, all exhibitors will gladly acknowledge at the publication of the name of the man and his organization.

The announcement of the organization distributing Paralta Plays and the method of their distribution will be published in this space next week.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman
ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treas.

NAT. I. BROWN, Secretary and Gen'l Manager
J. Warren Kerrigan

IN

“A Man’s Man”

DIRECTED BY OSCAR APFEL

The Rousing—Ebullient—Vibrant—Seething Story of an American Superman.

Bessie Barriscale

IN

“Madam Who?”

DIRECTED BY REGINALD BARKER

The Secret Service Classic

Mystery Compelling—and the Speed and Splendor of a shooting Star.

Henry B. Walthall

IN

“His Robe of Honor”

DIRECTED BY REX INGRAM

A Leopard-Lawyer sheds his Spots and chooses between Loot and Love

ROBERT BRUNTON, Manager of Productions.
FOR THE FREEDOM
OF THE WORLD

A spectacular and powerful patriotic drama of the world's battle for humanity.

An attraction that will make money for any theatre on earth in which it is presented.

A vivid, challenging production from Capt. Edwin Bower Hesser's great story that will thrill the heart and brain of every loyal American.

Apply at once to any Goldwyn exchange for information about contracts and open dates.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd St. New York City
MARY GARDEN'S TREMENDOUS POWER IN HER GREATEST ROLE

"THAIS," from Anatole France's wonderful story, is Mary Garden's biggest operatic achievement. It increased her fame throughout the world. It gave her rank as one of the world's greatest actresses.

On the production of "Thais" Goldwyn is spending in excess of a quarter of a million dollars and lavishing the attention of its courageous and original producers, who have attained the new and distinctive note in motion pictures. The art and power of "Thais" are immeasurable.

The organization that has produced such a remarkable picture as "The Spreading Dawn," playing now throughout America and universally praised by the critics of the entire nation, gains new strength and power in each new release.

Think what it means to the exhibitors of America—our patrons—some of them paying as low as $15 a day to get, without advance in prices, one of the greatest of all stars in one of the most magnificent and lavish productions—"THAIS." And think what it means to small exhibitors to get "Thais" more quickly than they have ever before obtained a big production.

Goldwyn Pictures Corporation
16 East 42d Street
New York City
MARY GARDEN IN "THAIS"
AT REGULAR RENTAL PRICES

GOLDWYN PICTURES' powerful organization takes the most important step of its career by announcing that all contract customers of Goldwyn will receive our most brilliant and costly production at no advance in prices.

Having won exhibitor confidence by a policy of honor and squareness in our relations with the theatre-owners of the nation we intend to hold and increase your confidence by giving you our biggest and best efforts as well as our average of high achievement.

We could make a fortune with Mary Garden in "Thais" by presenting her at advanced prices; by exacting higher rentals for the first production of one of the world's greatest artists.

But we prefer to have you, our patrons, receive this record-breaking attraction and play it to big profits. By doing this we hope to bind you closer to us and succeed in making you feel that you are our actual partners in this great enterprise; that by making you successful we are attaining the highest success for ourselves.

Mary Garden in "Thais" will be released throughout North America Dec. 30, 1917.
“The Manx-Man” Starts Its Nation-Wide Sweep As a Big Profit-Maker

IN SEATTLE, in Atlanta, in a score of big cities this remarkable production has drawn record-breaking attendances and justified all predictions as to its success.

Exhibitors have found that Hall Caine’s name, as its author, has box-office magnetism; that this great story is already known to all intelligent people who therefore wish to see it on the screen and that the name of its director is a guarantee of photodramatic achievement.

Here is a production that means assured profits everywhere it is presented.

THE MANX-MAN COMPANY PRESENTS

GEORGE LOANE TUCKER’S

picturization of

Hall Caine’s Greatest Story

THE MANX-MAN

with

Elisabeth Risdon  Henry Ainley
Fred Groves

Booked as a separate attraction and available to all exhibitors under the “open booking” system. Telegraph at once for open dates to any of the offices of

Goldwyn

Distributing Corporation

16 East 42d Street New York City
Rex Beach Pictures

"The Wickedest Woman in the World"

She played the game as thousands of big city girls play it. Her reputation—the least said about that the better. Her name was always on the tongues of men.

And beneath this cynical exterior—there was the real girl. The girl who could cook and sew; the girl who wanted a home and "kiddies;" the girl who hungered for love and affection. She is but one of the hundred human characters in Rex Beach's Greatest Story

THE AUCTION BLOCK

which tells the life story of a million girls in the big cities and small towns. This and all future Rex Beach productions are released exclusively through the offices of Goldwyn Distributing Corporation

16 East 42d Street
New York City
FROM DIRECTOR
A STEP FORWARD
BRENON DISTRIBUTING CORPORATION
(CONTROLLED BY HERBERT BRENON)

Formed To Market Direct To The Motion
Picture Theatres of New York State
and Northern New Jersey All Photodramas Bearing This Trade Mark

BRENON PRODUCTIONS
 Personally Directed By Herbert Brenon

COMING

OTIS SKINNER
IN
KISMET
BY
EDWARD KNOBLACK

THE WOMAN
THOU
GAVEST ME
BY
HALL CAINE

OTIS SKINNER
AS HAJJ
IN KISMET
TO EXHIBITOR

IN THIS GREAT INDUSTRY
READY FOR IMMEDIATE BOOKING

Herbert Brenon's FALL of the ROMANOFFS
with ILIODOR former confessor to the Czar
(by special arrangement with New York State owners)

and

EMPTY POCKETS
by RUPERT HUGHES

WITH A NOTABLE BRENON CAST

BERT LYTELL AS DR WORTHING IN EMPTY POCKETS

ADDRESS ALL COMMUNICATIONS TO
BRENNON DISTRIBUTING CORPORATION
EXECUTIVE OFFICES
500 TURRENTINE STREET
BOSTON, MASS.
For Immediate Distribution—the Patriotic Photodrama

"OVER THERE"

with

Charles Richman and Anna Q. Nilsson

Holding in one hand the white feather which his sweetheart had given him as the brand of his cowardice, Monte switched on the light—and his eyes focussed on the framed portrait of his heroic ancestor! It is one of the telling moments in this screen drama of the regeneration of a fearful soul, the story of a man who overcame the spurious cowardice which enthralled him, and fought through "No Man's Land" to the peace and happiness beyond. "Over There" brings lumps to your throat, tears to your eyes, and a patriotic thrill to your breast.

Produced by Charles Richman Pictures Corporation

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City
Clara Kimball Young
AND HER OWN COMPANY
present
"MAGDA"

"You shall do as I say, or neither one of us will leave this room alive!"
Thus spoke the Father of Magda. It is the climax of a great play—a screen
drama in which Clara Kimball Young, rising to new heights of emotional
acting, sweeps you along with her by the sheer brilliance of her portrayal of
one of the truly great roles of drama. "It is Clara Kimball Young's highest
achievement!" declares The New York Tribune.

Scenario by Margaret Turnbull
Distributed by
SELECT PICTURES CORPORATION
720 Seventh Avenue, New York City
SELECT PICTURES CORPORATION presents

ALICE BRADY

in

"HER SILENT SACRIFICE"

She raised her glass for the toast that celebrated her own doom! For she had made the sacrifice—wide-eyed and knowingly—her all against the welfare of the man she loved! And now she faced the future; this girl of Brittany who had become the idol of smart Paris; she did not flinch. And then—the end came, swiftly, sudden as a thunder-clap, and as startling. The screen has it, and you will rise to it, and be glad!


Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Alice Brady in a scene in her first Select Picture,
"Her Silent Sacrifice," now ready.
JOSEPH M. SCHENCK presents

NORMA TALMADGE

in

"THE MOTH"

This woman and this man made a loveless marriage. Seeking happiness selfishly each raised the cup of life to his lips, and found bitter dregs. Fate held their hands and raced with them; and finally Fate was kind to one of them. It is the story of "The Moth," in which Norma Talmadge has achieved success that overshadows her triumphs in "Panthea" and in "Poppy."

Directed by Edward Jose

Distributed by

SELECT PICTURES CORPORATION

720 Seventh Avenue, New York City

A scene from "The Moth," a Select Picture. Norma Talmadge as Lucy Gillam and Hassard Short as A. Valentine Spencer.
OVER FIVE MILLION persons have read Herman Whitaker's fascinating novel of the life of tropical America—adventure, love, and hate fill the story with the fire of vital action—big, strong characters, a brute of a "heavy"—a hero with typical American luck and pluck—a native heroine of charm—a slave girl with the soul of an orchid—seven parts—sure fire at the box-office.

Starring TYRONE POWER, presented by F. M. Manson. A celebrated star with big box-office values in his record.

THE SEASON'S PREMIER SPECIAL
Distributed by MUTUAL FILM CORPORATION

One thousand dollars a week
A SUPER-FEATURE of action, action, action!! Made on the spot in Southern Mexico—scores of big scenes, a plantation burned—a battle with hundreds of slaves in mutiny—a man-hunt in the jungle—beautiful women in tense dramatic situations—sure fire at the box office.

Starring
TYRONE POWER, presented by F. M. Manson—
big supporting cast including:
Helen Bateman  Louis FitzRoy  Lamar Johnstone
George O'Dell  Pearl Elmore  Mabel Wiles  Lucille King

THE SEASON'S PREMIER SPECIAL

Distributed by
MUTUAL FILM CORPORATION

Available November 12

One thousand dollars a week
THE MOVING PICTURE WORLD

November 10, 1917

RESERVE OPEN DATES FOR

FRANKLYN FARNUM in VIOLET MERSEREAU in
“The Winged Mystery” “The Raggedy Queen”
By Arthur McMackin
Directed by Jos. DeGrasse

DIRECTED BY: THEO. MUNDEN

book Through Your Local BLUEBIRD Exchange or
BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York
MONROE SALISBURY
BLUEBIRD STAR
IN
"THE SAVAGE"
AND IN
"THE DESIRE OF THE MoTH"
by Eugene Manlove Rhodes

Two Unusual Bluebird Photoplays

MONROE SALISBURY is a BLUEBIRD Star that you should identify with your theatre NOW. Of commanding presence and with an engaging personality, he is the type who wins his audiences and creates a large following. See him in "The Savage," as a half-breed torn between two natures, and in the virile drama, "The Desire of the Moth," by Eugene Manlove Rhodes, and you will recognize Mr. Salisbury's box-office value. Book through your BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York
Sidney Olcott's
First Presentation of

Mr. Walker Whiteside and Miss Valentine Grant

in

"THE BELGIAN"

at the Strand Theatre, New York City, Thursday morning, went "over the top" with an outburst of wild enthusiasm that will be felt in every motion picture theatre box office throughout the world.

Hardened reviewers sat first moved by emotion, then thrilled by excitement, and were finally brought to their feet by a wave of patriotism.

Mr. Harold Edel, manager of the Strand, complimented Mr. Olcott most highly on his wonderful production and also declared that the audience was the largest and most representative one ever seen at a morning showing on Broadway.

---

Story by Frederic Arnold Kummer
Personally directed by Sidney Olcott

Watch for next week's announcement

Sidney Olcott Players, Inc.
1205 Candler Bldg.—220 West 42d St., New York, N. Y.—Phone Bryant 3607
ITS A WHIZZER!!!

FIRST TIME ON ANY SCREEN
The Inimitable
GORDON: DOOLEY
AND-HIS-SISTER-RAY

IN THE INITIAL OFFERING
OF A SERIES OF
TWO-REEL COMEDIES BY
FUN-ART FILMS, INC.

"A RAG, A BONE AND
A HANK OF HAIR"

WRITTEN AND DIRECTED BY
VINCENT BRYAN

HERE'S THE "PEG" FOR THE "PARTICULAR" PROGRAM —
EIGHTEEN SURE-FIRE TWO-REEL COMEDIES YEARLY —
STATE RIGHTS NOW SELLING —

FUN-ART FILMS, INC.
33 WEST 42ND ST., NEW YORK CITY
The World's Foremost Impersonator of the Fair Sex

For ten years Julian Eltinge has been making and breaking box office records at the largest theatres of leading American cities, indicating he will prove the year's biggest star of the screen.

Make arrangements with your Paramount Exchange man for JULIAN ELTINGE Photoplays

Critics Praise ELTINGE

"Julian Eltinge is known to most everyone as the greatest female impersonator the stage has ever seen. His advent into pictures is worth something right away before any consideration is given to the production.

"As a film star Mr. Eltinge registers every bit as satisfactorily as he did on the stage, if not more so.

"You can safely promise that this is funny, interesting and unusual, but if Eltinge has never played in your town you want to lay it on thick about his being recognized as the greatest impersonator the world has ever known, because many of your regulars may never have heard of him."—Wid's.
Makes his Screen Debut in a Series of Three Winning Photoplays

Countess Charming
The Widow's Mite
and
The Clever Mrs. Carfax

These Lasky-Paramount-made subjects will prove the sensation of the season, and it will be your loss if you do not have them booked.

Read These Excerpts!

"Julian Eltinge in his first screen vehicle not only landed on the jaws of several men on the screen with both hands, but he also reached the jaws of the audience, jarring them open with laughs. Eltinge established himself immediately as the best woman of his kind in the movies."—NEW YORK SUN.

"The Rialto Theatre was crowded yesterday afternoon and evening for the opening of the new week's programme, which included as its principal attraction the first moving picture for which Julian Eltinge has appeared before the camera."—NEW YORK HERALD.

"Julian Eltinge, the wise ones predict the sensation of the year in pictures. The camera likes him, and, as one man said, 'he can get away with murder after this', and all because his first picture, 'The Countess Charming,' struck the public's fancy at the Rialto yesterday. The reason one enjoys the particular brand of portrayal offered by Eltinge is because it is so good that one instantly forgets that it is Eltinge."—NEW YORK TELEGRAPH.
REEL COMEDIES
With REAL PLOTS,
Vital Subjects of Present Day Interest,
Written and Directed by John D. Perry
Soon Ready for The Trade.
"Auntie's Triumph." "Cousins."
In Course of Production,
"Poor Uncle Ted." "Peace."
FILM D'ART CORPORATION
47 West 42nd St. N.Y.
Read this telegram from John J. Farren, Manager of the Victoria Theatre at Rochester, New York, sent to our Buffalo Exchange:

"I must have Triangle Service because Triangle Service beyond the films mean everything to me. I more than appreciate the fact that after my show for to-day had missed the last possible express which could get it to me in time for my matinee, you sent it to me by aeroplane and it arrived in plenty of time. My theatre was crowded to the doors and when the Triangle feature did not appear at regular schedule time they were disappointed, but when I announced from the stage, after your telephone conversation, that the feature would be delivered from Buffalo to Rochester by aeroplane just to satisfy them, the house burst forth in a deafening volley of applause. We are for Triangle stronger than ever now because we know you are for us and will apparently do everything possible to take care of the business we are giving you."
TRIANGLE presents

“FIGHTING BACK” with

William Desmond

A U.S. cavalryman saved for his country by a dance-hall queen. A powerful patriotic Western story that will fill your house.

Released November 4
TRIANGLE

presents

“UP OR DOWN?”

with

George Hernandez

How an ex-convict with $5.00, a shaved head and an idea puts over the “best seller” of the year. Here’s a picture that will go over big.

Released November 4
TRIANGLE

presents

Keystone Comedy

"HAUNTED BY HIMSELF"

The demonstration of what will happen if you pour whiskey into the radiator of a Ford.

Released November 4
A frank statement to the Exhibitors of America

Gentlemen:

A WORD to you about Mr. Bushman and Miss Bayne. You have seen the celebrated stars in various productions and most recently in "Their Compact" - a splendid and a most successful picture. I want to advise you of the importance of their newest and their greatest work.

THE ADOPTED SON
Directed by Charles Brabin - From the story by Max Brand.
To appear in the All Story Weekly.

I guarantee to you that this is by far their finest contribution to the screen - a production which will be difficult to surpass. If you want farther proof, ask your exchange to show you the production.

Sincerely yours

[Signature]

President METRO Pictures Corporation

P.S. This production with "A Sleeping Memory," "Paradise Garden," The Slacker and other notable box office successes should prove to you that METRO intends to go after and get the leadership of the motion picture industry. WATCH METRO
Six Astonishing Acts

The Incomparable

EMMY

Superb drama of adapted from the novel Nobody by and directed by

B.A. Rolfe
Released by
METRO
November 5th

presents

WEHLEN
SIDER

poverty and riches
Louis Joseph Vance
Charles A. Taylor
William C. Dowlan
in a coming METRO production there is a character so wonderful that the star will, in one leap reach the pinnacle of motion picture success and fame -

Who's the star?

You'll know before long
In the emergency of the war tax

William Fox secured by a meeting of 250 exhibitors of Greater New York, an agreement on a concerted policy of action. The following telegram was sent to the officers of every motion picture organization in the United States.

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

Mr. L. A. Buettner
Motion Picture Exhibitors League of America
Cohoes, N.Y.

I went to acquaint you with the method of procedure exhibitors of New York will take in handling the new Government tax on admissions which is effective November first. Finding no two exhibitors of the same opinion as to what action should be pursued and no concerted action in sight I called a special meeting of exhibitors in Greater New York and surrounding territory on Friday afternoon October nineteenth at Hotel Astor which was very well attended by a representative body. It was unanimously agreed upon that the tax should be actually borne by the public. Every patron to pay the cent extra on a ten cent admission, two cents on a fifteen cent admission, two cents on a twenty cent admission, three cents on a twentyfive cent admission, etcetera. It is my personal opinion that that is the only solution to the taxes. It was the intention of the United States Government to pin this tax on the public rather than upon the exhibitor, but making the exhibitor responsible for the collection of this tax as that was their only method of coming in contact directly with the public. I sincerely trust that you will call the exhibitors of your territory together and adopt the same course.

WILLIAM FOX
William Fox Presents

SUNSHINE

A Laugh with every Tick of the Clock
60 TO THE MINUTE-

FIX YOUR DATES NOW!

SEE ONE AND BE

1st Release Nov. 11. "ROARING LIONS AND WEDDING BELLS" 2nd Release Nov. 25,

FOX FILM

SEE A SUNSHINE COMEDY AT
Henry Lehrman Productions

COMEDIES

Pretty Girls Galore
Funny Comedians
Emotional Animals

WILL MAKE YOUR BOX-OFFICE
ACT LIKE THE U.S. MINT

CONVINCED

"A MILK-FED VAMP" 3rd Release Dec. 9, "HIS SMASHING CAREER"

CORPORATION

THE NEAREST FOX EXCHANGE
FOX SPECIAL FEATURES
ONE-A-WEEK — 52-A-YEAR

NOVEMBER RELEASES

WONDERFUL STORIES
THRILLING SITUATIONS
SUPERB PRODUCTIONS

Exhibitors — this is the great month to win your women patrons forever.
Four great women stars in four great women’s plays

Contract now while you can

FOX FILM CORPORATION
November 10, 1917

The Moving Picture World

SEVEN PERFECT SHOTS
from the big business boomer

The Honor System
Jack and the Beanstalk
The Spy
William Farnum in The Conqueror
Aladdin and the Wonderful Lamp
William Farnum in When a Man Sees Red
Theda Bara in Camille

More big shells are loaded
The next will be fired Nov. 4
FOX FILM CORPORATION
WILLIAM FOX PRESENTS
A DAUGHTER OF THE GODS
WITH ANNETTE KELLERMANN

APPLY TO ANY FOX EXCHANGE.
FOR THE FIRST TIME IN AMERICA RELEASED
ON A RENTAL BASIS TO MOTION PICTURE
THEATRES
8-REELS OF BOX OFFICE MONEY
PLAYED EVERYWHERE AT 25¢ TO $1.00
NOW POPULAR PRICES
FIX DATE NOW WITH BRANCH MANAGER
FOX FILM CORPORATION
THE MAGNIFICENT THEDA BARA SUPERPICTURE

WILLIAM FOX PRESENTS

THEDA BARA AS CLEOPATRA

50,000 PERSONS HAVE PAID TO SEE CLEOPATRA IN THE FIRST TWO WEEKS AT THE LYRIC THEATRE, N.Y. FIRST WEEKS RECEIPTS $10,200 TURNING HUNDREDS AWAY AT EVERY PERFORMANCE

GREATEST FILM SENSATION EVER IN NEW YORK

(STANDARD PICTURES)

SEATS SELLING 6 WEEKS IN ADVANCE

FOX FILM CORPORATION
Two-A-Week News Service

(UNIVERSAL ANIMATED WEEKLY) and (UNIVERSAL CURRENT EVENTS) pulls the biggest scoop in its history in the recent arrangement with America's leading newspapers to screen the cartoons appearing in all these great Dailies. Lack of space does not permit of printing the entire list of papers. However, the list covers the entire country.

What the Exhibitors think of this latest and greatest scoop is plainly shown by the flood of contracts for the TWO-A-WEEK-NEWS-SERVICE. It brings to every city, town, village, hamlet and cross roads the inspirations of America's greatest cartoonists.

Regular subscribers of the Universal's TWO-A-WEEK-NEWS-SERVICE get the benefit of this great accomplishment, WITHOUT ADDED COST. This big feature goes with the regular service. Thus, if you had the exclusive of the TWO-A-WEEK-NEWS-SERVICE, you also would secure this without extra cost. If you can contract for the TWO-A-WEEK-NEWS-SERVICE for your house, DO IT NOW before your competitor gets it. Communicate with any Universal Exchange or write direct today to the Universal's

TWO-A-WEEK-NEWS-SERVICE
1600 Broadway, New York
MME PETROVA
in her first Petrova Picture
"Daughter of Destiny"

Now booking - Exchanges of
First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins
President
Elizabeth Risdon
starring in

Mother

George Loane Tucker’s exquisite rendition of Eden Philpott’s great novel

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For State Rights—apply to McClure Pictures
25 W. 44th Street
New York
JOHN BARRYMORE
in the 7 reel master production
RAFFLES
"The Amateur Cracksman"
E.W. Hornung's Great Novel

"RAFFLES, the amateur cracksman," has been one of the greatest stage successes of the decade, with the late Kyrle Bellew as Raffles. As a novel it has been read by millions. As a play, directed by George Irving, and starring John Barrymore, its tremendous success from a box-office standpoint is a certainty.

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L. LAWRENCE WEBER PRODUCING CO.
220 WEST 48th STREET, NEW YORK
WHO GOT THE DIAMONDS

Ask RAFFLES
"BIG STARS ONLY"  
Plus This Service

Plus **big stars, big stories, big productions in every sense of the word**, Mutual Star Productions offer you a **service** designed especially to help you get business—a service that stands out conspicuously in the minds of the thousands of exhibitors who are profiting by it. Note these items:

**Press Sheets** Complete press stories written for the exhibitor's use and all ready to be given to your newspapers. Synopses, catch-lines for ads, complete newspaper ads all written and set for you, "Who's who" in each subject, "What the critics say," Operator's cues—everything you need to play to big business. A new press sheet for each feature.

**Music Cues** Complete suggestions for incidental music. Special music cues prepared for each subject by Mutual's Director of Music, Joseph O'Sullivan.

**Posters** Every size and style of paper, elaborately produced in five and six colors. Special star posters by America's greatest poster artists. The sort of paper that is inviting.

**Advertising Accessories** Lobby photos in sets of six—11 x 14 in. and title card. Banners -3½ x 9½ feet. Slides—the finest colored slides available—new styles for each subject. Publicity cuts of stars in all sizes and styles for heralds, newspaper use, etc. All are ready at your Mutual Exchange.

**Inspection** Careful inspection of each print is vital if you are to be certain of clean film, in good condition to be run without interruption. Note how Mutual prints always reach you in good condition.

*******

You'll find your nearest Mutual Exchange ready to give you a demonstration of this **service** that goes with Mutual Star Productions, featuring these stars:

ANN MURDOCK  
MARY MILES MINTER  
EDNA GOODRICH  
JULIA SANDERSON  
GAIL KANE  
OLIVE TELL  
MARJORIE RAMBEAU  
MARGARITA FISCHER  
WILLIAM RUSSELL  
JULIETTE DAY  
JACKIE SAUNDERS  
ANITA KING  
NANCE O'NEIL  
CHARLIE CHAPLIN

Go to your nearest Mutual Exchange and have this better Mutual Service explained. See how you can benefit. See how you can get more service per dollar than anywhere else.

**BOOK A CHAPLIN WEEK!**
Samuel S. Hutchinson, President
AMERICAN FILM COMPANY, INC., Presents

Gail Kane in
"A Game of Wits"

By Daniel F. Whitcomb. In five acts. Directed by Henry King. Released the week of Nov. 5th.

The popular stage favorite, Gail Kane, in a most unusual production—supported by a cast including such notables as George Periolat, Spottiswoode Aitken and Louis J. Cody. Book this and other Gail Kane features at your nearest Mutual Exchange.

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

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President
“On my opening day I showed ‘The Lost Express’ to 5000 people and on my second showing to 6500. I think this is the best serial Helen Holmes has ever worked in,” writes A. H. Haagen, Mgr., Iris Theatre, Denver, Col. Here is a message from one exhibitor to others. Let it be a tip to YOU. Go to your nearest Mutual Exchange today and arrange to show “The Lost Express.” 15 chapters. Featuring Helen Holmes. Directed by J. P. McGowan.

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SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

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John R. Freuler, Pres.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
George Ovey

as

"JERRY"

in

CUB COMEDIES

Released Thursdays through the
MUTUAL FILM CORPORATION

"JERRY'S RUNNING FIGHT"

A story of a particularly hard-luck attempted elopement

RELEASED NOVEMBER 15TH

Arrange for bookings through your
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David Horsley Productions

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729 Seventh Ave., New York City

Studios and Executive Offices
Los Angeles, Cal.
Mr. H. Schmitd, Manager,
General Film Co.
255 Golden Gate Ave.,
San Francisco, Cal.

Dear Sir:

I cannot refrain from expressing to you the excellent opinion that I have of the O. Henry stories that we are running at the Rialto Theatre.

I cannot recall a short reel feature that we have shown that has met with the success that the O. Henry stories have. With their human interest and tremendous appeal there seems to be an almost universal demand for these excellent subjects, and I can truthfully say that they have met with unanimous approval and commendation from our patrons. Their excellence is unquestioned and their drawing power is supreme, and many phone calls are received each week inquiring the name of the O. Henry story we are showing. This in itself is ample proof of their popularity.

Congratulations are certainly due the producers of these splendid stories, and it is our hope and wish that they continue to turn them out until all of the stories of the noted O. Henry are exhausted. I am confident that the success of the O. Henry stories in the past will be even greater in the future.

The management of the Rialto Theatre certainly swears by these successful films and has no hesitancy in again repeating that there has never been shown at this theatre a more popular short reel feature.

Cordially yours,

RIALTO THEATRE

President.

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THE FILMS THAT MADE CHARLIE CHAPLIN FAMOUS

BOOK ESSANAY-CHAPLIN COMEDIES ONE EVERY MONTH

NEW PRINTS
GREATEST LAUGHMAKERS EVER PRODUCED
"BY THE SEA" "THE CHAMPION"
"A JITNEY ELOPEMENT"

ESSANAY
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TRADEMARK
Reg. U. S. Pat. 1907
George Ade's
New Fables in Slang
Fit Any Program
Twelve 25 Minute Comedies
Now Ready. If You Haven't
Started You Can Still Get Aboard
Run One Every Week

"The Fable of the Girl who Took Notes and Got Wise and then Fell Down."
Released Nov. 3.

"The Fable of the Back Trackers from the Hot Sidewalks."
Released Nov. 10.

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1333 Argyle Street, Chicago

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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Fifteen Weeks Without a Worry!

Maybe you think it can't be done. You've gotten used to worrying about bookings—high rents—so-called features that fail to draw—patrons bored with padded piffle. But you'll find every problem solved when you book

"The Further Adventures of Stingaree"

15 Two-Reel Features
By E. W. HORNUNG
Author of "Raffles"

The press says "Greater than 'Super Pictures.'" Remember you get these 15 FEATURES AT TWO-REEL RENTAL

One-Reel Features

HELEN GIBSON, "The Daughter of Daring," in 5 New Breath-Taking Thrillers
"A Race to the Drawbridge" "The Munitions Plot" "The Detective's Danger"
"The Railroad Smugglers" "The Deserted Engine"

"DARE-DEVIL" GEORGE LARKIN and OLLIE KIRKBY in 4 New Cyclones of Sensations
"The Mystery of Room 422" "A Deal in Bonds" "The Sign of the Scarf" "The Man With the Limp"

SPECIAL "HAM" COMEDIES

"HAM" and "BUD" at their best in these 5 New One-Reel Roars
"Politics at Pumpkin Center" "The Boot and the Loot" "A Whirlwind of Whiskers"
"The Onion Magnate's Revenge" "The Bathtub Bandit"

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

KALEM COMPANY

235 West 23rd Street
New York City
OUR correspondence this week shows that it does not pay to speak disrespectfully of the Government, even in a fit of anger or impatience. A Montana exhibitor had his license revoked by the local city council after it was shown that he had used the expression "To hell with the Government, they cannot interfere with my business," or something similar. His wife appeared at the hearing and asked for leniency, explaining that her husband was afflicted with a violent temper and he had had trouble that same day with an employe. The license was revoked nevertheless, and we are inclined to approve this action. No citizen with a proper appreciation of his citizenship and a right attitude at heart would give voice to any such expression, no matter what the provocation might be. These are anxious and trying times, but they are no more so for you than for the other fellow. * * *

THERE is a lot of squirming and wriggling on the part of most of us in regard to the provisions of the new War Tax. Consideration of the requirements of our country and the Government at the present time reminds us, however, of the necessity for drastic tax measures supplemented by enormous loans. The unmistakable intention of the Government was that the public should pay the amusement tax and we believe they will without much if any protest if a little care and patience is exercised in proper explanation. One thing would seem clear, namely, that the exact amount of the tax added to the price of the admission ticket will meet with less protest than would a general raise of say a nickel on each admission. * * *

IF we have to come to the use of tax tickets we must expect difficulties until we have shown each individual patron just what the ticket is and how it is to be used. People are not stupid; but we all hate to pay attention to unattractive details. A clear account of what is likely to happen is found on page 747 of last week's issue in a note from Vancouver, where people after paying for a tax ticket thought they had done their duty and threw it away. We have learned to save our minds by doing small things mechanically. Put any new, simple step in the run-way of our daily life and there is friction until we get our bearings again. * * *

PROPERLY protecting their export business is something that most of our American film manufacturers have yet to learn and is a factor that may mean thousands of either profit or loss yearly. A case in point came to our attention this very week. A serial production recently issued in this country was particularly suited for the South American market and was eventually sold to a large renter with several offices in the Latin Republics. When the prints finally reached the head office of the buyer in Argentina it was found that the picture had already been exploited there for several weeks from prints purchased from a dealer in London. Not only did the manufacturer lose the valuable South American sale and rights but has to meet a large bill for prints, paper and freight charges. * * *

OUR many readers and friends everywhere will note announcement in this issue that the MOVING PICTURE WORLD has moved to a new home. When we located at 17 Madison avenue, five years ago, most of the film manufacturers were located in the vicinity of Fourteenth and Twenty-third streets. The past few years has seen a migration northward and our new location at Fifth avenue and Forty-third street brings us near to what we believe will remain the center of the industry in this city for many years to come.

FACTS AND COMMENTS

THE successful exhibitor of today is not the man who is content to be known merely as the man who runs the picture theater in his town. Less than two years ago we knew of a manager who took hold of a theater that had proven a "lemon" in several different hands. A letter from him a few days since reveals the fact that he is now the owner of not only the former "lemon" but also of a second house, and both doing good business. His last letter undoubtedly also reveals the reason when it tells of how busy he recently has been arranging Red Cross benefits and Liberty Bond drives in his vicinity. In other words, he is a public spirited, leading citizen as well as "the man who owns the picture theater."
Enchantment of Music and Picture

By Louis Reeves Harrison

T

O an extent probably never known before in the history of entertainment throughout our country people are hearing good music well rendered, and the strangest part of it is that moving pictures have materially contributed to this delightful end. This is in spite of the fact that, of all the abominations on earth, the musical accompaniment of moving pictures was at one time the worst. Very few, if any, of our readers may recall an amusing illustrated article in the Moving Picture World entitled "Jackass Music" published many years ago, but it had the desired effect. Through ridicule much of the abomination ceased forever.

At that time a decrepit piano tinkled waltz music during death scenes to the zip-boom-bang of a combination drum and triangle, and the drummer shook a sand box whenever he saw a lake on the screen, so that the audience might be made to understand that the lake was composed entirely of water. I can still see Lily Langurst drolling her monotonous drivel at the piano, a wad of chewing gum in one cheek, when she was not beamling on Willie Wishe Wasrich in the front row. This inapprropriate accompaniment was tolerated to the extreme of good-natured patience.

Very largely due to that spirit of generous tolerance on the part of people in front has been the support which built up our system of production and exhibition. Our people are not inclined to be severe on what is young and growing up in their midst. They are over-indulgent to their children, and they have been so pleased with this direct art of expression, exceedingly lenient to the art itself, that they have excused its many imperfections. They have watched its growth with pride and joy, for they are its parents.

What a splendid thing it is to be able to say that exhibitors have not waited on audience demand for better music! A man goes into a restaurant to eat what is on the bill of fare, not for the purpose of telling the proprietor how he should run his business, and he will go again if he is pleased, but it is up to the manager of the place to be progressive and study good taste in what he is serving as well as how it is served. The exhibitors of America have been inspired by deep faith in this new art and an abiding optimism as to its possibilities.

Without grudge or grumbling our exhibitors have reformed their places of entertainment to suit the best element in their audiences, feeling assured of success if they kept ahead of audience demand, instead of merely dragging along behind it. They have had the fun of beginning all over again in some cases, but they were there with the goods, conscious of being able to cope with the situation in all future time. Some of them have afforded their patrons musical performances of high order.

It has been my good fortune to watch the presentation of high-class releases at "The Rialto" and "The Strand" in New York City, and I have seen great audiences quickened and inspired by magnificent orchestral interpretation of musical masterpieces in these picture palaces. Thousands upon thousands of ordinary people sit there every day in absorbed attention, that almost of a magic spell, while these orchestras discourse wondrous compositions of yesterday and today, music of the highest class, so exquisitely rendered that it has become a great factor in forming public taste of the future. We all love pleasing sounds, and we all say we love music, but appreciation of that quality which rises above commonplace requires cultivation.

While a very large proportion of people have only a hazy idea of what constitutes good music, nearly all are aware of a certain pleasure, half spiritual and half-sensuous, when the very finest compositions are interpreted by skilled players under capable direction. They thus acquire an aridor of appreciation which eventually becomes good taste. It is much the same with music as with the pictures themselves—their beauty is not altogether that of skilled labor—there is more involved than the doings of things beautiful—there must be an emotional conception behind it all, so expressed as to arouse that emotion in others.

The mysterious beauty behind musical interpretation, as well as that of the screen, is the offspring of creative imagination, without which there would be nothing new in the world, or without which in modern times we should still be beating the tom-tom and paddling in dugouts. We are listening to good concert music with our eyes on the steamships because of some fantastical dream stuff which has appeared in the human mind of days gone by. It has to be something new and different with each new era to satisfy the exhaustless craving for novelty, the innumerable kinds of taste, brought forth in each progressive generation of human beings.

Promising beginning on intelligent lines, this grouping of music and pictures by live exhibitors is reaching receptive souls by tens of thousands throughout the length and breadth of our land. Those live exhibitors are doing more good than they know. They have started a marvelous awakening to a life and a love of new sensations. On the dark shadows of unhappy existence they have thrown a light as cheerful as that of dawn. They are making existence on earth better worth while.

The notes of the scale are limited. So are human emotions. We can name them all. They are the same as they have been. It does not require an excess of gray matter to discover that fact, but it is harmful, rather than helpful, to reason from that fact that there can be no new combinations made, that all has been done by some man who lived yesterday. The trouble with such pessimists is that they try to express what they do not feel. Feeling is the soul of music and other forms of expression, and it must spring from sincerity. Come out of your den and gaze at the star-sown sky. Far beyond the countless worlds of the Milky Way are countless Milky Ways stretching off into infinity.

Just as countless, just as infinite, are the combinations which may be made to enrich our lives, to cultivate our tastes, to exalt our perceptions of the beautiful. There is a great distance between us and that dark infinity out there in the sky, but we are moving toward comprehension of it through solving the problems of our own inscrutable personalities. When we begin to grasp what we are, we will begin to understand the Creator of all we now enjoy, and we are being led to that supreme fitness through the arts of expression, through literature, through music, through the screen picturing of our imperious being.

Hence the enchantment of combined music and pictures. We sit fascinated by their influence. They charge us with new dynamic force. They give us new power, refresh our batteries, make us feel that mighty will which is compelling our progress, our self-analysis, our self-development and those sincere expressions of ourselves which find release through the arts. They are opening up to our vision the luminous horizon of greater and more beautiful things yet to come.
Opinions on War Tax

During the past three weeks we have attended the conventions of New Jersey and New England Exhibitors, also two mass meetings of exhibitors in Greater New York. At these four assemblages the principal topic of discussion was, how to meet the collection of the war tax on the admissions to theaters. The New Jersey convention, attended by one hundred and five exhibitors, favored an increase of five cents to include the war tax. At the New England Convention, three hundred in attendance, the preference was for leaving the handling of war tax collection to the individual exhibitor as he sees fit, in accordance with the interpretation of the law.

The two mass meetings in New York City, each bringing two hundred to three hundred exhibitors together, decided on majority vote in favor of retaining prevailing prices and collecting the war tax in addition. In each instance, when a vote taken as to the concensus of opinion, it was the previous understanding that whatever was decided upon by the majority, all the exhibitors would act as a unit and abide by the vote.

We listened very attentively to the discussions on the question, and from what we heard, and while the majority expressed their preference, we are led to believe that many exhibitors will act according to their own judgment individually and not as decided upon collectively.

The expressions heard at New York meetings are similar to those voiced on the subject at all other meetings.

From a Reliable Source.

Wm. A. Brady, president of the National Association of the Motion Picture Industry League, speaking at an Exhibitors' meeting, said: "The Government expects the theater managers to collect the war tax from the public and states clearly that the admission price is so much and the war tax so much. For instance, if the admission is ten cents, you must collect one cent from the purchaser in addition. If you want to raise your price of admission five cents, you must make it plain to the purchasers of the fifteen-cent ticket that he is paying thirteen cents for admission and two cents war tax." He pointed out the difficulty such theaters as the Strand in Broadway, New York, would have in making change if they collected the war tax separately. With hundreds of patrons in line, he could not see how they could handle the crowds and make change. It would be almost impossible and ruinous to its business. He also referred to the shortage in pennies and said: "If reports be true, we are almost penniless now and we need them in our business."

Favors Raising Prices, Including Tax.

Lee A. Ochs, president of the National Exhibitors' League, said personally he preferred an advance and already had increased his price of admission from fifteen to twenty cents, stating that the five cents advance in admission price included the two cents war tax, which he would make plain to the public, thereby fulfilling the interpretation of the law. He had made inquiry of several banks whether enough pennies could be secured to make change in collecting the war tax separately and he was assured by them that there was a shortage in pennies at present and they didn't see how they could be gotten. He called up the local internal revenue office and it confirmed this information.

Remove Same Price and Include Tax.

One exhibitor declared that he would still continue to charge ten cents admission, making nine cents for ticket and one cent for tax. This declaration was very much at variance with the wishes of the majority present, who had voted in favor of adding the war tax to the prevailing, or present, prices of admission. One of the chief aims of the majority was to prevent any unfair competition by the reduction of admissions and the paying of the tax by the exhibitors, which would make the public believe that other exhibitors were making it pay a tax which it had no right to pay.

Another exhibitor made so bold as to announce that he would reduce his price to five cents and eliminate the tax entirely. This speech was not at all popular.

With the Majority.

William Fox, who called the first meeting at the Hotel Astor, in New York, said he called it to get the consensus of opinion on the collection of the tax and he would abide by the decision of the majority, although in some of his higher priced theaters he would increase his prices. Some of the exhibitors seemed to consider Mr. Fox in a class by himself and not in the same category as the majority of smaller exhibitors present.

Get Busy.

One thing is certain, notwithstanding the many opinions we read and hear: The exhibitors must pay the ten per cent. war tax on all admissions to their theaters beginning November 1 and every month thereafter until it is removed. The first accounting to be made to the Government on December 1; the accounting for December will be made January 1 and so on. Be
sure to get your accounting blanks from your local internal revenue office for the month of November and have them ready by December 1.

**Repeal! No. Relief! Yes.**

We have read in a trade publication that, "the tax can be repealed." We are not so optimistic nor would we care to arouse any false hope in that direction. We are inclined to believe with Mr. Brady, that the law might be modified or a different ruling secured, if the collection of the tax brought hardship on the theaters in making change, as in the case of the Strand, referred to by Mr. Brady at the meeting held at the Forth-y-eighth Street Theater in New York City.

**Will All Know More Later.**

By December, when Congress meets again, a great many things might happen, but we can rest assured that we will know a great deal more about collecting and paying this tax than we do now. The Government demands ten per cent. of all admissions of ten cents or more, excepting children under twelve years of age, who shall be taxed one cent on all tickets costing ten cents or more. In the interim let us be content with the information from those who ought to know, that the Government expects the exhibitors to collect this ten per cent. from the public and it doesn't care how they collect it. Collect it or pay it they must.

**Collector Eisner Nails Misinformation**

MARK EISNER, Collector of Internal Revenue for the Third District, whose office is at 1150 Broadway, New York City, in a formal statement takes exception to interpretations of the war tax as printed in the Exhibitors’ Trade Review in its issue of October 20. Mr. Eisner, in company with Ligon Johnson, of the United Managers Protective Association, and Pat Casey, of the Vaudeville Managers Protective Association, went to Washington last week and conferred with the chief of the Internal Revenue Service in regard to the war tax.

One of the assertions of the Trade Review to which Collector Eisner takes exception is contained in this paragraph:

> Where in any moving picture theater any portion of the auditorium is set aside for persons paying an admission of five cents or less no tax is required. This condition is not affected by the fact that other portions of the auditorium may be reserved for a higher price of admission.

Mr. Eisner’s decision is that where, for instance, a theater has two prices of admission, 5 cents for one distinct part of the theater and 10 cents for another distinct part, there will be a tax of 1 cent on the 5-cent admissions.

The Trade Review also printed a chart for the monthly reports of exhibitors, stating that the form had been approved by the United States Internal Revenue office. Collector Eisner said while this form may have been submitted to bureau chiefs and that the latter might have remarked that it looked good to them, he denies that it has been approved or disapproved.

The Collector also said where the maximum charge for a matinee is 5 cents and for the evening performance a charge is made of 10 cents the afternoon admissions will not be taxable. Mr. Eisner was asked as to the attitude of the department in the case of houses where a charge of 5 cents is the maximum admission five days in the week and then on Saturday and Sunday the cost of tickets is 10 cents.

> "I consider that those days on which the maximum charge is 5 cents are tax free," he replied.

Collector Eisner’s formal statement is as follows:

> My attention has been called to the fact that certain statements have been made to the effect that there will be no tax on five-cent admissions to theaters, even though a higher rate is charged for admission to other parts of such theaters.

This is not the case. Section 700 of the war tax provides that admission tax "shall not be imposed in the case of a place, the maximum charge for admission to which is 5 cents." This means that where a house charges 10 cents for admission to the orchestra, for example, for an orchestra seat, and 5 cents for a gallery seat, the 5-cent gallery seat will be taxable at the rate of 1 cent. It is only where the maximum charge for admission to any part of the house is 5 cents that no tax is imposed.

My attention has also been called to statements published to the effect that admissions up to 10 cents are exempt from taxation in New York City.

This is likewise not the fact. The law provides that there will be no tax for a show or other form of amusement, the maximum charge for admission to which is 10 cents, within any indoor amusement parks. Therefore, airdomes where the maximum charge for admission is more than 5 cents will be taxable on admissions, unless they are situated within outdoor general amusement parks.

There has been no form of report or return approved as yet by the Commissioner of Internal Revenue. As soon as the monthly form has been approved by him and copies are available they will be distributed.

In the meantime, all proprietors of motion picture houses which charge admissions of over 5 cents should be prepared to collect the tax, beginning November 1, on all admissions.

**Exposition Company Elects Officers**

William A. Brady Chosen President—F. H. Elliott to Manage New York Show—Sam Grant That in Boston

THE Board of Directors of the Motion Picture Exposition Company held a meeting for organization purposes on Thursday, October 25, when William A. Brady, president of the National Association of the Motion Picture Industry, was unanimously elected president of the company, together with the following officers: Lee A. Ochs, vice-president; J. H. Hallberg, vice-president; J. A. Berst, treasurer; Louis F. Blumenthal, secretary.

Frederick H. Elliott, executive secretary of the National Association, was selected as general manager of the Motion Picture Exposition, to be held at Grand Central Palace, February 2-10, 1918, and Samuel Grant, of Boston, was chosen as Mr. Elliott’s assistant.

The exposition to be held in Boston in July will be under the direction of Mr. Grant with Mr. Elliott acting as his assistant. Fred H. Hartman, of Chicago, and William Hillemeier, of New York, were appointed as assistant managers for both the New York and Boston shows. It was decided to hold the New York show in the Grand Central Palace, and Rich G. Hollaman, president of the International Exposition Company, has accepted an offer to serve as exposition adviser to the management of the New York show.

The contract prices for floor space were approved by the directors and certain sections of the main floor of the Palace will be sold at $2.50 a square foot, while the remainder as well as the entire second floor will be sold at $2 a square foot, though no active solicitation for an exposition has been made, practically $10,000 in space has already been allotted, and the indications are that all of the available area on the second floor of the Palace will be reserved within the next few weeks.

The directors are looking forward to the result of the competition for a poster design for advertising the New York exposition, and the winner a gold $1,000 will be awarded. This contest closes at noon Wednesday, October 31, and the award will be made on the evening of that day.
No Levy of $5 a Reel on Every Rental

Revenue Department Says No Such Interpretation Was Intended by Congress—Trade Had Been Disturbed—Mutual to Pay Tax—Many Exhibitors' Meetings.

(Special to the Moving Picture World.)

Washington, October 29.

DELEGATION of manufacturers to William A. Brady and another of exhibitors headed by Lee Ochs today held a lengthy conference with Deputy Commissioner of Internal Revenue George E. Fletcher, at which was taken up a number of questions of great importance to the motion picture industry.

Mr. Brady opened the conference by taking up the question that had arisen in the trade following the receipt of a letter by William Wright, of the Kalem Company, from Commissioner Roper to the effect that the footage tax would be imposed every time a reel was leased to an exhibitor. This would mean an extra charge of $5 a reel and would render it impossible that would permit the exhibitors to do business and eventually the manufacturers.

It was agreed by representatives of the Bureau of Internal Revenue that it was not intended under the law to make any collection of the tax before leaving Washington for New York. Mr. Brady was assured that the matter would be corrected. Gabriel Hess, of the Goldwyn Company, sought for films for export exempted from the provisions of this tax. He indicated that an export tax was unconstitutional, but the representatives of the Treasury Department took the view that this was not an export tax but a tax and quoted from decisions of the Supreme Court to uphold their views.

There was some misunderstanding among the manufacturers as to when the footage tax became due. P. A. Powers, trustee for the Universal Film Company, spoke of the possibility that his company would be paid in some way the importers of the manufacturers would not have to pay it before the film had lived its life. He showed that, making a million and a half feet of film weekly, the payment of the tax by the Universal would be a great hardship, as much as it would be three or more months before the company could collect from the exhibitors.

Mr. Wright asked if the tax would have to be paid on films stored away which had been made prior to the enactment of the law, but not released. He was informed that he would.

Lee Ochs, president of the National League, presented a number of questions on behalf of exhibitors. Commissioner Fletcher read a letter addressed to the president of the exhibitors of the District of Columbia wherein a number of questions propounded by them and also asked by the exhibitors were answered.

This letter contains the following facts: In the case of the admission of a child under twelve years of age the tax is one cent, irrespective of the amount charged for such admission.

Where a theater runs matinees at five cents there will be no tax.

Where a theater runs several nights in the week at five cents there will be no tax. The tax will be assessed only on such performances as where more than five cents is charged.

If the highest charge of admission to a theater is ten cents, even though some sections of the house are held open to an admission of five cents, all admissions, regardless of whether five or ten cents will be taxed.

Where no charge is made for the admission of a child under twelve years, no tax will be levied.

There will be no bargain rates, and if a single patron buys a number of tickets the rate of tax will be the same. For instance, if the theater admitted 100 persons and a man is accompanied by his wife and, say, one child, the total amount of his admission being forty-five cents, the amount of tax to pay will be six cents. The idea that the tax is a 10 per cent tax is erroneous.

All present participated in the discussions. Among these others were J. A. Berst, Pathe; Milton Goldsmith, attorney for the National League; W. Pacy, of the Garden, and Louis Rome, of the Broadway, Baltimore; and A. Brylawski, chairman; Maurice Davis, secretary; Clarence L. Linz, Harry M. Cran dall and Joseph P. Morgan, representing the committee of Washington exhibitors.

Trade Upset Over Wright Letter

Message Received by Kalem Official from Commissioner Interpreted to Mean $5 a Reel on Every Rental.

Of Saturday, October 27, the men in the motion picture business in New York were very much disturbed over the latest developments of the war tax problem. Manufacturers and exhibitors determined that if Daniel C. Roper, Commissioner of Internal Revenue, meant what they think he meant in a letter to William Wright, secretary of the Kalem company, a majority of the men and concerns in the industry actually would go out of business. As one of the prominent producers put it, "If the small theaters and the medium sized theaters shut down we, too, will do so. We can't afford to make pictures for the big houses alone."

The letter to Mr. Wright which caused the commotion was as follows:

The letter acknowledges the receipt of your letter of the 19th instant, in which you request specific instructions or rulings relative to the opinion of the war tax on the sale of the following films, namely, positive prints, and also whether you should pay the tax upon such films as are made by you under contract known as commercial work, stating that the negative purchased by you is a positive and that the negative manufacturer is producing the positive print from the negative submitted by you.

In reply, you are advised that as the tax is placed not upon the manufacture of the film itself but upon the sale of it, the fact of the opinion that the tax should be paid not by you who do the commercial work only, but by the owner of the film or positive print, and upon him therefore that he shall pay the tax; that the tax will be collected from the customer one half cent per foot tax on new pictures. You did not collect tax for the one-fourth cent imposed upon the blank film.

No tax was imposed upon blank films other than in the hands of manufacturers, therefore the films in your possession on October 4 would not be taxable, but any films received from the manufacturer producer or importer after October 4 would be taxable, the tax to be imposed upon the manufacturer or importer thereof.

DANIEL C. ROPER, Commissioner.

The particular phrase that disturbed the motion picture men is contained in the second paragraph, wherein the commissioner states "the office is of the opinion that the tax should be paid not by you who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased."

"Sold or leased" is construed to mean each time a subject is rented by an exchange to an exhibitor, when the sales were $5, it would be $5 a reel of a thousand feet. Those houses making weekly bookings, under this interpretation, would pay from eighty to a hundred dollars a week. The small house showing from four to six reels and changing daily would pay a film tax of eight times five times seven—$280 weekly.

When members of the National Association were asked if any message had been sent to the congressman inquiring if the construction placed here upon his letter to the Kalem company was the correct one, the answer was returned that no such message had been sent. The World man was informed a committee of distributors would go to Washington on Sunday night to interview Secretary of the Treasury McAdoo on Monday. Furthermore, the committee would go prepared to remain in Washington until there had been a definite interpretation of the tax.

The committee will be composed of William A. Brady, who will represent the National Association; Lee A. Ochs, representing the exhibitors, and for the distributors P. A. Powers, J. J. Rupp, C. C. Powers, Charles W. Wright and Hal Gallese.

At the rooms of the National Association there have been sessions of representatives of the industry every day from Wednesday to Saturday. The bombshell came on Friday, when the Wright price letter had been sent by Commissioner Roper. The exhibitors who had been discussing the question of the charge of the distributors of 15 cents a reel a day threw up their hands. The talk then turned on the attitude to be taken by the exhibitors and there seemed no doubt in the minds of any one that nothing threatened previously was comparable to it. Aside from the threat of the appointment of the committee practically nothing was accomplished.

The concerns represented in the conferences at the Na-
The Washington Exhibitors appoint committees.

The recently enacted revenue bill has been a cause of much worry to the members of the motion picture industry in the District of Columbia, and the more they have pondered over its provisions the more confused have they become as to their certain legal status. At a recent meeting of exhibitors, it was decided that a one-sheet poster should be procured that could be displayed in the lobby and auditorium of each theater. Harry M. Crandall, chairman of the poster committee, presented one red, white, and blue, with the words of the paper, the national colors, stating that:

"Congress has ordered a war tax of 10 per cent. of all theater admissions on and after Nov. 1. The Government would charge every theater its collector under heavy penalties. 'Do your bit,' in order that our boys can win the battles for world liberty.'

These posters will be furnished by a local printer who made them up for the exhibitors at 10 cents each, or from Mr. Brylawski or Mr. Crandall for the same price.

In opening the meeting Mr. Brylawski stated the interpretation of the law by the District of Columbia is incorrect, according to information that had been obtained from the Internal Revenue Bureau by his son, and there followed quite a discussion of 'when is a five-cent house not a five-cent house under the law.'

After wading around rather hopelessly for the better part of an hour it was decided the exhibitors should cease guess-work and appoint a committee to go before the officials of the Internal Revenue Department and ascertain the true interpretation of the several provisions in question. The personnel of this committee is Harry M. Crandall, chairman; A. Brylawski, Maurice Davis, William H. Holloway, Clarence L. Linz, A. H. Brown and Dr. William P. Herbst.

"One would be surprised at how little objection will be raised against the payment of this tax," said Mr. Brylawski. "Everybody is trying to do their part to help the Government. Those who refuse to pay the tax will bear watching, because no American who is interested in America at heart is going to kick against paying his little bit toward the war expense."
hibitors to become tax collectors for Uncle Sam there would be a bitter falling off in the attendance at the houses. He suggested that a committee be appointed to confer with the proper persons on each of the four Washington papers with a view to having inserted in their columns articles looking to this end by attending the theatres as usual and paying the tax assessment, the moving picture show patrons would be helping the Government.

The latter committee consisted of Barry M. Crandall, chairman; N. Stein, R. H. Campbell, A. Bernstein and Corbin Sheffield.

Messrs. Holloway and Linn sought and procured an appointment with Louis S. Harris, Commissioner of Internal Revenue and C. Roper, and presented the list of inquiries that had been prepared. During the conference which followed, the commissioner commented favorably on the manner in which the exhibitors had drawn up the resolutions, and hesitated that the legal forces of the Internal Revenue Bureau would get to work immediately in order to furnish an early reply to the queries.

Following the handing down of the decision under the above queries, a meeting of the Washington exhibitors will again be called to receive the report of the special committee.

**Louisville Exhibitors Wrought Up**

**Say They Already Are Heavily Taxed and That Manu- facturer Should Carry New Impost.**

The exhibitors of Louisville are much wrought up over what is termed an unfair advantage of the exhibitor, taken by the film manufacturer, in connection with the new federal tax to be placed on films. It is alleged by this exhibitor that the exhibitor has already been taxed heavily on his seating capacity, while the exhibitor has further been taxed on ticket sold, and must either tax each patron a tax for tax the loss is absorbed. In so doing the exhibitors claim they will be forced to cut their volume of business. Basing their complaint on the heavy taxation placed on the exhibitor, and upon the workings of providing for the loss in seating by the middle man, the Louisville Photoplay Association has taken action on the matter.

A committee was appointed, which was attended by a representative of every moving-picture theater in the city, it being a 100 per cent organization. The members claimed the Federal Government, in passing the tax law, did not expect the exhibitor to carry the full burden of the tax which was placed against the manu- facturer, as the exhibitor had already been taxed his fair proportion of cost. It is claimed the Government, in fact, had the manufacturer to make the public shoulder all of the burden of additional tax off on the exhibitor, the Louisville Photoplay Association has taken action on the matter.

A permanent organization was called, which was attended by a representative of every moving-picture theater in the city, it being a 100 per cent organization. The members claimed the Federal Government, in passing the tax law, did not expect the exhibitor to carry the full burden of the tax which was placed against the manu- facturer, as the exhibitor had already been taxed his fair proportion of cost. It is claimed the Government, in fact, had the manufacturer to make the public shoulder all of the burden of additional tax off on the exhibitor, the Louisville Photoplay Association has taken action on the matter.

Upon a solid vote of the members it was decided to take up the matter with the Kentucky Congressmen at Washing- ton, with the trades papers, and to write to each ex- clusive exhibition and ask their assent to increasing the resolutions adopted, and to wage general warfare against the payment of such additional taxes.

Fred J. Dolle was named chairman of a special committee to draft the resolutions and send out the notices, other members of the committee being Lee Goldberg and Henry Reiss. At a meeting on Monday the resolutions were officially adopted by the organization.

Following the adoption of the resolutions the committee drafted the following letter, which has been mailed to all of the film exchanges supplying the Kentucky district:

November 21, 1917

<i>Dear Sirs.</i>

We are writing to you as a committee on behalf of the Louis- ville Photoplay Association, which represents all the exhibitors of photoplays in this city. Under the recent act of Congress certain taxes are imposed upon films, to be paid by the manufacturers; certain other taxes are being paid by the exhibitor. We feel that the manu- facturer and exhibitor should each pay its own tax and take care of its own part in the support of the Government in payment of the war.

Notice has been received from certain manufacturers of films that in addition to the rental price of films that the exhibitor would be required by the film company to pay the sum of 15 cents a reel a day to take care of the war tax, which is paid by the exhibitor upon the manufacture of films.

The Photoplay Association feels that this charge is unjust and unmerited. It has always acted on the assumption that the exhibitor would pay the tax and that the manufacturer would pass the tax on to the exhibitor. For 15 cents a day would not only pay the tax imposed upon the films, but will make an additional profit for the manufacturer, amounting to $20 or $25 per reel.

All of the film exchanges have not given notice that such a charge would be made, but we feel that a copy of this letter should be sent to all in order that our position in the matter would be known in advance. The exhibitors of the city of Louisville do not intend to stand for such upon the part of the film associations and will prefer to keep their theaters closed before they will allow the tax law to be made a source of revenue by the manufacturers of films.

In a communication of the Louisville Photoplay Association the action of certain film manufacturers was condemned and this committee ordered to submit the matter to the authorities at Washington for the construe of the law that the public may know upon whom the tax of film should be laid.

**PUBLIC WILL PAY IN PENNSYLVANIA.**

The Exhibitors' League of Philadelphia held an open meeting on Friday, October 26, when the final arrangements were made regarding the war tax imposed on moving picture exhibitors. It was the opinion of the group that the public should pay the tax in full as the law requires and in accordance with the resolution adopted by approximately 125 exhibitors, the following article covering the war tax announcement.

This is the opportunity of the amusement going public to do its bit toward winning the war. Pay the tax when you take your pleasure.

The people of all nations now at war are paying the war tax on admissions as part of their patriotic duty. The war tax after all is but a very little sacrifice for the U. S. A.

The exhibitors are also demanding a bit by paying an increased tax on every film that is run. Convenient arrangements have been made at the theaters, and you pay the tax when purchasing your admission ticket.

Paying your penny cheerfully toward the support of your country is the best proof of your patriotism.

**THE MANAGEMENT.**

A copy of the article will be mailed to every exhibitor in Pennsylvania by C. H. Goodwin, secretary of the Pennsylvania exhibitors.

**PITTSBURGH WILL LET THE PUBLIC PAY TAX.**

The war tax on admissions to moving picture theaters was the chief topic of discussion at a largely attended meeting of the exhibitors of the Pittsburgh district on Sunday, October 21, in the Cameraphone theater, Fifth avenue. Ways and means of providing for the revenue were taken up at length, and a resolution was adopted whereby those present pledged themselves to maintain their present prices and will accordingly charge the war tax in addition to the regular admission, as per Regulation B, of the Treasury Department.

James B. Clark, manager of the Rowland and Clark theaters, acted as chairman of the meeting. Samuel Sivitz was secretary. Additional measures were made by a number of exhibitors, and Attorney Giffen, counsel for the Exhibitors' League, gave an inductive talk on the provisions of the tax, at the conclusion of which he answered questions on discussion points. It was afterward decided on the conclusion that any reduction in admission prices and the payment of the tax by the exhibitor would be in direct contradiction of the law, which specifically designates the patron as the tax payer.

A committee was appointed to prepare articles for the press, appraising the public of the exact status of the law, also to look after slides, placards and other printed matter to be used by the theaters for their own use in informing the patrons of the tax. The committee consists of Denny Harris, chairman; G. W. Sahner, H. W. Goulding, A. Mansfeld, H. P. Kester, M. Browarsky and Samuel Sivitz.

**KANSAS CITY PUBLIC WILL PAY.**

A meeting of the exhibitors of Kansas City was held Oct. 13 to discuss the music and Government tax. The exhibitors were addressed by Ralph S. Latshaw, a judge of the city; D. A. Rodgers, manager of the Grand; and Frank Newman, manager of the Royal and Regent theaters here. The two taxation were discussed at length, and a Liberty Bond subscription was taken. The subscription net- ted the local committee a sum of $1,695. It was an unusu-ally enthusiastic meeting.

Kansas City moving picture theaters are now planning the collection of the war tax that becomes effective November 1 on the Royal and Regent theaters here. This plan made showing the plan of taxation and explaining the cause and nature of the tax. Other theaters have had handbills made and have posted signs accompanying patrons with the tax. The plan of the theaters is undoubtedly necessary, as ignorance of the tax on the part of the patron will result in confusion and a loss of time both to the patron and the exhibitor.

**MINNEAPOLIS THEATERS GO TO 15 CENTS.**

Monday, October 22, saw the first of a series of special meetings of the Northwest exhibitors' body under way at
the West Hotel, Minneapolis. The meetings called for the purpose of discussing at length the war tax, music tax and other important topics were the most memorable ones before they are completed. Monday, despite the fact that lengthy discussion prevented a final vote, practically all of the score of Minneapolis exhibitors present agreed to raise admission charges for admission effectuating the 15-cent policy. A five or ten-cent standard for children will be voted on at the next meeting when the 15-cent adult standard will be settled.

ST. PAUL EXHIBITORS TO CHARGE 15 CENTS.

On Friday evening, October 19, the St. Paul Exhibitors’ Association met and voted unanimously to charge 15 cents admission for all adults after November 1, when the Government tax measure takes effect. During the discussion the fact was maintained for any length of time a 15-cent policy it was doubted that the St. Paulites would unanimously agree on the raise of admission, but actual voting soon brought out the exhibitors’ real expressions.

The New Astor theater, Minneapolis, raised its admission price from 10 to 15 cents October 21. In all probability, in order to keep in accord with the Government rules, Twin City theaters will abolish all free lists beginning November 1.

OREGON SHOWMAN RAISE PRICES.

Beginning October 21, Portland downtown picture theaters raised admission prices. The Majestic, Columbia, Majestic, Star, People’s and Sunset theaters combined in the move. This week, the Majestic feature, "Jack and the Beanstalk," at 25 cents, to follow with Jane Cowl in "Separate Story." Special events in the "B" pictures give 10-cent price, and the Strand and the Hippodrome have agreed to go to 15 cents, which makes the price raise of the straight photoplay theaters possible. Contrary to reports by exchange that exhibitors were taking the 15 cents a real day charge residually comes the news that the Exhibitors’ League of Oregon held a special meeting October 20, a letter of protest signed by the manager, W. A. Kepp, was presented and a change in doing business in the territory.

The situation seems to be deadlocked at this writing, awaiting advice from Eastern film headquarters.

Suggestions for Handling Tax Problem

William Fox Issues for Benefit of Exhibitors Series of Questions and Answers Bearing on War Impost.

To answer questions repeatedly asked at recent meetings of New York motion picture exhibitors, held for the purpose of discussing and means of avoiding the requirements of the new war revenue law as it applies to the taxation of theater admissions, William Fox of the Fox Film Corporation, himself an exhibitor, has prepared a series of questions and answers on the point, the other phases of the measure. He explains exactly how the tax is applied and collected, and clearly shows the exhibitor’s responsibility. Suggestions and methods of acquainting the public are given with the taxation system. Following is the text of the explanation as contained in a letter mailed from the Fox offices:

First.—Q. When must the tax be collected? A. On all tickets sold for the matinees on Thursday, November 1, 1917, and every performance thereafter on advance sales made prior to November 1 for performances after November 1, at the time of sale.

Second.—Q. Who pays the tax? A. The purchaser of the ticket or tickets.

Third.—Q. When does the purchaser pay the tax? A. At the time he purchases the ticket.

Fourth.—Q. Are holders of passes or payless pass the tax? A. Yes. They pay the tax when the pass is presented and exchanged for a ticket, but bona fide employees of the theater, municipal officers on official business and children under twelve years of age are admitted free and their ticket paid for, the tax is one cent per ticket, regardless of the price of the ticket.

Sixth.—Q. If a purchaser buys two 75-cent tickets, the total price thereof being $1.50, must the tax be paid on the 75-cent prices or 15-cents prices? A. The purchaser pays 16 cents. The tax is on each ticket separately and not on the total price paid by the purchaser.

Seventh.—Q. What tax must the holder of a pass pay? A. Under the law the tax is based upon the regular price of the ticket he receives. If be were paying for it instead of receiving it for nothing, so much the better. He must pay a 25-cent ticket he would be paid 3 cents; a 50-cent ticket, 5 cents; and so on. The take of control is the sake of collection, does not reduce labor, and in the interest of the Government, I suggest that there be collected from every holder of a pass a tax, based upon the maximum price of admission. In other words, if the top price of tickets in your house is $1 collect a tax of 30 cents on every pass, whether the accommodation given the pass holder is a $1 seat, a 50-cent seat or a 7-cent seat.

Eighth.—Q. On whom is the duty of collecting this tax? A. The Government corporation operating the theater.

Ninth.—Q. Has the Government directed the theaters to adopt any method for collecting this tax? A. No.

Tenth.—Q. What method should the theater employ to collect the tax? A. In view of the fact that the burden of making the collection of the tax is placed on the theater, I would make no suggestion in that the Government will make any allowances or permit any deduction for any expense which to collect the tax be put in, then the cheapest and simplest method is for the man in the box office thoroughly to familiarize himself with the amount of the tax, based on his scale of admissions, and to collect the tax when he sells the ticket, so that when selling a 15-cent ticket, the box office man collects 17 cents as though 17 cents were the price of the ticket, and so on, according to the price of the ticket and the taxes assessed. There is no necessity for the following suggestion, but if it is thought that it will help the box office man or avoid disputes with the purchaser, suggest that the amount of the price of the ticket, the amount of war tax and the total. For example: follows: high school ticket $1.00, the price of the ticket total, 83 cents. While this method may result in a little confusion for the first three or four weeks, I believe it will, after that time, work out to a more general satisfaction than the confusion resulting from the sale of tickets at one box office and the sale of war stamps or war tax coupons at another box office, to say nothing of the expense attached for additional help.

Where strip tickets are used the same plan can be adopted and the tax can be stamped or printed on the ticket, as convenience suggests, or it may be omitted from the ticket entirely.

Eleventh.—Q. What theaters are exempted from collecting the tax? A. Those whose highest scale is 10 cents or less, does not mean theaters which have a 5-cent admission in their scale, but only theaters where the maximum charge to 5 cents. The proceeds of the theater inure exclusively to the benefit of religious, educational or charitable purposes the admission is tax exempt.

Twelfth.—Q. What receipts of the theater are tax exempt? A. The tax law does not require any special bookkeeping. Your usual daily or weekly statement is sufficient. Or if you are going through all the procedures of the theater inure exclusively to the benefit of religious, educational or charitable purposes the admission is tax exempt.

Thirteenth.—Q. What must the theater do to keep records on tax? A. The tax law does not require any special bookkeeping. Your usual daily or weekly statement is sufficient. The tax rate is on the sales and not on the cost of goods, and stamps or receipts and books will have to be shown to the Government whenever an inspection is made.

Fourteenth.—Q. When must the tax collected be turned over to the Government? A. At the same time when you make your monthly report to the Government.

Fifteenth.—Q. I suggest that you place in your lobby at once a sign containing a scale of admission to encourage the public to the theater, and also a sign indicating that the public will be refunded the amount of tax ready in advance by the purchaser of tickets on each ticket, and that, for the convenience of the public as well as the management, patrons are specifically requested when purchasing tickets to have the amount of tax ready in advance. I have also a similar statement printed in all future programs commencing next week.

I shall be pleased to answer any further questions that may suggest themselves to you by wire or letter.

WILLIAM FOX.

Raising Admission Price

Practical Plans That Have Eventually Succeeded in an Average Locality.

LESS than a year ago a firm of exhibitors in the South was meeting with considerable opposition on the part of the public because of the high admission price, and experience, as outlined in a recent letter will undoubtedly be interesting to many managers just now. One of the first plans was to have the local newspapers publish an editorial or editorial or news paragraph in regard to the improvement in modern moving pictures over that of a few years since, and the greatly increased cost to the film manufacturer, renter and exhibitor. They then began by putting in an increase in their admission prices over the days in combination with the best programs their house afforded. The following paragraph from a recent letter tells the result:

"We have gradually educated our trade to paying 15 cents and 20 cents for our shows. We still run two days in the week at 10 cents and 5 cents, but the other four days are always 15 cents or 20 cents. Next week we are going to make a push for 15 cents and 20 cents for the whole week, and our idea is eventually to eliminate the 10 cent and 5 cent price altogether. We find that it is much easier to gradually raise your prices, than to make the raise on the whole week at one time."

LITTLE MABE EVANS IN "THE VOLUNTEER."

Little Mabé Evans, "The World's kiddie star," has just finished a new World-Picture Brady-Made which is called "The Volunteer." Henry Hull is the co-star with Little Mabé in this patriotic play-off of American life.
WRITE US EARLY AND OFTEN

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

More Details of the Brooklyn Meeting

The Moving Picture World last week told of an interesting meeting held at the Triangle theatre by the Associated Motion Picture Exhibitors of Brooklyn on the morning of Sunday, October 21. Lack of time and space prevented the relation of the story in detail. We told how the exhibitors of the borough across the East River had settled their controversy with the organized music publishers, of the film tax conferences with P. A. Powers and J. A. Berst, representing the National Association, of the appointment of a committee to object to the manner in which the war tax was collected in Brooklyn and Long Island—how these impasses were to be added to the regular agenda of this meeting of the industry of the city administration resulting in all alleged violators of the motion picture ordinances being summoned directly before the license commissioner instead of before a court.

Just at the opening of the meeting an application was received by President William Brandt to permit a candidate for a prominent county office to make an address to the meeting. The candidate was in the building. "No," said the president, "this is an important meeting, and we will have no time to listen to anybody talk on politics."

For the committee on music tax the president reported he had been in conference with Nathan Burkam, counsel for the American Society of Composers, Authors and Publishers. "In the Borough of Brooklyn there are thirty-five cases pending for violations of the copyright act," said the president. "These are soon to come up for trial. I found Mr. Burkam very fair. He made a proposition that as an organization his society would recognize the applications of our members by allowing a discount of 25 per cent. in instances where houses could not afford to pay that amount. He would leave it to the officers of this association to ask for a larger discount. My recommendation is that those who wish to make application to the society should do so through this organization and receive 25 per cent. discount. Those who do not wish to play copyrighted music need not apply. We must do one of two things—we must take out an application or not play the music. The applications may be made through our secretary. This is necessary is that as a body we go on record as approving this plan."

Can't Get Around Supreme Court Decision.

Louis Levine, counsel of the exhibitors, when asked for his opinion said, "I have not had three or four months I have made it clear to you that if you use copyrighted music you must pay the tax. The only question involved is the method used to get the tax. If any of you gentlemen have used copyrighted music, you cannot afford to wait around the Supreme Court decision. About twenty cases are now held up on my request until there is some action on the part of you men. I am taking out a license. I have got to have copyrighted music. I don't make the license. You can sue me, and I am liable to a fine. A unique part of the situation is that you cannot keep track of your player, so it is advisable to take out a license."

Mr. Schaefer, in discussing a motion made by Mr. Lesselman that the association advise all members who wished to play copyrighted music to apply for a license, said the meeting would be the last time the association had its license matters under discussion. "He will not respond that he didn't believe in buying a stone wall. "What's the use of fighting?" he said. "All the big men tell us we must take out a license if we want to play the music. I believe we should continue our efforts to overcome this law—even if I am a member now. Our only chance is to have passed legislation that will take the law off the picture."

"We have a losing fight," said Mr. Levine. "I interviewed the lawyer who backed one of the restaurateur defendants, and he said we didn't have a leg to stand on." Mr. Levine quoted the counsel of the National League as saying, "When you bring your case to me you must swear you did not use copyrighted music."

The members were informed the pending suits would be discontinued on payment of the filing charges if the organization would adopt the attitude recommended by Lesselman's motion prevailed.

Mr. Powers, in responding to the invitation of President Brandt to outline the position of the distributors on a commodity tax, explained the attitude recommended by so many exhibitors and added that it was gratifying. "The only thing I wish is that on our side of the fence we had the same co-operation when there is a question of vital interest," he said. "We find too often when a vital question comes up we have a corporals' guard."

"When the question of taxation came up last winter in Albany, it stirred up a lot of interest because we had a joy ride to Albany and the boys came along. We made a good showing. We demonstrated on the ground that the industry could not stand the tax. We won out. The legislative committee that was appointed to investigate the business called all the principal producers to the stand. These men were questioned as to profits, methods of doing business and what the chances were of the state collecting that tax. After investigating for a couple of months they advised the State Senate that the industry could not stand the tax. We weren't taxed."

Basis of Tax Wrong, Says Powers.

"The federal tax is levied on film, not on pictures. I want you to get the difference. With the tax of a quarter of a cent a foot on raw stock and a half cent on printed and considering the waste involved it means practically one cent on every foot we print. Under the law the film is simply a container. It makes no difference as to the value of the good put on the film, the tax is just the same. The basis of the tax is entirely wrong, but we are to blame ourselves in that respect. We went to Washington this summer and we learned that the men who proposed to put a tax on film knew nothing about the film business."

"Mr. Powers reviewed the course of legislation in regard to the film tax, told how the Senate committee, when convinced the industry could not stand the tax, had removed it from the measure when the House had restored it, and came down to the conference committee where it was a difference of opinion between Senator Simmons and Representative Kitich, the latter of whom insisted on the tax."

"The present tax was a compromise," he said. "The whole war revenue bill was being held up on account of the film clause. The tax was to be paid by the public. All other taxes but the income tax must be paid by the purchaser of property. On the film levy some concerns are paying twenty times as much as others do on their business. The Birth of a Nation, making $25,000,000, pays on each thousand feet no more than does a single reel of a news letter who is going to be the copyright owner, the distributor, the exhibitor or the public? I don't think anybody will say the producer will pay it or that the exhibitor will."

Producers Unable to Pay the Tax.

"The tax has cost the Universal $12,000 a week since Octo-
ber 4. That will have to be paid here. No such money as that is left in the business. How are they going to pay it? The profits can't stand it because the business won't stand it.

"After studying over the matter and trying to arrange an equitable method fixing this tax we decided to base our decision on the report of Price, Waterhouse & Co., the accountants who do work for most of the film concerns. They say 16½ cents, but we made it 15 cents a reel to taxes on the profits. The price of film is figured down to where the producer can just about continue to do business. Nearby every concern is spending on production more than it takes in, and the losses offset the profits. Then the one thing applies with the exhibitor. There are more men losing money than there are making it. The exhibitor cannot pay the tax. Neither can the producer, nor the distributor. The public will be expected to pay it. It is better able to pay it. You are going to raise your prices so that it may pay it.

"It is unfortunate that the Strand and the Rialto and the big houses pay no more than the man out in the woods who runs the number of reeels. That is an injustice. The thing to do if there is to be any modification or any relief from this is by going to the small city. There is concern expressed in the small city and perhaps there may be a way to beat the tax. The returns of the smaller towns are placed in a higher valorem—on the receipts. Then the man who pays a thousand dollars a week for service will pay proportionately. The equitable, the fair way to pay taxes is on the value of the goods you purchase. Believe me, it has taken some sand to put that charge of 15 cents a reel on the film."

Suggests Stars Are Making More Than Producers.

Mr. Manheimer asked why should not the manufacturers cut the 15 cents with the exhibitors, remarking the producers were rich.

"You have known me for a long time, John," said Mr. Powers replying, with his grimest smile, "you know I am just the same as when I came to New York. That is not the case with Mary Pickford."

"Why don't you cut down on these high salaries then?" demanded one of the members in the rear of the room.

"Well, you are all shouting for stars," said Mr. Powers. "Why don't you cut out the letters you are always writing them telling how good they are? "

A member to the effect he understood the Eastman company was not charging the manufacturers the tax of a quarter cent on unexposed stock, Mr. Powers said the bills for the previous week had to be paid against the sale of the stock and that for the following week the tax had been charged from the day the law went into effect. They have been paying the quarter cent to Eastman, and we have got to pay the half cent to the Government, he added.

When Mr. Berst was asked as to what would be done with the surplus on the 15-cent charge, he said he would be perfectly willing to give it to the National League, but he didn't think there would be any balance.

Mr. Levine advised the members to go over their books and figure out their receipts for the past six months, and perhaps they would be able to raise their prices for at least three or four days a week. He warned the exhibitors to be careful as to their method of raising prices. "Remember, you can't jitter the public! You must let them know why you are increasing your admission charge. Give them the facts. And don't fail to keep books. You may never have done it before, but you must do it after November 4th. You should be prepared at any time to show your records to Government officers."

WISCONSIN LEAGUE HAS NEW PRESIDENT.

At a recent meeting of the Wisconsin Exhibitors' Association held at the Hotel Wisconsin, Milwaukee, was elected President C. C. Simmons of Milwaukee. He is now associated with the State and C. C. Simmons of Milwaukee was elected to fill the vacancy.

Miss Flossie Jones of Waukesha was elected state organizer, and it is expected a large increase in membership with the addition of a hustler.

A communication from the Operators' Local of Milwaukee was referred to a special committee.

Hot "Sunday" Fight in Columbia

Request of Commandant of Training Camp That Pictures Be Allowed for Soldiers on Sunday Meets Strong Opposition.

ONE of the hottest municipal fights in the history of the city is now raging involving the Columbia theater in an effort to obtain an open Sunday for the motion picture theater on account of the thousands of soldiers encamped at Fort Lee and camp training. The fight takes on more than its usual significance from the fact that it affects practically the whole state inasmuch as practically every town of any size in South Carolina has one or more training camps of various descriptions, and a local victory for the Mayor ou metaphorically that the other cities would take advantage of it also to show on Sunday.

Arrayed on the side who favor the Sunday picture shows are the officials of the cantonment here who wish adequate amusement supplied to the thousands of soldiers who visit the city every Sunday, their only whole holiday, the local theater managers, and certain other influential sources, and they are being opposed strenuously by the City Ministers' Alliance, the State W. C. T. U. and the Columbia "State," the leading morning newspaper. In a strong editorial denouncing the Sunday operation of picture shows the "State" declares that "were the city council to permit the opening of picture shows on Sunday, the general assembly at its next approaching session would enact a law closing them."

"Public opinion in South Carolina is already crystallized," declare the "State," in reference to this question, "and in scarcely any county has the State wealth and power of the general assembly have the temerity to go before his constituency and defy a vote in favor of this form of Sunday liquor. For the state council, as has been suggested would be profitless defiance of overwhelming South Carolina opinion and it would react to the great injury of Columbia."

The South Carolina W. C. T. U. in annual convention at Augusta, Georgia, on record as condemning the movement and urged that the people of Columbia, as well as the whole state, place their stamp of approval upon it.

A communication received by the "State," while voicing the same sentiments regarding Sunday play is prohibited, entreats that newspaper to be consistent, asking "Why not take the lead and make the business sacrifice yourself and say, 'regardless of what others do, The State will not publish an Sunday edition henceforth and forever?' Are you equal to this?"

Charles A. Brady, one of South Carolina's foremost citizens, in a communication advocating Sunday movies, makes the following statement: "Please realize business: to enjoy reasonably is his wisdom and his duty; it is the great lesson of human life, but a lesson which few have learned and none the less than those who proclaim themselves master of art in it. There is nothing in the world so comfortable to all classes, and those people good is taking all their pleasures away from them, when as a matter of fact pleasure seeking is what causes so many of us to violate the 8th commandment and to violate pleasures desired by the people are legally given them, there will be no need to violate a law to secure them."

Local picture theater managers are taking no active part in the fight, feeling that it would not be wise to jeopardize their position in the esteem of the Columbia people by rushing in and fighting for anything which is so hotly opposed by the city's best people. The theater managers, however, the outcome of the fight, will abide by the decision of City Council, which is expected to take some action.

D. M. BAIN

READY FOR NATIONAL CONVENTION OF A. E. A.

Detroit exhibitors are already preparing for the next convention of the American Exhibitors' Association which will take place in the auto city, July 3, 4, 5 and 6. In fact, Detroit, which holds a state council to take place on Sunday, July 4th, is so far as to appoint a list of committeemen to make further and necessary arrangements. These men are: J. C. Ritter, Kialto theater; Sam Ackerman, East Side theater; S. G. Beebe, Beechwood theater; C. C. Edwards, Ed Wood theater; Fred Runler, Warren theater; Mr. Edwards, Gratiot theater; John Nielts, Dawn theater; Peter Jepp and King Perry, Luna theater; George Wilber, Majestic theater at 2117 7th Street; John Bremer, Columbia, 1917 7th Street; Jeup. There will be no exposition in connection with the convention, the entire four days being devoted to business meetings and entertainment.
Exhibitors of New England Get Together

At Convention in Boston the Theaters Company and the Exhibitors' League Join Forces—Adopt New Constitution—Prominent Men Address Banqueters

The amalgamation of the Motion Picture Theaters Company of New England and the Massachusetts Branch of the Motion Picture Exhibitors' League of America, and the revision of the constitution of the new organization, by which all film supply men are barred from being active members of the association were sensational features of the joint convention of the motion picture exhibitors from the six New England branches, which was held in the Tremont-Platt Hotel, Boston, on Wednesday, October 23. Over three hundred exhibitors and exchange men from all parts of New England attended the great convention, which was a complete success from every angle, having wiped out certain enmity that had existed for some time between the rival New England associations.

Alfred C. DeCock, president of the Maine Theaters, Inc., and president of the Maine branch of the Motion Picture Exhibitors' League of America, is the individual who was greatly responsible for getting the two organizations together. The merger was so entirely unexpected that it came as a thunderbolt to some, although a few were aware that something was in the wind. It was indeed a pleasant feature of the convention and served to make exhibitors happy and contented. The merger clearly shows that the New England exhibitors have concluded that no great work can be accomplished without harmony of purpose.

Preliminary to holding the regular sessions of the individual branches of the league, the opposition organization went into session to act upon the advisability of the amalgamation.

William A. Brady, president of the National Association of the Motion Picture Industry, declared at the banquet of the exhibitors that every exhibitor throughout the United States would cast all selfish interests in the littery-Platt Hotel, Boston, that the exhibitors must take their part in politics, but should not align themselves with any one party. He declared also that exhibitors should stick together and act in harmony with other branches of the industry.

Others at the banquet were James M. Curley, Mayor of Boston; Walter W. Irwin, one of the leading motion picture managers in the United States, who has been commissioned by President Wilson to carry pictures of America's army training for war into Russia; Stephen W. Bush, editor of the Exhibitors' Trade Review; Arthur S. Friend, moving picture representative of the Food Commission, and George U. Crocker, member of the Massachusetts Public Safety Committee. Ernest H. Horstmann, president of the Massachusetts branch and national treasurer, was toastmaster.

The elaborate dinner, which was served at 7:30, came as a climax to one of the greatest business meetings ever conducted by New England exhibitors. The sessions opened at noon, with an informal dinner at the Copley-Plaza. Executive sessions of the six New England organizations were held later. After these meetings were concluded the joint session and effecting a merger, branches was held in Parlor A of the hotel, which was attended by nearly two hundred and fifty theater managers from all sections of New England. The meeting was presided over by President Horstmann.

Sessions Held Behind Closed Doors.

It was impossible to get a detailed story of the proceedings that took place at these sessions, owing to the fact that the press was barred. There was no reason assigned for preventing newspapermen from "sitting in" on the questions that were taken up and the debate that ensued. The Motion Picture World representative had his seat in the salon, where the first meeting of the Massachusetts and Rhode Island branches took place, and was precluded to take down notes on the proceedings. Colonel Kinsale, the rival organizer, presented a resolution to bar the trade representatives from the meeting. The majority were in favor of the resolution and it was passed. Consequently the newspapermen "made" for the exit, there being no official statement from the press in the proceedings. There were only two objectors to the resolution to bar the press. They were National President Lee Ochs and Jacob Conn, an exhibitor from Providence, R. I.

The most important questions confronting the moving picture business as it affects New England were discussed at this session. Action was taken on some of them.

The old organization, known as the Motion Picture Theaters Company of New England, has been in existence about six months and has held but four meetings since it was organized. It's organizers are Colonel H. I. Kinsale, of Quincy; H. A. Gilman, of Dorchester; G. A. Ramsdell, of Malden; Abraham Montague, of East Boston; A. Bendslev, of Waltham, and Mrs. Marcella Ayers of the Exeter street theater, Boston.

The officers of the organization were: President, Henry L. Kinscide, Kinscide and Alhambra theaters, Quincy; vice-president, H. A. Gilman, of Dorchester; H. W. Lourie, of Quincy; A. Ramsdell, Orpheum theater, Malden. The meetings of the association were always held at the Hotel Thordike.

When the merger was effected it was agreed to drop the by-laws of the Motion Picture Theater Managers of New England and adopt the by-laws of the Massachusetts Branch of the M. P. E. L. It was decided, also, that the officers of both organizations step down and make room for a new election to be held at the next meeting in December. In the meantime Ernest H. Horstmann has been appointed provisional chairman of the organization.

The question of war taxes brought forth serious discussion. The resolution was voted to be drawn up carefully and submitted to the meeting of the National Association by Lee A. Ochs in New York the following Thursday expressing the views of New England exhibitors with regard to the tax of 15 cents placed on each reel by the film distributor. All of the exhibitors were of the opinion that the 15-cent tax was exorbitant, unwarranted and unjust. Jacob Lourie, in particular, argued against the tax. Mr. Leona, manager of the Beacon theater, Boston. The convention voted to refuse to pay the tax, but afterward adopted a more conciliatory measure by placing the matter in the hands of the national organization with a resolution dividing out the position of New England exhibitors in the matter.

No Agreement on Admission Tax.

The convention was unable to come to a satisfactory agreement in regard to the matter of the admission tax. A few exhibitors were in favor of passing the admission tax on to the public. Others claimed that this was unpatriotic and that the exhibitor should stand the tax, while others favored a 50-50 split with the patron.

There were so many different opinions on this question that the convention was unable to reach a vote. Many different interpretations were placed on the admission tax, and it was felt that many exhibitors did not possess a clear understanding of just what the tax was and how it affected them. It was decided that the admission tax would be left entirely to the exhibitor himself to fight in his own way. Many admitted they would increase their admission prices five cents and thus include the cost of both film and admission taxes. Others stated they would add the 2-cent admission tax to their regular admission and charge $2, 17, 22, 27, 39 cents for admission tickets. Still other exhibitors will take the burden of both taxes upon their own shoulders and keep the admission prices the same.

The joint session of the six State leagues and the rival organization was finished at 6 o'clock and, immediately after, the exhibitors scattered out of the room and into the hotel lobby, where the hostess greetings and manifestations of friendship took place.

Dinner was ready to be served at 7:30 and immediately after the call was sounded to proceed to the dining hall, the
exhibitors hurried down to the grill room, all declaring themselves ready and able to do great damage to anything that was set before them. There were about thirty round tables in the grill room, each seating twelve persons. A special table was also lengthwise of the room and referred to as several feet above the level of the other tables, was arranged for the guests of the evening.

The guests included Mayor James J. Curley, of Boston; William George U. Crocker, of the Massachusetts Public Safety Committee; Stephen W. Bush, George F. Washburn, president of the Massachusetts Real Estate Exchange; General George H. Grant, of Boston; Toastmaster Ernest H. Horstmann; Alfred S. Black; James M. Casey, Boston’s official censor; Sergeant Richard H. Gamble, police censor of Providence; P. A. Powers, of the American Commission for War; James H. Brodhead, of the New Hampshire Branch of the M. P. E. L.; Mr. Perry, Mr. Hartford, and Colonel Henry L. Kinscade, of Quincy.

Exhibitors Eat a Hooverized Meal.

A fine dinner was served, but in every respect it was a Hooverized meal. It was served in strict accordance with ideas proposed by the Food Conservation League. The dinner was absolutely meatless, the only flesh food served being chicken made a la Hoover. A lawman, is allowed to have a smoke.

Two invited guests were absent from the banquet. They were David I. Walsh, ex-Governor of Massachusetts, and Granville S. McFarland, prominent Boston lawyer and editor-in-chief, staunch friend of Mr. Ochs, who was in New York on Tuesday with Secretary of the Navy Josephus Daniels, had made plans to attend the banquet, but at the last hour was forced to cancel the engagement, being unable to get away from the metropolis. Mr. McFarland telegraphed his regrets to the convention, the telegram being read at the dinner. "I regret I cannot be with you tonight. I hope some one will warn our moving picture friends that eternal vigilance is the price of liberty in the moving picture world." The message was addressed to Samuel Grant, who had charge of the convention.

As soon as the dinner was over, President Ernest H. Horstmann, of the Massachusetts Branch, and toastmaster of the occasion, opened the latter evening exercises. He read the telegram from Granville S. McFarland.

National President Lee Ochs was the initial speaker and was given a warm welcome when introduced by Toastmaster Horstmann. In his introduction of Mr. Ochs, the local president declared that he was one man that the exhibitors could call upon at any time or any place and that he would do his best for the interest of the exhibitor.

Mr. Ochs said that when he told the gathering of the wonderful time the league had given him on the outing, which was held at Hull, Mass., in August, and how much he enjoyed the little excursion down the river. The formation of his address referred to that phase of the moving picture business relating to the exhibitor’s part in politics. He stated that he did not favor exhibitors aligning themselves with any party, but declared that the exhibitors should not misunderstand what is due to the public.

“We have used our screens for candidates,” he exclaimed, “and when they were elected they have forgotten all about us. I called your attention this afternoon to the situation in North Carolina. We were innocent parties in this political situation and Congressman Kitchin should be made an example of.”

“In New York a candidate put forward a drastic censorship bill which would have meant the tearing apart of the entire film industry. We told him we would oppose him at the polls and he laughed at us. We defeated him, though, by 15,000 votes in the last election and that is too much, he added.

“In many states the legislature meets this fall. We should pick our candidates and show our slides for the man who is fair to us, and should not show them for the man who is unfair.”

Mr. Ochs said it was needless to tell the exhibitors that the differences were due to their being engaged with their screens. He pointed out that President Wilson had said that the power of the moving picture is enormous. He said the trouble was the men did not look back and realize the enormous good that the motion picture.

Mr. Ochs also stated that he was of the belief that New England exhibitors were exhibiting their films too cheaply. In fact he stated that moving pictures the country over were white wash, but, "You sell pictures too together too cheaply," he said. "I am in favor of higher prices—when I can get them.”

Mr. Ochs stated that he was highly pleased and gratified at the results accomplished by the convention and especially the amalgamating of the two organizations. “I want to tell the other states,” he said, "how you succeeded in securing the support your country and your President. If you have officers with whom you are dissatisfied do the best you can to support them during their terms and then fire them out.”

He urged everybody to be sure to support the candidates in New York and Boston and stated that the exhibitors were working hard for these two conventions.

Calls Brady Father of Industry.

William A. Brady followed Mr. Ochs and was loudly applauded when introduced by Mr. Horstmann as the father of the industry and one of its greatest powers.

“The moving picture industry is like a baby just learning to crawl,” declared Mr. Brady. “You don’t realize the opportunity before you. You don’t know the immense gold mine that is being opened up before you.”

“A few years ago you were the object of every petty politician, and graver. The best picture exhibitor was held up by the greatest mob of panders the world has ever known. Now this is passed.”

“The greatest President of our time has declared that the screen is the greatest power for truth and enlightenment. He has called upon you, and you stand on the threshold of a great opportunity. He has favored you as no other industry or art has ever been favored. You might as well have been called a Curley or a D. H. Hill as a Brady. I am one of the oldest showmen in the United States. I have always been on the level and have paid my bills. I want to tell you that the censorship of the film has passed away forever. It is gone forever. When Mr. Horstmann was censor of Chicago and one little David could come up now and put that former Goliath out of business.”

“The most important thing before the industry today is unity, if possible, and public interest. We will talk about any special league or association or interest. When I talk to the men of New England I talk to the real American. Here is the heart and the foundation of leadership. I think, if the day of the man who has a mind to question my honesty of purpose. It is our honest duty to stand and say ‘We are patriots!’”

“Vociferous applause greeted Mr. Brady when he closed. He told us of the times when he was called for and had to be there. He continued, ‘I say it is the duty of every man in the industry to get together, to stand solidly behind our President, and from the industry to see that we predict that if we do this we will never be held up again.”

“I have heard there is a quarrel over the tax law. I am a producer. I do not sell nor tax film, even though I have heard that one man has paid more than $120,000. Perhaps the tax is wrong. But we have a court where the exhibitor, the producer and the manufacturer can meet and adjust their differences. We should hold our meetings in a different way. Do not have the different rooms. In that way we could get together and adjust our differences without trouble.”

Motion Picture May Win the War.

“Herbert Hoover, food administrator, has told me that he scattered the motion pictures, and what would be done in that direction transmittig of his propaganda to the public. Secretary of the Treasury William McAdoo told me that he believed the success of the first Liberty Loan in a great measure was due to the motion picture. Two weeks ago in the White House, President Wilson told me that he believed the motion picture might win the war.”

“He said that the Russians were ignorant of conditions and that 15,000 Germans were distributed among the Russian people and had declared to them that the United States had not entered the war against Germany. The President said that he knew of no way of reaching these Russians and involving them of America’s entry into the war except through the motion picture. Many of the Russians cannot read a word, and those who can read will not do so. But they can learn through pictures.”

They would believe it if they saw motion pictures showing American troops in France, showing our great aeroplane fields, our army cantonments filled with soldiers.

“The President of the United States—God bless him—told me that the motion picture might win the war. What more can I say to you to urge you to activity and interest in this great national climax? The moving picture may result in the Germans being held to their places at the Russian front.”

“I am going to introduce to you a man, a married man with a family, who is giving up a big position with a princely salary to go to Russia without a cent of pay. He is going to be fighting in a strange country at the risk of his life, to
take our motion picture to the Russians to tell them America is in the fight for world-wide democracy and in the fight to stay."

Continuous applause, lasting several minutes, greeted Mr. Irwin when he replied to Mr. Roosevelt's appeal. "I wish to compliment Mr. Roosevelt's Gobierno. It is a move of culture, enlightenment and patriotism, for its stand in coming to the aid of the President and the nation at war. We are fortunate in being in a great democracy, a democracy where there is an end to emperors and when all the peoples of the world think similarly.

"The moving picture industry has already played an important part in the furtherance of the Allied cause. The moving picture is the language that is understood by all. With the help of the moving picture I predict that there will be no more wars as one people will become acquainted with one another and then with a complete success. The day of harassment of the moving picture has passed and the day of final stress will soon be over.

"This is the time for us to stand for fairness. If we do act fair we can stand the financial burden that is to come. And in the end we will stand with pride in our accomplishment in the great fight for democracy."

City of Boston Will Aid Exposition.

Mayor Curley arrived late. Owing to the fact that he was forced to leave to attend another banquet, Mr. Horstmann introduced him immediately and the mayor addressed the gathering. It was a patriotic speech full of fighting phrases, and the people, at least, pleased him. The mayor said that Boston and New England in their national convention to be held in Boston next summer, and stated that the city of Boston was glad to be able to spend $3,000 of its money to aid the movies and that the Chamber of Commerce would help.

Stephen W. Bush was the next speaker. He expressed his admiration for Mayor Curley, and said that he and Mr. Brady had planned and worked for the most successful gathering of exhibitors at this convention.

E. R. Gregory of Dorchester, composer of the famous "Boostrs Booming Boston" song, led the entire delegation through several verses of the popular ditty during the singing of the national anthem, a patriotic number.

George U. Crocker, member of the Massachusetts Public Safety committee, spoke on the well known "four minute movement," and thanked the exhibitors for their close cooperation with the committee.

The following men followed in order as speakers of the event:


The following is a list of those attending the convention by states:

ROHDE ISLAND—Walter J. Hartford, Imperial, Pawtucket; James McManus, Thurston, Riverpoint; Miss W. Rogers, Lyric, East Providence; C. H. Steadman, Palace, Providence; Leon Vail, Lyric, Warren; Fred Lewey, Royal, Providence; Sol. H. Biens, Bijou, Providence; M. J. Rilley, Empire, Providence; F. Westgate, Empire, Providence; C. C. Hatch, Queen, Providence; O. H. Westerly, F. A. Vennett, Citizen, W. H. O'Neill, Ancona, Westerly; Miss S. Smith, Smith's, Woosocket; J. E. Bolen, Casino, Providence; Jacob Coon, Providence.

NEW HAMPSHIRE—W. H. King, Grand, Belows Falls; Mr. A. C. Farnel- lough, Princess, Brattleboro; J. B. Bames, Park, Barre; T. W. McKay, Grand, East Fitchburg; O. W. Carron, Please U, St. Johnsbury; Ralph Kunz, Ideal, Springfield.

MASSACHUSETTS—Samuel Grant, E. R. Gregory, P. H. Connel, B. H. Horstmann, Boston; A. Montague, Day Street; Ed. Ramsdell, Melrose; W. E. Dawling, Central Square, East Boston; H. A. Gilman, Drucker, Dorchester; G. A. Ramsdell, Orpheum, Malden; G. J. Hackett, Medford, Medford; E. D. Rhind, B. C. Opera House, Somerville; Geo. Hearst, Hazard, Kinscadc, Quincy; Henry Kinscadc, Kinscadc, Quincy; Walter Nelson, Merrimac Square, Lawrence; T. J. Charrett, Casino, New Bedford; George R. Warren, Music Hall, Quincy; A. T. Shaw, Manchester; Charles Monning, Old Colony, Plymouth; W. J. Papamass, Rialto, Brockton; Charles W. Benson, Columbia, New Bedford; W. B. Low, Cambridge; A. M. Nelson, Woonsocket; J. L. Turner, Reading, Reading; A. Viglos, Magnet, Dorchester; J. H. Grady, Square, Dorchester; J. W. Wasserman, Lafayette. Brockton; Charles S. Bab, Princess, Bridgewater; John M. Whitney, Empire, Waltham; Frank J. Howard, Boston; W. L. Litthfeld, West Dorchester, Dudley; J. Silva, Central, Stoneham; G. W. Allen, Jr., Central, New Bedford; Frank A. O'Connell, Atlantic, North Attleboro; S. E. Max, Cambridge; E. L. Young, Highland Avenue, Somerville; A. H. Allen, Central, Columbia, Attleboro; Henry Wasserman, Eagle, Roxbury; Aden Washburn, Unique, Boston; William Lexington, Lexington; Louis Minot, M. T. Pierce, Lynn; B. P. A. Littlefield, Central, Medford; A. F. Dowdow, Square, Boston; Samuel Goldstein, Broadway, Springfield; Frank Collier, Old South, Boston; Nathan Hoffman, Cross Street Orpheum, Somerville; George U. Hamilton, Wintonrop Hall, Dorchester; Benjamin J. Kaplan, Strand, Havenville; Charles H. Morgan, Lyric, Beverly; J. Louis, Boston, Boston; J. H. Woodhead, Globe, Clinton; Miss Farrell, Boston; Frank Howes, Puritan, Boston; Mrs. Jones, Huntington Avenue, Boston; C. H. Ross, Lancaster, Boston; Mrs. Walsh, Ideal, Roxbury; H. J. Mc Guinness, Olympia, Boston; J. E. Jones, Olympia, Boston; C. W. Hodgdon, Wakefield, Wakefield; D. L. Young, Imperial, South Boston; C. S. Davidson, Victoria, Lawrence; R. W. Brown, Tremont, Boston; George H. Bliyan, Central, Lynn; M. W. Starks, Central Square, Lynn; H. W. Finley, Central Square, Lynn; E. B. A. Littlefield, Central, Medford, Somerville; J. I. Bemiso, Auburndale, Auburndale; H. F. Brown, Boston; Simon Franklyn, Lynn; H. J. Aiken, Castle Square, Boston; D. C. McMilian, Waltham Theatre, Waltham; George H. Bliyan, Central, Lynn; George W. Henninger, Kings, Lynn; George F. Crocker, Crown, Amesbury; Frank W. M. Meade, Town Hall, Lynn; William P. al Franke, New York, Lynn; Frank Kainz, Lynn; J. O. Furst, Viscount, Lynn; N. Wurst, Modern, J. M. Mullin, Universal; R. D. Mardan, R. D. Clark, Perfection Pictures; W. H. Patten, Paramount; R. E. Harrington, Paris; L. A. MacLean, Triangle, Fall River; George H. Bliyan, Charles Master, Globe; Claud Frederick, Peerless Productions; Lewis Lansing, Brookline Poster; B. F. Webber, American Poster; W. F. Foster, Boston Machine; J. W. J. Bassett, Universal; Dan Hogan, Hub Corporation Pictures; Jerome Marshall, Waltham; Francis J. Cartwright, North Easton; J. A. Gibson, Universal; Sam Hase, Paramount; George J. Charron, Star, Clinton; Gust Schaefer, World; J. D. Boggs, Universal, World; H. M. Davis, World; Edward Klime, Central Feature Film; J. C. Leighton, Boston—all of Boston.
American Cinema Commission Preparing

Chairman Brulatour Opens Offices in New York—Advisory Board Will Assist in Selection of Films

To stiffen the defensive qualities of one of its allies, to prove to the soldiers of another associated nation that this country is doing its level best, and to bring cheer to the hearts of its own sons on foreign soil, the United States is sending three cinema commissioners abroad. They will go by appointment of and under the instructions of President Wilson.

Through the aid of Uncle Sam now battling against superior forces in the Austrian-Iranian mountains, Frank J. Marion, president of the Kalem company, will carry to France a variety of subjects that when shown to the Italian soldiers will convince them that reinforcements already arrived in Europe and that more are on the way.

That the personal sacrifice on the part of these three men and of the many who will be called to aid them will not be in vain, that there may be assured to them a steady flow of proper quantity and quality of American pictures, Jules E. Brulatour of the Eastman Films Corporation has been named chairman of the commission, with offices in New York. To aid him in the selection of suitable subjects, Chairman Brulatour has appointed an advisory board, composed of the following prominent motion picture men:

William L. Sherrill, president Frohman Amusement Corporation; Adolph Zukor, president Famous Players-Lasky; Samuel Goldfish, president Goldwyn Pictures; K. A. Rowland, president Metro Pictures; J. A. Berst, vice-president Pathe Exchange, Inc.; W. R. Rothacker, president Rothacker Film Manufacturing Company; S. L. Rothafel, managing director Rialto Theater; Carl Laemmle, president Universal Film Manufacturing Company; and Harold Edel, managing director Strand Theater.

The creation of the commission first came to the attention of the National Association of the Motion Picture Industry through William A. Brady, its president. At a recent issue of the Moving Picture World, Mr. Brady at a conference at the White House in regard to matters of trade interest was asked by the President to call to the attention of his associates the importance of the project. He accordingly informed the members of the motion picture body how the Administration looked upon the idea of sending men to the three countries and asked for nominations of the best available men for the work. He said the three men selected would be commissioned by the President—in just what particular manner had not at that time been determined. He told of the effect along the Russian front of the rumors spread by German propagandists, how the Russian soldiers actually believed they would get no help from America. If on the screen there could be shown them what America was doing in France, what she was doing in the many cantonments of the National Guard and the National Army, could be shown pictures of the ships being built, of the guns and munitions being manufactured, the efforts of the German spies would be nullified.

The American Cinema Commission in Russia is expected to succeed where the Root commission could not wholly win. The Americans who accompanied the former Secretary of State could reach but a small part of the Russian people, and then only through an interpreter. In cooperation with the Y. M. C. A., which has many agents along the Russian front, the American film men will work. He will find an effective agency for the dissemination of the first-hand screen information he will bring. It is said the Administration has expressed the opinion that the motion picture may be the biggest civilian factor in the winning of the war.

Chairman Brulatour has opened headquarters in the Eastman Building, 215 West Twenty-third Street. Here he found a completely equipped film office, with a full projection installation. Film shipments already are arriving from some of the well-known producing companies. In the next few weeks it is expected the advisory board and the commissioners will have several hundred feet of film offered for examination and approval.

Albert A. Kaufman, who has been connected with the Famous Players in a responsible capacity since the inception of the company, George Mooser, John Tuank and William D. McGuire, Jr., have been elected by Chairman Brulatour as his staff assistants. Mr. McGuire is looked upon by the chairman as being of particular value to the commission on account of his experience with the New York Board of Review for a long time as executive secretary. George Eastman of Rochester has written Chairman Brulatour that the facilities of his company in Paris will be placed at the disposal of the commission without profit to himself except where actual expense is involved. On the same terms also are offered the company’s offices in Petrograd, Moscow and Milan.

It is not expected the three commissioners will be ready to sail for at least a month, on account of the amount of preliminary work in the examination of films.
Hodkinson Comes Back
Organizer of Big Distributing Enterprises Returns to Film Business With New Plans.

The announcement that W. W. Hodkinson is returning to the motion picture business, after six months' retirement, is carried over his own signature in the advertising pages of the Moving Picture World this week. It will be received with genuine interest throughout the entire trade.

When Mr. Hodkinson sold his holdings and resigned from the presidency of the Triangle Distributing Corporation, there was a more or less general feeling that his retirement from all activity in the motion picture business was forecasted. He had been identified with the business so long, and had been in many ways one of the few minds which had been able to forecast the developments of the industry over all of the ten years with which he was connected with it, that his loss would have been felt as more than merely personal.

His return, after a summer vacation, and at the head of his own distributing company, will undoubtedly be identified in many minds with the present confusion in the business. Mr. Hodkinson has appeared at various critical moments in the history of motion pictures with which understandably have had much to do with the clearing of the confusion which followed. His organization of the Paramount Pictures Corporation, three years ago, marked not only the change in the stamp product of the business from the old one and two-reelers to the five-reel feature, but also an era of drawing the exhibitor closer to the producer through distribution plans which supported the theory with full effect. He showed at a time when he could not choose for himself, and supported the producer in his none too simple job of creating, in those days, really high-class pictures.

Mr. Hodkinson was eliminated from the presidency of Paramount as a prelude to the absorption of that great organization by its producers, and as a lone figure in the business was sought by many companies already struggling with the distribution problems which are now so critical. His finally taking over Triangle, for which company he will be the producer, is a move which will show at a time when he could not choose for himself, and supported the producer in his none too simple job of creating, in those days, really high-class pictures.

In returning to the business, Mr. Hodkinson announces very frankly that he believes has a plan which will help solve much of the present confusion. Just what that plan is he is not yet prepared to explain. He talked on Friday, however, regarding the conditions which brought him back at this time.

"I did not come back because I could sell a few states rights pictures on the strength of the confidence which exhibitors have in me," he said. "And I did not come back merely because I like excitement. Behind this move of mine is a plan that expects to help the exhibitor solve a few of the problems that are facing him. I haven't a program and I haven't a money-trap for exhibitors. What I have is a distribution system and plans for securing the best all-round pictures which are made in the world. I have built every business with which I have been connected, whether theaters, exchanges or distributing organizations, on the principle of playing fair with both the men who made my pictures and the men who exhibited them. I have my own idea of what that sort of fairness is, and I think that a fair majority of the exhibitors of the country agree with me.

"My entrance into the business was as an exhibitor, you know, and my contact with exhibitors has always been very close. I made it the most important thing in life to study out what exhibitors wanted, and what the public wanted, and how both liked to be served. I have never been a producer, and do not expect to be. My business is distributing, and my plan is to give exhibitors a service, through my distributing company, that will be really worth the cost of the distribution they pay."

Associated with Mr. Hodkinson in his new enterprise will be Raymond Pawley, formerly treasurer of Paramount and head of Triangle, which was identified with Mr. Hodkinson. The new company has taken offices at 527 Fifth avenue, the Harriman Bank Building, at the corner of Forty-fourth street, New York.

At Leading Picture Theaters

Programs for the Week of Oct. 28 at New York's Best Motion Picture Houses.

"The Woman God Forgot" at the Rialto.

Geraldine Farrar's appearance at the Rialto the week of Oct. 28 in Arletta's spectacle, "The Woman God Forgot," was made the occasion for one of the most elaborate presentations which Mr. Rothapfel has ever undertaken. "The Woman God Forgot" was produced in the Lasky Studios by Cecil B. De Mille. The story is by Jeanie Macpherson, and is a portrayal of the conquista and the Incas by Cortez and his Spanish adventurers. Through all the pageantry, battle scenes, and the mystic temple rites which make up the spectacle, there runs the stirring romance between an Aztec princess and Alvarado, a captain serving under Cortez. Wallace Reid plays the Spanish captain, and the rest of the cast embraces such sterling performers as Raymond Hatton, Hobart Bosworth, and Theodore Kosloff.

Mr. and Mrs. Sidney Drew in "Laughing Gas," the Rialto Animated Magazine, and a vocal solo by Mlle. Madeleine D'Espinoy were also on the program.

"Bab's Burglar" at the Strand.

The principal photo-dramatic feature at the Strand was another of the "Sub-Deb" series, "Bab's Burglar," with Margaret Clark seen in the stellar role. Bab's efforts to marry off her older sister are amusingly and her experiences with her thousand dollars allowance which runs in two weeks, is still an unopenedfirer. Director J. Searle Dawley is responsible for "Bab's Burglar." Adolph Zukor has surrounded the diminutive star with a well balanced cast including Leone Morgan, Richard Barthelme, Frank Losee, Gabriel O'Madigan, Helen Greene, William Henkky, and Guy Coombs. Another chapter of Ditmar's "Living Book of Nature," Victor Moore in the title role, "Hatton," "Bab's Burglar," and the Strand Topical Review were also shown.

The soloists were Herbert Waterous and Grace Hoffman.

"Princess Virtue" at the Broadway.

At the Broadway theater Mae Murray made her first appearance as a Bluebird star, as the heroine in "Princess Virtue," adapted from Louise Winter's novel of the same title. The usual short subjects of weekly news, travel and educational pictures and a two-part comedy completed the bill.

Eighth-first Street Theater Bill.

At the Eighth-first Street theater the following pictures were shown: On Monday, Tuesday and Wednesday, "On Trial" as the feature. On Thursday, Friday, Saturday and Sunday Wm. S. Hart in "The Cold Deck" was the picture attraction.

OLCOTT PICTURE IN CHICAGO.

E. J. O'Donnell, of the Sidney Olcott Players, Inc., left for Chicago immediately after showing "The Belgian" at the Strand, Thursday, to conduct a showing at a Chicago theater for Tuesday, October 30, for the Chicago press and prominent members of that city. We'll return to New York immediately after the Chicago showing, at which time he will take up the many offers for territorial rights for "The Belgian."

AUTHOR SMITH ON INCE STAFF.

The Thomas H. Ince scenario staff has recently been augmented by the engagement of R. Cecil Smith, who will be engaged at the studios in Los Angeles preparing material for the players of that organization. Mr. Smith came into prominence as a writer of photoplays under Mr. Ince and among his successes was "Madcap Madge," and "The Master of His House."
Brenon Buys Studio
Big Plant at Hudson Heights, N. J., Acquired From Jersey City Capitalist.

HERBERT BRENON is now the sole owner of his large studio property at Hudson Heights, N. J., a business transaction involving $250,000 having just been consummated. By this deal, Mr. Brenon becomes one of the largest film producers in the world today. Mr. Brenon recently acquired complete control of the producing corporation bearing his name, purchasing the other interests in the organization. This gave him complete control of the production studio he has just turned to the actual purchase of his studio, to insure complete freedom and scope for his extensive plans. The studio property which he has been occupying was owned by William G. Humphreys, the millionaire capitalist of Jersey City. Mr. Humphreys is an important figure in New Jersey business, being chairman of the board of directors of the New Jersey Trust and Trust Corporation, director of the Provident Institute of Savings, president of the Raritan River Railroad and director of the Colonial Life Insurance Bank.

Negotiations have been progressing for several weeks, making it perfectly evident that a deal was about to be consummated. The final paper has been signed by Mr. Brenon, who, besides active production at his studio, is being conducted on the property. From this, there are, atop the studios, two outdoor spaces, each 50x40 feet, which are utilized for exterior stuff. The two studio buildings have forty individual dressing rooms and four star dressing rooms. Adjoining the studio buildings is a restaurant capable of handling five hundred. The office building and stucco garage have just been constructed. The administration building houses the private offices of Mr. Brenon, his general manager, secretary and departments of exploitation and accounting. The Brenon plant, with its completely equipped laboratories, handles a motion picture from actual filming to the finished positive print. This assures Mr. Brenon of just the exact sort of work that he desires in every department. The Brenon laboratories and factory have an unusual record for efficiency. Only recently a negative print was given the department at five o'clock in the afternoon. At nine o'clock the next morning Mr. Brenon was able to look at the finished positive print being projected in the studio exhibition room. George Rush is studio manager. The photographic department is headed by J. Roy Hunt, who has been cameraman for Mr. Brenon for four years. Mr. Hunt also supervises the film cutting department. Charles Ritchie is assistant camera man. The technical department is headed by George Fitch, who has been associated with Mr. Brenon since they both were working in the studio business. He has been with Mr. Brenon in every picture he has ever made. George Edwardes Hall heads the scenario department, with Joseph Echazeau as assistant. Louis Plinius supervises the property department, Fred McKeehead is the electrical manager, and Tom Smythe directs the scenic division. Mrs. Cashman is wardrobe mistress. The factory and laboratories are in the hands of experts and the enterprise also has its own billing and printer. Each department has an average of from six to ten employees. The laboratories, fitted with six developing machines and four printing machines, have room provided for a staff of twenty-five girls.

The Hudson Heights studios have been occupied by Mr. Brenon since their construction was completed in June, 1916. The studio property has been purchased here; there, the visualization of "War Brides." All his subsequent productions, including the "Lone Wolf" and "The Fall of the Romanoffs," were made there. Strange as it may seem to the uninitiated, every scene of "The Fall of the Romanoffs" was "shot" on the studio property, proving the possibilities and efficiency of Mr. Brenon's studios.

BRENON ESTABLISHES DISTRIBUTING OFFICE.
Herbert Brenon is now actively interested in the distributing end of the picture business, the Brenon Distribution Corporation having just been incorporated. This is the latest step in Mr. Brenon's progress as a leading independent factor in the screen world. Offices have been located at No. 309, Fifth Avenue. The Brenon Distribution Corporation will handle Brenon productions for the territory of New York State and Northern New Jersey. Mr. Brenon has made arrangements with the syndicate of companies who recently purchased the New York rights of "The Fall of the Romanoffs" to have this production booked out from the Brenon Distributing Corporation. This syndicate secured Sol J. Berman to handle "The Fall of the Romanoffs."

Mr. Berman will have his headquarters in the suite of offices occupied by the Brenon Distributing Corporation. Mr. Brenon has arranged to secure Mr. Berman's services as sales manager for all other of his productions to be released following "The Fall of the Romanoffs." Mr. Brenon has the controlling interest in the releasing corporation bearing his name, and assures exhibitors that the service and fair play he wishes them to receive will always be maintained.

A completely equipped projection room is located on the roof of the building at No. 309 Fifth Avenue. This will be used in showing Brenon Productions to theatre owners and managers and will be of unusual convenience to exhibitors wishing to see the picture dramas.

COMPLETES THIRTEENTH MILE OF FILM.
Virginia Pearson has just completed her thirteenth mile of film for William Fox. She has finished eleven pictures and now is working on her twelfth, "All for a Husband," which will be the Fox Special Feature release of November 18. The thirteen miles, however, are not total length of film in the productions in which Miss Pearson has appeared, but length of frames in which she figures personally. As the actual footage of personal photographs is 68,640 and as there are sixteen frames to the foot, it is easily computed that Miss Pearson has been photographed 1,098,240 times. She has been in the employ of the Fox Film Corporation for eighteen months. On an eight-hour day basis, this is at the rate of more than four photographs every minute for the entire period.
The Roll of Honor

Edward H. Griffith.

Lloyd Evans, popular member of the office staff of the Canadian Universal, has joined the Canadian colors for war service.

Albertson Now With the "Mosquito"

Arthur Albertson, who for many years has been featured in Kalem productions, was one of the first actors to enlist. Shortly after the declaration of war he entered the navy as a seaman and is now with a "mosquito fleet" at an Atlantic port, guarding the harbor and undergoing intensive training in the pursuit and destruction of submarines.

Mr. Albertson, who is still in his twenties, was born and raised in Jacksonville, Fla. His bearing and personality won him a place in the Kalem stock company and, resigning from the bank in which he was employed, he made his picture debut in "Kit, the Arkansas Traveller." His rise was rapid.

"There's no waiting around for scenes now," Albertson recently wrote to a friend in New York. "There's always something doing—from scrubbing the deck to target practice with the late models of rapid-fire guns. Last week, in a pinch, I was detailed to cook. I never had boiled water before, but had done a lot of observing at home, and I got by so well that mess really made a hit that day. Now I'm helping to paint the boat, and as my lower extremities are exposed to a school of hungry sharks, my attention is somewhat divided. We hope soon to be in European waters."

Fairbanks in Drive for Loan

Douglas Fairbanks, the popular acrobatic film star, has ceased activities before the camera to again "do his bit" for his country. When the first Liberty Loan was announced the energetic Douglas promptly purchased $100,000 worth of Liberty Bonds. Immediately upon conclusion of his newest Artcraft pictures, "Reaching for the Moon," Douglas gave his staff a vacation while he commenced a coast to coast tour of the country in behalf of the second loan.

Arriving in New York Fairbanks spent two days touring the big department stores, theatres and other Liberty Loan headquarters, making forty-two appearances and selling over $50,000 worth of bonds. He is now en route to California and expects to have sold $1,000,000 worth of bonds on reaching Los Angeles, where he will wind up his campaign in connection with the second loan.

In New York City, while addressing a crowd on Fifth avenue and 42d street, the smiling actor of the films spied a fashionable old lady in a passing automobile. Leaping from the platform, clear over the heads of some of the bystanders, Fairbanks held up the machine in the middle of the street and pleaded with the owner for a contribution. He was rewarded with a $1,000 check, and although the inscription was wrecked at this busy section, the player returned triumphantly to his platform and continued his plea for subscribers.

Mr. Fairbanks was assisted in his million dollar Loan drive by Mrs. Fairbanks, Douglas, Jr., Walter E. Greene, Al Lichtenstein, Allan Dwan and Pete Schmid.

Marguerite Sold a Million

A million dollars' worth of bonds in 12 hours was the record made in Cincinnati, October 23, by Marguerite Clark, famous actress of the Paramount Film Corporation, who captured Cincinnati as the guest of the Chamber of Commerce, to aid in the selling of Liberty Bonds.

Within the first five minutes Miss Clark sold $250,000 of the bonds, the largest subscriber being James J. Heekin, chairman of the Chamber of Commerce committee, who bought $100,000.

Enroute to Cincinnati, aboard the train at Xenia, Ohio, Miss Clark was introduced to J. G. Schmidlapp, banker, of Cincinnati, who already had subscribed to $10,000 worth of bonds, but he gave Miss Clark an additional subscription for $10,000.

The largest subscriptions taken by Miss Clark, including her own subscription of $9,000, included the Cincinnati Enquirer, $25,000; The Family Theater, $25,000; Keith's Theater, $60,000; The Ohio Butterine Company, $25,000; Wise Social Center, $40,530; Gilmer Fuel Company, $30,000; James J. Heekin, $100,000; The F. H. Lawson Company, $50,000; and Lee Wertheimer, $20,000.

Film Patriots! Attention!

This coming Thursday at 3 p. m. at the Paragon studios in Fort Lee, N. J., between eight and ten thousand men of military, both naval and army, propaganda film is to be given private exhibition to any and all representatives of manufacturing and distributing motion picture concerns. These pictures are the property of and were made by the U. S. government, for the express purpose of serving as propaganda both in this country and abroad.

Such concerns as handle weeklies, or who can exploit these pictures either as a special feature on a program basis or via the state-right route, can do a patriotic service by sending a representative to cover this special showing with a view of determining just what use they can apply these pictures to the best advantage of our government.

Captain Ellis, who has this assignment in hand, wishes to emphasize that there is no set intention of restricting the exploitation of these films to any one company. On the contrary, the more that use them the greater the service rendered our country.

Set aside, therefore, this Thursday, November 2, and attend the showing at the Paragon studios.
Giegerich in Play Bureau

Will Handle Subjects Controlled by Stage Lore Play Company.

With the experience gathered first as a free lance press agent, then as motion picture editor of the New York Review, Publicity Director for the Vitagraph, Lubin, Selig, Essanay Company and more recently business promoter of the motion picture department of The Morning Telegraph, Charles J. Giegerich has established an office in the Knickerbocker Theater Building, 116 West 39th street, New York City, for the promotion of players and plays of "exceptional" merit.

Mr. Giegerich is offering to the trade for the first time the plays controlled by the Stage Lore Play Company, and the first artist to be exploited under the "something exceptional" rule is Jules Cowles, the talented character actor who made the big hit in "The Bar Sinister" as "Buck Moe," the "dressed up" negro.

In this characterization, Jules Cowles received even the critical applause that witnessed the initial presentation; without exception, both film men and critics believed that Mr. Cowles was a real negro; so faithful to the race was both make-up and mannerisms.

Previous to this triumph of characterization, he had attracted attention for his work as "Astrot," the half-witted Frenchman, with Anita Stewart in "The Girl Philippa" and for exceptional work in "Notorious Gallagher," "The Yellow Streak" and several other successful features. "I have watched the work of Mr. Cowles," said Mr. Giegerich, "and I have noted that while he was not featured in the billing, the newspapers throughout the country always made mention of his work in all the criticism. This genuine praise stamps a player as 'exceptional' and worth the attention of the producer.

"While Mr. Cowles has shown 'exceptional' ability in each different characterization, it is my intention to first offer him to interested producers for a series of comedy negro types, because of the furor he continues to create where 'The Bar Sinister' is shown; and further, because the Negro is naturally a humorous race and, right now, the public will place a premium on anything that will make them laugh.

"I am going to use my years of observation and study from the dual angle of the public viewpoint and the picture promotion angle, and the happy prospect of the venture is that if I am successful, the producer must benefit through securing new artists at fair and sane salaries, and the exhibitor will benefit by having pictures produced at a cost that permits reasonable rentals.

"The plays of the Stage Lore Play Company that I will handle are thirty in number and all of them have successful records as stock vehicles. They all have attractive titles and some of them have made fortunes for stage play producers. Among the more prominent of these plays are; "The Little Lady from Lonesome Town," 'The Kingdom of Clowns,' "A Royal Slave," 'The Holy City," 'The Deadlock,' 'The Missing Chief Maker,' 'Making Good,' 'The Warning Bell," 'An Exception,' 'Charity Bess,' 'The Broncho Buster,' "A Princess in Rags," 'Thy Neighbor's Wife,' 'Madame Satan,' "The Web of Sin," 'College Days' and 'Under the North Star.'

"The plays cover a wide variety of subjects in both tragic and comedy themes that will fit most of the stars now appearing before the camera. For comedy vehicles especially written for Jules Cowles are four original stories with the titles of 'The Black Hand Mystery,' 'The Light Side of Darktown,' 'The Chinese and the Coon' and 'You're No Lady'..."

Charles J. Giegerich.

Losee Renews Contract With Famous Players

FRANK LOSEE, who is known as one of the most versatile and accomplished character actors upon the screen today, and who has appeared in many Paramount and Artcraft productions, recently renewed his contract with the Famous Players-Lasky Corporation for two years and will be seen in some of the notable forthcoming productions. He is at present enacting the role of Bab's father in the "Sub-Dub" stories, starring Marguerite Clark, which are being released by Paramount.

Owing to the fact that he is gifted with remarkable versatility Mr. Losee fits into nearly every production. Among the photoplays from Paramount in which he has been seen with Miss Clark are "Miss George Washington," "The Valentine Girl" and the "Bab" pictures already referred to. He has appeared with Pauline Frederick in "Sapho," "The Eternal City," "The Moment Before," "Ashes of Embers," with George M. Cohan and "Less Than a Dollar," with Mary Pickford. His fine work as the star in "The Old Homestead" will be remembered.

Frank Losee was born in Brooklyn, but in early years he went West. Chicago held him and he became a sort of protege of R. M. Hooley. Later he went to Pittsburgh, to Brooklyn, and finally, at the Union Square Theater in New York, he became a member of the company which later became famous and numbered among other prominent players such names as Charles Thorne, Stuart Robson, Mat Lingham and others.

This was followed by several years at the Boston Theater later Mr. Losee was associated with Robson and Crane on their farewell tour with "The Hunchback" and several other stage appearances were characterizations in "The Rose of the Rancho," with David Belasco; "Dorothy Vernon," "Notre Dame," "Joseph and His Brethren" and "The Hawk."

Still Pictures for Ailing Soldiers

Lasky Company to Supply Thousands of Photographs for Entertainment of Invalids.

SEVERAL thousand photographs, snapshots, scenes from Paramount productions, etc., have been collected at the Lasky studios in California and given to Major Moore, the famous neurologist, who will be in charge of the Neuropsychic Hospital, back of the American lines in France.

These photographs will be in charge of Louis Coleman Hall, of Los Angeles, who is to be aid to Major Moore in France and will be used for the purpose of distracting the minds of soldiers suffering from nervous diseases as result of shell shock, privation, confinement, gas, etc.

The United States is preparing to establish a special hospital with 2,500 beds to care for these cases. As the ailments are entirely mental, the object will be to take the minds of the sufferers off the war as much as possible. The pictures, accompanied by little stories appropriate thereto, will be used to this purpose.

The Lasky company has also arranged to send with Major Moore's detachment Arthur Streib, one of their photographers. He will not only take pictures of the hospital cases, but will also run the hospital projection machine and tell stories of the life of the studios to the convalescents.

It is believed that this will be a very efficient factor in restoring to normal condition many of the boys who have undergone terrific strain but escaped actual wounds.
East and West Getting Together

Officials of National Association and Producers' Association of Los Angeles Confer on Question of Closer Affiliation.

As a result of conferences which have been held in New York during the past few days it is believed closer relations will be established between the Producers' Committee of the National Association of the Motion Picture Industry, now comprising the representatives of forty-seven important companies, and the Motion Picture Producers' Association of Los Angeles. Walter J. Reynolds, secretary of the Producers' Association on the coast, has been in New York in conference with President A. Brady of the National Association, and has also met a number of the officers of important producing companies who have studios on the coast.

It is the opinion of some arrangement should be made to bring the activities of the two organizations in closer contact, in view of the fact that the coast organization some time ago established a cinema exchange. Secretary Reynolds was recently the luncheon guest of the committee of the National Association, which has had under its direction the organization of the service bureau, at which time he conferred with Gabriel L. Hess, R. S. Cochrane, J. W. Engel, Arthur S. Friend and General Manager Wales Winters.

Mr. Reynolds offered several suggestions which will no doubt be adopted by the service bureau committee, with a view to establishing uniformity in the application forms and registration cards of the service bureau, which has established its headquarters in Suite 330-1 of the Longacre Building.

More Picture Publicity

Petrova Picture Company and First National Exhibitors Circuit Plan Extensive Cooperative Advertising Campaign.

A recent conference between Frederick L. Collins, president of Petrova Picture Company, and the officers of the First National Exhibitors Circuit, arrangements were completed for a national advertising campaign destined to make the name "Petrova Pictures," and also the titles of the plays produced by Petrova Picture Company, household words throughout the United States.

The same list of approximately twenty-five national magazines, with a circulation of over fifty million readers, that have been used in the past for the exploitation of the motion picture productions allied with Superpictures Distributing Corporation, will be used. The personality of Madame Petrova lends itself particularly well to magazine exploitation, and, being a talented writer herself, her contributions upon subject matter are to appear from John Baggott once a month in the Ladies World. The series of portraits in color of Madame Petrova by such noted illustrators as Clarence F. Underwood, Nessa McMeen and Emil Pols, the Editor, will before long be a feature of this advertising campaign, as these lend themselves admirably to poster reproduction and to lobby displays.

Independently of this magazine campaign a $50,000 newspaper campaign, nation-wide in scope, yet so localized that the full force of it will be concentrated on the first run theaters composing the First National Exhibitors Circuit, as well as on the theaters booking the pictures through the exchanges of the circuit, will be used to exploit each Petrova picture, and advertisements are now being prepared by the circuit for its first production, "Daughter of Destiny." A billboard campaign covering the principal cities of the country will appear simultaneously with the magazine and newspaper campaigns.

The motion picture trade journals will continue to figure largely in the plans of Superpictures Distributing Corporation and Petrova Picture Company, since the universal interest aroused among exhibitors in the personal productions of Madame Petrova is attributed by the heads of the publicity departments of these companies to the trade-paper publicity of the last few months.

KEEPLAN AT WORK ON FIRST PATHE PLAY.

Frank Keenan, the new Pathe star, has lost no time at all in getting to work, for this week it was announced that the first Pathe Play of which he is the star is already in the course of production at the Sanger studio on 13th street, New York, which Pathe has recently acquired. This play has been completely equipped with everything needed in high class production and a strong story has been selected for Mr. Keenan's premiere as a Pathe star.

Farnham President of Screen Club

A THE regular annual election of the Screen Club, held recently, the membership has, for the first time in the history of the club, made an unanimous selection of its officers for the ensuing year. Succeeding William Quirk, the present incumbent of the presidency, and taking office at the installation of officers on October 27, is Joseph Farnham, one of the charter members and organizers of the Screen Club, and a member whose activities on the club's behalf have ever kept him constantly to the fore in committee work and Screen Club progress.

In the first year of the club's existence Mr. Farnham was appointed to the office of Corresponding Secretary, to fill an unexpired term, succeeding the late John Bunny to the office of 1st vice-president under Robert Bagnall's second term as president. Mr. Farnham is therefore no stranger to the post of the governing board of the Screen Club. A sound business judgment is promised by the president-elect, the carrying out of a platform which he has long since most earnestly advocated as the essential for the future success of the young club.

Although Mr. Farnham is not of the actor-director element which goes in the large majority to make up the club's roster, he has recently been associated with the organization of the All-Star Feature Corporation, and of the Pioneer school of independent motion picture manufacturers.

The president-elect is to be the fourth president of the Screen Club—King Baggott having served for two years, James Kirkwood for one year and William Quirk for the past two years. On the new ticket-elect are Frank Powell as 1st vice-president, the man who gave to the club its name; Edgar Lewis, 2nd vice-president; B. A. Rolfe, 3rd vice-president; Will C. Smith, re-elected as treasurer; Anthony P. Kelly, re-elected as corresponding secretary; George E. Blistedell, recording secretary.

REGALADO MANAGER PATHE POSTER DEPT.

M. R. Regalado, who has been in the art and poster departments of the Pathe Exchange for nearly four years, has been rewarded for his faithful and efficient service by being given charge of the department. Before coming with Pathe Mr. Regalado was connected with the art department of the largest advertising agencies in New York. In addition to being an artist he is an expert in photography and has made a specialty in high class portraiture.

Realizing the importance of first class posters to the exhibitors J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., has installed a force of well known poster artists whose entire time will be devoted to Pathe work, among them being John Pathe, whose art is international. It is promised that the Pathe paper will be equal to the best put out by either theatrical producers or motion picture distributors.

J. GORDON EDWARDS IN NEW YORK.

J. Gordon Edwards, who has been on the Pacific Coast since last May, directing Theda Bara in "Cleopatra," returned to New York Wednesday, October 24.
Non-Taxable Theater Music
Chicago Local M. P. E. L. Completes List of Numbers On Which No Royalties Will Be Demanded.

THE Chicago Local Branch No. 2, of the Motion Picture Exhibitors’ League of America has issued the following list of musical numbers on which royalties will not be demanded.

The list is accompanied by the statement that it will be augmented from time to time and that information regarding the music tax or untaxable music may be obtained by addressing Miss Katharine C. Melcher, at the League headquarters, 160 Masonic Temple, Chicago, who compiled the list.

A footnote adds that many of these publishers are offering special discounts to exhibitors. The Moving Picture World will publish additions to this list from time to time.

Carrie Jacobs Bond, 746 So. Michigan Ave., Chicago, Ill.

A Hundred Years from Now
Carrie Jacobs Bond

A Perfect Day Song and Waltz
Carrie Jacobs Bond

A Song of the Hills...Carrie Jacobs Bond

Do You Remember...Carrie Jacobs Bond
I Love You Truly...Carrie Jacobs Bond

Just a Wearylin’ for Ye...Carrie Jacobs Bond

Waltz Medley...Carrie Jacobs Bond

Life’s Garden...Carrie Jacobs Bond

O Housing Memory...Carrie Jacobs Bond

O Time, Take Me Back...Carrie Jacobs Bond

Carrie Jacobs Bond

Waltz of the Wild Flowers
Carrie Jacobs Bond

No. 2 Library Edition
Robin Adair...Carrie Jacobs Bond

Play Make Believe...Carrie Jacobs Bond

No. 4 Library Edition

Tsalgan Dances No. 1
Tsalgan Dances No. 2

Carrie Jacobs Bond

Carrie Jacobs Bond

Carrie Jacobs Bond

No. 5 Library Edition:
His Lullaby...Carrie Jacobs Bond
Lusinga...Carrie Jacobs Bond

Fischer Edition:
A Little Pink Rose.

The Shepherdess.

My Soul.

God Remembers When the World Forgets.

Oliver Ditson Company, 178 Tremont St., Boston, Mass.

Dancing Sunbeams...R. Grunewald
Dragons Flighter...B. Hoffmann

Ecstasy...L. Ganne

Edelweiss—Annette—R. Grunewald

Edris and Hyperian...R. Grunewald

Enchantment...Wm. Bendix

Extra Dances—Voice Russia, J. C. Paterson

Extra Acte from “Romamunde.”

Fackeltanz...Fr. Schuber

Faith and Hope—Idyl...R. Grunewald

Fanchon—Concert Polka...R. Grunewald

Fanchonnette—Caprice...R. Grunewald

Flower Song...G. Lange

Fifth Nocturne...J. Leybach

Forget Me Nots...H. Enckmann

Hand in Hand—Interlude...R. Grunewald

Idle Flowers—R. H. Stirling

Intermezzo...M. Mendelssohn

Intermezzo from “Naili”...Leo Deliber

Jewel Song from “Parsifal”...Ch. Gounod

Jolly Cadet, The...J. F. Glider

Just for the Fun of It...W. F. Sudde

Leaft...R. Grunewald

Lelia—Entr’Acte...R. Grunewald

Love Story...A. E. S. Morris

Harry Paton

Love’s Caprice...Max Helnä

Love’s Confession...M. Klemmer

Love’s Message...Ellis Brooks

Melodies in F...A. Rubenstein

Moonlight Wanderings...C. W. Bennett

Morning Dreams...T. H. Rollinson

Nocturne...F. Mendelssohn

On the Bridge of Sighs...E. Cazanovue

Passing Fancy...T. H. Rollinson

Polka Caprice...H. Fögel

Psyle...Harry Paton

Remembrance—Tone Picture...J. S. Peckham

Scherzo—Tone Picture...J. S. Peckham

Remembrance—Serenade...W. H. Thomas

Recidivas...A. E. S. Morris

Rondo Joyeux...J. D. Gilder

Rousseau’s Hymn—Variations...Geo. Purdy

Royal Reve...R. Grunewald

Sempre Giovine...Ellis Brooks

Serenade...M. Moszkowski

Sixt from “Lucia”...G. Donizetti

Spring Song...F. Mendelssohn

Springtime—Novelette...F. P. Atherton

Starlight—Entr’Acte...J. Brahms

Sub Rosa...Harry Paton

To Spring...E. Gries

Tattler, The...D. W. Comins

Traumerei...K. Schumann

Treasure Trove...Ellis Brooks

Triumph of Art—Schumann—Otto Lange

Under the Mistletoe—Polka, Caprice...R. Grunewald

Under the Stars—Serenade...J. S. Peckham

Vesper Hym—Variations...Geo. Purdy

Whispers...R. Grunewald

Will o’ the Wisp—Polka...J. S. Cox

You May—Polka, Caprice...R. Grunewald

Aladdin...T. H. Rollinson

Ballet Master, The...R. Grunewald

Bridal Feast, The...R. Grunewald

Castle Gate, The...Rich. Schoppegrill

Comique...J. Delisig

Comique...K. Keler Bela

Crespi—Russian Waltz...R. Grunewald

Court Royal...R. Grunewald

Crusader, The...T. H. Rollinson

Feast of Lanterns...C. W. Bennett

Fortune’s Favorite...J. F. Glider

Freak...Pinkie—Rich. Ferber

Husar...Hungarian...R. Grunewald

Hassan, The...R. Grunewald

Lady Clar...C. Kressen

Little Italy...R. Grunewald

Love’s Return...W. M. Bendix

Maid and Minstrel...R. Grunewald

Medora...R. Grunewald

Nated Queen, The...T. H. Rollinson

Polichino...R. Grunewald

Rosella...R. Grunewald

Rose of Sicily...R. Grunewald

Smugger’s Bride, The...H. H. Hasselmann

Spring’s Awakening...J. St. George

Thou Lovely Maid...Rich. Ferber

Two, the...W. M. Bendix

Two Benedicts...R. Grunewald

Arabian Divertissement...E. Cazanovue

Bubbles, Humoresque...T. H. Rollinson

Gipsy Caravan Descriptive March...Otto Lange

Bamboula—Negro Dance of Trinidad...John Urich

Moonlight on the Hudson...G. D. Wilson

The Whirling Derivatives...J. F. Ferber

In the Seraglio...E. Cazanovue

Russian Dance...M. Glinka

Nekayah—Entr’Acte...R. Grunewald

Fantasia on “O Du Lieber Augustin”...

In Cairo, Oriental Patrol...F. von Einem

March of the Nations...C. W. Bennett

Cuba Habenera...G. C. Santistaban

Carl Fischer, Cooper Square, New York.

Elks March...M. L. Lake

Russian Life, Waltz...S. Katz

Some Jazz, Fox Trot...M. L. Lake

For Honor and for Home...S. Katz

Step...J. C. Mayo

Sons of Uncle Sam, March...E. McCoy

Dave and Susie...E. McCoy

Kiddies, Fox Trot...F. W. Hager

Reverie...K. D. L. Land

Adolf Jensen

Romanze from “King Manfred”...Carl Reinecke

Romance from “Concerto No. 2.”...Henri Wieniawski

THE MOVING PICTURE WORLD November 10, 1917
March and Procession of Bacchus "Ballet Russe..."

England, Debussy M. Josef 851

Romance

Petite Serenade

M. W. Horton A la Cubana and March Militaire.

E. Grandos

Five Modern Songs:

Elegie

Massenet Wegenlied

Brahms

Nur Wer Die Sehnsucht Kennt,

Tschaikowsky

Mandoline

Debussy

I Love Thee..."Grieg

Arabian Serenade...

Otto Lange

Meditation

G. Drumm

Petitebbijouterie...

C. Bohn Camille Bacchanale from "Samson and Delilah..."

Saint-Saens

From the Highlands—A Selection of South Maley Musical Gems from Tschaikowsky, Otto Lange

Romance

G. Karajong

Intermezzo: Yester-love...Gaston Borch

Norwegian Folk-song

Gaston Borch Songs from Shakespeare's Time—A Selection of Old English Melodies.

Two Sketches—I. Serenade E. Roncalli

H. Frommelt

An Old Love Story...

Paulo Conte

Spagnuola

Jenner Berge

Three Lyric Pieces—J. French Serenade...

2. Folk-dance; 3. BUTTERY

G. Druid

Adieu...

G. Karajong

Coquetterie...

H. A. Matthaeus

Orientalale...

Cesar Cui

Springtime Waltz—Intermezzo...

George Drumm

Sidney Garrett

A New Power in the Motion Picture Field Has Been Elected President of the Brockliss Concera.

S. SIDNEY GARRETT, who, at the age of thirty-four, finds himself president of the film-supporting business of J. Frank Brockliss, Inc., of 729 Seventh Avenue, New York, belongs to the new, the youthful and the aggressive school of film executives, upon whom the industry in this country must rest its hopes of future expansion and success. Born in England, Mr. Garrett had considerable commercial experience in London, and five years ago at Montreal in Canada, he was identified with several big industrial undertakings.

Restless, energetic, enterprising and looking ahead, Mr. Brockliss is to conquer, Mr. Garrett, in 1916, went to New York and broke into the film game by buying pictures for foreign markets. About the same time, Brockliss established an American branch of his world-wide film distributing business, and early this spring the two operators joined forces. Brockliss has since returned to England, leaving Mr. Garrett here as president of the American branch of the great business, of which he is in sole control.

Sidney Garrett.

Mr. Garrett has personally handled all the deals for abroad as "Intolerance," "The Deemster," "The Barrier," "The Mormon Maid," "Billy West Comedies," "The Freedom of the World" and very many others. He buys pictures for England, France, Italy, the Balkans, China, Japan, for South America—for all the world, outside the United States, that isn't fighting, in fact.

He is a very good judge of the commercial value of motion pictures, and in addition to his position as president of J. Frank Brockliss, Inc., holds several positions as representative for foreign buyers.

In considerably less than a year Mr. Garrett, who is very popular with all who meet him, has established himself as a force to be reckoned with in the American film business. With youth and energy and, above all, a flawless integrity as his assets he should rise to a pre-eminent position in the film industry in America.

Mr. Garrett has large plans for the future, which, when matured, will be made public. He is optimistic in regard to the motion picture business, which, in his opinion, has yet to attract the best commercial and artistic minds in every community. "Good business methods" is his slogan in the picture field. It is the application of them which has led Mr. Garrett to his present success.

VACHEL LINDSAY'S LATEST.

Motion picture enthusiasts who remember Vachel Lindsay's luminous book on The Art of Photoplay will be interested in his latest volume, which has just appeared under the title of "The Chinese Nightingale." The title alludes to the first section of the book which offers the poem of the same title which won the Carnegie Medal in 1913. Of purely photoplay verse there are but two examples: the well known epitaph to John Bunny and a tribute to Mae Marsh, but his poems on the war are of timely interest, and there is included several examples of his poem-games which presently may lead to popular plays on the screen that will differ from the old time visualization of well remembered poems. The volume will be read with interest by all who love poetry, and it will appeal with nearly equal force to those who like artistic and poetic sound sense. Lindsay's poetry is written for all people, and not merely for the lovers of poetry, and the current volume lists some of his best works along with new work that presently will become better known.

PATH CLUB ELECTS OFFICERS.

The annual election of officers of the Pathé Club was held on Saturday, Oct. 13th. J. A. Berst was re-elected president, Paul Brunet, vice-president, and J. W. Kyle, secretary. J. Egan was elected treasurer. M. Ramirez Torres, P. A. Parsons, and M. W. David were re-elected to the board of governors. A. Gini is the new member to be elected.

The treasurer's report showed the finances of the club to be in an enviable shape with a large surplus in the bank. It is planned to secure a club house within the near future, and a committee was appointed by President Berst to look up desirable quarters.
Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Red Cross Films at Exposition

American Red Cross Exhibit at Recent Electrical Exposition
Includes Film Demonstration of Need for Education.

At THE Electrical Exposition held at Grand Central Palace, New York City, October 10 to 20, the Red Cross exhibit was not only one of the most attractive there, but gave answer to a question often raised as to whether any moving pictures have been made which thoroughly exploit the Red Cross work. In a projection room of considerable seating capacity arranged on the third floor of the building which, by the way, was given up entirely to the Red Cross exhibit, a number of reels of films of this nature were shown. One of the pictures, recently made, showed the new Red Cross building at Washington, D. C., the U. S. Army red Cross tent also at Washington, and prominent members of the organization. This picture also includes interesting illustrations of the work of the Red Cross in the Army, the Navy, the Police Department, and at the mines. With regard to the latter we learn that the Red Cross organization sees to it that all first aid appliances are close at hand in case of fire or other accident. The demonstration on this side of the subject is unusually interesting. Then there is the naval hospital corps landing and setting up one of its hospital tents for duty on land. Here we see their methods of dealing with the sick and wounded, and the manner in which they make their way about the battle field under fire, gathering up the wounded. Methods of carrying the wounded when the stretcher is not available are also shown. One of the most interesting things in the picture shows members of the life saving corps giving practical demonstrations of the various ways of holding a drowning man in swimming ashore with him. In this demonstration a little girl of five years, said to be the youngest life saver on the sea world, is seen to do successfully through the water taking with her a two hundred pound man by means of the head grip.

Another film well suited to patriotic purposes was exhibited through courtesy of the Wharton Bros., Inc., Ithaca, N. Y. This was entitled "The Episode," and advanced a strong argument for contributing to the Red Cross Fund. Its big scene represented a battlefield where for lack of necessities with which to operate men suffer and die. A double exposure shows a Red Cross nurse walking over the battlefield, and covering her face in anguish at the appeals for help, which she is unable to meet.

An excellent but lengthy illustration of the recent Red Cross parade in New York City was also shown along with pictures of the arrival of the first American contingent at Queenstown.

Information regarding the procuring of these or other Red Cross films can be had from Mr. Evan Evans, director of the Red Cross Motion Picture Bureau, 71 West 23rd Street, New York City.

"THE HIGH COST OF HURRY."

Katherine F. Carter Produces Two-Part Safety First Film of Excellent Quality.

The necessity for conservation of the human race which present conditions have brought us to realize adds unusual value and importance to the new two-part film, recently produced by Katherine F. Carter, of 220 West 42nd street, New York City. Mrs. Carter has long been honorably connected with educational ends of the business, and a production made under her guidance is certain to be of wide interest.

"The High Cost of Hurry" advances a very sensible argument, namely, that accidents never merely happen—they are caused. The picture has a slight story running through it which every moment of the way demonstrates the significance of the title. A family named Hurryup and a young man named Hugo Slow are the prime movers in the story. The Hurryups, always in a hurry as the name would indicate, are ever meeting disaster as a result of their too rapid methods; while the young lady of the family with whom Hugo Slow afterwards falls in love exhibits carelessness which results in several accidents and near accidents. For instance, she turns the gas on at the gas range, and then goes to hunt a match; the result of applying the lighted match to the gas which has accumulated under a vessel left sitting over the gas ring is of course an explosion. She is also guilty of getting out of a street car before it has stopped, and is seriously injured by an automobile. Mr. Hurryup, rising late in the morning, rushes to secure a position which his nervous excitement has enabled him through too much hurry, prevents him from getting.

There are also scenes photographed in a large electrical plant where we see an accident happen when one of the men engaged in work with carbon arc lamps. One of the workers frequents the Grand Central Railway Station, and in this, a particular cabinet has not been turned off, and is seriously burned as well as being otherwise injured for his pains. The picture also contains a remarkably realistic street car accident due to carelessness of the motorman. As in fact all of the accidents which are seen to happen in the picture are very convincing.

This picture, as before stated in these columns, has been adopted by the Public Service Corporation of New Jersey, and it is expected that owing to its useful teachings it will be widely exhibited in the schools.

Interesting Educational Films

Three Industrial Subjects, Two Topical, Two Zoological, Two Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Doing Their Bit" (Pathé).

A Portion of what the women of our country are doing to help win the war is demonstrated in this picture which the Pathé Exchange, New York, is presenting on its regular program. Views taken in one of the largest American munition plants show women employed in the manufacture of bullets, shells and other munitions, illustrating the fact that the whole business is a war one.

"Building Our Wooden Fleet" (Mutual-Gaumont).

In Reel Life No. 79 will be found a series of interesting and instructive views showing how the South conducts the work of building ships. Inspiring scenes in the yellow pine forests show the felling of the great trees and the transportation of them to the mills where they are shorn of their bark and then sawed into slabs and beams. Then there is the actual building of the ship which when finished contains 1,500,000 feet lumber or eighty-five car loads. The making of the hull for which the lumber is steamed for a period of forty minutes to give it the flexibility necessary to bending it into shape for the hull, is interesting.

"Important Industries of Argentina" (Mutual-Gaumont).

A glimpse into one of the busiest and most important from an industrial point of view all over the world, Argentina, can be had in Reel Life No. 79. Here we see first the grain elevator and flour mills of Buenos Aires and the workmen unloading wheat at the mills. Then there is the grain mill on the River Plate where we are shown the interior with the machinery in action. This illustration of the manufacture of flour is not, however, detailed. Another of the important industries of Argentina is the cattle industry which is quite well illustrated, showing the unloading of cattle at the stock yards, the washing of hogs, the dressed meat department, and also the canning department. The arrival of a shipment of hides from the Pampas is also interesting.

"Food for the Front" (Universal).

A new-style automobile field kitchen is demonstrated in Screen Magazine No. 45. The new contrivance carries a complete steam kitchen unit which is practically the same
as that found in a large hotel. There is a giant soup kettle from which all the guests take their meals. In the summer, 1,500 to 2,000 men in a very few minutes. It is said that two cooks can do the work of forty men under this system, and that one unit replaces twenty company kitchen units with forty horses. Whatever they truck all day, they also carry the supply of filtered water. This is an interesting and well-illustrated subject.

"Dining on Wheels" (Mutual-Gaumont).

The manner in which the kitchen and dining room of a railroad train are arranged and manipulated is shown in Reel Life No. 78. Every detail in connection with the commission department and the service given to the patrons of the dining room are nicely illustrated.

"The Smaller Monkeys" (Educational-Ditmara).

Another of the Living Book of Nature series by Raymond L. Ditmars acquaints us with the smaller monkeys, commencing with that queer little creature known as the marmoset. Apparently much disturbed at the presence of the camera it gingerly munches at a banana held in the keeper's hand. Then there is the Spider monkey and the Brazilian owl monkey, exhibiting their chief characteristics for the benefit of the spectator; and also the South American Saki and the Woolly Monkey. The spotted nose monkey of Africa and the Gibbon of Sumatra, are also interesting members of the family.

"The Rocky Mountain Jay" (Mutual-Gaumont).

A peep into the Rocky Mountains with their queer little feathered inhabitants, the Rocky Mountain Jay is given us in the 79th release of Reel Life. Here we see this bold bird coming to the frying pan of the traveller and stealing bits of bacon found there. The picture tells us that this bird is as early in the season as the early bird, and that but for the fact that it has an abnormal appetite which causes it to brave even the greatest danger in search of food, it would be a difficult matter for the hunter to find its eggs. Some beautiful views of the Rockies are included in the picture.

"In a Corner of the Morvan, L'Yonne, France" (Pathé).

One of the most beautiful of colored scenes will be found in this picture of the Morvan, showing the village of St. Pere and the village of Asquins on the river Cure. The scenes in this picture are not only well photographed, but quaint, picturesque and altogether lovely. A shepherd brings home the day's lambs, as the sun goes down, with paintings of this subject which we have seen.

"On Adirondack Trails" (Paramount-Bray).

A beautiful scenic and sport subject, in which we see how the city folk who choose to winter in the clear crisp air of the Adirondacks, take up residence in the region, and their hunting the deer among the fragrant pines, or fish through the ice. Then there is skiing and snow-shoeing and other winter sports to be indulged in. There are scenic tours of beauty in this series of views presented in the Pictograph.

"Jewelry and Personality" (Paramount-Bray).

An interesting subject illustrated in Pictograph No. 91 reminds us that there is a more modern type of jewelry than that of the goldsmith from the trays in the show case of a jewelry establishment. The picture takes us to the artistic headquarters of Miss Madeleine Pecke in the famous Sourdough way, a few blocks of City, where we discover that Miss Pecke's business is to fit jewelry to our personalities. We see her dealing with a customer who has brought her the very important question of what her bethrothal ring should be. Strange to say, she shows her no selection of rings from which to choose, but takes her aside to a comfortable spot by the window and chats with her and in the meantime studies her personality. At a later date the customer calls again and is shown a design of the ring. The most interesting part, however, is the working of the platinum band by Miss Pecke herself, the cutting of the filigree work, and the setting of the gems.

"New York's New Waterworks" (Universal).

In the 45th issue of the Screen Magazine will be found some interesting views taken in connection with New York's new waterworks. Scenes at the headwaters of the Catskill aqueduct give an idea of the immensity of the scheme. These include the great Ashokan reservoir, and

the Olive Bridge Dam at Ashokan. Then there are the ten concrete bridges which have been built to serve the 900-mile watershed. The purifying of the water by means of two giant aerators, the largest furnaces in the world, which throw 500,000,000 gallons of water into the air each day, from their 3,000 nozzles, freshening and oxygenating it for its three-day underground journey to the city.

Yosemite

Educational Films Corporation of America Purchases Remarkably Fine Views of Yosemite.

A SERIES of photographs viewed in the Yosemite valley and purchased by the Educational Films Corporation of America can scarcely be surpassed as an illustration of what this beauty spot of Western America is.

The picture opens with a suggestion of changing moods of nature as described by the sky. Here also we learn of the beautiful woodlands of the valley, and of the giant trees that are to be seen there. Then we are introduced by means of the most exquisite photography to the lovely waterfalls of Yosemite, including the Sillouette Falls, the Bridal Veil Falls, the Waterwheel Falls, the Nevada Falls, the El Capitan Falls, and the Vernal Falls. The Zigzag Trail is an enticing sight, and interesting also is Overhanging Rock at Glacier Point.

This picture will be much enjoyed by all who view it, one of its delights being the real live squirrels that cavort about the subtitles between scenes.

Minneapolis Pastor Talks

Rev. Francis Feely Tells of Five Years' Experience as Exhibitor of Films for his Parish.

A RECENT interesting visitor at the office of the Moving Picture World was the Rev. Francis Feely, O. F., of the Holy Rosary Church, Minneapolis, Minn. During a chat with the writer Father Feely told how for the past five years he had held moving picture entertainments in the Holy Rosary School with himself as projection expert. The program usually consists of five reels weekly, but when possible of a three-reel feature, an interesting educational subject of some kind, and a clean comedy, making in all about an hour and a half's entertainment. This, he states, as long as any film exhibitor could usually make a comfortable; and in fact, his personal opinion is that the same applies to the adult.

A school auditorium where these entertainments are held of Friday afternoons for the children and Friday evenings for the parents, seats about 300. In choosing Fridays for his purpose Father Feely aims at conflicting as little as possible with the regular movie shows near this being their busiest night. Nor does he advertise further than the placing of a notice in the church and school when the program is expected to have some particularly attractive feature. Those who are willing to pay are admitted at five cents each, while those who are known to be unable to contribute are admitted without question. The funds from these entertainments are used to further their continuance as well as for other necessities.

Being in close touch with the large number of exchanges which are to be found in Minneapolis, Father Feely's experience in the securing of pictures is less complicated than that of others farther removed from an exchange center. He has formed the wise habit of waiting his chance for films which he especially desires to have. For instance, after waiting for "The Battle of Gettysburg" for nearly three months he discovered on one day that it would be available between the hours of four and six in the afternoon. He promptly took advantage of the opportunity, carried the school, showed it to the children, and had it back at the exchange in time for its next engagement. Frequently he has had to avail himself of a certain film on a Sunday afternoon.

Father Feely tells us that he has kept a complete file of the Moving Picture World for the past four years, and that one of his weekly duties consists of reading over the reviews and comments in search of suitable material for his sales. On these reviews and comments he has based his work for these four years, and only on one or two occasions, he states, has he been in any way dissatisfied. It is an interesting fact that the three or four other churches of his denomination in Minneapolis are showing the same films, conducted by the exhibitors, following in every particular the example which he has set them, and also relying on him for guidance in the choosing of their programs.

The wisdom of being practical is a lesson which can be
learned from Father Feely's method of doing things. He has used both the Simplex and the Photographe machines, and in each instance when purchasing the machine he has gone into the factory work shop and studied the mechanism so as to be able to repair as well as to operate it. Previous to exhibiting pictures in the first place he paid careful attention to the manner of display of the films, for the purpose of emulating what he saw or avoiding, if possible, faulty projection when he should come to try his hand at it. His special purpose in projecting the pictures himself was to give his audience confidence; or, in other words, to eliminate the fear of disaster such as fire, which occurred more frequently in the early days.

Father Feely works quietly, but effectively. The fact that he has remained true to the screen, persistently making use of it for the entertainment and benefit of his parish in spite of obstacles, is a tribute, not only to the film, but to the faith of the man.

News from the Field Educational
Pictures are Proving Their Value in Aiding Government—Also Helping Forward the Work of Institutional Development.

By Rev. W. H. Jackson

A REVIEW of the field of moving picture progress is from time to time most valuable. Despite the well known fact that the moving picture has become a national as well as an individual necessity, there arises the new truth that it has become one of the most helpful and wholesome developments of the century. It is now widely understood to continue any scholastic, industrial, social, or even governmental work, of any branch or kind without the aid of the moving picture. As with many other industries and arts the trend is to perfect everything that is worth while; besides perfecting everything that is worth while, the moving picture is not escaping these beneficial experiences, and is giving the world the benefit of them.

Patriotism, Liberty, Humanity.

There is no weaker word in the world today than that which is helping the true cause of the ideal nationalism better than the moving pictures, every theater and picture house or any place where pictures are now shown is always devoting the idea of the hour to its highest standard. This is causing the use of inspiring pictures, it is now well known that pictures which have the least dejecting influences in them are not timely; their sentiment is only timely in the day of peace, in the hour of conflict inspirational and heroic themes are in demand. The Star Spangled Banner, a new three-reel subject from the K. E. S., is particularly appropriate, also a reissue of "The Heart of a Hero" (Nathan Hale) World Film Corporation, adapted as types of pictures that are useful in places where the latest productions cannot be immediately obtained. In a word pictures that are patriotic, that breathe the cause of liberty and humanity are in demand.

Sociology.

The production of "The Public Defender," by Harry Raver has marked a great and distinct advance in a most timely manner. Ravings of a certain type of socialists have been much silenced by the genuine efforts of leaders of sociological thought, who have been able to put new events to take on the positions of authority in the questions of the day. At this opportune moment the moving pictures become the instrument of putting before the world in concrete forms one of the greatest evils of the day. The idea that persecution rather than prosecution has been too long burdening the mind of a great class of the less fortunate members of our large communities. The admirable suggestion that the Public Defender so thoroughly worked out by this picture promises a day of relief if not deliverance for many that were oppressed. The views of Dr. Frank Crane, the eminent writer, are worthy of repetition here: "If we have a public prosecutor, why not a public defender? It is as much the business of the state to protect the innocent as to punish the guilty. This picture will without doubt blaze the way for great and lasting reforms; all who use this picture will be hastening that day.

Conquest Pictures.

Under the title of "Conquest Pictures," the Kleine system is issuing a series of pictures arranged in sets readily adaptable for institutional work or where a private entertainment is sought, for nothing can better fill the occasion than these well balanced programs. It is worthy of notice here that there is a decided growth of private moving picture entertainments, wealthy people are either equipping their own places, or if a community house is near by, they hire it for their own guests. To such, and for people who have not the power to select a proper program, the Conquest series is of inestimable value. The make up of the program may be briefly described as instructively entertaining free from the slightest taint of anything vulgar either in subject, title, or sub-title; they consist of drama, topics, the arts and finely selected comedy, the writer has not yet seen one series which could cause more favorable comment from the most fastidious; perhaps much of this may be due to the educated oversight of Mrs. Dessez, who is helping the Kleine Co. with this special class of work, than whom there is no one more fitted.

At the Strand

Recent Educations Exhibited at the Strand Theatre Include the Story of Thomas Edison's Life.

The General Electric Company are credited with the production recently exhibited at the Strand theatre covering almost all incidents in the life of Thomas Edison. The title of the picture is "The Benefactor." It represents him as a child establishing a laboratory in the cellar of his home, and impresses on us the studious character exhibited by Thomas Edison even as a boy. Then we see him selling papers aboard a train, and later with his own printing machine installed in the baggage car, he printed a small newspaper for circulation among the passengers, acquainting them with the most important things of the day of comfort and convenience to be found in the towns passed along the road. Finally the man Edison is introduced as the originator of many of the most wonderful inventions of our time.

A beautiful colored scenic presented by the Pathé Exchange, Inc., on the same reel with "Our Game Birds" was "A Corner of the Moravan, I'Ve, and Love.

Rialto's Educations

"The Fading of Local Color" From the Educational Films Corporation of America, and a Beautiful Pathé Scenic Included in the Program.

THE week of October 14 found the Rialto well supplied with interesting and entertaining material in an educational way. The educational feature of the program was one of the Robert C. Bruce series from the Educational Films Corporation of America, entitled "The Fading of Local Color." The significance of the title is that after covering miles of desert land with his big boss, Thadeus Tinklbottom, "Local Color," a negro boy, falls asleep on a "warm rock" 10,000 feet above sea level and fades out with the close of the picture. In his auto Thadeus traverses for our benefit portions of New Mexico and Arizona, rising higher and higher on strange and winding roads. One of the interesting points which he touches on is the meteor crater which is supposed to have been scooped out by a falling meteor in ages past. Strange mud hills of interesting origin are also to be seen in this vicinity. The picture pleases and is ripe with comic incidents pertaining to the automobile and its party.

Some exquisite scenes in the Reviera were presented by the Pathé Exchange, Inc., beautifully colored and well photographed.
Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

The Tribune Is Right.

LATELY in commenting on an advertising criticism in the New York Tribune, we told that a program publisher said to us that he ran a certain questionable advertisement because the Tribune also ran it. The Tribune has called our attention to their inability to discover the advertisement in question in their columns, and our informant adds that probably it was another publication which he had in mind, and which also censors its advertising, though evidently not so carefully nor as thoroughly as does the Tribune, which has steadily refused this and similar advertisements. We regret that we have unwittingly presented the Tribune in an undeservedly unfavorable aspect, and make our sincere apologies to our contemporary.

Quiet and Good.

There is an eulogy to the announcement of the Harvard theater, Chicago, that goes far toward comforting the recipient that the house is in a class by itself. The sheet is about 5 by 9 inches, linen finish white stock, and though the typo is large and showy, there is lacking the suggestion of noise. The second page announces a contract with

DOUGLAS FAIRBANKS in
THE FACE OF THE EARTH
in which American General Contract of the four major
 producción managers. September 13 & 14.

WESPER OF CLEVELAND in
THE LAND
Friday and Saturday Sept 28 & 29.

The current theatrical advertisement of the New York Tribune is a two-page one, and the typographical advertisement in the Chicago Tribune is a three-page one, and the typographical

Thursday, September 16

HARVARD THEATRE
63rd Street and Harvard Avenue
Chicago, Ill.

ANNOUNCEMENT
OF OUR
GREAT RIGHT WAY

NEW PICTURE
NEW PLAY!
NEW PRODUCTION!

The Picture
The Drama, Famous Story
The Film, Famous Play
The Right Way, Famous Production

THE D pour's F ace
THE LAND
THE FACE OF THE EARTH

WHEN CONFIRMING the date, always call or write your local Ad Agency, as is the case with any important announcement.

JAMES L. CUSFIN, Manager

Paramount-Arcaft and lists the stars and some of the forthcoming productions, with the dates. The reproduction gives the front and back pages, the latter suggesting the makeup of the inside pages.

Opulent Words.

Ralph Ruffner took three fifteen in the Spokane newspaper to say this about "The Blacker":

The Red, White and Blue crystallization of America's most momentous thoughts, woven into the mightiest drama of the hour.

After that he went to Los Angeles for a vacation. That's some little bunch of language for any production. It was lettered in black on a white oshag against a black tint, showing the house and play title and "starting today" in white letters and an eagle about to pounce upon a slacker who is hiding his face so the copyright board cannot identify him. It is timely and striking. Some day Ruff will get so strong at spinning words he will not be able to get plays to live up to his glowing descriptions.

In Style.

When the Majestic, Jackson, Mich., put on a style show it did it up brown, a bunch of models were brought on from New York, and a cloaking house, a milliner and a shoe store collaborated in dressing them. It ran four days to big business. No matter whether you import models and run four days or use home models and run but one, you can make legitimate money and future business with a Fashion Show. You can add men models and make it a double header if you want and that will give the man the excuse for coming that some of them have lacked, though in most cases the men have been prominent among those present. You'll spend an extra fifty dollars for a special film that is not long remembered. You can put the same money into a fashion show and have them thinking about it until you give the next one.

Service.

Ever notice how the house press sheets and other publications have started lately to bubble over with the Service slogan? House organs once service on every page, and some have just discovered that there is such a thing.

And did you ever notice that for the last ten years THE MOVING PICTURE WORLD has been giving service as a matter of course and not asking anything about it?

With The Moving Picture World's series of text books on the various phases of the business, anyone can now offer service so long as it is covered by the standard text and present, no new phase, but if you want something besides the opinions of a book-taught Billikin, if you remember that old cartoon series, you still have to come to this paper for it. Don't wait to be asked. Walk right in on any department and tell your troubles. We are glad to see the rest getting into line, but we see no particular reason for bragging about it.

Bill Has Moved.

Bill Lord Wright, for the past three years the Selig Sage, has come to town to help along the publicity for Pathé. But they won't let him drop that hunk column. It's too good a thing to be lost.

Newspaper Advertising.

We picked up a couple of old Sunday papers the other day and noted the displays. About the best was an advertisement of the Strand theater in the New York Sun. Here you get the two chief factors played up properly, the house and the title, and the title is nicely divided in that "the retreat of the Germans" is more conspicuous than the qualifying "at the battle of Arras." It is too wide for the two-to-three generally suggested, it is wide enough to come again into proportion, though now the ratio is inverted and it becomes a five by nine. To run so much small type as appears below

the main title would be suicidal were It intended to do the pulling with this bank, but really the only line that needs to be played up in all that bank is the "Proceeds to War Relief." The rest merely amplifies the amount of the cut of the title and the Rialto advertising the same does not hold necessary. It is a nicely balanced and well set advertisement.

In the same issue, the Rialto advertised George M. Cohan. Here the house trusts to the house cut to get the attention, and the only other

matter of note is the name of the star. A lead or two above and below the Cohan name would have set off the typo much better. In the Strand the text can come right down to the title because the title is so much the stronger, but in the Rialto advertising the same does not hold good and a little white space would have helped much. This is but
two thirds, yet in the six inches there is plenty of display, though not much argument. Perhaps the name of Cohan is relied upon to carry the matter.

It is interesting to contrast this advertising with two clips from a Boston paper giving the same attraction. The larger is two columns four and one-half inches deep, and the other is one column wide and an inch shorter. But by working with the white space to the left, or what is practically white space, the smaller advertisement stands out as well on the page as the larger but more crowded space. From the similarity of the text it would seem that both of these were done by one man, but he has planned better the three and a half than for the nine-inch space.

The cut for Gordon's with Marguerite Clark in "The Amazonas" as the feature, at first glance looks more like the display of a burlesque theater than for a picture-vaudeville house. Doubtless it is a "cute" picture of Miss Clark, but while she is the star, an outline sketch of the three girls would have been more attractive and her name could have carried the weight of appeal. The artist has given rather too much detail. That blotch on her face may be the correct shading from an artistic point of view, but it should have been made more open in order for advertising purposes.

The Park gets a better display by framing in the advertisement with a drawn design in black. The design is rather sketchy, but it is clear and it is a very decided advance upon straight twelve point border. Working into white letters at the top and bottom gives an emphatic division that keeps the space from running into any other material, and it is made up with about one pica of white space top and bottom to give further privacy on a crowded page. This is all hand lettered, and a new design is drawn each week, but such a design could be electrotyped and then mortared for type letters. If hand lettering were desired with a stock design, the design could be made into a cut with a blank center and printed upon sheets of card upon one of which the lettering could be done each week, get an intense, flat black would be to have electron made of the frame, routed out, with block material upon which to tack a cut made from the lettering alone.

The cards should be carefully printed so that will reproduce well. Another scheme made of the frame, routed out, with block material upon which to tack a cut made from the lettering alone. This would not work as well, but would perhaps save a little money. The frame should not be so heavy as to be intrusive, for here the idea is not to illustrate the advertisement, but merely to indicate the text from the surroundings and too much illustrative detail would detract attention from the message to be given. It should be an almost solid black with the inner edges broken by the different preferences to a smooth inner line with the design drawn between the lines. The Park gets better results from this than from a design reproduced in the issue for August 25th.

A 210 Campaign.

G. H. Ostrander, of the Liberty, Denver, Colorado, writes giving the details of the campaign for "Is Marriage Sacred?" The house, slogan as "The Big Little Theater," seats 210, and Mr. Ostrander had to work his schemes cheaply to keep within his revenues. He explains that he has disposed of the Liberty, the sixth house he has owned or operated, in the hopes of getting a larger place or a connection with some large house, and adds—

The little 210 house was a winner and the ways employed of making it so were many and varied, but I would prefer to exert my energies on a larger proposition that would yield a larger profit. The methods of the campaign were simple, and the ideas were worthy of being advertised and determined to experiment a little. The exchange could furnish nothing in the way of heralds or tack cards so I decided to make them up myself, and they obtained good business on each chapter. I have learned that an established policy, backed by common sense business principles and plans for success.

Really plenty of advertising is the first of the common sense business principles, for nothing can be done without plenty of advertising. The material for this campaign was naturally "Is Marriage Sacred?" The idea was hammered in that people who were married or about to be married or who even expected to be married should see the series. Alm of these were broken by the desire to prefer to a smooth inner line, with the design drawn between the lines. The Park gets better results from this than from a design reproduced in the issue for August 25th.

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is nothing to prevent the single column advertisements being raised to 100 lines, or even 2 columns of 200 lines by four columns or increased to three column measurement. Most of the drawings are matted, but there are always some that can be cut from the morrise and put into an advertisement tray, leaving space below on all four columns. The main point is that for each Goldwyn production there are supplied four absolutely good sketches in the best possible form, that will serve the producer as well as the best work your local artist can turn out, and that will give better results in most cases. If Goldwyn maintains the present standard of photography there will be possible to get as large a you like or as small as you need, and judicious cropping will even permit you to alter the proportions of the space. This is the real advantage of the series, which are being asked for, rather than mats and ready-made cuts, and Goldwyn is the first to come along with the goods. We would suggest, however, that most exhibitors are more familiar with the inexact line measurement. Only Exemplars charge line rates. It would be less confusing to the majority to prepare advertisements to inch measurements and let the few who use line measurement have the privilege of multiplying fourteen rather than requiring the great majority of exhibitors to divide by fourteen to get inches. Also, you will note that the name of Goldwyn is not smeared all over the space. They concede it to be your own advertisement and not one for the realeasing company. This, too, is a step in the right direction. Service to Exhibitor is service to the Exhibitor and not self-exploitation by means of the Exhibitor. Goldwyn is not asking you to make its brand more famous locally than your own theatre. It is willing to be taken in the dog and merely do the waxing. Live wires will appreciate the value of this.

Has Class.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in an unusually fine folder for the third anniversary of that house. We cannot say for the other houses when the only folder in Buffalo in line with an architectural joke that was saved only by Mike Shea's liberality of management and good judgment. The Hippodrome is of a different sort and a special effort is being made to be fine. The folder is about 9 1/2 by 7 inches square, folded twice to get two pages and a half to a side, the front folding itself giving a certain distinction, but it is the arrangement that are most to be desired. what gives the sheet its real value. It is the sort of advertising that gives the exhibitor a really fine edge over the second and third rate theaters. The arrangement raises the house in the estimation of the man of good judgment to the plane of the so-called regular theater, and gives to the picture house its rightful place among amusement. The main idea is a blunder sheet, as it is printed in photo brown with a lined border, the house cipher in line and a crisp lighting the three candles on a birthday cake, all in excellent taste.

Booming the Slacker.

Frank D. Stanton, who used to be with the Fenway, in Boston, sends in the advertisement for The Slacker, which seems to have come in for a deal of booming throughout the country. The first example is a three railed, rather full of type, and yet nicely laid out. There is much work, and yet, through an adroit arrangement of the types the title stands out so well as to show up almost with the strength of white space. We think that perhaps the top lines, "The play that is thrilling the spine of the Nation," could have been displayed better in an Italic so as to reduce the friction between that and the title, but below main title the use of press comment gives proper prominence to Bryant Washburn and Skinner's Baby, though evidently Skinner was no slacker. The sample is a galley proof and does not show how it stood up on stone, but we think that it is more than held its end up, even if it had to go on a heavy page. The paper is one that stand press quotes better than the average for the reason that it does not have an edge on one side of vital topic and is approached by the press from the other side, as well as from the viewpoint of a production. This is especially noticeable in the individual comment, which is issued off by a quotation from the local police censor.

The other exhibit is a permanent street ad. Mr. Stanton writes:

I am mailing a photo of my latest street ad. The fair is fourteen feet high and sixteen feet long and is mounted on a twenty-foot scenery wagon. It is an eight-sheet on the rear end. The moulding margin are painted white with a strip running around the line of writing. The letters are cut out of felt and sewed onto the blanket, making a nice-looking job. The two blankets cost fifteen dollars. We have use fifty-eight-sheets on selected locations about the city so that the letter on the wagon was no extra expense, excepting for stock dates.

I am not going to use the eight-sheets next week but am having my sign painter decorate the wagon. I will send you a snapshot. The idea of having it painted will give a different design on each side and we can still use the eight-sheet on the street.

Booming the Slacker.

The street floats are excellent if they are not used too much. The more fact of their possession is no reason why they should be used all day and every day. Mr. Stanton has the right idea in painting the sides

with original lettering, and this lettering should not alone be changed in text, but in layout, for each use. Have it something new that will be worth watching for, use it for the big attractions, to emphasize the value of the offering, and nothing will do better or more direct advertising than a street float. Newspaper advertising may not be read, and throwaways may be up to the nose, but no one will overlook the attractive float, and their attention will be directed to the other forms of advertising. This cannot be done if the float is used continuously and always with posters. People believe the people will become so familiar with the perambulating sign that they will not notice it. Even Nixora tells is an old story to the people who live there, and some of them declare that they do not even notice the roar of the falling water, they have become so used to it. It is the same idea with and sort of how to make your advertising known, but it will breed indifference. Used occasionally and done right, with good horse blankets and a change of copy, the idea will always make for business.

Kauffman Service.

As H. Kauffman, of Memphis, sends in a set of cards he got out for the Grand theater of that town, adding that that's the sort of service his exchange gives the Exhibitor, it's alert service and we are sorry we cannot reproduce one of the cards, but they are on tinted stock. It is a teaser campaign of three cards, each three by six inches, printed in red on colored stock, each of a different tint that they may be distinguished from each other. The first reads:

If that

FATAL RING

ever entices your finger

ever entice the world.

on earth

can save you.

The second reads: "Because of the Fatal Ring! Perhaps YOU are wearing it." The last reads: "Have you an evil eye string? Memphis tried to give you a certain peculiar ring! Beware of him, also of the Ring. It's Fatal! Use Fatal Ring will be shown at the Grand Theater," etc. Teaser campaigns are always good if not used too often, and The Fatal Ring lends itself well to this treatment. But we are certainly getting away from the day when an exchange would reply to a call for help with a suggestion that the Exhibitor buy a couple of three sheets and an eight.

Wanted—Some Airdomes.

Are there any airdomes left? We have not had stuff from a single one this season.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SERGENT (Gonacr of Advertising to 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 placing, how to frame your newspaper advertisements, how to write form letters, posters, etc.; how to get mailline business, special schemes for hot weather and rainy days. All practical, because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building

Wright and Callender Building

Chicago, Ill.

Los Angeles, Cal.
The Moving Picture World

November 10, 1917

The Photo-playwright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photo play writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

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

Play Sources.

SOMEONE in Denver asks as to play sources, possibly to settle a dispute. He writes:-

Which of these two men has the right idea? A noted producer claims that the best plot is the result of a novel. A great photo-playwright says nine-tenths of the novels cannot be adapted to the screen. Which is correct?

No. 1 is absolutely correct, that the playwright seems to have the best of his actors, while No. 2 places his estimate too high. It is probable that more than one novel in ten is capable of being adapted to the screen, while a very great proportion of novels can be worked successfully upon the screen.

It is all a matter of material and medium. Some stories depend very largely upon the changing locations and rapid movement of a simple story. Such themes are best done in a photographed motion. Other stories are capable of being told told by the written word, closely connected by the plot but divided into a limited number of times and places. These generally work best as theatricals, created by the individual cast and the emotions of the leading characters. Here the printed word, which permits the elaborate discussion of the thought rather than the action, is usually the best form. Each theme has its own best medium but is capable of being told in other forms with varying degrees of success, just as a landscape may look best in oil or water color and yet show, though not so well, in the other medium.

Many plays and novels work better on the screen than they do on the stage or on the printed page, because they are best shown in photographed action. That they were first of all novels or dramas of the stage does not in the least affect the fact that primarily it is motion picture plot. In the same way, some motion pictures will show to greater advantage when novelized or dramatized, because here the method of presentation is different. Some figures that are unfamiliar to the audience will be better told by the printed words, while others are best left well to picture and to words. These, perhaps, are the ten per cent. to which No. 2 appeal.

The only excuse for the wholesale adaptation of books and stage dramas is the element of cheapness. Even where the book or play right is to be purchased, the novel does not represent the cost of the motion picture play equally well. The picture rights of a stage play may cost two or three thousand dollars. It may make only a moderately good picture, but the average producer would prefer to use a known and advertised success. He would not pay an author of similar standing ten thousand dollars for a novel when the original drama is known to the public. He wants to play safe, and considering the grade of much of the original stuff for which he has paid high prices, he cannot well blame him, until you come to realize that he has paid high prices for gold bricks without requiring the author to become familiar with his medium.

In many the author, told that the technical part will be supplied by a studio man, does not exert himself. He knows this is perhaps the only play he will ever write. He is not interested in the pictures. He dashes off something, this is touched up by a cheap Hollywood story man, and the result is a presentation that the best find your way to the front of the house, where he with his head caved in, and ask you if you threw him out of the window? The author can work another hundred times from that last suggestion alone, and that is just getting to plot from one single incident of a day crowded with similarly uneventful incidents, all of which can be made into stronger themes. It is merely a case of learning how to amplify and make the single plot succint into the five-act feature. A story is not something you experience, but rather something suggested by what you have experienced. Learn to see the opportunities in the commonplace and make them into big themes. In time the action becomes almost automatic.

Censorship.

Censorship is going to hurt you as much as it does your exhibitor. If you are threatened with censorship, write your Congressman or Assemblyman. If we ever get censorship, editors will play safe and take nothing that may offend. The trouble with a censor is that once he gets started he doesn't know where to stop. Don't let him acquire momentum at your expense.

The Third Edition of Technique of the Photoplay

Is NOW READY

This is virtually a new book under the old title. More than double the size, and with a new arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid

Three Dollars

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

47 Madison Ave., New York City

Schlifer Building, Chicago, Ill.

Wright & Callender Bldg.,

Los Angeles, Cal.
Projection Department

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 to the demand that in less than from two to six weeks. Special replies by mail on matters which cannot be replied to in the department, one dollar.

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

A Tough One.

The following letter presents a problem which concerns all. I am therefore taking the liberty of publishing it, asking those among our thousands of operators and managers and exchange readers who can offer explanation to do so. The letter is from the Mutual Film Corporation, W. L. Lusk, Manager, Cleveland, Ohio:

The writer and M. J. Sullivan, of the Mutual Film Corporation home office, have been giving some little time to the study as investigating something, perhaps, for inspection engineers. We have found a condition, the cause of which has been variously explained, and will be glad if you will spare a few moments of your time with reference thereto.

A great many reels of our films have chipped sprocket holes. Holding the emulsion side towards one the chipping is invariably on the right-hand side of the film. What is the reason the chipping should occur only on this side of a film? It suggests itself to the writer that if the trouble were due to fault in the projector, then the chipping would be on both sides. This seems to be a matter worthy of investigation, and we would be glad to have your comments on the matter.

Upon receipt of the foregoing I wrote friend Lusk, asking certain questions and for a sample of the damaged film. His reply, containing the film sample, at hand, but unfortunately he did not reply to the question of which to which was replied with view of what is commonly termed “a line” on the whole thing. The problem presents decided difficulties. The sprocket holes on the left side of the film are cracked (not chipped) at their upper outside corner, looking at the film from the emulsion side as it goes in the machine and quite regularly every fourth hole the split either extends clear to the edge of the film or is longer than it is at intervening sprocket holes. But nearly every hole on that side of the film is split in the same corner, most of them about 1/22 of an inch; also a quite a considerable number are split or cracked at the opposite corner. The opposite side of the holes on that side of the film shows no damage, nor do the opposite sides of the holes on the same side of the film.

But for the regularity of the long break every fourth hole I would say the trouble was entirely due to excessive tension at the gate, plus an intermittent sprocket badly out of line up and down and probably overspeeding of the projector. That is what it looks like, but why the break clear through the film track at every fourth hole? Under a powerful microscope the film shows the presence of the cracks having been made in any other way than by pressure on the sides of the holes, by Lorentz, or by the force of any kind having been exerted to cut or punch them; also they are not all exactly the same shape, as they would be if they were punched or cut by some part of the machine.

Mr. Lusk says Jacob Fried, a one-time operator, now assistant manager of the exchange, has offered the following solution. I give it for what it is worth, though I cannot exactly see how such a condition could damage of this sort. Mr. Lusk sets Mr. Fried’s theory forth as follows, first explaining that he is not familiar with the names and phraseology of operating, therefore may have it quite right: The bottom idler, through which the film passes after it has been through the gate and before it goes to the second idler (where the second idler is meant, of course), is mounted to the frame of the mechanism on the side away from the operator. When this fastening becomes loosened the film becomes free to make away due to the gravity of the film. The second idler swings downward in the direction the film takes as it goes through. In this condition the film seems to wear or tear on the inside of the idler, and wearing on this side, we are told, chips and breaks the sprockets.

So much for Mr. Fried’s story, but why would it crack the corners of the sprocket holes in the way described? Can’t see it. Broder Fried, then I do not get the growth of suspicion, you who are passing this matter up to the department readers. There are many thousands of you and it may be some have experienced exactly this same trouble, and hence know the answer. If so, please send in answer. I, of course, am asking for the answer, once, as damage of this kind constantly occurring is a very serious matter. Your view is the view of many thousands of the page.

Hardly Think So.

J. W. Johnson, Detroit, Michigan, has an idea concerning the practicality of which he desires our opinion. He sends in a sketch there, referring, says he thinks, that it is something in the company.

The idea seems to consist of a threading of the outer (pulley) end of the take-up shaft of the Power's projector and the placing thereon of two knurled nuts, one of them a lock nut. One of these nuts, the knurled one, facing against the end of the machine, which supplies pressure to the two halves of the split pulley. Brother Johnson's idea is to provide means whereby the operator may change and adjust the tension while the machine is running.

Well, friend Johnson, your drawing is excellent, but your idea is, I think, not so good. In the first place the nuts would be on the side opposite from the operator, and it would be two, in the second place, I imagine it would be rather difficult to manipulate them, and in the third place, I doubt if you could unlock the lock nut with the machine running. Sorry old man, but I guess it isn’t a practical thing.

To Suit Themselves.

Perry J. Sherman, Corpus Christi, Texas, who traveled to San Antonio, Texas, to meet the editor and bear him expound the gospel of scientific projection, comes in with the following:

Sorry I did not get the opportunity for a big talk with you when you were in San Antonio, but as friend was busy hanging up the telegraph and telephone wires instructing me to get back on the job as soon as practical, thought it best to heed duty's call. I feel well repaid for the three hundred mile trip—one hundred and fifty each way—though I fear your labor was in vain as far as concerns San Antonio. As a city I regard as pretty nearly hopeless, from the projectional viewpoint. As to the San Antonio union officials (regards for their doings I will not comment). The Sherman means—Ed.) have been ignored repeatedly. Please understand me right. I am making the flat accusation that the San Antonio union is a farce in every respect, and there are more than I am more stand ready to back up that statement. Yes, I want you to publish it exactly that way. I do not claim to be a wonderful worker, or the only one who ever happened, but I most emphatically do claim to be competent, and that the ignoring of business communications by a union is an insult to the writer of them, as well as uncontrovertible evidence that the business of the union is not rightly or properly conducted.

As to conditions here in Corpus Christi, we have things pretty much our own way so far as concerns salaries. We receive the highest pay of any city in this section—Chief, $35; First Assistant, $25; and Second Assistant, $15; and also we have everything a reasonable man could desire except direct current. The owner says he won't get a motor generator or rectifier because we are getting better results with a 3, than most get with d. c. Visiting film men say the same, but I am not satisfied, for I know d. c. would improve our screen results and I want to produce the best. At present my boss is pulling "Snow Stuff" up in Colorado and has left Yours Truly in charge of his theaters as manager—business of swallowing up! He says things are run to suit him as well when he is gone as when here, and proves it by grabbing off a bale of railway tickets and taking a trip whenever he feels like it.

And now here is where friend Sargent emits a dolorous wail. At the Queen we run straight five and ten cents and give a free ticket to the Amuso, or vice versa. The Queen shows Paramount, Treetops, Bluebird and Patho Gold Rooster. The Amuso shows Metro, Bluebird, V-1-5-E, Aircraft, Mutual and Fox. Some might say the owner is foolish, but aliens same he is, and nothing in this world, to him, is of a success of the show business, and that is what counts in my estimation, for you know, friend Richardson, the "has-been" is not only it with the greatest "Is Good." Our Queen has two brand new Metropolitans and two compensates, the Amuso two
Power's and a Lenox Arc Regulator, and The Rex, the oldest of the three that Power's have.

There is one feature in the Queen which I think will ultimately be found in every up-to-date theater. It is my own idea. The theater has come down in the world, and motion pictures and slides, as well as enlarge stills for lobby displays. Five hours after an event occurs (local, you of course mean), it will be developed and for sixty-five. Have not access to my Handbook just now, as I am many miles from home. Am up against the above proposition, and want your opinion on the subject with me, even as it is with all real operators of my acquaintance.

It is indeed nice to have such friends and to feel that their confidence is not misplaced— that our home is the San Francisco theater, and that their rattling supply. We have had the opinion pretty heavily. The conscientious editor of a department such as this may very well be disposed of as a buffer between the theater manager and operator, who is the customer, and who looks to him for protection and guidance, and the seller of goods, who is not, unless it be a strict customer, and is not used to the description of the merits of his goods. I have seen advertising, the reading of which gave the impression to one in the "know" that the theater was only advertising his dollar's damages, but that is to be expected, for the way of the editor who is not honestly seeking just advertising to the advertising department, or to be scared, bluffed or brow beated; who insists on doing his plain duty as he sees it, defending the SUB- TREADERS from wrong and insists that the seller produce at least a reasonably close imitation of the goods his advertisement tell, and that the manufacturer make improvements in his apparatus which exceedingly indicates is for the best interest of the user and the industry, is going to find his path beset with some considerable number of long, very sharp thorns. Yea, verily, will the feathers in his hat become large quills and darts. Perhaps it will be long and hard to hoe, and his greatest reward the true friends, such as himself, neighbor Ingalls, he makes in the process.

I am sure you can have it done down to 110 by the power company and use sixty (not less) amperes a c. at the arc through some approved type of economizer. You will, however, remember and this current this current, this current, which is a considerable flicker in the light, the same being due to length of current alternations. This is unavoidable when using low circuit current. I would not conscientiously recommend you to open your arc with such a handicap. Better get a small motor generator with a 220-volt motor and a gear (about) volt generator. If a thing is worth doing at all, it is worth doing well, course, if you hand out capital to get such a set, then you can try out the a. c. through an economizer, but the result will be none the best.

Stein's Trouble Answered.

George F. Deutsch, Poughkeepsie, New York, answers Stein as follows:

With regard to Brother Stein's trouble, Sept. 15th issue, "Probably a loose lens." If the brother does not find a loose element in his objective lens and presuming his lens is in proper condition, the cause of the trouble is for the most part likely to be found in the lamp, or in the wiring, or in the frame, or in the possibility which is frequently the case, of the lamp being too large or small for the given lamp holder. For this reason I will now give you the necessary data.

For the lamp and its bulb, it is necessary to have a lamp holder of the proper size, and one which will hold the lamp base securely, with the lamp base being as nearly the same size as possible as the lamp itself.

For the wiring, it is necessary to have a wire of the proper size, and one which will not allow the lamp to become too hot, or too cold, but will allow the lamp to become the right temperature for the given lamp.

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November 10, 1917

THE MOVING PICTURE WORLD

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out of line by something he has done. What Duetsch means by "proping his lens flange up," is that you should shove something under one edge so as to raise the flange. I take it he refers to this in the Power's ring, flange. Anyhow, you just do whatever may be most expedient to line the lens with the rest of the optical system, if you find Duetsch's diagnosis of your trouble to be correct.

Union Examination.
E. E. Beattie, Fort Gibson, Alaska, that land of flowers, paradise, bell, icebergs or mosquitos, according to who tells the tale of its wonders, writes as follows:

Having operated at various shows in Juneau, where there are no unions, am writing to inquire as to the general lines along which union examinations are held on the Pacific Coast. Have enlisted in the signal corps of the United States Army for the period of the war, and was thinking of locating "below" when discharged. Have a fairly sound knowledge of projection, both as to theory and practice, but would not like to go to the expense of a trip unless I had chance to "get by." Have plenty of confidence, but want to know what I will be up against and be prepared.

Hum! friend Beattie, I don't like to reply because one phase of the matter is probably going to look to you like rank injustice. First off the real you will be barred from membership in any union until you have resided in the city you may select for a minimum period of six months. It will require that period of actual residence before you may even make application for membership. This doubtless seems to you very unjust, but there is, nevertheless, a very good reason for this particular union law, even though it does apparently violate some very fundamental rights of the individual. As to the actual examination, I cannot give you information of much value because examinations vary widely from district to district. In British Columbia you would first have to pass a very stiff examination and secure a license from the government. Having successfully passed this examination you need have no fear of that given the examination, for yourhavingly and surely will know your business. In San Francisco and some of the larger coast cities, primarily Portland, Tacoma and Seattle, the examination will, I believe, be pretty thorough; also you must be examined by the city examining board and secure license therefrom. In Los Angeles I understand the union examination is not quite so hard; also the license is, I am told, mostly the matter of paying a fee.

In general both the authorities and the union seek to determine whether or not you have the competent knowledge. The examination is devoted to cover questions calculated to bring out your knowledge of electrical action, of transformers, of rheostats and resistance, including various combinations of rheostats and the effect of each on the lenses, of the three-wire system, of the projector mechanism, of fuses and, maybe, of a little optics, with such other things as the various exams require. Incidentally, in one or two cases, I have listened to members of examining boards gravely putting questions to a man...date, only to later private examination, he has examined himself to know absolutely nothing about the matter. Sorry I cannot help you further, but that is the situation.

Information Wanted.
Nick Slaviero, Chisholm, Minnesota, writes:

Am a regular reader of the World, particularly the Projection Department, and must say that you have been and are doing wonderful things for the operators. Everything is going nicely in this neck of the woods, and local union No. 497, to which I belong, is getting along fine.

The proprietor and manager of the house in which I work asked that I write you, requesting certain information, so here goes: I have a Power's 6-A machine, projecting a 15-foot, 2-inch picture at 105 feet, pulling about 20 amperes a. e. from a 110-volt 60-cycle supply, the arc being supplied by or through an old-style economizer he bought second-hand about a year ago. Am getting a satisfactory light and picture, but in another month or so he is going to get a new apparatus of some kind, and wants the best. Will you please advise us which to purchase?

My dear sir, honestly, what kind of a row do you suppose there would be if I answered that question through the department? All the outfits on the market are in their good points, though some are better than others. And you cannot possibly advise which would have the approval and endorsement of this department. Further than that, we cannot go. Unless a thing is good you may gamble your last suspender, but even then you might not win the approval of the endorsement of this department. But it does not follow that some approved apparatus is not better than others.

Traveled Two Hundred Miles.
W. E. Campbell asks that his World be sent to Healdon, Oklahoma, instead of Ringling, Oklahoma, and remarks:

"Please give this matter prompt attention, as I have already missed several copies and don't like that at all. When Mr. Richardson was in this town I traveled two hundred miles to hear him lecture and would gladly repeat the trip to hear him again."

Which, indeed, is a very real compliment. When a man travels that distance to hear a two-hour address and is so well satisfied that he wants to repeat the performance surely the speaker had a worth-while message to deliver.

Framing When Threading.
M. St. Ledger, Skowhegan, Maine, asks:

Will you kindly inform us as to the best method for threading in frame. Am running two Simplex projectors. Reply will be highly appreciated.

There are many methods of framing the picture when threading the film into the machine; also there are many individual ideas as to which method is best. However, it may be said that any method which enables the operator to see the position of the picture in the aperture, and which involves the least amount of trouble is "best." Some use a battery lamp inside the mechanism, but that method is not available with the Simplex, owing to the enclosure of the light ray clear up to the lens. Personally I believe the following will serve as well as any. First, drill a very small hole in the top of the mechanism casing directly over the back end of lever carrying fire shutter. If you have a Handbook, then directly over part indicated by upper arrow 8-101-C, Plate 1, Fig. 254, page 516. The hole should not exceed 1/32 or 3/64ths of an inch in diameter. Having drilled the hole, get a short length of stiff brass or iron wire and bend its lower half inch so that it is as per upper sketch in illustration. Now stick the straight end up through the hole in the casing and attach to it a head as shown, allowing the lower end to slide the fire shutter lever near its end. When you shove down on the upper end of the wire the fire shutter will be raised, and when you release it the shutter will fall back into place. Caution: Don't use too heavy wire.

You are now in position to look through the aperture merely by pressing down on the upper end of the wire. Next rig a low e. p. lamp in such a way that when you tilt it over in front of the objective lens, between the lens and revolving shutter if there is room, it is automatically lighted, and when pulled back it is extinguished. This is, perhaps, as convenient and practical an arrangement as any. The sketches are rough ones, but I guess you can grasp the idea all right. Lower one shows lamp arrangement. Of course, when the two copper contacts come together, by lifting this arm, the lamp lights.

When You're in Trouble

Richardson's Motion Picture Handbook
For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

Schiller Bldg.
17 Madison Ave. Wright and
Chicago, Ill. Callender Bldg.
New York City Los Angeles, Cal.

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

*Questions in cinematography addressed to this department will receive prompt attention. All replies by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.*

**Manufacturers’ Notice.**

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

**“Over the Top”**

BETTER be an “is now” than a “has wasser;” and as for a “not yet but soon,” why, he always is one*—one of the snappiest observors of the screen and a well-lentent Elkhound. Do you ever stop to ask yourself to which of these classes you belong? Are you one of the great class of selfatisfied, complacent souls who are content to rest on the merits of their past achievements and yet bewail the blindness of their employer in not advancing their salary, or one of that vast army of shiftless but well intentioned persons who intend sometime in the future to improve their condition, but never get around to it, or are you really and truly one of the few who are steadily forging ahead of the crowd by being and doing what “is now?”

Five years ago no one dreamed of the expansion and change that has occurred in the motion picture industry; five years ago the higher range of salaries for cameramen is classified and the dreams of the average cinematographer of that period and yet that advance has not been commensurate with the development of the business. The prices paid for equipment and materials, etc., have at all times been commensurate with the demand of the directors. Those five years and yet the average of the photographers’ salaries has only doubled, perhaps not quite that.

Where can we find the reason for this? More than likely it is the cinematographer himself. Let us consider the situation a little and see if we can place any of the blame. We have been wont to put ourselves on the hook and say “Look at the tremendous strides in cinematography in the last few years,” with all the assurance of cock-sparrow announc ing “I did it. I, I, I!” And yet the cinematographer himself—why didn’t we? We should think some more. True, we are making better pictures; we had to, to hold our job. We are using better and faster film, but it was evolved in the research laboratory of a film manufacturing concern. We have better lenses, but they were made by scientists working for less than we would consider, but for less than we would consider for less. We have better cameras, but the great bulk of improvements were not at the suggestion of the cinematographer, but by the mechanics who built the camera. The close-up, the close-up, the close-up, the close-up, the close-up, the close-up and practically all the demand of the director. About the only prop we have left to bolster up our pride in the improvement in laboratory work, and to the laboratory is handed over the class. The film operator, as a cinematographer, must accord the palm for the major part of the credit.

In spite of the variety of stuff that is recorded by the camera operator there is a deadly monotony in much of the work—It tends to become like a game of building blocks in which, no matter what structure we may be making, yet we are building, over and over again. We get into a rut so that, oftentimes, even when we are offered new blocks to add to our collection in the way of camera improvements or the like, we are prone to reject them and still play with the meager assortment we started with instead of casting eagerly about for new forms to lend verisimilitude to our mimic structures. Inertia seems to be the stumbling block of our class. Anchialness is another drawback—We resist the intrusion of new members—if a chauffeur or mechanic or still photographer has the guts to break into our profession and show us some of a few things, the arch culprits starts and the music seems to soothe our lacerated pride.

Instead of extending the glad hand to the new brother and thanking him for letting us know the grass is sprouting under our feet, we are more prone to sit down and polish a chair while we watch him step up and shed crocodile tears.

What mostly ais cinematography as a profession is the crank turner,—a crank turner being a person who chances the handles of a crank around a film or other object. Incidentally, the list of crank turners is practically endless but only in one line, that being the production of resonant chin music, otherwise specified as superheated atmosphere. If there were only some way for the quiet boys, who are saving nothing but sawing wood and drawing honest-to-good pay checks, to teach the crank turner photography, and the crank turners to teach the photographers the goings on of their own business and how to handle their work and direct their own, we soon look with envy at the cinematographer’s pay check.

But a break out of the rut and most of the hate to be jolted, but a jolt that jerks us out of the rut is what we need. None of us are doing so well that we couldn’t do better and the Lord only helps those who help themselves.

*A little self analysis is a good thing to indulge in now and then—In spite of the ego which dominates each and every one of us, we are each aware of some deficiency which we can eliminate and other qualities that we can cultivate and thus render to ourselves and to our profession our bit to carry on over the top.*

Through us, through our work, is interpreted into universal comprehension of the great bulk of drama, art, popular science, current events, history, travel and literature. No grander or farther spreading influence, no more powerful tool for the shaping of human destinies has ever been placed in the hand of man, and while you may not, perhaps, make the messages you transmit, yet on you depends the accuracy of their transmission and the beauty or badness of their transcription. Are you in love with the work you are doing or are you merely working for wages? Are you interested in the pictures you make or merely interested in getting them done?

If you are only working for the money you can make you had better find another way to make money. If you are interested enough in the making of the pictures you will get the money without worrying over much about that.

Have you a library of books on cinematography and photography? If not, it is high time you started one; if you have one you can always add to it. Just a fraction of the time you waste every day in the unavoidable visits about the studio will give you the opportunity you think you lack to study the things you should know about your profession.

If you are free to serve your country, now is your chance to help distinguish your profession. Your professional picture operator and the cinematographer furnish the modern army with eyes to see; the army needs as many as it can get. Particulars may be had from Signal Officer, Eastern Staff Dept., 20 Whitehall St., New York, or Kendall Banning, Bureau of Public Information, Washington, D. C.

If you have a hobby in your work, fit up a laboratory in your home where you can portray and investigate this or that problem in photography, chemistry, optics or mechanics. A little apparatus, within your purse or the cost of idle amusements that return no permanent benefit, will be an investment where your principal is safe and which will pay dividends as long as you live and work.

A corollary to the above is—chemistry should be valuable to any photographer. Every photographic operation depends upon the science of chemistry. If you are not fortunate enough to own your own motion picture camera a small still camera will furnish analogous results which will teach you many things in regard to motion photography. You have a motion camera, but no space large enough for working with any quantity of film, you can use test pieces of six inches or a foot in length and experiment at an infinitesimal amount compared to what you might use if you had unlimited space.

What you can do with six inches film you should be able to do with two hundred.

*Finishing, toning, developing, printing, can all be done on a miniature scale with your still camera outfit of trays.*

The cinematographer of mech-anical turn of mind can install a small bench lab and innumerable things in the line of camera repair, such as mounting, attachments, etc., or even construct a new model camera for himself, embodying his own pet ideas in camera design. Probably you have been intending all along to do some of these things—If so, raise your right hand and solemnly promise yourself that from now on you will be an "is now," and as for a "has wasser" or a "not yet, but soon," why, you ain’t going to be one any longer.

We are not the official organ of any single organization or branch of the industry. But we are read by more members of the league than are any two other moving picture trade publications combined and by ten times more exhibitors than belong to the league.

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Hoffman to Distribute Flynn Serial
Independent Firm Chosen to Get the Results Desired With What Appears to be the Most Appealing Serial Ever Offered.

M. H. HOFFMAN, INC., has been chosen as the distributing organization best fitted to book the forthcoming serial, "The Man Who Wharton, Inc., that is being written by Chief of the United States Secret Service, William J. Flynn, and which will present the most amazing array of diabolical machinations of the Imperial German Government against America.

For the first time, the untold story of what German spies have done and tried to do to us will be set forth. And the advantage of its presentation in picturized form might not be that which one or two persons could realize that the public has no idea of the lengths to which Germany has gone to cripple the United States, and that all these details in the whole sequence will be shown in the William J. Hoffman serial, its importance looms to a magnitude difficult to describe.

Having such a motion picture feature, it is only natural that Hoffman should impress those identified with it as a matter of imperative concern. For it is not alone because of its value as an entertainment, but for the added reason that the people of this country will rise in their potato patch and lock to see it.

This requires, primarily, a method of distribution which will enable every motion picture proprietor in the United States to show Chici Flynn's serial. Such a campaign necessarily demands a degree of concentration possible only to the distributing organization occupying a peculiarly fortunate position.

It is largely due to this fact that M. H. Hoffman, Inc., through its Hoffman-Foursquare exchanges, can approach the distribution plan with that degree of efficiency essential. Freed from the necessity of having to devote attention to a government order and not being tied to program procedure, the Hoffman-Foursquare exchange managers and attaches will be able to devote their energies to this serial in the measure required to put it into the thousand motion picture theaters which will want to.

"In having been chosen to distribute Chief Flynn's most remarkable serial, I feel that our organization has been signal response," said Mr. Hoffman. "I have gone over the episodes already in preparation, and I can state frankly that never have I seen a serial possessing such a wealth of superlatively material as this one.

"With the desire of exaggerating in any way—for this is contrary to the Hoffman-Foursquare policy—I am keeping well within the limits of fact when I assert that when this serial is placed before the public it will take precedence over similar projects like nature that has gone before.

"Here, I believe, we may well use the term 'super serial' without fear of contradiction. It will be found to be 'super' in the richness of incident in each episode; it will prove to be 'super' in its quality of entertainment, and it will stir to the fullest depths within every loyal American his or her patriotism.

"As regards Hoffman's serial, it excels in dramatic elements even the finest creative effort of pure fiction. Facts, such as these, so far surpass what the mind can conceive that when they come to be placed before the people of this nation in picturized array they will be chosen as topics for continual conversation.

"If I am somewhat enthusiastic it is solely because the proposition in its entirety reaches uncommon heights. And with the making of the production in the hands of the Whartons, I can rest content that when completed it will represent the last word in such accomplishment.

"In the producing of serials, regardless to the uttermost, the Whartons will make Chief Flynn's serial something to remember for all time. Nothing that can contribute in the slightest degree to the perfection of the whole will be slighted.

"Therefore, I can confidently pledge to the American exhibitors a serial which they will gladly welcome; which will entertain their patrons to the limit of entertainment possible and which will send every person away from each episode with head high, and heart throbbling staunchly for this great country of ours—the land of the free and the brave."

DORA MILLS ADAMS IN METRO PICTURE.
Dora Mills Adams has been engaged by Fred J. Balshofer to play the prominent role of Mrs. Fugieather, in support of Harold Lockwood, Metro star in Frances Perry Elliott's story, "Love Me for Myself Alone."

Laemmle Explains Policy
Says Universal Has Dropped Several Producing Companies Pending Adjustment of War Tax Contingencies.

CARL LAEMMLE, president of the Universal Film Manufacturing Co., has issued the following statement concerning the temporary suspension of some producing companies at Universal City. Pending adjustment of war tax will be of general interest to the trade, and of particular importance to exhibitors of the Universal product:

"Until we know exactly how seriously the war tax is going to affect us," says Mr. Laemmle, "and are positively convinced that the exhibition will co-operate in collecting the money from the public, we intend to take advantage of the fact that we have accumulated the largest reserve stock of negatives in our career by laying off several feature companies for about four weeks.

"This will not affect the production of serials, because we are not far enough ahead on serial negatives to suspend producing them. The same thing of course applies to the Animated Weekly, the Current Events and the Universal Screen Magazine because of the fact that it is impossible to have a reserve supply of negatives on news events.

"The fact that the cloudy and rainy season are about at hand helped us to arrive at this decision, for we have not quite enough electric light stages in Universal City for all our companies. By suspending operations until we have used up a certain amount of our big reserve supply of negatives, we avoid the heavy loss of having several stories lying idle on cloudy or rainy days. This, by the way, happened only last week entailing a loss of approximately $15,000."

Mr. Laemmle continues: "It has taken us a long time to arrive at the point where we have accumulated enough high-class negatives to carry out this economic policy. In fact, this is the first time we have been in a position to take such radical steps. No doubt this temporary suspension will give rise to various rumors, and it is to prevent any possible misapprehension of the true situation that the Universal company has issued this official announcement."

Edmund Lawrence Re-Engaged by Ivan

Edmund Lawrence's last production, "Married in Name Only," for Ivan Film Productions, has met with such encouraging success that Ivan Abramson, Ivan's directing head, has re-engaged him to produce several other pictures. The script for the new picture is now finished and studio work begins this week. The name of the production is "Life Against Honor." It is an entirely new story, a variation from the standpoints of the Ivan people, and should prove a welcome novelty to Ivan followers.

This is not but one of the signs of the much heralded enlarging of the scope of Ivan productions.

While the company has always aimed to produce pictures that would stand far above the ordinary run, and must remain true to their reputation of producing plays, that besides merely having entertaining heart interest, should be unique, with particular problems treated, yet has been found absolutely necessary to have a variety of topics treated from the viewpoint of different directors. This is the reason that men like William Humphrey and Edmund Lawrence have been engaged to put their individuality in a sufficient number of productions so as to guarantee a marked variety in Ivan presentations.

The title of the new production about to be done by Edmund Lawrence speaks for itself, "Life Against Honor."

Edmund Lawrence.
Chaplin Files Many Suits
Popular Comedian Will Attempt, By Legal Process, to Stop Imitations.

F CHARLEY CHAPLIN'S suits against his alleged imitators are brought to trial the silent comedian will undoubtedly be required to fill an extended engagement in the Lyric on Fifth Avenue. The District Court of New York, on the 30th, the judge will sit, with his own estimate of the measure of the damages to which he is entitled he will be amply compensated for his time.

The originator of the funny walk is demanding no less than $250,000 damages against each group of corporate and individual defendants, which he claims to be involved in the production of spurious Chaplin comedies. These means of effectually stopping imitations of his funny antics.

The latest suit filed by the comedian through his counsel, Nathan Burkan, is against the Film Exchange, Inc., the King Comedy Film Co., Inc., and several individual defendants connected with those companies. In addition to his request for $250,000 damages the comedian demands an accounting and injunctive relief.

Judge Mayer granted a temporary restraining order enjoining the defendants from releasing the following alleged spurious Chaplin comedies: "Charlie the Heart Thief," "Sentimental Charlie," "Charlie in the Trenches," and "Musicians of the Slums."

In his suit against the New Apollo Feature Film Co., previously reported, in which he obtained a preliminary injunction enjoining the film company from releasing "Charlie and a Son of the Gypsy," and "Charlie Fancy in a Harem," the comedian obtained an injunction subsequently enjoining the film company from releasing "Charlie Chaplin in the Rummy-Nuffs" and "Fall of the Rummy-Nuffs."

Dupers Indicted
United States Grand Jury Returns Indictment on Two Counts Against Beck, Weiss and Singer.

BEFORE the United States Grand Jury on Wednesday, October 24th, the Cardinal Film Company, secured an indictment on two counts against Fred Beck, Lewis Weiss and Leo Singer, consisting of conspiracy to infringe upon a copyright of "Joan the Woman," a feature film owned by Cardinal, and for actual infringement. Cardinal Film Company is a subsidiary of the Famous Players-Lasky Corporation.

The arrest of the three men some time ago was considered one of the biggest achievements made thus far in the efforts of film producers to end the theft of positive motion picture films.

The three men were brought before United States Commissioner Hitchcock and after hearing were held for the Grand Jury in $2,000 bail each. Following the taking of the prints, Ralph A. Kohn, attorney for the Famous Players-Lasky Corporation, after investigation, took the matter up with Assistant District Attorney E. A. Stanton, who conducted the criminal proceedings. The three were then arrested. It is alleged that the stolen positive was taken to New Jersey where a "doped" negative was made.

The theft and duplication of the "Joan the Woman" positive would have meant a big source of revenue to law breakers. The picture was produced by Cecil De Mille, Director General of the Famous Players-Lasky Corporation and its star was Geraldine Farrar. The feature appeared at the 44th street theater, New York, for a season. It was following the winter run that the positive was said to have been stolen from a film exchange.

The securing of indictments against Beck, Singer and Weiss is considered not only a victory for the complainants, but for the entire industry as well. Film "duping," which amounts to piracy, is one of the serious difficulties with which picture producers are forced to contend. It is believed that this action of the Grand Jury will do much toward discouraging further attempts and the complainants and their attorneys are receiving congratulations of the industry upon their victory thus far.

THEDA BARA SELLS LIBERTY BOND
More than $300,000 worth of Liberty Loan Bonds were sold by Miss Theda Bara, the William Fox screen star, when she made her first and only public appearance under the auspices of the Stage War Relief Booth, situated in front of the New York Public Library at 42nd Street and Fifth Avenue on Friday afternoon, October 26th.

Metro Enjoins Mayer
New England Distributing Company Takes Legal Action Against Its Former Manager.

LOUIS B. MAYER, former vice president, assistant treasurer and director of the Metro Film Corporation of New York, and president, general manager and director of the Metro Pictures Corporation of New England, who was recently appointed general manager, of the New England office of the Select Pictures Corporation, has been made the defendant, along with the Select Pictures Corporation, in a suit brought by the Metro Pictures Corporation, charging that Mr. Mayer and the Select Film Corporation immediately entered upon a campaign to wreck the business of the Metro organization by intimidating, inducing, procuring, selling, and receiving copies of a motion picture company's product, to induce, soliciting and tempting in any way whatever the employees of the Metro Corporation to leave the employ of the Metro Corporation. The order was granted on October 25 by Justice Wait of the Superior Court, Boston.

Leah Baird to Be Starred

LEAH BAIRD is to appear in six forthcoming superfatures. It is said that in addition to her salary she is to receive a percentage of the profits. Miss Baird was born in Chicago and was educated in a private seminary.

Her first big work in the film game was in the Vitagraph features, "Red Barrier" and "Hearts of the First Empire," and were two of the best stories released by the General Film Corp. in the earlier days. In the productions of "Absinthe" and "Ivanhoe" in which she was starred opposite King Baggot by the Imp Company, Miss Baird established herself as one of the most versatile actresses the screen has ever seen. One hundred and eight prints of "Ivanhoe" were sold in England alone. The Lights of New York," another Vitagraph feature in which she appeared, was one of the biggest successes of the New York office of the V. L. S. E.

Each one of her releases has been a big money maker for the concerns that she was under contract with.

Leah Baird is considered one of the greatest beauties of the day, and her intelligence and mentality have stood her in good grace. Not alone has she worked in pictures throughout this country, but she has played in England, France, Germany and Italy as well.

Under Herbert Brenon's direction she contributed mightily to "Neptune's Daughter" and "Annie Get Your Gun," for which she wrote may be mentioned "Molding." "A Woman" and "The Road of Many Turnings," in each of which she played the leading parts.

Miss Baird will start to work in the next three weeks on the sixth pictures. The subjects of her stories will be taken from well-known books. Her backing comes from a financial institution of international reputation.

Nat. H. Spitzer, who knows as much about selling pictures as any man in the film industry, and whose success as manager of the King-Bee Comedies is a record, is mentioned as the man who may handle the sales end of the Leah Baird releases. However, no arrangements have been definitely settled between Miss Baird and Mr. Spitzer, but that an offer has been made him is known.

In a short time it will be announced how the six Leah Baird products will be released, whether on a state rights proposition or through their own exchanges.
The Fifteen Cent Reel Tax
The Mutual Film Corporation Follows Triangle's Lead by Charging Payment.

At a special meeting of Chicago Local, M. P. E. L. of A., held in their hall in the Masonic Temple, Friday afternoon, Oct. 26, President Hopp introduced General Manager Sullivan, of the Mutual Film Corporation, stating that that gentleman had an important message to deliver.

"We are pleased to inform you that the Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch managers to this effect in a telegram dated Oct. 25, received from New York, signed by John R. Freuler, president," said Mr. Sullivan.

The following telegram was then read by Mr. Sullivan:

Cancel all war excise tax instructions and operations. Make no charges or collections. Government permits us to pay direct without paying any tax. Finally by the members taking unanimous action against one of the distributing concerns in Chicago, which it was charged had been unusually offensive in imposing the tax, and one of the managers of that concern was charged with having indulged in disparaging remarks against the League. A special committee consisting of three was then appointed and given full power to take charge of all matters in the city pertaining to the 15-cent reel tax.

The special committee appointed at the last meeting to take charge of the admission tax then made its report. It was stated that the law governing this tax, so far as it concerns moving picture theatres, was perfectly understood, except in the matter of the five-cent admission tax. It was found that there was a difference of opinion whether five-cent admission tickets in a house that sells admission tickets for 10 cents the same day, are exempt from the collection of the one-cent tax or not. The members of the committee had interviewed two deputies of the office of the collector of internal revenue of Chicago on this question, and it was ascertained that these gentlemen differed in their interpretation of the law, so far as its application to the collection of the tax is concerned. One held that all admission tickets for which a maximum of five cents is charged are exempt from the tax, while the other held that only in theatres where the highest admission charge is five cents on any one day, is the five cents admission ticket exempt, while houses having the five-cent charge and a higher charge on the same day are not exempt, and that in such cases the one-cent tax must be added to the five cents.

President Hopp stated that during the past week he had sent two wires and one long explanatory letter to Daniel C. Roper, commissioner of internal revenue, treasury department, Washington, D. C., but that he had not received a reply up to that time. He said that he hoped that an interpretation would be received from Washington which would guide exhibitors so far as the five-cent admissions are concerned and their relation to the war tax.

This telegram as received was even more obscure than it is given here, owing to the evident rush of the Western Union operator at Washington; but its evident purport is that in all theatres where five cents admission alone is charged the tax does not apply; also that in all houses where the prices may be five cents and 10 cents, or higher, the tax must be paid on the five-cent tickets.

The Music Tax.

President Hopp then called attention to the fine work that was in progress on the music tax. He stated that lists containing the names of over 700 musical compositions had already been sent out to the members of the Chicago League, and that the work of compilation was going on daily, under the able direction of Miss A. Melcher; also that the end was not in sight, as there are still many hundreds of musical numbers remaining which are non-taxable and available, and that a supplemental list of these will be sent out each week for some time to come. He also announced that requests were coming in to the headquarters of Chicago local from organizations and individuals in various parts of the United States regarding the lists.

Owning the taxation of the music and other matters which have recently arisen and which must receive immediate and capable consideration, the meeting decided to select an attorney for the Chicago Local, M. P. E. L. of A., at once. After the name of a number of names suggested, Mr. Edward Sonnenschein was unanimously made, and he is now the regular counsel of Chicago local.

President Hopp then announced that two exhibitions would be held the coming year under the joint auspices of the N. A. M. P. I. and the M. P. E. L. of A., the first to be held in New York City in February, and the second at Boston, in July, the national convention of the M. P. E. L. of A. to be held at the latter. He then stated that Fred W. Hartman of Chicago local had been appointed assistant general manager for the two exhibitions, and that he had been summoned to New York and would leave in a few days to take up his duties.

M. P. T. O. Association's Action on Reel Tax.

Chicago Local, Motion Picture Theater Owners' Association, has received the telegram sent by John R. Freuler regarding the 15-cent reel tax.

At a meeting held last week in their quarters, at Fraternity Hall, 19 W. Adams street, the members were forbidden to pay the 15-cent reel tax, and were advised that if any of the exchanges held their shows up, on refusal to pay the tax, communication should be immediately made with the Association's counsel, Fred Lowenthal, of the firm of S. L. & Fred Lowenthal. It was emphatically stated at the meeting that exchanges will be held to their original contracts by members of the Association.

Rothaker Gets Big Order
Will Print Chaplin Pictures and Other Releases of First National Exhibitors' Circuit.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, announces the consummation of the most important contract yet secured by that organization, as well as one of the most prominent in the history of the printing and developing of moving pictures. The other contracting party is the First National Exhibitors' Circuit.

By virtue of this contract the million dollar Charles Chaplin pictures and other releases controlled by the First National Exhibitors' Circuit will presently be developed at the Rothacker plant, which is widely known for the perfection of its work in these important departments. Not only this, the Rothacker plant will be the center from which the pictures will be shipped to all parts of the world.
The contract was awarded after careful consideration and analysis by J. D. Campbell, general manager of the First National Exhibitors' Circuit, and a committee of members of that organization composed of Aaron J. Jones, Chicago; Robert Lieber, Indianapolis, and H. Schwelbe, Philadelphia. The contract was signed by S. L. Rothapfel, president, and H. Schwelbe, secretary, of the First National, and by Wattersen K. Rothacker, president, and H. J. Aldous, secretary, of the Rothacker Company.

Details of the transaction will be given in the trade in the near future.

A Famine in Pennies Exists in Chicago.

With Nov. 1 close at hand, when 10 per cent. of the admission to theaters of all kinds must be paid to the Federal government, the owners and managers of moving picture and other theaters, who are planning to have the necessary changes made, have been advised to find the depth of the copper coins in Chicago. The United States sub-treasury in Chicago gave out several days ago that there was less than $300 worth of pennies on hand, where customarily $25,000 in copper was stored.

The demand for coppers from dramatic, vaudeville and picture theaters will run up into the millions in Chicago, and, besides, the department stores are having their troubles as some of them use from $200 to $500 in pennies daily. Then there are the numerous news stands, but these are better provided with pennies than any other business in the city.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., will issue the Internal Revenue Collector at Washington, on the matter, but up to the time of writing, the reply has not been announced.

News from Washington, however, shows that the demand for铜焊 among the owners of the country is such that the government officials cannot say when the demand can be fully met. The mints in Philadelphia, Denver and San Francisco are running 24 hours a day, and three shifts are pressed to the limit.

The probable cause is attributed by an official in the treasurer's office at Washington to the creation of new pay rolls. As many as three shifts are now working in numerous factories, and new pay rolls require more coins. Besides, the recent new tax on various commodities may also have increased the demand for pennies.

Chicago Film Brevities.

The Film Art Club of Chicago was recently organized at a dinner held in the Morrison Hotel, when C. R. Plough, manager of the Chicago branch office of the Universal Film Manufacturing Co., was elected president. Other officers chosen were: Sydney Bechard, secretary, to the president; Hill Bernstein, manager moving picture advertising department of the Chicago News, secretary, and Ludwig Schindler, owner of the State, treasurer. The club is the only one of its kind in the city, treasurer. On the list of directors are: F. K. Brockell, Nate Ascher, Fred Ireland, Frank Schaefer and Alfred Hamburger. Secretary Bernstein states that it is the intention of the members of the club to make Chicago the center of a chain of like clubs which will be formed in all the large cities of the country. The Film Art Club will accept as members only those holding responsible positions in the business, or who have money directly invested in a department of the business. The club will be distinctly a social organization. The next meeting was held at a luncheon at the Hotel La Salle, Friday noon, Oct. 26.

On Monday, Oct. 15, Fred C. Aiken, well known in film circles for many years, and who has held prominent positions with the General Film Co., was appointed manager of the Chicago branch office of Select Pictures, Inc., with offices in the Consumers Building, 220 S. State street.

Billy West, comedian of the King Bee Films Corporation and an imitator of Charlie Chaplin, is in the city visiting his family. The Standard Film Corporation of Chicago will release the two-reel comedies in which he appears in this section.

Douglas Fairbanks came in on the Century Sunday, Oct. 21, and left for Los Angeles the same evening, accompanied by his wife and child. Mr. Fairbanks delivered short address at the Bank of America and the Loan and Trust Co. on his way to the Coast. During his stop here he spoke at the Covent Garden and other theaters.

Samuel S. Hutchinson, president of the American Film Company, states that exclusive rights for "The Diamond from the Sreet" were recently purchased by that company for $100,000. The well-known serial is 60,000 feet in length. Every employee of the office and factory of the American Film Company, in this city, subscribed for a Liberty Bond one day last week, the company arranging for the employees to make monthly payments through the office.

Alfred Hamburger, director-general of the Continental Theaters Corporation, announces that the President theater, Fifty-fifth street, between Calumet and South Park avenues, operated by the Ascher Bros., until a few weeks ago, will shortly open under that management. The theater is now in the hands of decorators, and is being thoroughly renovated.

A. Earl Barke in "Arms and the Girl" (Paramount) will be the attraction at the Ziegfeld for the week beginning Sunday, October 28.

A dispatch from St. Louis to the Chicago Herald, Oct. 22, announced that the New Grand Central theater, owned by the New Grand Central Amusement Co., of that city, was robbed on the night of that date. Three robbers bound the night watchman, blew open two safes and a large vault, and stole $1,700.

On October 23, the Illinois Supreme Court, sitting at Springfield, refused to consider the case brought against Chief of Police Healy and Second Deputy Funkhouser by the Epoch Producing Co., owner of "The Birth of a Nation," on the grounds that it lies outside the jurisdiction of the court, and ordered the case transferred to the Appellate Court. It will be remembered that a writ of mandamus was asked by the Epoch Producing Co., over a year ago, against the Chicago chief of police and the Chicago censor board to permit the showing of "The Birth of a Nation" to minors as well as adults. This ruling of the Supreme Court places the case just where it stood at that time.

At the meeting of Chicago moving picture operators, Local 110, I. A. T. S. E., Thursday, Oct. 18, it was voted unanimously that each member subscribe for a Liberty Bond, of $500. 250. It was also voted that 2000 members, the minimum amount subscribed would be about $30,000, and since several members have declared their intention of taking more than one bond, it is believed that the total sales to the members of this organization will reach $46,000. Good for the Chicago operators!

Heimer N. Jernberg, manager of the Province theater, Winnipeg, has arranged for the entertainment of his patrons from 12 noon till 1.30 p. m. daily, beginning Oct. 22, by a special noon-day entertainment. The program, as outlined on the program, includes music, clowns and a polychrome dome. The performers include organ solos, a soprano vocal selection, piano solos, short educational films, polite comedy attractions and the latest International News Film. A complete change will be made every Monday and Thursday. The only way of inviting the card has the following paragraph:

"Help us to help you. Come in when you like. Go out when you like. Always entertaining. No waiting."

A. F. Powers, of the Decorators Supply Co., this city, reports that he has secured the contract for the ornamental plaster decorations for the new theater being constructed by the Hankey Amusement Co., at Des Moines, Ia. A. Frankle, manager of the Casino theater, Des Moines, will also manage the new theater. The house will be devoted exclusively to moving pictures, with high-class musical accompaniment. The decor is in chandeliers and chandeliers of the latest designs of Jernberg and Kraetsch, of Des Moines, and it is said that they will spare no expense in erecting a thoroughly up-to-date and elaborate theater, from the polychrome terra cotta front and lobby to the last detail of artistic decorations in the interior. The theater will have a main floor and balcony. The building will be 44 feet by 132 feet long. The ceiling of the lobby will be a large dome, decorated ceiling, the walls of the dome with double rows of lights and around the edge of the dome with concealed lights. The center of the dome as well as the beams and ceiling will be elaborately ornamented.

At an expense of over $200 to the Chicago Local, M. E. E. L. of America, half sheet cards for box offices, one sheet posters for lobbies and signs for the street, were delivered to every theater in the city during the week begin-
Manager Clark an "Old-Timer"

Head of New York Branch Exchange of the First National Circuit Has Had Much Experience.

R. H. CLARK, who has been long associated with the Turner & Dahmen interests on the Pacific Coast, is to be general manager and manager of the First National Exchange which has secured quarters at 509 Fifth Avenue.

Mr. Clark’s varied experience began with Turner & Dahmen in San Francisco when their exchange business was taken over by the General Film Company. He left them to associate himself with Sol Lesser, who had just contracted for all the World Directors single releases. While with Lesser he was actively identified with the development of the Feature business in the West. When the World Film Corporation started their San Francisco offices he was chosen for manager, remaining in that capacity two and one-half years, when he resigned to reassociate himself with Turner & Dahmen as manager of their Tivoli Opera House which he held until placed in charge of the new T & D. theater in Oakland—the largest in the West. Soon it will be seen that, though still young enough to be one of the boys, Mr. Clark’s experience has been such as to eminently qualify him for the responsibilities of his latest position.

Mr. Clark is surrounding himself with a staff who are thoroughly familiar with local conditions. Although it will be a few days before the new firm is fully ready for business, Mr. Clark and his salesmen will be on hand to discuss bookings of Chaplin’s new “signature-protected” comedies and Petrova films. He states that the releases will be added as rapidly as quality productions can be purchased on the open market.

Mabel Normand Speaks for the Loan.

Mabel Normand, Goldwyn star, made a whirlwind speaking tour in eight New York theaters Monday night, October 22, in behalf of the Liberty Loan. Beginning at 8.30 in the evening at Marcus Loew’s American theatre, Miss Normand made a two-minute talk first to an audience on the roof-top theater and a few minutes later met the audience in the main ground floor theater. Thereafter, she averaged one theater every fifteen minutes, appearing at Mitchell H. Mark’s Strand theater at 9 o’clock, Marcus Loew’s New York theater came next at 9.15 and was followed by trips to Loew’s Circle, Loew’s Lincoln and Loew’s New York roof. The last stop of the evening was at A. L. Shakman’s Eighty-first street theater.

If there was any need of proof of the affection in which Mabel Normand is held by the public this Liberty Loan speaking tour was all that was required. In the course of the evening she faced a total audience of from 18,000 to 20,000 persons and the greeting they gave Goldwyn’s beautiful little star showed that her power is as great as ever.

R. H. Clark.

Innovation in Pictograph Doings

Paramount-Bray Pictograph to Cooperate With Printed Magazines—Will Illustrate Interesting Current Topics.

One of the most significant happenings in the field of the educational moving picture is a cooperative system about to be put into effect between the Paramount-Bray Pictograph and a number of prominent printed magazines including Leslie’s, Metropolitan, Every Week, Popular Science Monthly, Woman’s Home Companion, and Field and Stream. The manner of procedure will include the submitting of lists of articles to be used in these magazines to the management of the Paramount-Bray Pictograph; and from these lists will be chosen subjects that will allow of successful screening.

It will then be the duty of the Pictograph cameraman and editor to get busy on the job for the purpose of illustrating the chosen subjects for the Pictograph which will be presented on the screen simultaneously with the current issues of the printed magazines in which the subjects which have been filmed appear. It is further the intention of the Pictograph management to include in the introductory portion of the “magazine on the screen” the names of the editors of the different magazines who are lending their cooperation to this venture.

The fact that each of the magazines with which the Pictograph is about to co-operate represents a different class of subject bears evidence of foresight in selection; and there is not a doubt that this method of distributing knowledge will go far toward making an established place on the exhibitor’s program for the magazine on the screen. The close association of animated magazine with printed magazine will doubtless be an inspiration to the editor of the latter to put extra thought and attention on the choice of subjects that will admit of screen illustration; and it is only natural to expect interesting developments from this progressive move.

Farrell Succeeds Mayer.

Edward J. Farrell, formerly manager of the Boston Pathé Exchange, has succeeded E. B. Mayer as general manager of the New England territory for Metro. The change became effective Monday, October 22.

Mr. Farrell is widely known as an able manager, and has the good wishes of the exhibitors in his territory in his new responsibility. Mr. Mayer becomes New England manager for the Select Pictures Corporation.
**News of Los Angeles and Vicinity**

**By G. P. HARLEMAN**

**Quinn’s National Circuit of Theaters**

**Further Announcement of Large Theater Enterprise by Los Angeles Exhibitor—Proposed Plans for Operating of Circuit.**

As announced in this department last week, J. A. Quinn, well known Los Angeles exhibitor, is organizing a national circuit of theaters. Mr. Quinn informs us this week that as soon as an important deal now impending in Los Angeles has been closed he will depart for San Francisco to look about for a suitable location for one of the new theaters of his chain of modern moving picture houses. Branching out from Los Angeles, with this city as headquarters of the entire system, and with probably ten local suburban houses established before leaving, J. A. Quinn states the organization is rapidly forming into a solid reality.

Headquarters will be located in Los Angeles to direct the affairs of the organization. Mr. Quinn will personally engage the different house managers, who in turn are held responsible for the capability of their attachés. Each manager is to hand in a weekly report, and in turn will receive directions how to properly present the coming features. Each house manager is to pay particular attention to the merits of his employees, and it would appear that the arrangement of the circuit and the management of it is most aforesaid. The circuits are to be evenly spread out, and the showing of films is to be a simultaneous exhibition.

Further particulars with regard to the Quinn National Circuit of Theaters will appear in an early issue of the M. P. W.

**Chaplin’s New Studios**

$100,000 Film Plant and Residence to be Built in Hollywood by Famous Comedian.

Unique among the motion picture producing plants of Southern California will be the studio to be built in Hollywood by Charlie Chaplin. The plant will be at once a workshop and a home for the film comedian, and it is declared that every effort will be made to get as far away from the shop aspect as possible. Mr. Chaplin has acquired as a site the beautiful estate of Mr. John J. Quinn, at the southeast corner of Sunset Boulevard and La Brea avenue. The property comprises nearly five acres and is for the most part covered with old orange trees, there being a thirty-five room Colonial house set in the midst of lawn and gardens fronting on Sunset Boulevard. The holding extends back along La Brea avenue to De Longpre avenue, having a frontage of six hundred feet on the former by three hundred feet on the latter, with three hundred feet on Sunset.

The north half of the property, on which stands the house, is to be retained by Mr. Chaplin and his brother as their home. The south half, cornering at La Brea and De Longpre, will be used for the studio, which will front on La Brea.

Six buildings of English architecture will front on the street, and these will be so arranged as to give the effect of a picturesque English village street. As planned, they offer no hint in their appearance of the purpose for which they are intended. The stables, dressing rooms and other buildings will be well back from the street and out of the view of passers-by.

The New Building Company (Myer & Holler) has drawn plans for the project, and will have charge of the construction. The total investment in the site and plant, it is understood, will be in the neighborhood of $100,000. Through the action of the City Council in approving the purchase, the motion picture contingent won another victory over forces opposed to the industry, although for a
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while it appeared as though there would be another rupture similar to the now historical censorship fight.

It was only after heated debate which continued for three days and during which the council was split, that a verdict was finally given in favor of the producers by a vote of eight to one. The only negative voice was that of Cowan.

The initial objection was raised by the principal of the Hollywood High School, barely causing that body to frame an ordinance which, if adopted, would have driven at least seventy of the largest motion picture plants out of this city.

According to information gathered from the council, it has been stated that Chaplin was about to build directly across the street from the high school, despite the fact that the property occupied by the comedian is several blocks distant from the institution.

Through the efforts of Sidney Chaplin and John J. Jasper, manager of the Chaplin company, the members of the council bowed to the wishes of inspection of the proposed site and their findings disproved the allegations which had been filed with that body.

The last session of the council brought out large delegations prepared to argue on both sides of the case. Efforts were made by the opposition to have the matter laid over for several weeks, but this was side-tracked by the statements of Mr. I. O. Richman, who read the ordinance in the minutes of the meeting. Richman, who is manager of the company, pointed out the 869 is appeared will short permit motion release ince borhood a body throng.

Upon and business Merchants' of were were were across manager across of Picture City, California. Several truck loads of property and vehicles and equipment have already been sent over to the Culver City plant.

The Triangle-Keystone players are enthusiastic about the move of the company to the Triangle plant at Culver City, although it will necessitate a change in residence from Hollywood to Culver City or the nearby beach cities.

Arrangements are being made by Director-General McGowan of the Signal Film Corporation to take Helen Holmes from the Capitol for the next few weeks to the Capitol of the West. It has been arranged by McGowan to transfer to the Capitol six hundred dollars' worth of cameras to the city. The planning of McGowan's intention to use the ore carriers of the mine for several scenes in "The Lost Express." It was necessary to sign a release absolving the Mountain King Mines Company from any blame in the event of injury through use of the ore carriers. These carriers start at the top of a thirty-six per cent grade eight thousand feet above the level of the railroad tracks. It is McGowan's plan to have Helen Holmes ride down the grade on one of the carriers, and as it turns at the tracks, leap to a speeding locomotive and dash in pursuit of a carload of stolen ore.

With Ruth Clifford and Monroe Salisbury, his leading players, and a large company, Director Rupert Julian of Borrogh Films, has left for the San Bernardino mountains where he will film the exteriors of a new picture of the rugged west. The story is by Elliott J. Clawson, but its title has not yet been decided upon. Julian himself will appear in this picture playing the role of a miner.

The company will be away from the studios for at least three weeks working in a new region of the San Bernardino mountains never before invaded for motion picture purposes.

For several scenes in the eleventh chapter of "The Lost Express," the new Signal serial, Director McGowan employed three hundred extra men as mine workers, deputy sheriffs and members of a posse, between whom a terrific battle was fought. Director McGowan insists upon realism and as a result black eyes, swollen lips and general bruises were in evidence after the smoke of the melee had cleared.

At the American Film Company's studios in Santa Barbara, Director Edward S. Sloman has been cutting the "Flying A's" latest William Russell production entitled "His Arabian Night." Mr. Russell spent the week in Los Angeles taking a short vacation and has now started work on his fifth production of the series since six. This picture is a story of an Aztec treasure hunt laid out in both America and the Orient and was written by Raymond L. Shrock. Ed. Sloman will direct the picture. Mr. Russell will be presented in an entirely new role and will be supported by a large cast.

Director Tod Browning and his company of Metro players, including Edith Storey, Philo McCullough and Charles Trenite, have left the local studios for Monrovia, California, where many of the vital scenes of the forthcoming Metro production, "The Legion of Death," will be filmed.

"The Price Mark," Dorothy Dalton's first Paramount offering, promises to be one of the most beautiful pictorially that Thomas H. Ince has ever attempted. It is a great diversity of scenes. The prologue is laid in Egypt, and the story a replica of the Pharos bazaars. Later the principal characters are transferred to America. One of the remarkable sets represents the interior of an artist's studio in New York City, with all the lavish and artistic decorations with which a fashionable artist surrounds himself. Thurston Hall, William Conklin, Dorcas
Matthews and other well known players are in the supporting cast.

Gus Inglis, of Willis & Inglis, has returned from a vacation to “New York, where he is helping to bring a multiple reel feature production, in which his company was interested, placing some high-priced players and directors, obtaining the rights to several novels—Gus spent the balance of his “holiday” in “Pullman” and dining cars.

At the Triangle Culver City studios, Director William Gittens is putting the finishing touches to his first Triangle production, “The New York Doom,” a stirring nautical industry, telling of a sea, which includes such spectacles as a fight between the officers and the mutinous crew, while the vessel is burning at sea, and a battle between a man-eating shark and a sailor, both with a knife recovered from the sea.

Some spectacular photography is promised in this picture, in which the historic Triangle-three-masted barkentine, The Fremont,” is used. Included in the cast are Monte Blue, Claire McDowell and Frank Brownlee.

Mary Miles Minter, Margarita Fischer, William Russell, Henry King, Lloyd Ingraham, Edward Sorman and other players of the Metro Company heard William G. McAdoo, Secretary of the Treasury, give his plea for Liberty Bond subscriptions from the steps of his private car in Santa Barbara, recently, and immediately started a campaign among the Metro employees of the Film Company employees that of any other studio of its size in the country.

The campaign is finished and the directors and players have been named on the committee to expect the sum of $500,000.

Chief Propertyman Danny Hogan, of the Metro Company, does not hesitate to raise private homes, as was evidenced this week when he returned from Pennsylvania bringing to the local studios a carload of furniture belonging to the Italian Ambassa dor to the United States, who was visiting the area in a setting representing the library of a Russian palace, which will be one of the scenes in the forthcoming Metro production, “The Legion of Death.” Hogan, after visiting the art furniture store and selecting an antique table furniture, decided to renew an old acquaintance with the Ambassador, having acted at one time as sparring partner to his son.

After meeting the Ambassador at his winter home in Pasadena he was given carte blanche, and Danny is now zealously guarding the valuable furniture secured by him.

“Passion Flower” is the latest picture to be selected for Alma Reuben, and this story, a great part of which is laid in Italy and France before the world war, is being directed at the Triangle Culver City studios by Walter Edwards.

The carefree life in the Latin quarter section of Paris will be depicted in this Triangle production. The scenic effects will be under the personal supervision of R. Mccaskill, who has recently surveyed most of the European continent and lived in almost every country in Europe. The cast includes W. L. Lawrence, Francis McDonald, Joe Gregory, John Lince, and Harry Mann.

One of the recent visitors at the Fox studios was James W. Ger hard, former Ambassador to Germany. He came out unexpectedly, and although many were anxious to meet him, he went at work of picture making, going on as usual and that he be allowed to watch it.

One of the things that he was interested in was the court scene in the current production, “Responsibility,” which Director Richard Stanton is producing for Fox. At Mr. Gerhard was formerly Justice of the Supreme Court of New York, he looked upon the setting for this scene with a critical eye, but apparently could find no flaws in it.

He admired this great work and after he had met Virginia Corbin, he tried to tell her how delighted he con sidered her work.

Gerhard visited the Sunshine Comedy studio, where Henry Lehrman is making plays for William Fox, and was amused at the work which he was doing there.

The “Edge of Sin,” the latest Dorothy Dalton picture being produced by Thomas H. Ince for Paramount, will be remarkable for the numerous and original lighting effects used in the filming of the story. The big scenes of the play take place at night in interior settings, and practically two-thirds of the production will have been made at the Ince studios after the regular working hours.

Margarita Fischer, the recently acquired American Film Company star, has suffered from a severe attack of laga phria, which confined her at home for several days. After a quick recovery she is working again in the final scenes of her initial American-Mutual production entitled “A Daughter of Joan,” a timely patriotic story written by Beatrice Van and William Parker.

Miss Fischer’s second vehicle has been selected. It is entitled “Molly Go Get ’Em” from the versatile pen of Beatrice Van. It is a comedy-drama.

Frank Borzage, former leading man and now directing Triangle productions, has completed a story of the great Northwest, “Until They Get Me,” which promises to be a thrilling picture depicting the life of a royal Northwest mounted police officer.

The cast includes Pauline Starke, Jack Curtis, Joe King, Curly Baldwin, Anna Dodge and others. The story was written by Kenneth B. Clark.

During the filming of “The Silent Man,” a Thomas H. Ince production starring William S. Hart, a photographic effect which experts had considered impossible was obtained. Hart, who is shown in a solitary figure, standing on a ledge, watching through the night o’er the girl he loves. A full moon floods the desert landscape with its beams. It had always been maintained by those who specialize in the medium that there was one thing the camera could not do—that is, communicate a real moonlight scene to the film. This scene was taken in the Mojave desert when the moon was at the full, and the effect, which is beautifully weird and uncanny, is a novelty for the first time in motion pictures.

Mary Miles Minter, the charming little American star, will give a big Christmas dinner to the children and families of the Santa Barbara men called to the training camp. Miss Mary intends to see that no little Santa Barbara children miss any usual Christmas festivities because of the hardships of some families during war time.

Her director, Henry King, is rapidly completing “The Mate of the Sally Ann,” in which this little lady is being starred. Many of the scenes of this screen play are being filmed in an elaborate set, the interior of a wealthy society man’s home. Little Mary presents a decided contrast in these scenes with a ragged sailor boy attire.

Charles Ray is now being filmed in “The Hired Man,” his third Thomas H. Ince production for Paramount. The story, which was written by Julien J. Joaings, is a great hit with the younger members of the Ince scenario staff, is so constructed as to give Ray a character in which humor and pathos are deftly blended. A strong supporting cast has been provided, including Charles Ince, Carl Ulman, Doris Lee and other well known players.

Technical Director J. E. Neumann has, this week, erected a “setting” at the Metro West Coast studios which is said to be an exact reproduction of the Czarina’s boudoir in the Winter Palace in Petrograd. The set is unusually elaborate and is intended for the current Metro production, “The Legion of Death.”

Triangle-Keystone director, Charles Avery, has started production on a new comedy this week with a cast including Harry Depp, Fritz Schade, Myrtle Lindsey, Jack Henderson, Ruth Langston and Lee Forbes. Lee Forbes is a new recruit to the screen, having formerly been in vaudeville and with the Sells-Floto Company.

Director Avery recently established a record for the entire studio by producing a one-reel comedy in two days and two hours, including Charles Bonestelle’s “Miss Minter, Margarita Fischer, Gall Kane, Juliet Fay and William Russell, have been printed and are on sale at book stores and news stands throughout the country.

Harry Depp, Triangle-Keystone comedian, has started a Christmas party at the studio for former associates who...
have been called to the colors. From the way the idea has taken hold it is very evident that the former Triangle-Key- stoners who are now doing their own thing will continue to do it and a good line of them. The audiences, too, will be well remembered at Christmas time. Deppe has placed a large box at the studio, where gifts of money with which they may be purchased, may be deposited.

Miss Jess M. Hobart has been engaged by the Metro local studios to take charge of the script and stenographic department. Miss Hobart was employed by the Triangle Film Corporation for some time in the same capacity and is a reader of long experience.

Kathleen Clifford, Horkheimer Brothers’ toy star, will re- port for work at Balboa studio late in October. Her Or-phenia appearance was a triumph and she expects to re- turn to the stage after a season in pictures. Miss Clifford’s first release will be as the featured star in Horkheimer Brothers’ serial, “Who Is ‘Number One?’” released by Paramount.

Alan Forrest, who plays leads in Mary Miles Minter photoplay, produced by the American Film Company, has proved in one record breaking flight that he must be regarded as a high class aviator. Unbeknown to his friends, Alan procured an aeroplane at Santa Barbara, and piloted his mount across the Santa Barbara Channel to the Santa Cruz Finger, thirty-five miles way. The Longhead Company, which has a contract to build aeroplanes for the government and have engaged young Forrest as official tester, because of his sensational flight.

Previous to his unheralded advent into the aviation field, Mr. Forrest spent much of his spare time around the Aeroplane factory picking up pointers here and there. When Alan is drafted, which will be in the near future, he will, doubt, gain a place in the Aviation Corps.

One of the most important scenes for “By Super-Strategy,” the multiple reel production now being filmed by the Mena Film Company, has been made during the past week. The scenes are directed by Howard Gaye within enclosed sets, and in the time work begins absolute quiet is force from the other workers in the plant. The scene in question is in the Restitution Period of the play, which on the screen will precede the Modern Period upon which work will begin almost immediately. Abraham is shown being called forth from the tomb and at the beginning of the story some months ago, this tomb was built, and in appearance is much like a cave with a huge stone closing the entrance. Moses and shrubs were planted on it and when the scene was made, they were growing naturally, further carrying out the realism and thought of detail that has been a factor throughout the production. Howard Gaye is the director, with Amy Jerman and Virginia Chester playing the leading roles in the Ancient and Modern Periods, and Frank Whiston playing Abraham. The leading man for the Modern Period has not yet been selected.

The name De Grasse spells patriotism with a capital “P,” and well it should, for a recent issue of The National Geographic Magazine contains a lengthy article about Admiral De Grasse. Beneath a picture of the admiral the magazine prints the following caption: “Admiral De Grasse, Who Risked and Did More For the United States Than Any Single Foreigner, by Blockading the James and York Rivers and by Repulsing the British Fleet, Thereby Preventing Its Coming to the Relief of Lord Cornwallis at Yorktown, This French Naval Officer Became a Potent Factor in the Establishment of the American Republic.”

And now a descendant of this famous warrior will return the compliment by going to France, for Mancelia De Grasse, Joseph De Grasse’s nephew and his assistant at the Bluebird studios, has been drafted and passed by the medical examining board.

Joseph De Grasse himself is doing his bit by purchasing large blocks of Liberty Bonds.

Frank Beresford, well known in theatrical and motion picture circles, has been made “script” editor of the Triangle Film Corporation’s scenario department of the Culver city studios.

Beresford began his stage career as an actor in the Belasco and Frohman companies. Later he took up the technical work of the Frohman organization. He put on operas for the Shubmans and vaudeville acts for the Shubmans and Mort Shiner. For the latter he produced many musical comedy successes in Chicago and wrote variety sketches in the meantime. Beresford entered the theatrical profession as the re-
sult of having a five-act play accepted by Kirk LeShelle. Later he played with Sir Henry Irving and helped rehearse the company for a repertory tour. Other engagements associated him with other great artists, such as Mrs. Fiske, and E. H. Sothern, but during this time Beresford’s ultimate aim was that of writing and producing plays and he took these opportunities to study the drama.

Beresford’s picture experience includes a chance as technical director with three big companies in the east and one in the west.

Besides his theatrical career he has won honors as a portrait painter, one of his pictures being in the Royal Academy at London.

Fred Aiken Joins Select

Veteran Exchange Man Will Have Charge of the Chicago Territory.

ARTHUR S. KANE, general manager of Select Pictures Corporation, has been receiving many congratulations on Select’s having secured Fred C. Aiken as executive for the Chicago branch. Mr. Aiken was installed as branch manager when Sydney E. Abel, executive office representative, was in Chicago last week.

Fred C. Aiken is not only one of the most popular exchange executives in the entire Chicago territory, but he is also considered one of the most efficient and well grounded men in the field. Aiken has been prominently identified with Select’s activities in Chicago for nearly a decade, and what there is about the Chicago exchange that Aiken does not know is hard to find.

About ten years ago he made a beginning in this field as a partner to Samuel S. Hutchin- son, and at present is head of the American Film Company. Hutchinson and Aiken were associated together in the Theater Film Service, and when that concern was absorbed by the General Film Company in 1910 Aiken became branch manager for the General. A most successful ad- ministration as branch executive for this concern brought him the appointment of district manager, which post he continued in for about six years.

On leaving the General Film Company he entered the field of states rights pictures, in the interest of his personal friend, Colonel William M. Selig of the Selig Polyscope Company. Aiken was particularly successful in selling states rights for Selig, and unusually so with the large and costly production, “The Garden of Allah.” This picture he also "put across" in the middle west territory in great shape.

Undoubtedly, Mr. Aiken’s experience in handling big features will be of valuable assistance to him in his capacity as Chicago exchange manager for Select, as this company distributes only productions of magnitude. Besides various pictures produced by Clara Kimball Young, Numa Talmad-udge, Alice Brady and Constance Talmadge and distributed in Select series of star pictures, Mr. Aiken’s exchange will handle the Select’s new patriotic photo-themes, "Over There," the Eva Tanguay production, "The Wild Girl," "The Public Be Damned," "War on Three Fronts," Rita Jolivet’s super-spectacle, "Lest We Forget," and other single productions of prime importance.

CHAPLIN CONTRACT CLOSED FOR FRANCE.

William M. Vogel, president of William Vogel Productions, Inc., announces the sale of the First National “signature protected” Chaplins to the Mundusfilm Company of Paris for the countries of France, Belgium, and Switzerland. The outcome of negotiations through Sidney Garrett, president of J. Frank Brockliss, Inc., who is the personal representative of Mrs. Schuepbach, one of the directors of the Mundusfilm Company.
“The Spreading Dawn”

Goldwyn Presents Jane Cowl in a Drama Romantic, Sensational and Exquisitely Visualized.

Reviewed by Louis Reeves Harrison.

DEPICTING Jane Cowl as an elderly aristocrat on the point of disinheriting a sweet young niece for falling in love “Spreading Dawn” starts with a flavor of old-time romance. Love has been the bane of the elderly woman’s existence—she is bitterly cynical on the subject, almost amusingly so, until she reveals her own past history to her niece through a diary she kept while a girl. The diary begins with a few quaint entries and gradually extemporizes in picture form, portraying vividly the life of a young society maiden in New York just before the civil war. The story of her courtship and marriage is very beautifully done, so sweetly and consistently that we forgive a lack of common sense on the part of a girl whose narrow life has made love its whole object. Whatever the game men played in those days, in the professions, in commerce, in war, there was only one game for the woman, and her whole being centered on a single interest. That we are made to feel this gives the story a power it might otherwise lack, and it is done by pure artistry of production in all departments.

The girl of that day gone by, loving simply, deeply and purely, could not tolerate an apparent infidelity on the part of her favored suitor and refused him, but there was only one answer to give when he rescued her from a burning theater at the risk of his life, and she married him. Almost immediately afterward he was called to serve his country in the Civil War and left a lonely bride to await his return. She was bravely patient until he came home on furlough, but he had barely greeted her when there came a note from “the other woman,” and the bride suffered the most grievous insult a long-absent husband could give. She followed him only to see him shot down by the outraged husband of “the other woman,” and returned home to pass the remainder of her existence in hatred of the sentiment she had so fondly cherished—there was no such thing as love.

Such is the diary, forming the main part of the story, but the young niece, who has come to plead for her own happiness, finds an unopened letter in the diary, written by the supposedly unfaithful husband, clearing him and pointing clearly to a great wrong done him by a woman whose bitterness had made it impossible for her to read any explanation he might offer. His last message to her was one of unfailing devotion with an appeal to keep the love sacred and meet him in “The Spreading Dawn” when her time came—she would find him waiting there. The shock of this discovery breaks the proud heart of the woman and she dies without carrying out her intention to disinherit her niece, dies and goes to join the love she has lost in a spiritually presented “spreading dawn.”

The entire production is made effective by careful attention to atmosphere, by a realistic fire scene exceptionally well pictured, by some true notes of pathos and, in spite of past performances, by Jane Cowl’s interpretation of the leading role. She exhibits a better grasp of the possibilities of this silent art in “The Spreading Dawn” than she has ever before shown. There emerges from this fine release the idea that in the whole scale of human vicissitude and human emotion, the most pathetic note is that sounded on the strings of a woman’s broken heart.

Four-Part Falcon Features


Reviewed by Edward Weitzel.

A

N EXCELLENT argument in favor of temperance goes with “The Best Man,” a four-part Falcon Feature on the general film program, produced by Balboa from a story by George Cain and directed by Bertram Bracken. The featured players are William Ehfe and Margaret Landis, and the picture is a good example of the Balboa brand. Scenes shift from New York to a fishing village in Nova Scotia, and some of the action takes place on and in the water.

Arnold Hammond, a business man of New York, having disposed of a great deal more than his share of highballs and brought on a bad case of the snakes, goes up north and puts himself under the care of a skillful old physician in a Nova Scotian village. The doctor does his best for his patient, but his daughter’s bright eyes work the real cure. The girl, however, has the bad luck to have another admirer who is also too fond of strong waters. He is a handsome but reckless fisherman, and the doctor’s daughter does not know which man to choose until an accident reveals to her the true nature of the city chap. Hammond invites his girl to go sailing with him and engages his rival to sail the boat. The fisherman manages to spill the party into the water and all three are dragged, half drowned, on to the deck of a passing tugboat. Whisky is offered them and the fisherman accepts without a word of protest. Hammond will not break his pledge, although jeered at by his rival, and the New Yorker gets the girl.

Some of the details of production might be improved. The
hand of the nephew's sweetheart is the culprit. A mysterious stranger, who is seen frequently lurking behind trees, keeps up his actions until near the end. He then buys a ticket for a journey, but pauses long enough to grin at the spectators and inform them that he has merely butted into the story. Some people will find this amusing, but it is never a safe expedient to turn the laugh on the man out in front.

The picture is competently directed by Harry Harvey, and acted with equal ability by a cast consisting of Stanley J. Preston, Edward Jobson, Robert Weyercross, Kathleen Kirkham, Wm. Marshall, Cari McInroy, Chas. Edier, and Louise Sothern.

“A Rich Man’s Plaything”
Valeska Suratt Plays a New England Spinster Who tries to Take a Hand in Metropolitan Affairs.

Reviewed by Hanford C. Judson.

Here is a little but not much that is idyllic in “A Rich Man’s Plaything,” the latest five-reel offering from a Valeska Suratt picture, and while it has the backgrounds of a typical New England idyl, it is continually warped away from romance to give the leading woman a chance to picture the realism that is her forte. The picture has much to commend it. It has been ably directed, is filled with good locations, has sets and scenes beautifully photographed, and best of all has the charmingly artistic work of two little child players. These make any a scene in it a thorough delight. The choice of a name is hard to understand unless it was to attract those patrons who like the sensational and whom the director seems to have had in mind when planning his interpretation of the script.

In a New England home there is a grandmother, two orphan grandchildren and a spinster aunt. A distant connection has the family fortune in his charge. He contrives to get the money himself and sells out the home. He appears and is driven from the house in contempt. A power in Wall street is passing the village in his yacht and is bitter because some woman has played him a trick. He sees the village, remembers that he had spent his boyhood in it, and decides to spend a month there as a poor stoker. On the street he finds a village bully annoying Valeska and the two children. There is a very rough fight and Valeska and the children take refuge in the village gin shop. The fighters fall through the window and are separated by those inside. The “stoker” is taken home and cared for. Meanwhile the schemer who has ruined the family fortunes tries to ruin the financier now absent from Wall street. An idyllic month passes in the village. The financier, who in a second scrap has completely licked the bully, contrives to have the “stoker” a million. The story had hard stories printed about the financier. She goes to New York to ruin both. She traps the schemer in a roadhouse and shows him up to his rich wife so that he is done for. But the other financier, whom she fails to ruin, turns out to be her “stoker.”

“The Flaming Omen”
Vitagraph Blue Ribbon Feature Highly Colored but Interesting Romance of England and Peru, Featuring Mary Anderson.

Reviewed by Edward Weitzel.

OVERS of highly-colored romance will fill an abundance of it in “The Flaming Omen,” a five-part Vitagraph Blue Ribbon feature, written by Andres de Segurola and directed by William A. Seiter. Contrary to English life and existence among the sun-worshippers of Peru are thrown into sharp contrast during the action and, in spite of a long prologue, the interest seldom lags. The story is extremely improbable, but who cares a hang about probability in this sort of romance, so long as there are plenty of love and excitement and the hero gets the girl. All this happens in “The Flaming Omen,” and its reproduction on the screen reflects credit on Director Wolbert and all who assisted him. A less involved story would have been even more forcible than the present work and it must also be confessed that the strongest scenes are in the prologue, the vivid acting of Clara King as Coya, the Inca woman, having much to do with this effect. Her impersonation is quite the best thing in the picture.

The plot of the photo-romance centers around a young chap, whose father was an English gold hunter and his mother an Inca woman. The Englishman leaves his child and its mother in Peru and goes back to England, marries and becomes the father of a beautiful daughter. The boy has become a titled Englishman, and when the brother and sister are grown up they meet and fall in love with each other. A half-breed Peruvian girl, who is sent to England to be educated, also falls in love with the young chap, and after fate has finished piling up even-handed justice the curse of the deserted Inca woman has borne fruit and her boy’s father is lying dead at the feet of the stone god to whom she prayed for vengeance, the half-sister has also been removed by death, and the man and the woman in whose veins are mingled the blood of the Anglo-Saxon and the Inca are in each other’s arms.

Mary Anderson is Blanch, the half-breed heroine. From many angles it is the most satisfactory of her screen characterizations. In make-up and acting she conveys a convincing sense of reality. Alfred Whitman, Otto Lederer, S. H. Jennings and the actor who played the English gold hunter are the other leading members of the excellent cast.

“Loyalty”
Oro Films Releases First Feature in Six Reels—Is Simple Melodrama but Works Up to a Decidedly Effective Climax.

Reviewed by Hanford C. Judson.

The path and physical horror in the body of a man who, the slave of opium, submits himself to the regimen of a school for his body’s salvation is prettily and satisfyingly pictured in “Loyalty,” a six-reel offering by Oro Films. The climax of the picture is this struggle, shown not by closeup views of facial expression, but largely in the distance, where the showing of great physical turmoil and struggle is made a stepping stone of the imagination to the pitous facts that a great actor might have made clear to us in the compass of a small bedroom. But don’t take the impression that it, as here pictured, is anything but impressive—it is most impressive. The effect of this on the patron, however, will depend largely on his willingness to give himself to the entertainment. The effect of the plot-maker is the most compelling magic; but they make a path easy to follow and, by avoiding pretense and all

Scene from “Loyalty” (Oro).

the highbrow and conceived devices of the would-be great, they disarm criticism. They have a picture that most people will be quite willing to enjoy.

The picture has been scenarioized from a book by Ray Lewis, and Jack Pratt had the direction of it. Betty Brice plays a Western actress who comes to Broadway and is employed by a theater man (Murdock McQuarrie). She is a success from the first. She marries a rich financier who pads her pockets but she only looks at it too closely—she is in a restaurant with the young man and sees his rich mother looking at her with contempt, and is so angry that she consents to marry him that evening though she prefers the theater manager. She is fired by the manager, but is loyal to the opium fiend until she has made a man of him, and then she loves him. It is not great art, but it is well acted and will make money, I really believe. It cannot safely be advertised as a tremendous drama unless experience with it shows clearly that it is making a hit. It can safely be booked, however.
“The Kill Joy”

A Most Unusual Story, Featuring Little Mary McAlister and Excellently Produced by Essanay—Directed by Fred E. Wright.

Reviewed by James S. McQuade.

THE KILL JOY has been adapted from Charles Mortimer Persy's story, and is altogether unlike any other filmed story I have ever seen. Following is the foreword to the screen version as it appears on the film, and it hits the mark in every respect: "There's a modern fairy tale, a fanciful fable that is neither truth nor fiction. It has a moral—if you can find it. However, if you do not hear the lilting song of youth that pulses through its imaginings, then, indeed, ladies and gentlemen, you are lost to the sound of laughter and the luxury of tears.”

Scene from "The Kill Joy" (Essanay).

“Under the Stars and Stripes in France”


Reviewed by Robert C. McElravy.

Many observers in this United States will find a vital interest in this two-reel subject, released by Pathé, picturing the activities of American troops abroad. The pictures are designated as official French war views, taken under direction of the Cinematographic division of the French army. It should not prove difficult for relatives and friends to recognize many of the men, as several close-up views are included.

The two reels give an excellent understanding of the situation in which the American troops find themselves. They are pleasantly quartered in attractive rural districts of France, where they are kept busy with practice work drilling, trench digging, helping harvest the French crops, fencing for wood and like duties. The horses and mules are well cared for and the men are seen doing their Monday washing at a running stream. Cobblers and barbers are employed to keep the men in good trim and the meals served them looked substantial and edible.

The graver duties of the troops are pictured, such as rifle and revolver practice, “bomb-lobbing” use of machine guns, crossing fields on all fours and carrying the wounded. General Pershing and Major General Sibert review many thousands of the troops, which make a splendid showing.

Baseball, fishing, poker games and learning the French language from pretty French misses are among the happier pursuits of the soldiers’ life pictured.

“The Price Mark”

Thomas H. Ince Presents Dorothy Dalton in a Paramount Release of Intense Interest and High Artistry.

THROUGH fine interpretation of Miss Dalton and all members of her support, through exceptional artistry of production and through a fine story construction, which makes revelation of feeling possible, “The Price Mark” is of intense interest. The story itself is a fascinating variation of a theme which has long been relied on by dramatists, in which love, hate, envy, lust, jealousy and thirst for revenge, primary emotions, are brought to the surface in the strife of two men for the wife of one of them, the eternal triangle.

One of the two men in this case is a Sybarite, an artist by profession, and a wealthy one; he is devoted to luxury and pleasure; his nearest friend, a young doctor of limited means and noble deeds. The Sybarite, whose life has been saved by the doctor in an earlier adventure of picturesquely tragic, exhibits splendid ingenuity in acquiring the toil of an impoverished girl who comes to him for employment as a model. Not fully realizing the position in which she finds
THE strong Clawson city pathetic improbability ranch hypnotism fit also the dugout, Salem "The current and comedies occasions. Townsend tests the take together which remorse, bad consistent Harry New moments. The cipals stratagem, tor's companion action might from Townsend might give him acting. The cipals takes action and gives him money to pay his entrance fee in a wild west rodeo. It is at the rodeo that Harry meets up with Ben Kent, a former pal, now a real Peep. He plays this role and acts as an excellent foil for the pliable hero, as on former occasions. He defeats Harry's efforts to take part in the contests and induces him to join in a big holdup. The latter event is staged in an exciting manner, and in the course of the action Kent is killed. Both are arrested and this brings up the main situation, in which Harry assumes equal guilt with Kent, though he had deserted the scheme at the time. Both go to the scaffold together and the nooses are placed about their necks. Some of the closeups might well be cut in these scenes, as many sensitive observers do not like so much realism. A message arrives from Harry's mother, just as the hanging is about to take place, and the sheriff's heart is touched. He postpones the execution, and later Harry is exonerated. Molly Malone is attractive and interesting as the girl. Mrs. Townsend is also pleasing as the bandit's mother and her acting gives a pathetic touch to certain scenes. Others in the cast are Harry Rattenberry and Wm. Getzinser. Jack Ford is responsible for the very capable direction.

Scene from "A Marked Man" (Butterfly)."The Savage" Picturesque Production of Five-Part Bluebird Feature Directed by Rupert Julian and Starring Ruth Clifford and Monroe Salisbury. Reviewed by Edward Weitzel. A STORY by Elliott Lewis, source of "The Savage," a five-part Bluebird feature produced by Rupert Julian, with Ruth Clifford and Monroe Salisbury starred. The picture is an excellent picture in the best sense of the word. The plot, the scenes are laid in a picturesque environment, and the work of the director and the cast is of superior quality. Northwestern Canada is where the action is placed, and the various types of primitive humanity to be found in that region supply most of the characters. The most interesting of the males is a French-Canadian half-breed named Julio Sandoval, a reckless, handsome young outlaw who knows only the promptings of his animal instincts. He is loved by a girl of his own class, but Marie Louise, the daughter of the factor, returns home after having finished her education, and Julio conceives an unhealthy passion for the girl, who is engaged to Captain McKeever, of the mounted police. Meeting Marie Louise when she is alone in the woods one day, the half-breed carries her to his cabin high up in the mountains. Realizing her peril the girl fights him off until she is exhausted. Something in her helplessness appeals to him, and he permits her to spend the night in an adjoining room while he crouches in front of the fire, an attack of illness having seized him. The next morning Marie Louise does what she can to help him, and, when a rescuing party arrives, does not betray Julio. The half-breed repays her kindness. Captain McKeever is captured by a band of desperate men, and is in danger of losing his life. Julio goes to his aid and is killed in effecting the captive's escape.

The dramatic quality of the story is brought out at its full value, and many of the exterior scenes are of striking beauty. Monroe Salisbury's acting of the half-breed is a fine piece of character study. He invests the handsome savage with the necessary romantic touch, but keeps him well within the bounds of actual life. Ruth Clifford as Marie Louise is everything the part calls for, and is a charming picture of fresh and dainty girlhood. Colleen Moore plays Lizette skillfully, and well executed impersonations are given by Allen Sears, W. H. Rainbridge, Arthur Tavares, George Franklin, and Duke Lee.

"A Sleeping Memory" Seven Part Metro Featuring Emilv Stevens—Story of Reincarnation, Involving Hypnotism and Brain Surgery. Reviewed by C. S. Sewell. HYPNOTIC suggestion, used in connection with brain surgery to cause a patient to tell of her life during past incarnations, is the basis on which "A Sleeping Memory," produced by Metro in seven reels, is founded. It is an adaptation by Shelby Le Vins of E. Phillips Oppenheim's novel, and Director George D. Baker has skilfully utilized the screen possibilities with the result that there is plenty of action, and several strong dramatic situations. It should appeal particularly to those interested in hypnotism or stories of the weird and occult, although some of the scenes appear to be overwrought. When the heroine reveals her past existence as a Viking during the invasion of Britain, then a lady in the Court of Dorigas, later in Rome during the days of witchcraft. The same characters are associated with her through the previous incarnations, and the manner in which her soul has become enfolded through the ages is well shown.

The greater part of the picture is devoted to the modern episode, containing an interesting love story in which the physician-lover borrows an identity for the heroine after the...
first operation on her brain. A happy ending is brought about through a second operation which restores her to her normal self.

The Salem episode is reminiscent of "The Scarlet Letter" and a few of the scenes are rather gruesome and could be cut to advantage, for instance, the stabbing of the captive Briton and the part where the Hindoo fanatic runs amuck.

Eleanor Marston, the principal character, is admirably portrayed by Emily Stevens, and the remainder of the cast are excellent, particularly Frank Mills as the lover, and Mario Malvoni as the other member of the "triangle.

The photography is especially fine, and there are many beautiful outdoor scenes. A complete synopsis of the story appears on another page of this issue.

"The Adventurer"

Latest Mutual-Chaplin Comedy Moves Upward in Grade But Loses None of Comedian's Usual Amount of Laughs.

Reviewed by Edward Weitzel.

BEFORE starting to make "The Adventurer," the latest Mutual-Chaplin comedy, the famous comedian must have dropped his stick during one of his strolls and neglected to pick it up again. At any rate it is not in evidence in the picture under discussion. Neither are his familiar pair of trousers, nor the coat and vest that go with them. It is to be hoped he did not lose or carelessly mislay them. They have endeared themselves to so many millions of Chaplin "fans" that their permanent separation from the agile form they have so long adorned would be nothing short of an international calamity. The hat, which is like unto a fried egg, is also missing. But the faithful, though false, moustache still adheres to its master's versatile upper lip, and his feet are still imbedded in the celebrated canvas boat brogans. So, in spite of the fact that Charles makes his first appearance in the latest cut in prison stripes, it is still possible to recognize him.

Yes—the truth must be told—he has just escaped from prison! We will pass rapidly over this painful disclosure, however, and attend the more pleasing information that he leads the wardens who pursue him a merry but strenuous chase, during which he sheds his penitentiary wardrobe, takes to the water in his K. V. D.'s, rescues a wealthy maiden and her heavy-weight mamma, is taken to their home, given the evening garb of the socially fit, and his feet are still imbedded in the celebrated canvas boat brogans. So, in spite of the fact that Charles makes his first appearance in the latest cut in prison stripes, it is still possible to recognize him.

"Up or Down," Amusing Comedy by Linn F. Reynolds Featuring George Hernandez, and "Fighting Back," Conventional Melodrama, with William Desmond and Claire McDowell at the Head of the Cast.

There is a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort ofdeps, but there is a sort of a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort of a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort of a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort of a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort of a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort of a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort of a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort of a good deal of adroit photography, convincing scenes, and a thoroughly convincing character of the fisherman who becomes a big fish of the waters he fouls. The humor is not far below that of the Chaplin comedies, and there is a sort of a
finds that a confession by the real culprit has restored his reputation. In many ways the picture misses fire. Part of this is due to the unpromising situations, but the acting of William Desmond lacks the stamp of sincerity until he has thrown off the depression that has sapped his courage. Claire McDowell plays the Fury with her usual capability as an actress, but is scarcely the correct type.Jack Richardson, Curleyiedade, Pete Morrison, William Ellingford, Thomas H. Guise, Thornton Edwards and Josie Sedgwick lent efficient aid. The production, directed by Raymond Wells, calls for commendation. Fancy riding and bronco bustin' are entertaining features of a Fourth of July celebration that takes place during the unfolding of the plot.

**Kalem One-Reel Features**

**Helen Gibson in Two Interesting "Daughter of Daring" Stories, "The Munitions Plot" and "A Race to the Drawbridge."**

Reviewed by C. S. Sewell.

In accordance with the policy of presenting one-reel features announced in connection with the "Grant, Police Reporter" stories, the Kalem Company is releasing two subjects in the "Daughter of Darling" series, which fully sustain the reputation for thrills gained in the preceding numbers. Helen Gibson is featured, and is assisted by G. A. Williams, George Routh, L. T. Whitlock, and others. The stories, while obviously built around the thrills, are interesting, and the work of the cast is good.

"**A Race to the Drawbridge."**

This reel is based on the attempt of the railroad detectives to locate bills which have been stolen from a bank, and through Miss Gibson's assistance they succeed. The thrill, which registers well, consists in the star sliding down a rope from the elevated part of an open drawbridge; and while suspended in the air, rescuing the railroad detective by grabbing him from a hand car just as it plunges into the water.

"**The Munitions Plot."**

Helen frustrates a plot hatched by foreign spies to destroy two cars of munitions. She reaches the bomb planted between the cars in the nick of time, and hurls it into a field, where it explodes. This number contains several thrilling stunts, including a leap from one moving train to another, good fights with the spies in the railroad station and on top of freight cars, and two instances where Helen, after swinging out over the track, drops on to moving trains.

**"The Man Trap"**

Five-Part Bluebird Crook Play, Starring Herbert Rawlinson, Weak in Motives and Peopleed with Stupid Characters.

Reviewed by Edward Weizel.

IT IS not enough to string a collection of dramatic incidents together, in order to create a photoplay. There must be convincing motives for the introduction of these incidents, and the men and women in the story should act as if they possessed a reasonable amount of gray matter. Failure to square by these obvious requirements prevents "The Man Trap," a five-part Bluebird written by Waldemar Young and starring Herbert Rawlinson, from creating a favorable impression on persons of discrimination. Compared to the skill shown in writing the previous crook play, acted in by the same star,"The Man Trap" makes but a sorry showing. It is the story of a falsely convicted man, and the means by which he is railroaded to prison are explained in anything but a satisfactory manner. When the embittered man makes his escape, he at once starts in to even up matters with his enemies. He finds that the girl he loves has accepted the attentions of his rival and has started to elope with him. The girl's guardian is one of the gang of grafters that had John Mull, the wronged man, put behind the bars. Steadman, the guardian, tries to prevent the elopement and is stabbed by the rival. He is found dead on the floor of his library but, when all hope seems to be lost, it is shown that Burton Grance, the rival of Mull, did not kill him. This was done by a crooked police inspector, who wanted to obtain the evidence that convicted him of the crime charged against Mull. With the clearing of Mull's character he gets his sweetheart back and the happy ending is again in evidence.

There is little fault to be found with the production or the acting of the play. Herbert Rawlinson, Ruby La Fayette, Sally Starr, Jack Nelson, Mark Fenton, Frank McQuarrie, and Hal Wilson, all labor conscientiously to give the truth, but cannot overcome the handicap imposed by the work of the author.

"**The Belgian**"

Sidney Olcott Produces a Pretentious and Interesting Subject of Love, Intrigue and Combat.

Reviewed by George Blaisdell.

In "The Belgian," written by Frederic Arnold Kummer and produced by the Sidney Olcott Players, Inc., we have a picture that will satisfy. It is a patriotic drama with a considerable measure of patriotic propaganda thrown in. It is a question if the picture would not be stronger as a drama if the "bag stuff" at the closing were omitted. The picture seems to reach a definite conclusion when the hero and heroine are united at the close of the battle. What comes after that, the playing of national anthems and the showing of soldiers of those nations on the march, is likely to impress one as being an effort to fortify what has told and well told its story—in other words, to that extent to be superficial.

There is little fault to be found with the production or the acting of the play. Herbert Rawlinson, Ruby La Fayette, Sally Starr, Jack Nelson, Mark Fenton, Frank McQuarrie, and Hal Wilson, all labor conscientiously to give the truth, but cannot overcome the handicap imposed by the work of the author.

"**The Man Trap**" (Olcott).

Many men and women have been employed in the making, and they have been directed with skill by Sidney Olcott. Walker Whiteside and Valentine Grant play the leading roles. Mr. Whiteside, in his interpretation of the hero, is handicapped somewhat by reason of the fact that the greater part of his face is covered by a bandage during the period Morene is under treatment for the restoration of sight damaged in battle. Miss Grant has the role of a patriotic fisher girl whose lover goes to Paris to perfect himself as a sculptor and falls under the spell of an adventurer-spy.

While the work of the two leading players is deserving of praise the acting honors go to Georgio Maspero, the patron of art and later the French colonel, and Anders Randolph, the Belgian postmaster and most efficient German spy. Sally Crute is the Countess de Vries, Parisian adventures and also German secret service agent.

The running time of the picture at the trade showing in the Strand was approximately 100 minutes. Present were at least 1,500 persons, the main floor of the house being practically filled. Through the best efforts of the power of the picture was the deep silence that followed its showing. It held at serious and marked interest, even if at no time did it deeply touch the hearts. The plot gives the men and women, from the sides of the director and the photographer. Much attention has been given to the exteriors—to make convincing the atmosphere of the Belgian seashore—of craft and dwellings.

One of the most prominent phases of the production is the portrayal of the activities of German agents before the war—the securing of information that in days of hostilities is invaluable. There is no reason to believe that in "The Belgian" this is in any way overdrawn. Judging from eventualities there is reason to believe it is a faithful portrayal.
“Scandal”

First Select Pictures Release, Presenting Constance Talma in Five-Part Screen Version of Cosmo Hamilton’s Novel, Light and Frothy, But Contains Excellent Entertainment.

Reviewed by Edward Weitzel.

Central to general belief, “Scandal!” is not a very serious business—if the screen version of Cosmo Hamilton’s novel of that name offers any criterion. The first Select picture in which Lewis J. Selznick presents Constance Talma, this five-part photo-play is light and frothy, but contains excellent entertainment. It belongs to the class of story that takes heed of the restricting influences as the law of probability, but just happens because the author wills it so. At times its heroine cuts figure eighty on very thin ice, but the star is such a reef skater and so light on her feet that she cleverly manages to avoid breaking through. Constance Talma is another Madge Kennedy in her ability to circle around and leap over a fragile situation and arouse no thought in the spectator but admiration for her skill. In feats of this nature personality counts for a mere fraction

Vanderdyke, the heroine of the Hamilton tale, has been given a superabundance of wealth and the smallest possible share of self-restraint. As a consequence she visits the studio of a famous artist one evening unaccompanied, and finds herself involved in quite some scandal. Brought to face with the unpleasant truth during a house party at her home, she deliberates a moment then announces that she went to the studio building to see a gentleman who lived across the hall from the artist person, and that her visit was perfectly proper because she is now the gentleman’s wife. Forced to give the gentleman’s name, Miss Beatrice’s eye lights upon the most eligible young chap in the room, and she confers the married state upon him without delay. A whispered explanation to the flushed, embarrassed young man, and he is willing to oblige a lady; but a somewhat embarrassing situation is put up to the pseudo bride when she is left alone with her newly made husband, and he intimates it is time for them to retire. She attempts to get rid of him, but her masterful spouse accompanies her to her bedroom, and when she returns until a whiz, wrapped the lady in a nightgown and she has hopped into bed. Whereupon, he informs her that he would treat her with respect even if they were alone on a desert island, and discreetly departs.

The rest of the story tells of an enforced honeymoon on the supposed husband’s yacht accompanied by a champion until the resourceful Pelham Franklin manages to put the elderly lady on shore. The expected happens. Beatrice imagines she could never really marry the man whose wife she claims to be.

Scene from “Scandal” (Select).

but Franklin has fallen in love with her and finds a way to win her consent. In bringing this about, the author has departed from the prevailing mood of his work. On their return from the honeymoon the haven’t-weds find that the tongue of scandal has been asking some quite natural questions about their wedding. Franklin traces the origin of the scandal to the artist. He goes to the studio and learns that an outraged husband has been there just ahead of him and sent a bullet through the ladykiller’s heart. This is an effective way out of the difficulty, but it brings in a serious note that does not quite reconcile with that of the story.

Save in one particular, the production correctly mirrors the scenes and events called for by the author. The summer home of the Vanderdykes on the Sound is particularly close to the real thing, but the yacht launch and the manner of its blowing up would never impress a member of the New York Yacht Club. The supporting company are all of recognized worth, and include Harry C. Brown as Pelham Franklin, J. Herbert Frank as Sutherland Yorke, Alimee DeMores as Ada Larpert, Gladden James as Malcolm Fraser, W. P. Carleton as Mr.

Scene from “Weavers of Life” (Warren).

“Weavers of Life”

Six-Part Edward Warren Production Is Clean in Motive, Lonelyly Constructed and Has Several Good Situations and Touches of Character.

Reviewed by Edward Weitzel.

Critical analysis of Edward Warren’s six-part production, “Weavers of Life,” again demonstrates the need for correct classification for the moving picture. To commence with, the title completely overweight the subject matter of the story, which deals with phases of modern life that are familiar to the screen, but in this case has never treated so as to raise them to any tragic height. The symbolic interruptions, chief of which are several repeats of the Three Fates spinning the threads of life, serve to liven the story out of its class, which about equals stage productions known as popular drama. It is hardly necessary to point out that there is a large and growing public for this sort of picture; but it is just as well to deal truthfully with it and not attempt to give a fairly interesting but simple story an assumption of dignity that belongs to works of a much higher grade.

The principal character in “Weavers of Life” is a bright-faced little shop girl who finds a masquerade costume on the street and an invitation to an affair at the home of a leader in society. She goes to the masquerade, meets the sick son of a wealthy father, and very shortly learns that the young chap’s family will accept her as his wife if she lives three months as an inmate of the house and neither she nor her boy are of a different mind at the end of that time. The girl’s stay is a blessing in disguise for the entire household, although she does not marry the rich chap, but accepts a poor young fellow who gets into bad company, but reforms and goes the limit by becoming an honest taxi-cab driver. There are various other details to the story; the financial ruin of the rich young chap’s father who owns a number of the most unhealthful of Edward Warren’s six-part productions, “Weavers of Life,” is tremendously clear when we see the hero. William Farnum, in the character he portrays set off against his antagonists, Marc Robins, fulfilling the requirements of his individuality. It is a fight to the death between the two, and we size up the situation with a feeling that blood will tell all as soon as we live it. As to the villain, viz., that the “worst captain this side o’ hell” has killed the brave and splendid mate’s six-year-old daughter, the part is played by Jewel Carmen in the pivotal character who, attracting both men, will bring them together for the final terrific fight, when the hero will get his revenge. The evil captain’s cup is not full till he is found attempting to sell

“When A Man Sees Red”


Reviewed by Harford C. Judson.

The heart of the robust and able production known as “When A Man Sees Red,” is tremendously clear when we see the hero. William Farnum, in the character he portrays sets off against his antagonists, Marc Robins, fulfilling the requirements of his individuality. It is a fight to the death between the two, and we size up the situation with a feeling that blood will tell all as soon as we live it. As to the villain, viz., that the “worst captain this side o’ hell” has killed the brave and splendid mate’s six-year-old daughter, the part is played by Jewel Carmen in the pivotal character who, attracting both men, will bring them together for the final terrific fight, when the hero will get his revenge. The evil captain’s cup is not full till he is found attempting to sell
the girl, the victim of a wreck, to a bunch of beachcombers on a South Sea island. The hero loves her, and finds her being sold to this terrible fate. Then comes the fight, bare handed, till the corpse of the villain lies on the sandy beach.

The appeal of the picture is to the dim human backgrounds in all of us. A picture of the heart in man, it shows the brute as making the human part suffer, so it excites both terror and pity in the spectator. It is wholesome, if a bit raw. It carries a convincing sense of reality in its carefully made scenes. These are real ships and real South Sea backgrounds. It ably shows the struggle between man and man and between man and woman. We see life on a square-rigged ship and on a rich man's yacht, where the painted lady is mistress without being the master's wife. The beach scenes and the non-descript humanity who live on them also convince. There's a group of scenes showing the wrecking of the yacht that without the final six seconds, is gripping to a degree. That the optimistic ending nullifies the whole is desirable from a box office standpoint. Frank Lloyd had the direction in charge, and deserves a good deal of credit.

"The Adventures of Carol"

Little Madge Evans the Star of Five-Part World Photoplay in Which This Clever Child Actress Has Excellent Opportunities.

Reviewed by Edward Welzel.

The story of how a little child's goodness and sunny nature straightens out the tangled lives of her grandfather and grandmother, "The Adventures of Carol," a five-part World photoplay, with little Madge Evans in the title role, will appeal strongly to the admirers of this clever young actress. The plot is simple but it reaches the heartstrings and makes them respond to the better things in life. Carol's grandparents have quarreled over the child's mother and, after she leaves home, the old lady refuses to speak to her husband. They live in a fine old mansion in the south, but happiness never enters the door. The wife cannot forgive her husband for separating her from her daughter. The old gentleman did not approve of the girl's choice of a lover and forbade her the house. The lovers are married, however, but even the birth of little Carol does not make the baby's mother happy. She cannot forget her own father and mother. When Carol is old enough to carry out the plan, fate conveys a way to her rescue. It consists in making the old man the victim of her grandfather's household without letting them know the child's identity. Her artlessness and childish charm has the desired effect, the grandparent's pet house yacht is launched, and Carol's mother is welcomed with open arms to her old home.

The adventures of the little heroine before she reaches the Fair is of interest, as are full of well-wrought plots. The hands of an Italian organ grinder is forced to dance in the street. A wonderful intelligent monkey in her companion, and Uncle Zeb and Mammy Lou, the old servants of her grandparents, become her firm friends. The lighter moments of the story are amusing, and this entire production is and the entire production is handled. Little Midge is sweet and winning as Carol and is given fine support by George Macquarie as Col. Montgomery, Robert Hanley as his wife, Scholar Lou as the hands, Jack Drumier as Marse Fairfax, Kate Lester as Mme. Fairfax and Frances Miller as Mammy Lou. The story is by Julia Burnham and Harley Knoble directed the production. Photographed by Rene Guissart.

Mutual Weekly No. 148

Shows President Wilson Inspecting Liberty Trucks and a Dozen Up-to-the-Minute Events.

Deduced by their own power over hills and mountains, across streams, and through valleys, two of the newly-designed heavy service war trucks have successfully completed the journey from the factories where they were assembled to Washington, where they were presented to President, the Secretary of War, Thomas A. Edison, the wizard inventor who is now devoting all of his time to the needs of the country, the Council of National Defense, and other Government officials. The acceptance of these trucks, which is shown by Gaumont-Motion Pictures Weekly No. 148, released Sunday, October 28, marks the completion of a task of a new record in the designing and production of motors. This truck is a portable, product of all-inclusive machines, and the different parts of this can be made in different factories, and assembled at any place.

President Wilson is pictured again in this issue of the Mutual Weekly, the second time in the act of affixing his signature to the Pool Bill, which will guarantee the success of the United States and its allies in the war.

Many other subjects go to make up the "baker's dozen" of timely topics in this number. At St. Louis, the Secretary of Commerce helps celebrate the arrival of the first shipment of iron ore ever received at that port by water. Barges which carried coal from St. Louis to St. Paul were utilized on the return voyage, thus sparing hundreds of cars for the shipment of war supplies to the Eastern coast. In New York City, a 7-ton flag pole 266 feet high raised at the Eighth Coast Defense Armory, a forest of waving flags, 100 feet high. The ceremony was sung by Grand Opera stars, the City of Brotherly Love celebrates the entry of her sons into active service. In a setting of enchanting beauty, Sugar Loaves, the Public Protector is among those who are so fortunate as to obtain a few hours shore leave. Fighting men at Camp Upton, Long Island, invest in $500,000 worth of Liberty Bonds. Fifty men of the Golden Gate stage an old-fashioned rodeo, and the dreads of the cowboys are witnessed by ten thousand spectators. Thousands witness the making of turf history at Laurel, Maryland, when "Hourless" defeats "Omar Khayyam." Many fine specimens of "blue-blooded" dogs in the Dreamwood Kennels of Thomas W. Lawson pose for the Gaumont camera.

There are three subjects in Weekly No. 148, however, which call for special mention. One of these shows the presentation to General Joffre by General Pershing of the "Golden Loan Memorial," which contains all press notices published about the hero of the Marne during his recent trip to the United States.

Another shows the transfer from an English battlefield in the Hudson River to Central Park of a German U-boat, which was captured sometime ago. This is one of the smaller U-boat mine layers, which has been forwarded to the United States to be used in the second Liberty Bond campaign.

The third of these pictures of unusual interest shows the launching of a French submarine somewhere on the coast of that country. We don't hear so much of the submarines of the Allies as we do of the German U-boats, but they are doing their full duty, just the same.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.
Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A RACE TO THE DRAWBRIDGE (Kalem).—In this episode of "A Daughter of Darlins," Helen Gibson slides down a rope from the castle battlements, rescues a railroad detective by grabbing him from a hand cart just as it is about to plunge into the river. This thrill registers well. A full view is printed on another page of this issue.

THE MUNITIONS PLOT (Kalem).—The numerosity of the "Daughter of Darlings" series contains several thrills, during which Helen Gibson drops on to moving trains, fights on top of freight cars and finally frustrates the plans of foreign spies to destroy two cars of munitions. A longer review appears on another page of this issue.

DEVILLED CRABS (Jaxon).—Pokei imitates freely and consumes several devilried crabs. He has a fantastic dream in which Jabs appears as the devil and shows him a good time in exchange for his soul. One of the best numbers in which these comedians have appeared.

WILD INJUNS (Jaxon).—Pokei and Jabs masquerade as redmen in this one-reel farce, and do their usual lively stunts.

THE CLEAN GUN (Phoenix).—A screen version of a story by Barr Miles, this four-part picture deals with a mysterious murder. A feature review is printed on another page of this issue.

THE BETTER MAN (Phoenix).—In a strong temperance lecture in this four-part picture featuring William Elgie and Margaret Lang, the story is pretty well told. A longer review is printed on another page of this issue.

LAW AND ORDER (Vitagraph).—Two-part O. Henry Broadway Star Feature, this comedy has a touch of human nature at the Smith that will be recognized by every one. It is a western story and shows how a sheriff in that part of the country is determined to enforce the law against carrying firearms and using them to shoot down a man's fellow-beings. He goes all the way to New York after a young fellow who shoots up a citizen of Bilbad, but decides that the shooting was fully justified when he discovers that the boy is his long-lost son. The picture has its share of O. Henry humor, and is excellently played by Chet Ryan, W. L. Rodgers and the rest of the cast. David Smith directed the production.

Bluebird Photoplays, Inc.

THE MAN TRAP, October 29.—The story of an innocent man's struggle to be revenged upon his enemies, this five-part photoplay is not very convincing. Herbert Rawlinson and Sally Starr are the stars. A longer review is printed on another page of this issue.

THE SAVAGE, November 19.—Monroe Saltsbury and Ruth Clifford are the stars of this five-part photoplay which shows how the animal instincts of a wolf-creed are overcome by the purity of a young American girl. The picture is well done. It is reviewed at length on another page of this issue.

Christie Film Company.

BETTY'S BIG IDEA (Christie Film Co.).—A comedy number, by Jay Belasco, featuring the author, Betty Compton, William Poillard and Hara St. John. It is an amusing number, looking for a chance to make an arrest. The girl gets up a scheme to help him and unexpectedly trap a real crook. The cast and presentation are pleasing and the plot quite amusing, though not very fast. It makes an attractive light number.

HEARTS AND CLUBS (Christie Film Co.).—A one-reel comedy subject, by Mark Hall, featuring Margaret Gibson and Jay Belasco, who appear as newlyweds. The husband wants to have a poker party and tries to evade his wife. She learns of his plans and outwits him. The writing on this is fairly amusing. The number is not particularly original in plot, but generally attractive.

ALMOST A BIGAMIST (Christie Film Co.).—A farcical number, by Robert F. McGowan, featuring Betty Compton, Ethel Lynn, James Harrison, Harry Hamm and Eddie Gibbon. A young man, secretly married, has an unexpected visit from his parents, who bring along the girl his wife expected to make good the title. The action is good and the subject is better than the average.

Fox Pictures Corporation.

A RICH MAN'S PLAYTHING.—Yaleksa Surat has the lead in this five-reeler, illustrating with a big bang how a brother has a plot that favors the realistic. It mixes romance with modern roadhouse atmosphere. It is not offensive nor is it a Sunday evening church picture; it is not intended to be such. It has much that is excellent, including two child players whose acting is sure to make a hit with all audiences. For a longer notice see elsewhere in this issue.

Goldwyn Pictures Corporation.

THE SPREADING DAWN, October 21.—A romantic and sensational drama very beautifully picturing the love story of a proud woman's life and presenting Jane Cowl to better advantage than she has hitherto appeared.

Greater Vitaphon.

THE STRANDS OF DOOM (Vitaphone), October 29.—Episode eight of the series. "The Flaming Trail" continues to make good the title. Dwy and Nan are rescued from the peril which was impending at the close of the previous installment, only to be left dangling at the end of a cable. The adventure with an escape from death in a region of danger and peril, which at one time looked impossible, is well brought out with the help of the new Vitaphone equipment. In several scenes in the story as photographed by John William, the first and most important Vitaphone director, the Photophone is very strongly marked. In the latter part of the picture where Nan is alone and the dangers to her are very acute, there is no sign of the Vitaphone equipment. This is a great credit to the Vitaphone company and the Vitaphone director who knew how to keep the Photophone equipment well concealed.

George Kleine System.

THE KILLJOY (Essanay), November 19.—An original and absorbing story of the West, where the rough dwellers in an Eyeless camp are won by the artless ways of a child. Little Mary McAllister is the child of the film story, and her winsomeness will be acknowledged by all. The strong cast and fine settings are praiseworthy. See detailed review elsewhere.

Metro Pictures Corporation.

A SLEEPING MEMORY, October 15.—An interesting seven-reel picture, featuring Emily Stevens. There is plenty of action in the story which involves operations in brain surgery which changes the character of the heroine, and by means of hypnotism she reveals the secrets of her previous existences. A review is printed in another column of this issue.

Mutual Film Corporation.

AND ALONG CAME MARY (Strand), October 25.—Not altogether up to the standard of former Strand productions. "And Along Came Mary" has slight comedy moments. Jay Belasco and Billie Rhodes have, as usual, the principal roles and do their best with the opportunities provided them. The picture centers about a man at the beach that the girls always follow him around. A rivalry between himself and another young man is used to bring about situations where he is obliged to live up to the title of Life Saver, which
appears on the front of his hawking suit. His daring deeds win the girl and his rival is ousted in disgrace.

JERRY’S SOFT SNAP (Cub), October 24.—In this number, which is slightly more entertaining than the usual run of Jerry comedies, our hero twice attempts to show the world what a fine boy he has become, as well as with the wrong letter to the proprietor’s wife. In place of the one he should have given is intended to be presented by the man’s brother. A mix-up occurs in considering comedy.

MUTUAL WEEKLY NO. 147 (Gaumont), October 24.—In this issue the most interesting items are the envoys of the allies being received at the Hall of Justice, France, accompanied by soldiers accompanying War Mission marching through the streets of Moscow, 500,000 bushels of wheat for the allies being destroyed by fire in Brooklyn and the water jubilee in London.

THE LOST EXPRESS No. 6 (Signal), October 25.—In this number of the serial entitled “High Voltage,” there is provided considerable matter for the thrilling qualities of the story. Mr. Pitts is entangled with the young woman’s father and manages to get married. Some of the tricks resorted to, such as setting the gasoline out of the tank of “father’s” car, are quite funny. The situation is, of course, resolved by a convenient development.

THE LOST EXPRESS No. 7 (Signal) November 1.—This number, entitled “The Race With the Limited,” would be more thrilling than some of the other numbers because the latter have been too slow. This chapter has to do with the Mountain King Mine, for which a race is made by Helen as the Baron and his agents.

THE ADVENTURE (Mutual-Chaplin)—Charles Chaplin has the part of an escaped convict in this two-part comedy and steals the entire show. He has the part of an escaped convict in this two-part comedy and steals the entire show.

Oro Films, Inc.

LOYALTY (Oro Films), October.—A six-reel offer by a new company, takes place on a general scale. It is not a great picture, but it doesn’t pretend to be anything but entertainment and probably make its way. The climax is an effective showing of a man tormented by the lack of sympathy that he is denying himself for his soul’s good. A longer notice will be found elsewhere is this issue.

Paramount Picture Corporation.

NEARLY A BAKER (Black Diamond), October 15.—A slapstick comedy of ordinary merit, in which the lover of a baker’s daughter has considerable trouble with his courtship. Finally he succeeds in getting a position in the firm, and is generally accepted. It is not a great picture, but a great deal of dough manipulation takes place.

THE PRICE MARK (Paramount)—An Ine presentation of Dorothy Dalton in a characterization well suited to her talents and in a story of intense interest.

Pathe Exchange, Inc.

THE DEATH WEIGHT (Pathe), October 20.—Episode No. 17 of “The Fatal Ring.” Pearl’s life is endangered several times in this characteristic number. In the first instance Carlsake drops the immense weight of a pile driver, which barely misses her. Both Tom and Pearl then have a struggle with Carlsake inside some buildings. The latter again attempts to crush Pearl, this time with an elevator, but Tom rescues her. Carlsake then endeavors to regain the diamond by means of a girl accomplice. An entertaining melodrama.

MAKING RIPPLES (Pathe-International), November 4.—Views taken in a government munition works, employing thousands of people. This teaches a valuable lesson by showing the value of good labor and the benefits that can be had by being a cooperative worker. It makes an interesting and entertaining half hour.

THE TALE OF A FISH (Pathe), November 4.—On same reel with above animated drawings. He goes fishing. It taken out to sea by pirates and here it is used as a prisoner for the entire day. The next day it returns, by a whole, like Jonah, and cast up safely on land. Amusing and laughable.

THE WARNING ON THE WIRE (Pathe), November 11.—Episode No. 9 of the “Perry-Morning” series. The principal incident in this installment is that in which the life of Mayor Willard is saved by his son, who fills one of his teeth with a slow poison and then crowns it. Hilda and Harry are rather improbably, method. Occasional explanatory subtitles help the observer to a better understanding of this interesting story as it progresses, and would also heighten the interest if been selected for production. At the time.

THE FLIRT (Rolin-Pathe), November 11.—A funny two-reel comedy, featuring Harold Lloyd, Harry Poliard and Bebe Daniels. The scenes are in a restaurant and some laughable eccentric humor develops. Harold drops in for a meal, like the girl cashier, and takes a job as waiter. He gets into numerous difficulties and finally breaks out again. A good subject of the type.

MISS ALLEN FEATURED IN “FROM TWO TO SIX.”—From Two to Six,” a novel tale by Arthur Stringer, will be the number feature in which Miss Allen stars. The entire action of the play transpires between the hours of two and six o’clock in the afternoon, as the title indicates. It is described as a thrilling romance, the coming of the light, the setting of the lights, and the return of the lights. Early Fox appears as a young man of action who marries the heroine fifteen minutes after he meets her. Albert Parker directed the production.

The Cosmopolitan magazine furnishes another contribution to the program, the “Cassidy,” by Larry Evans. Dick Rosson is featured with Pauline Garley in this production, which was made under the supervision of Allan Dwan. It numbers among the recent program releases.

Although every effort is being made to secure the best material for these current magazine and literary scenes, it is announced to the public that it is impossible to continue to welcome unpublished stories by unknown authors, emphasis being placed entirely upon the merit as screen material.

The titles of stories winning prizes in the recent Photoplay contest conducted by Triangle through the Photoplay Magazine, will soon be announced. The stories have been selected for production. It is by Katherine Vavouna and bears the title, “Betty Takes a Hand.” Olive Thomas will be presented in the star role.
United Exchanges Meeting.

The plans of the new organization came to the United Exchanges, Inc., have been finally completed and a final meeting will be held on Monday, October 28, at ten-thirty a.m., at the Hotel Astor.

At this time all of the franchise holders who form the membership of the United Exchanges, Inc., will be present, and the election of permanent officers and various committees will take place.

At the present time the temporary offices of the organization are Mr. L. C. Card, acting as treasurer, and Mr. David A. Lourie, acting as chairman.

Immediately following the meeting at the Hotel Astor on Monday next the entire body of members will sit in a special session to consider the present purpose of purchasing same.

It is also announced that the United Exchanges, Inc., has arranged a franchise for the City of Detroit financiers who are organizing a company to be known as the Unex Film Service.

For full indications much indeed will be heard from this organization after the details are released for publication.

NAT SPITZER—THE FORCEFUL.

NAT H. SPITZER, whose success is due to the state rights of the King-lee pictures in this territory, is one of the most skillful exponents in the business today on marketing pictures. Previous to his forming the King-lee company, he was successfully associated with the exhibitors of Wm. Fox, Bluebird, L. J. Selznick, and other companies.

More than ten years ago, Mr. Spitzer, a mechanic in pictures, had a knowledge of the inside work of a dime novel, which he used in the business he was in at the time in the line of motion pictures. By a devious process, he proceeded to become the invaluable exponents of the King-lee pictures.

The concern, less than two years old, is the most successful enterprise in the King-lee production. The concern, less than two years old, has been able to build up its organization through the sales circles which it controls through the country, and is the largest exponent of the comedies for the theatre.

SPITZER.

Spitzer is a man of the sales, and distributor giving all credit due him. He is not only the best friend of the product, but he is the most successful of the men in the business. He has a keen eye for comedy, and a desire for the public's notice that the result would be good. His talent, not mine, brought us the success he enjoyed. My part was only to get the most out of what was given.

Hoffman Not to Ship War Tax.

Exhibitors who book Hoffman-Fourquare pictures will not be asked to pay anything extra for the proper booking price for a feature.

"The determination," said P. V. Hoffman, sales and advertising manager for M. H. Hoffman, Inc., "is merely the natural outcome of Mr. Hoffman's imperative that the exhibitors sacrifice heavily during the appraoching war by assuming the expense attendant upon this point of war tax, he feels that this task should be cheerfully accomplished. His consent is not alone that it is a patriotic duty, but that the loyalty shown Hoffman-Fourquare faces by exhibitors commands such reciprocation."

State Rights Department

Conducted by A. K. Greenland

Organizing Booking Force

U. S. Exhibitors' Booking Corporation Engages Many Well-Known Exchanges.

F RANK HALL and William Oldknow, moving spirits of the U. S. Exhibitors' Booking Corporation, have now entered in organizing their sales forces. No release date for the first pre-production features has been fixed, but the sales division already has begun to criss-cross the country with representatives. A number of men who have held important posts with well-known picture concerns have cast their lot with the new undertaking. In combination with known names, perhaps, is Josephine Alexander, one time general manager of the V-L-E-E Exchange in New York. He also served as a special representative in Canada for the General Film Co. and was for many years Caras manager for the same concern. Later, Partridge served in an executive capacity with the Motion Picture Department of Triangle Distributing Corporation. He will hold a similar post in the new organization.

William Alexander, who has been with the Fox Film Corporation since the inception of that concern, will serve in an important capacity with the new corporation. He has had the most complete settings and scenarios in the picture fields, and is particularly well equipped to handle the foreign business of the U. S. Exhibitors' Booking Corporation, having served for two years as the representative for "Raffles." When in all parts of the world. In that period Alexander established himself as the best representative in the world. He has seen more than 10,000 picture houses in the United States, South America, Great Britain, and elsewhere. The able manager will also be an asset to Alexander's "Daughter of the King." The manager and his experience along these lines will be used to the advantage of operations in connection with the new enterprise.

Another important post will be handled by Lynn S. Card, who sold out his interest in the L. S. Card Booking Corporation, the New Jersey exchange of the Famous National Exhibitors Circuit, to affiliate himself with the U. S. organization. Mr. Card formerly was the Jersey manager for the Mutual Film Corporation and also manager of the Filmmation Film Corporation, a New Jersey state rights organization, of which Mr. Card is president. Mr. Card will devote his efforts to the development of the New Jersey territory for the Exhibitors' Booking Corporation.

Mr. L. J. Lyons will represent the new organization in Jersey in which he has had long experience. Mr. Lyons formerly represented Pathe in New Jersey and served with the Mutual and the Civilized World Film Corporation. His wide acquaintances among exhibitors in that territory makes him a valuable acquisition.

"RAFFLES" HANDLED BY HILLER & WILK.

The Hy-Class Producing Company's premiere feature, "Raffles, the Amateur Cracksmen," in which John Barrymore returns to the screen in the role created by the late Kyrie Bellew, will be released on the state rights plan. In addition to making their features the most artistic possible, the aim of the company is to produce books and plays having established public appeal. In combination with superior stars as John Barrymore and Forbes Robertson.

Hiller and Wilk, the New York state rights brokers, have been appointed exclusive selling agents for the film. To have seen, they said, "We feel certain that the open market buyers have in ''Raffles" a play that will stand out because it combines quality of production with public value in the star, at the same time possessing a thrilling finish. It represents millions of effort on the part of the producing staff headed by Director George Irving in addition to the investment of thousands of dollars spent in securing a representative cast. Merchandisers available for the play are exponents in the field. The producers have had the play's reception has been an international success, and as a story it has been read in every civilized tongue. Heading the cast is John Barrymore, who departs from the lines which he has usually played and essays a role that will endear him to everyone. Hugo and Edward Childs, members of the cast are Frederick Perry, who plays Capt. Buckingham; H. Cooper, Christine Mayo, Eveleyn Brent, and players of equal merit.

The provocation of the public has been the candle in the hands and the kids that have been made indicate that "Raffles" will be sold speedily. Offers for England and Australia show that the prices for these countries will establish records."

Sir Forbes Robertson is on his way to New York to appear in "The Fusing of the Third Floor Back," which is to be the second production of the Hy-Class Producing Company.
Sales of the Week.

Here Below a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

The United Pictures Corporation are rapidly disposing of the remaining unused territory on their first Lubin Market production, 'The Lost of the Ages.'

A contract was signed with Grosser & Hart, of Chicago, Ill., for the exclusive rights to this production, for the territory of Illinois, Indiana, and Wisconsin. Mr. Grosser intends operating the seven pictures in the territory, and has already started the public and advertising campaign. A sequel, which will call for newspaper advertising on the part of the territory, has also been released.

A contract was also signed last week with Mason-Brookman of Pittsburgh, on the same production, for the territory of western Pennsylvania and West Virginia. Mr. Brookman is the president of the Liberty Film Booking Company.

After extended negotiations between Harry O. Biden, of the United Pictures Corporation, for producers, and James A. South, of the Golden Pictures Corporation, a contract was finally reached whereby the United Feature Film Corporation possesses the rights to two productions for the six New England States. Mr. South released four prints.

In the interest of the Golden Pictures Corporation, a contract was signed by the executive committee of the Golden Pictures Corporation, on the 'Ocean of Death,' the plans for which have been extensively formulated and announced at a previous issue.

The Turner & Sackman Show has just completed a tour with Friedland Enterprises of Minneapolis, and is now in the southern portion of the United States, among members of the First National Exhibitors Council.

Hillier & Wilk announce that they have booked the Pennsylvania and West Virginia rights on 'Fighting in France' to the Specialty Film Co. of Los Angeles.

The State Rights Features Co., of Rensville, N.Y., has announced, through Hillier & Wilk, 'Fighting in France' for Florence Red in a scene from "The Struggle Everlasting" (Harry Rapf Production).

Georgia, Florida, Alabama, North and South Carolina, Hillier & Wilk also disposed of the eastern Pennsylvania and southern New Jersey rights to "The Gold Beech." to I. G. Berman.

Mr. Paul Malin, general manager of the Friedland Pictures Corporation, has noted the Fanny-Bricklin train, "Call of the Trapp," at the United States Government on the War Work Council's M. C. A. in co-operation with the Community Motion Picture Bureau for use in the armed and emergency services.

KEITH GETS KING-BEE COMEDIES.

The Keith (Ga.) through Brent Dial has announced with Nade H. Dudley, sales manager, for the Keith pictures, that they have purchased a number of the King-Bee comedies. The same day they were booked into the Keith picture.

KEITH GETS KING-BEE COMEDIES.
MORE HOFFMAN-FOUR SQUARE APPOINTMENTS.

The growth of M. H. Hoffman, Inc., has necessitated the extension of its exchanges. Planning to limit during the first year of exchange operations owners of the company, and on Monday last took up his new duties as assistant manager of sales with the recently formed Ora Pictures, Inc., has been found imperative to meet the demand by additional branches.

To this end, therefore, Jerome Abrams has been promoted from the position of division manager in Pennsylvania and border country to the general manager of exchanges. Jack Greenberg, formerly assistant to the post of assistant to the manager of Ora, has been named as the new manager of the Hoffman-Ora Exchange at 1235 Vine street.

Mr. Abrams, whose qualifications and experience fit him for his new post, leaves immediately to get the right for the Hoffman-Ora-Foursquare laboratories offices will shortly be made ready for operations.

San Francisco will be operating Hoffman-Foursquare products in the very short time, and Portland (Oregon) starts with difficult to get all of Hoffman-Foursquare offices will number eighteen. Thompson, who is running in full blast and the managers in charge are: New York, 724 Tenth Ave., Mr. H. Ginsberg, manager, Boston, 16 Piedmont street, Samuel Rubenstein, manager, Philadelphia, 1325 Vine street, Jack Greenberg, manager; Washington, D. C., 903 E street, N. W., Ben Abrams, manager; Pittsburgh, 127 Fourth avenue, T. C. Bronstetter, manager; Buffalo, 47 West Ewan street, Harry Marsey, manager; Cleveland, Sloan building, Prospect street, E. C. Abrams, manager; Detroit, 908 East Fisher building; Saint Louis, 701 Strand Theater building, Paul Krieger, manager; Toronto, 908 East Fisher building; New York, 127 South Wabash avenue, Frank J. Fishbary, manager; Saint Louis, 301 Empire Theater building, S. J. Baker, manager.

Mr. Abrams, of whom it can be said that he has been very capable, takes the position of division manager in charge of Ohio, Indiana, and Kentucky.

ANOTHER SCOOP FOR PETER PAN.

For the first time in the history of Hawaii, a moving picture cameraman has descended into the crater of the volcano of Kilauea and photographed the boiling, sputtering lava of fire, with its terrible inferno splitting great chunks of molten lava and sulphuric fumes.

The cameraman who did this was William F. Aldrich, who is at present employed by the Pictorial Exchange to Ora after the Kilauea Corporation headed by H. H. Van Loan for the purpose of photographing the world, and on October 5 he took his paraphernalia in a gas mask, a heavy cap with which to cover his face, with the exception of his eyes, he left the rim of the outer crater and started for the trip.

It is three hundred feet from the rim of Kilauea to the edge of the lava lake, and, because of the almost sheer cliffs, the journey had to be made slowly.

There have been several attempts on the part of moving picture companies to obtain an accurate reproduction of Kilauea, but for various reasons, with the exception of two exceptions, they have been failures, according to Van Loan. One of the principal reasons for these failures has been due to the fact that Kilauea is a very obstinate old lady, and for weeks at a time will scatter smoke all about herself, thus hiding her crater from the eye of everyone. The other is that the light is very powerful, and this has resulted in overexposure, and, as the majority of the cameramen who have been here have come with limited amount of raw stock, they have been compelled to leave before they actually should and take chances on getting some returns from what they have taken.

I only know of one photograph which has been successful in getting a god picture of old Kilauea, and that is R. K. Bonine, a Honolulu photographer, who came to the Hawaiians about ten years ago, on a trip around the world for the Pictorial Exchange company, and who became so infatuated with the islands that he never journeyed further. He managed to get a pretty fair picture in Kilauea, so far as is possible, and then, it is estimated of only a hundred feet he received $7,000 for it, and it was recently shown in the Strand theater in New York City.

Even Bonine admitted to me recently that he didn't get what he thought he would be the best ever taken of the "eight wonder of the world."

Ginsberg Joins Ora

Resigns as Manager of Short Features Exchange to Take Up Post of Assistant Manager of Sales.

HENRY GINSBERG, for several months connected with the Short Features Exchange in the capacity of manager, has been succeeded by Mr. Ora, and on Monday last took up his new duties as assistant manager of sales with the recently formed Ora Pictures, Inc.

In this capacity he increased the firm's business many fold, and earned for himself a reputation as a man for business.

When the A. Kay company was formed to market state rights productions the officials of said company were looking for a young man who would take the post of assistant to the president and general manager of the company. It happened that Mr. Ginsberg was introduced to the president, and the latter was so impressed with him that he immediately offered the position as his assistant and he accepted.

While with the A. Kay company he toured the country in the interests of his concern, and sold much of the company's product to good advantage. About this time the A. Kay company had not as yet found a market for its product in New York, when Ginsberg conceived the idea of opening an exchange with his own money for his own purpose.

This was the start of the Short Features Exchange, which now holds a good position in the city. The A. Kay company, with Mr. Ginsberg as its independent producer as well. Perhaps this exchange is the only one of its kind in the country today, for it only specializes in the distribution of its product. As sponsor of the Short Features Exchange, Ginsberg decided to devote all of his time to its operations, and in its six months of existence it has outlived all of its competitors and is now still retained an interest in the affairs of the company.

FOUR PYRAMIDS READY.

The trade is shortly promised an announcement from the offices of Charles F. Abrams in the Candler building concerning the distribution and disposition of the Abrams Pyramid Comedies, which feature Ray Hughes. Four of these productions have already been completed.
HAYAKAWA IN SPY PICTURE.
A Paramount picture as first aid to the Government in the apprehension of a German spy—such is the basis of an interesting story which has become official talk. For obvious reasons his name can not be given.

The Secret Game, a second Petra Picture, at the Lasky studios in California, the picture in which Sessue Hayakawa, celebrated Paramount Japanese star, will be seen shortly. The official was a visitor and watched with interest the work on Marian Fairfax's clever story.

For some time the Federal agents in Southern California had had under suspicion a German known as Hugo Pfefferman or Henry Pilman, a rancher living near Ontario, a short distance from Los Angeles. He was suspected of being in league with a powerful clique of German agents, some of whom were convicted in Los Angeles several months ago and placed in Federal prisons. No tangible evidence had been obtained against the man, however, and it was only when, through having witnessed part of the production of "The Secret Game," the Government man was given a clue to work upon that the result was accomplished.

"The Secret Game" will be a December Paramount release.

SUPPORTING STAFF FOR SECOND PETROVA PICTURE
Madame Petrova, having completed "Daughter of Destiny," the first Petra Picture, is now engaged in the making of the second of her personally supervised productions. The scenario for the second Petrova Picture was written by Mrs. L. Case Russell, author of several of Mme. Petrova's previous successes. It deals with the romance of Laurel Carlisle (played by Mme. Petrova), a nurse who has become famous for her research work. The theme is startling and dramatic in the extreme and presents Mme. Petrova with a wonderful opportunity for the display of her emotional powers. The Photoplay studio will be used for the production of this picture.

Madame Petrova has personally selected the following supporting cast: Thomas Holding, leading man, will play the part of the manly young doctor who wins the young nurse after many twists of fortune. Mr. Holding was Mme. Petrova's leading man in "Daughter of Destiny," and also played with Clara Kimball Young in "Magra" and with Pauline Frederick in "The Moment Before."

Lumaden Hare will play the part of Clinton Durand, a middle-aged millionaire of an aggressive, dominating disposition with whose life Laurel Carlisle's is seemingly inextricably woven. Mr. Hare was the leading man in the World production, "Friday the 13th," and in the Pathé production, "The World's Crucible."

Others in the cast are Clarence Hermitage, who plays the part of a German, London born; Fred Jones, who takes the part of an Italian chauffeur; Evelyn Dummo as Rosa, wife of the chauffeur; and Fredde Verdi, a six-year-old boy who plays the part of the young son of Clinton Durand. Mr. Larry Trimble has been selected by Mme. Petrova to direct this second Petrova Picture, Mr. Trimble directed the recent Goldwyn film, "The Spreading Dawn," and also directed several successful pictures for Vitagraph. Mr. Robert North will continue as studio manager. M. Philip Rosen will be cameraman, and M. Henry Meurmeiss will be technical director.

JULIAN STARTS NEW BLUEBIRD.
With Miss Ruth Clifford and Monroe Salisbury, his leading players, and a large company, M. Rupert Julian of Bluebird Photoplays, left last week for the San Bernardino Mountains in Southern California, where he will film the exteriors of a new picture of the rugged West. The story is by Elliott J. Clawson, but its title has not yet been decided upon.

Director Julian himself will appear in this picture, playing a strong role, that of a miner who has many trying experiences in his dealings with his fellowmen. Miss Clifford has a very congenial role in the forthcoming Bluebird photoplay, and Monroe Salisbury who plays opposite this charming little leading lady, has been cast for a part that Director Julian says will be certain to add to his screen laurels.

The company will be away from the studios for at least three weeks working in a new region of the San Bernardino Mountains never before invaded for motion picture purposes, and Director Julian declares that the attractiveness of the scenes will be added to materially by the scenic beauties that will be transferred to the film.

THE MYSTERY SHIP (Universal).
A one-man armored cruise is a novel feature of the new mystery serial, "The Mystery Ship," which is being filmed at Universal City. This craft which roams the seas alone is forty feet in length and completely inclosed in armor plate and was built especially for the productions from plans prepared by Milton Moore, technical director of the Universal company. It is propelled by electrical current, and is controlled entirely by a simple operator in the observation cupola rising above the deck. The pilot is a mysterious figure whose identity is concealed in a helmet of curious design. His control station also serves as a turret for a rapid-fire gun. The operator has at his finger tips the steering wheel, motor switches, wireless key, and all the instruments necessary to keep every piece of mechanism in the ship within his command at all times.

"The Phantom" skipper is a master scientist. The helmet which he has invented intensifies his senses a hundred-fold, so that he can hear people talking in an ordinary tone at a

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"The Phantom" skipper is a master scientist. The helmet which he has invented intensifies his senses a hundred-fold, so that he can hear people talking in an ordinary tone at a
JUNE CAPRICE IN "MISS U. S. A."

A stolen inheritance, a closed and shuttered house of mystery, a deserted child, her adoption by an uncle in the South, rivalry for her love, a German spies' wireless plant in nearby mountains, a federal concentration camp, the discovery of a traitor, the traitor's discovery of the discovery, a fight, the springing of a forgotten trap door, a fall, an inheritance restored, and then a wedding.

These furnish some of the incidents and color for William Fox's red-white-and-blue drama, "Miss U. S. A.," in which picture made phenomenal booking records, and is sure to be a winner again.

The George Ade subjects are "The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down" and "The Fable of the Backtrackers from the Eot Sidewalks."

The fables and the Chaplin picture have a screen time of twenty-five minutes.

"FEET OF CLAY" A DETECTIVE STORY.

The most thrilling and powerful detective story yet found in the delightful Falcon Features released through General Film Company makes "Feet of Clay," the twelfth story in the series, excellent entertainment for all.

In story form "Feet of Clay" proved a magazine hit. The adaptation for the screen has retained all of the virile action, and strength of the original story. The efforts of Brandby Mordant, a brilliant Scotland Yard detective, to extricate his name from the grip of crooks and his implication in a theft committed by the gang provides the foundation for the rapid dramatic action of the film.

The story is adapted from "Feet of Clay" by George Ade, who portrays Mordant with strength and realism. They are ably supported by Bruce Smith, Frank Erlanger, Charles Edler and others. H. M. and E. D. Horkheimer supervised the making of this feature attraction.

Kathleen Kirkham and R. Henry Grey are featured in the next Falcon release, "Brand's Daughter," another story of thrills and tact action.

"THE LITTLE PRINCESS" (Artcraft).

In "The Little Princess," the Artcraft release of November 5, Mary Pickford again portrays a delightful role of child life as Sara Crewe, the heroine of Mrs. Frances Hodgson Burnett's famous book. Miss Pickford has scored a tremendous hit in the leading feminine role. The picture has a screen time of sixty-five minutes.

Little Mary McAllister is the star of the second comedy-drama entitled "Young Mother Hubbard." The cast is composed chiefly of children. "Young Mother Hubbard" has a screen time of sixty-five minutes.

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The feature of Pathé's program for the week of November 11 is "France in Arms," the official French Government propaganda film. The Financier, Marshal Joffre, Pierre and other famous men are shown, together with remarkable views, including the shooting down of an aeroplane by a French gunner. Behind the attack at dawn on a German trench. "France in Arms" is in five reels, and it was produced by the Cinematography Section of the French Army. Every member of the Pathé Film Committee gave the picture the highest rating possible, and it is the only film of any kind that has ever been mentioned such an enthusiastic reception.

The box office stars on this program are Mollie King, Pearl White, and Harold Lloyd. "Mollie King" stars in the 9th episode of "The Seven Pearls" serial entitled "The Warning on the Wire," with Creighton Hale and Lee Shumway. It is produced in two reels by the Astra Film Corporation.

Thrills abound in this chapter, the climax of which is one of the most exciting scenes in the series. At a point where a great number of thrilling incidents, Ilma and Harry learn of a plot to kill the mayor. He is at his lodge in the mountains. They see an electric fire springing up around him, and Ilma herself, and much against Harry's wishes has him lower her. She reaches the wire, sends a message to the mayor, and suddenly she receives a shock. Convolutedly, and hangs limp. Pearl White stars in the 19th episode of "The Fatal Ring," produced in two reels by the Astra Film Corporation.

This chapter has more thrilling fights and one of the most unusual stunts ever seen in a motion picture serial. The first reel opened with a running fight which has punch after punch, and better than second shows how the Spider traps Carslake and the priests with their followers in a Mystic Maze. The Priests outwits them by obtaining a wireless of the island and the Thunderpot determined to leave immediately for Arabia, while, as the picture fades out, Pearl is placed in deadly peril.

Harold Lloyd stars in "The Longyu" a reel comedy produced by Rolin.

"Japan Under Snow" and "The Babies' Home at Porche-fontaine" form a split serial, travel and educational. The first half of the serial is the institution near Versailles where, with the untenirng and efficient assistance of loyal French women, more than five hundred children whose fathers are fighting at the front are being taken care of.

An International cartoon and scenic split reel and Hearst Pathé News No. 92 and 93 complete this strong program.

ESSANAY TO ISSUE SCENICS.

Essanay has just announced the titles of its new series of scenic pictures. These pictures are single reels, and are of such a nature that they may be used in connection with any sort of program, whether the feature picture be comedy, comedy-drama or tragedy. The fact that they are short also is an advantage.

The first series of pictures covers a range of territory all the way from Canada to the Southwest of the United States. The photography is excellent, showing the wonderful scenery to the very best advantage. The pictures show many of the scenes familiar to tourists, but also get away from the beaten path and give many glimpses of out-of-the-way places of rare beauty.

The subjects will be released weekly beginning about December 1. The titles of the first ten are "Salmon Fishing in New Brunswick," "Great Natural Industries of Canada," "Water Powers of Western Canada," "Through Canada from Coast to Coast," "How Canada and the Farmers Operate in Grain Hauling," "Younger Cultural Opportunities in Western Canada," and "Scenes Among the Navajos." Other titles will be announced later.

"THE JUDGMENT HOUSE" A POWERFUL STORY.

The story of "The Judgment House," which will be released by Paramount November 13 as the first of J. Stuart Blackton production for Parkers of his novels, is particularly powerful, and the producer has followed the lines of the great fidelity. Wilfred Lucas will be seen as Byng, Concey Tearle as Staff, Violet Hening as Jasmine, Paul Doucet as Fellows, Crazy Thunder as Kool, Florence Deshon as Almah, and Lucel Hamill as Lou, the coster girl.

SCENE FROM "JOHN ERMINE OF THE YELLOWSTONE" (Butterfly). In acting and direction the feature ranks with the best butterflies that have been put on the market. As a baby, John Ermie is stolen from an emigrant wagon train by a band of Crow Indians, and, having won the good will of the warriors by his childish pranks, is adopted by Chief Fire Bear, and grows into manhood without knowing that he is white. This fact is finally disclosed to him by "Crocked Bear," a white hermit who lives in a distant part of the Yellowstone country on friendly terms with the Crow. Crocked Bear undertakes to teach John Ermie the language and customs of civilization, and at the same time impresses upon the youth his sacred responsibility to keep peace between the whites and the Indians. Some time after this Ermie is sent to the Yellowstone Army post on a scouting mission, and while there is instrumental in rescuing the daughter of Colonel Searles from a perilous situation. This arouses the jealousy of Lieutenant Butler, who has long cast covetous eyes upon the girl. When the opportunity arises, Butler makes an effort to convict Ermie of treachery, but pays with his own life for his knavery.

Ford is capably supported by Max Gaston, William Carroll, Marc Pinton, Duke Worne, John Darkcloud, Burrell Hamrick, and several hundred real Indians. Maud Grange pictured the Remington novel.

GOLDWYN BOOSTED BY NATIONAL ADVERTISING.

Quick to realize the tremendous patron power enlisted by the Goldwyn Pictures Corporation through its campaign of full-page advertisements in a leading weekly magazine, the branch offices of the Goldwyn Distributing Corporation and the management of the theaters innumerate enough to have already contracted for Goldwyn productions are co-operating enthusiastically to capitalize every angle of this publicity move. A particularly interesting example of this co-operation comes from California, where the Goldwyn branch office has instituted a slide service to drive home to theater patrons the message conveyed in the advertisements. Branch Manager Simmons addressed letters to all his contracted exhibitors announcing a special slide which they could secure to link the national appeal to their local one. Simmons reports an immediate and formidable response from exhibitors all over his zone.

MANY LAUGHS IN "ANTICS OF ANN." The adventures of a harum-scarum seminary girl form the basis of Ann Pennington's forthcoming Paramount production, "The Antics of Ann," which is scheduled for release on November 5. This will mark the first appearance of the little Ziegfeld Foiles star in some time, and the new picture has been awaited with much interest by exhibitors and public. Edward Dillon directed the production, and a strong supporting cast was supplied the star. The scenic effects will be notable, including a cabaret interior, beach scenes, dance interludes, a football scrimmage, and in fact almost everything that could be imagined of an unusual nature. There are many amusing incidents in the course of the action. Harry Ham has one of the principal roles. Others in the cast are Ormi Hawley, Crawford Kent as Gordon Trent, the villain; W. E. Cateson, and Charlotte Granville as Miss Broadwell. The story is by Frederick Chapin.
Rothacker to Print Chaplin Releases

Contract Signed Which Gives Large Manufacturing Order to Chicago Concern.

O ne of the most important contracts in the history of motion picture printing and developing has been signed and entered into by and between the First National Exhibitors' Circuit of New York and the Rothacker Film Manufacturing Company of Chicago.

By virtue of this document, the million-dollar Charlie Chaplin pictures and other releases controlled by the First National Exhibitors' Circuit, will be made by the famous home of "Perfect Developing and Printing" at Chicago and shipped from that point to all parts of the world.

The contract was awarded the Rothacker Company, after careful analysis of the situation made by J. D. Williams, manager of the First National Exhibitors' Circuit, and a Committee of First National Exhibitors' Circuit members, composed of Aaron Jones, Chicago; Robert Lieber, Indianapolis, and H. Schwab, as president and secretary of the First National Exhibitors' Circuit, and Watterson R. Rothacker and H. J. Aldous, as president and secretary of the Rothacker Film Manufacturing Company.

Details of this big transaction will be announced to the trade at a later date.

November Releases of L-Ko

Director General J. C. Elystone, of L-Ko Comedies, has submitted his program for November, and the delivery of these two-reel mirth-makers to Universal exchanges has been accomplished. Four comedies, promising in repert, will introduce all of L-Ko's leading players in lively accomplishments, Archie Mayo, with two; Frank Clark and James Davis being the directors of November outcomes. Here are the details:

Nov. 7.—"Double Dukes," directed by Archie Mayo; featuring Eva Novak, Eddie Barry, Chester Ryckman and Bob McKenzie.

Nov. 14.—"Hula Hula Hughie," featuring Hughie Mack, late of Vitagraph's forces, in a travesty on a certain forbidden dance; directed by James Davis.

Nov. 21.—"The Joy Riders," a motor comedy with a balloon finish; featuring Lucille Hatton and Billy Bevan, with Bob McKenzie supporting. Frank Clark directed.

Nov. 28.—"Cute Kids and Kidnatchers" arrives in time for Thanksgiving. Archie Mayo directed, Gladys Varden and Eddie Barry are featured. Julius Stern, president of L-Ko, is authority for the assurance that exhibitors will have every reason to be satisfied with their comedies as listed above.

Ray Finishes "His Mother's Boy"

There has been no delay in production work for Charles Ray, the young Thomas H. Ince star, whose current and first Paramount production is "The Son of His Father," "His Mother's Boy," from Rupert Hughes' story, "When Life is Marked Down," picturized by Ella Stuart Carson, directed by Victor Schertzinger, is the second production scheduled as a December Paramount release.

This is the picture wherein the Texas oil fields are presented as a natural background for a story that teems with interest. Charles Ray will have a role that fits him to the last degree, according to report; a role in which, beginning as a youth lacking experience, he in course of the picture will make a man, wins out with flying colors when put to the test. While the same basic idea is involved in his first picture the whole story is so entirely different that it might be seen immediately after the initial production with entire enjoyment.

Exhibitors report great interest in the Ray pictures on the part of their patrons. "His Mother's Boy" is finished, and now Mr. Ray is at work on the third production under the new regime.

"Princess Virtue" (Bluebird)

The medium through which Mae Murray will be introduced as a star on the Bluebird program is announced for distribution Nov. 12—"Princess Virtue," the work of Louise Winter, prepared for the screen by Fred Myton and directed by Robert Leonard. The scenes are fixed in French society, and range from the interior of Parisian salons to episodes at famous show resorts where the exclusive set go for the Summer season. Thus are involved a degree of fashionable dressing that promises to reveal gowns of brilliance and originality that will make the fair sex unusually interested in the costume.

Scene from "Princess Virtue" (Bluebird)

Miss Murray has designed her own gowns and has closely watched their construction under her personal supervision. Gretchen Lederer leads Miss Murray's support and a large company of extra women contribute in personal charm and sartorial splendor to the scenes of fashion and social revelry involved in the progressing story. Wheeler Oakman and Paul McFadden are the writers, and Robert Leonard is said to have brought new and original ideas in direction to bear on the production. Bluebird has, in short, made every possible effort to advance Miss Murray in her introduction to the program to the very best advantage.

While Nov. 12 is the program date for "Princess Virtue," the Mae Murray feature is being pre-released as the second attraction in the Bluebird season at the Broadway theater during the current days. This showing is expected to be an advantage to exhibitors throughout the country, who will thus be able to cite a Broadway display of the feature as an advertising proposition in bringing "Princess Virtue" to the attention of their patrons.

"New "Daughter of Daring" (General Film)

"A Race to the Drawbridge," the first and current release in the new Kalem series of "Daughter of Daring," released by General Film, is replete with the sort of action made famous by Helen Gibson, the "Danger Girl," in her earlier pictures. In this picture Helen Denman plays the part and Robert Leonard runs down a gang of bank robbers, and saves the life of a detective in one of the most thrilling of stunt pictures. The angered robbers place the detective on a hand car and send him flying down a steep hill toward an open bridge. Helen receives warning, mounts a horse, and races for the bridge. With the aid of a rope she lets herself down from an open span, and, swinging in mid-air, grabs the detective from his perilous seat just as the car dashes into the river.

Helen Gibson is ably supported by George Routh and G. A. Williams. Her next appearance will be in "The Munitions Plot," in which the "Danger Girl" goes through new perils to prevent a disaster to a munitions train.

"Shirley Kaye" Completed

Clara Kimball Young, who is said to be the only person, man or woman, to own and produce her own company, has, by the time this is printed, just completed her second picture, "Shirley Kaye," under her own management, which will be seen on the screen in a few days. In elaborate settings it is said to far exceed her first picture, "Magda." In the cast are Corliss Gile, who makes his initial appearance on the screen; George Fawcett, George Hackus, John Sunderland, Claire Whitney, Nellie Lindich, Frank Otto, and P. O. Winthrop. Joseph Kaufman, the director, it is said, has surpassed even the high standards set by him in his Billie Burke productions.

Miss Young will immediately begin work on "The Marionettes" under the celebrated French director, Emile Chautard, who is putting the finishing touches to Mme. Lina Cavalieri's company release in Fort Lee. Mr. Chautard will continue as director with Miss Young in future productions, including "The Claw" and "The Savage Woman," both of which will be made in Jamaica and other West India Islands.
PUBLIC GIVES DECISION, SAYS MISS NORMAND.

When a cheering group of authors and directors emerged from the projection room of the Goldwyn Studio at Fort Lee, N. J., the other day it signaled something more than the advent of another successful production, it marked the rise of a great name. By the seventh week high comedy. The photoplay was "Joan of Plattsburg," and the farce was Mabel Normand. For a number of seasons Mabel Normand has been identified with the broad and rapid type of comedy, and through expertise with it laid the foundations of her art. Mabel Normand professed to discuss her achievement, yet, "The public always gives the final decision," she said after this first showing of "Joan of Plattsburg," "and while I am certain that everyone is going to love Joan," she rather not boast until her popularity is assured.

"A great many people have the idea that I am doing a different kind of work in this new Goldwyn play from anything in which they have previously seen me. Of course this is true, just as it is true that I have always strived to make new part better than the one before; but I like to think of the past as a long apprenticeship from which I have just graduated."

NEXT EMPIRE ALL-STAR PRODUCTION.

The Empire All-Star Corporation announces that its next picture is to be Clyde Flitch's famous play and tremendous success, "The Girl and the Judge." When Annie Russell—under Charles Frohman's management—carried the play to such sensational success, it was little thought then that it would ever be played before a camera! However, a good story is a good story, whether it is in a book, play or motion picture, and human nature is the same, whatever the medium through which it is expressed.

Olve Tell—Empire's newest luminary—is to play the part created on the stage by Annie Russell and, as in "The Unforeseen" and "Her Sister," David Powell will have the leading male role.

John E. O'Brien, whose clever direction is one of the notable features of the above-mentioned plays, will have charge of the story, which is equivalent to saying that all the good points of the play will be retained, and many touches that are his alone will be added for good measure. The scenario has been prepared by Marc Edmund Jones.

"THE ENCHANTED KISS" RELEASED.

"The Enchanted Kiss," the thirtieth O. Henry story to be filmed, is the current release in General Film's popular Broadway Star Features subjects. It is one of the most charming and delightful of the two-reelers issued to date. Featured are Chet Ryan and Frances Parks, who have been appearing in nearly all of the O. Henry Western stories.

The producers have made good progress in picturizing the fourth series of ten O. Henry stories, thus insuring that the ever increasing demand for these subjects will be satisfied for some time to come. O. Henry subjects selected for early release include:

"The Renaissance at Charlestown," starring Frank Glennon and Agnes Eyre, four reels; "One Dollar's Worth," Chet Ryan and Frances Parks, two reels; "The Skylight Room," Jean Paige and Carlton King, four reels; and "Two Renegades," Chet Ryan and W. L. Rodgers, two reels.

Scene from "Joan of Plattsburg" (Goldwyn).
Triangle Secures Magazine Stories

Saturday Evening Post, Cosmopolitan, Good Housekeeping, and other popular magazines have announced publication of three stories that have been written especially for them by Triangle. The first of these to be released is "The Man Hater," by Mary Brecht Pulver, which appeared in the Saturday Evening Post this week. Produced under the supervision of Allan Dwon, with Winfred Allen in the title role, and is scheduled for the program published this week on the Rhodes, a publisher well known to all readers of current magazine fiction.

The latest story to be secured by Mr. Davis is "Gown of Destiny," a Saturday Evening Post story, scheduled about December 20, and will be listed as a holiday program treat. Alma Rubens will be featured in the production, which will be released later in the fall.

A costume, christened the Gown of Destiny, has been designed especially by Hickson, Inc., 661 Fifth Ave., for Miss Rubens to wear in this play and now on display in Unique, one of the fashionable shops of Los Angeles. It is a new style of bustle frock that promises to herald a fashion vogue.

Winfred Allen will appear during November and December in two plays adapted from widely read stories. The first on the program is "The Portrait," produced from "Sewed to Service," by A. R. Wylie, published a few months ago in Good Housekeeping. The title is taken from the inscription on the Viennese dress worn by the heroine in the action. Richard Barthelmess, a young player who is said to have registered some remarkable work during the filming of the scenes, has the leading male role. He appears in the Victoria Crown as a young Canadian "slacker," who is regenerated through the ardor of his little sister and goes forth to fight for England. His heroical activity thus wins the Victoria Cross, which he offers to his sister, as a recognition of her bravery and self-sacrifice in setting him on the road to honor.

Mutual Studios Busy

Many Particularly Stars Are Giving Their Best Efforts to Feature Productions.

STUDIOS on both sides of the continent are busy turning out feature productions for release on the Mutual schedule. At a score of five-reel features are already completed and twenty more are well under way. Margarita Fischer, who recently joined the forces at the studio of the American Artists Company, Inc., 2359 W. and 19th, Cal., has completed "A Daughter of Joan," the first of her Mutual-American productions. Miss Fischer is under the direction of Lloyd Ingraham, who has been directing the Mary Miles Minter pictures.

Miss Fisher has finished "Snap Judgment," a five-reel picture built on a story of a man and his double and is at work on "Aladdin's Night," a five-reel production based on the popular Arabian Nights. The latter is being made in less than five weeks under the direction of Edward S. Kinsman. Miss Mary Miles Minter is engaged on her first sea picture, "The Mate of the Sally Ann," a five-reel drama, scheduled for release on November 26.

At the Empire studio, Glendale, L. L. Miss Ann Murdock has completed "My Wife" and "Help Emily!" her latest stage success, and is at work on "The Rich Girl," a Frohman stage play. Miss Murdock is working under direction of John R. O'Brien.

Miss Olive Tell is now producing the second of her pictures, "Her Sister," a Frohman stage production. Miss Tell's success in "The Unknown," the first of her pictures, indicates big things from her in the future.

At the workroom, Miss Anita King has finished "Tattilecoats vs. Pants," and is at work on "The Princess Incognito," a story of would-be society. Miss King's first production is far behind her, with the Girl Actress, a five-reel western, which has been exceptionally successful from the box-office standpoint.

Edna Goodrich, whose first three productions for Mutual, "Teoperation," "Queen X," and "A Daughter of Maryland," have proved highly popular with American women, has finished "American Maid" and is busy on "Her Second Husband," a story of society and business.

"DAYBREAK" FOR EMILY STEVENS

Metro Pictures Corporation has acquired for the use of wonder producer Miss Anita King's "Daybreak," the drama written by Jane Cowl and Jane Murfin, which has had a Broadway engagement earlier in the season, and is now enjoying a prosperous tour through the country. Albert Capellini, the most recent addition to Metro's directo staff de luxe, will direct Miss Stevens in "Daybreak," and the work will be begun on the production at the Metro studio as soon as the star completes her work on the Blair Hall story, "Alias Mrs. Jessop." Mr. Capellini and June Mathis are adapting the book for the screen.

Julian L'Estrange will play the leading male role, opposite Miss Stevens. Mr. L'Estrange, a distinguished figure on stage and screen, has been seen in Famous Players and Pathé releases.

NICHOLAS POWER CO. RECEIVES LARGE RELEASES

The export department of the Nicholas Power Company reports shipment of seventy-five of their "Excellent" Incandescent Group pictures to Famous Players before the year is out. In an exhaustive test was made by projection engineers, who attested the superiority and economy of the "Excellent" camera group. The machines were submitted to the National War Council of the Y. M. C. A. at Paris, and the Nicholas Power Company submitted a large number of installations of the Camera Group No. 6A in governmental work, the most interesting of the recent installations being Aviation School, Minosa, L. L. Cambridge, Tempey, N. J.; Zachary Taylor, Louisville, Ky.; U. S. Naval Training Station, Pelham Park, New York City, and Fort Mott, Salem, N. J. The largest theatrical installation made by the Power Company during the past week has been made in the Lyric theater, Broadway and 42d street, New York city, with 60 cameras.

NOVEMBER WILL BE AUSPICIOUS MONTH FOR FOX

Fox should prove one of the most auspicious months in the history of Fox Film Corporation because it will mark the advent on the screen of a new spectacular film, "The Babes in Furs," of the kind that has already given rise to Lehrman comedies, and of Mme. Sonia Markova, William Fox's sensational Russian star, whose engagement in films was announced last week.

Besides Mme. Markova's initial production there will be re-released by Mr. Fox three of the feature pictures. Markova's pictures will be released in the fall, a year after releases. The titles and the dates of the new Special Features are: November 11, Sonia Markova in "The Painted Madonna"; November 14, June Caprice in Miss Markova's latest release; December 18, Virginia Pearson in "All for a Husband"; November 25, Gladys Brockwell in "A Branded Soul."

FILM ASSOCIATES ATTEND PREMIER.

When Florence Reed opened Monday night, October 22, at the Manhattan Opera House in "Chu Chin Chow," she was thronged with guests thirty photographs being worked on her in the film version of Edwin Milton Royle's "The Story of the Everlasting," among the players were: Milton Sills, Irving Cummings, E. J. Radcliff, Kabel Hall, Wellington Platter, Edwin Hoyt and Fred C. Jones. Miss Reed has been "doubling in brass" for several weeks, dividing her time between "Chu Chin Chow" rehearsal and the picture in which she will star under the management of Harry Rapt. Mr. Royce, Director of the studio, and Kirkwood is handling the direction of the production.

While several of the "still" taken of Florence Reed in Harry Rapt's production suggests that the costumes were furnished by Thorold. Mr. Kirkwood is handling the direction of the picture, Miss Reed has contracted a heavy burden in the fifty-seven varieties of costumes that are necessary to carry her through the cot-folding scenes of the "Everlasting." While the United States is one of the roughest, in most instances, is the qualifying word. Miss Reed, indeed, knows how to wear clothes. Incidentally, a modiste is at Miss Reed's side continually at the studio, and no time is lost.

TYphoon COOLING SYSTEM AT NEW RIVOLI.

The big new Rivoli theater at 49th street and Broadway, New York, is rapidly nearing completion. All that remains to be done now is the interior work. The Typhoon cooling and ventilating system is ready to go into action any day and four mammoths Typhoon fans for cooling the big house in hot weather. It is the same type of system which for two months has been giving eminently satisfactory results in their famous Rialto theater.

The Rivoli theater will, in cold weather, be heated in a perfectly efficient and scientific manner. In the case of a Typhoon system plays its part. On the roof will be placed a set of Vento heat coils, through which a smaller Typhoon current will draw the air in.

A Typhoon equipment in the basement, to draw the heated air down, completes a perfect heating and ventilating system.

VITAGRAPH MAY PRODUCE ARSENE LUPIN

As a result of the dismissal of the suit filed by the Societe des Films Vitagraph, by Menchen and Leopold, of America, the latter company is now enabled to produce film dramatizations of the Arsene Lupin stories, which were licensed to the United States and Mexico without interference by the former company.

In dismissing the action Judge Mayer, in the United States District Court, decided that the rights of the plaintiff company were not vested in an actual assignment of copyright as claimed, but virtually were limited to the rights of a licensee.
Paralta Activities


Work on the stages at Paralta's new studio location at Hollywood, Calif., has been going on so rapidly that it is now nearing completion. A little longer time was required to make this picture than ordinarily by reason of the fact that it was the first production at Paralta's new plant. The East and frequently unusual preparatory arrangements had to be made. The time given over to making these arrangements was well spent. In support of Mr. Lockwood are Pauline Curley, Dick L'Estrange, Betty Marvin, William Clif-
ford, Dora Mills and Kathryn Hutchinson.

“FOR THE FREEDOM OF THE WORLD” (Goldwyn).

Goldwyn offices throughout North America are reporting heavy bookings and sending out ads for the great war photodrama, “For the Freedom of the World,” made during the past few months by Iras M. Lowry and associates. Every phase of the nation's activity, all of the preliminary stages of preparation for war, and then war in all of its actuality are depicted as a part of the vital drama which forms this story of “For the Freedom of the World.”

Exhibitor enthusiasm has been aroused by the trade showings of this picture held in the Goldwyn offices, and the
timbers and pines which still stand. It is a picture made for the promotion of the picture.

Nurses under fire attending the wounded, soldiers performing acts of bravery and self-sacrifice, thousands of men and boys being trained at the great camps in the United States and Canada—all of these things are depicted in “For the Freedom of the World.”

“THE QUEEN OF SPADES” (Pathé).

“The Queen of Spades” is announced for release November 15 as the second of Pathe's series of Russian Art Films, and is described as even better for the American market than the first picture, “The Painted Doll,” which was received very well by critics and exhibitors. Like “The Painted Doll,” the star of “The Queen of Spades” is Ivan Mozukin, undoubtedly the greatest exponent of Russian drama.

The tragic note is not so accentuated in this picture as in the previous offering. The predominating features of the story are found in scenes showing Russian court life and gambling halls of Versailles. These scenes lend an attractive color to the picture and the sincere, intense acting carries the interest along without cessation.

“The Queen of Spades” is a striking example of the manner in which skilled acting and the playing upon a single situation, a man's overwhelming passion for money, can carry the interest through from start to finish without once faltering. Much has been said regarding the ability of the Moscow Art Players appearing in these pictures and here in this they prove that the praise heaped upon them is far from undeserved. The picture is an adaptation of a work by Pushkin.

The manner in which the director has built up the suspense from the time that Herman leads the story of the secret cards until the finale is little short of marvelous,” said one critic. “The tension is high from this minute on and never once is there the slightest suggestion of a let-down. The unusualness of Russian production possibilities is made to detract from the interest in a story of less strength is never obvious in "The Queen of Spades," unless for the betterment of the situation. The scenes are well staged and the photography sharp."

Scene from “For the Freedom of the World” (Goldwyn).

spectacular accessories and Lithographs prepared on the production are commented on everywhere as being ideally chosen for the promotion of the picture.

AUTHOR SEES HIS STORY BEFORE CAMERA.

Director George Melford has had the benefit of Frank Spear-
man's personal attendance during much of the work of directing
Paramount's “Nan of Music Mountain,” which Mr. Spear-
man wrote and which will be a Paramount picture starring
Wallace Reid, with Ann Little as his leading woman.

In novel form, Mr. Spearman’s story is a success. Wallace Reid will be ideal in the role for which he has been selected, while Miss Little, with her ability to ride, will lend splendid support.

Mr. Spearman watched the work recently at the western studio, and expressed himself as delighted with the way Direc-
tor Melford was turning his brain child into a screen play. The author also congratulated him upon the cast chosen, and said he could not have done better himself.
**Triangle Program**

"Fighting Back," with William Desmond in the role of a U. S. officer who struggles to clear his name of military blame, will be "Up or Down," the adventure picture, for which an author in pursuit of an idea, are the two subjects for the Triangle program for the week of November 4.

**Gail Kane Leads Mutual**

**Schedule for the Week of November 5 Features Mutual Favorite in "A Game of Wits"**

GAIL KANE takes the starring role for the week of November 5 in "A Game of Wits," a five-reel comedy-drama produced by the American Film Company, Inc., under the direction of George Blashfield. The comedy, a two comedies, a topical and a two-reel serial.

Supporting Miss Kane in the picture are Spottiswood Atken, George Ferolito and Louis J. Cody, best known and most cap-

**MARY GARDEN RETURNS FROM FLORIDA.**

Mary Garden is back at work in the Goldwyn studios at Fort Lee after her hurried trip to Florida. She journeyed to St. Augustine for the filming of twenty scenes in "Thais," in which she is starring.

The Goldwyn studio staff regards the diva's long as a test one for the studio, as the weather was not favorable. Miss Garden and her party would have been but one day on the desert she went so far to find. As it was she spent but two days in St. Augustine and put in but six hours in actual work. In this time she and her leading man, Hamilton Reveille, the Papinhusis of the film, were photographed in a dozen or fifteen scenes highly important in the story.

Twenty-five hundred feet of film were exposed. Despite the busy schedule of the studio, she decided wise to use reflectors to insure proper lighting effects.

Miss Garden laughed after two or three hours' work in this blazing brillance that the studio lights she had been warned to regard with awe could never try the eyes as did the intensified Florida sunshine.

**HOBART HENLEY JOINS PATHES.**

Pathes announces that Hobart Henley, who made a sensation with his picture "Parentage," which played to sensational reviews at the Rialto, of New York, has been engaged by Astra and has immediately started work on a picture with Gladys Hulett and Creighton Hale.

This is a story by Agnes C. Johnston, and it marks the first appearance of Miss Hulette and Mr. Hale together. It is also the first Pathes feature to be made by the Astra Film Corporation under another director than William Parke. Mr. Parke remains with Astra and will shortly begin work on one of the biggest of the Pathes Plays stars.

The combination of Gladys Hulett and Creighton Hale is expected to prove a very strong one, and Hobart Henley's re-

**PARAMOUNT SERIAL CAMPAIGN IS UNIQUE.**

Paramount's campaign on its first serial, "Who is 'Number One'?" the unique in the company's serial list to get big business for every exhibitor that shows the picture. All of Paramount's activities have been with that one ob-

Paramount has proceeded upon the theory that the exhibi-

**CHRISTMAS BLUEBIRD STARS ELLA HALL.**

Last year Bluebird issued its Christmas release the Rupert Julian production of Dickens' immortal "Christmas Carol" under the title of "The Right to Be Happy." The announcement is now made that Mrs. Rupert Julian and Gloria Swanson are participating in "A Merry Little Boy," which will be presented at the Elgin Theatre on December 24. The story is based upon the Christmas Carol, and it is in charge of the production is the star, with a special supporting cast.

**THE MOVING PICTURE WORLD**

November 10, 1917
**Pathe Policy for 1918**

"The Best for the Least!" is the Slogan and Something for Every Theater.

**Pathé's** new feature policy for 1918 is completely set forth in a statement just issued to the big organization by Mr. J. A. Berst, vice-president and general manager. "This announcement," said a Pathé official when asked for a statement to the trade at large, "contains news of expansion of the organization and sums up in complete sequence what we are to have in our feature line up for the new season and presents a big thing for selling. The facts presented are therefore as interesting to the exhibitors of the country as to our own men.

"Our policy for the coming year will be the same as it has always been: 'The best for the least.' We do not want it all, and we do not overlook the fact that if we charge the exhibitor such exorbitant prices for film, that he cannot make money, we will drive him out of business.

"We have at our head a man who is unquestionably one of the greatest in the industry. He is modest, unassuming, fair-minded, and absolutely capable. He stands unqualifiedly for the belief that every exhibitor knows this—that is why they have faith in Pathé.

"Our organization is rapidly rounding into shape and soon it will be running like a well oiled piece of machinery. We are just about finished extensive preparations for expansion and are ready for the Big Drive.

"Our program for the coming year will contain something for every head of the big fellow alike, and don't forget we are going to charge them prices they can afford to pay, and make a living. You cannot lay too much stress on this point. We are going to help our exhibitors protect their investments.

"This is the age of specialization, and we intend to specialize in film distribution until it is 100 per cent. perfect. We cannot accomplish this if we are occupying ourselves with the exhibiting end of the business. No one man can conquer the entire world. Some have been foolish enough to try, but they have 'Bitten off more than they could chew.' We have no ambition to be in the film industry. To-day we are the leading distributing organization. We are working to build up the producing and manufacturing end of our business, so that it will be the equal of any there. We will leave it to someone else to handle the exhibiting end, which is another field entirely.

"We want the name of 'Pathé' to mean the best and most in motion picture, so that when a person mentions 'motion pictures' he will think of 'Pathé' just as today everyone one thinks of Pathé when they mention 'News Film' or 'Serials.'

"Our features for 1918 will be: Pathé Plays, Gold Rooster Plays and Russian Art Films.

"The plays of the Pathé Plays stars, Mrs. Castle, Fannie Ward, Bessie Love, Pearl White, Frank Keenan and Bryant Washburn will be booked under the star series plan. There is no joker in this; each star will be booked on his or her own merit and no exhibitor does not have one star to another. No Pathé Plays subject is to be booked individually, they must all be booked in series.

"Our Russian Art Films will consist of Love, Fannie Ward, Frank Keenan and Bryant Washburn series. The dates on which each of the pictures of these series will be released will be announced in due course. The Pearl White series will contain about three pictures, the release dates of which will be announced presently and the Castle series will contain six.

"After the week of October 14, the Gold Roosterers are released only intermittently. The stars that will work under this brand for the present are Gladys Hulette and Baby Marie Osborne. Pictures featuring these two stars will be released at intervals of about five weeks. There will be other stars for the Gold Rooster program that will be announced later.

"We have announced that we have secured for release twelve of the best of the Russian Art Films that have been so widely advertised. These pictures are remarkable in every respect.

"At the present time there is much interest in all things Russian. This is a great field, and an exhibitor who will advertise these pictures big will make money. They lend themselves to unusual advertising and all we ask is that an audience see the first one so they will be back for others.

"These pictures will be released on the basis of one every four weeks, following 'The Painted Doll' released October 21. They will generally be in five reels, but a few of them are in six. They can be booked either individually or in series, though the latter is the best for us and for exhibitors because this means cumulative publicity.

"On 'Pathé Plays' to exhibitors who post five or more, we will soon give very handsome twenty-four sheets, and from now on we believe our paper will show an amazing increase in quality. We have established an art department of our own, headed by John Palatolouge, a man who is known as the greatest poster artist in this country, and we have just seen some of the sketches turned out by this department. They are wonderful."

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**Miss Farrar Calls on Miss Garden**

**Singer and Screen Player Visits Her Sister Artist, Now Engaged in First Picture Work.**

**GERALDINE FARRAR** and Mary Garden, twin stars of opera and phonograph record fame, are booked at the Goldwyn studio in Fort Lee, N. J., where Miss Garden is making her debut in motion picture work with the filming of "Thais." "Met" is hardly the word, for it was the renewal of an old operatic acquaintance. Miss Farrar, who has just returned to New York for her season's work at the Metropolitan Opera House after a summer in the Pacific Coast film studios, has long known Miss Garden, and it was a sincere desire to renew an old acquaintance and to compare notes on screen work which caused Miss Farrar to determine on paying her sister-artist a call.

Since it was Samuel Goldfish, now president of the Goldwyn Pictures Corporation, who first persuaded Miss Farrar to enter upon screen work two years ago, she naturally willingly consented to make smooth her path to Goldwyn's Fort Lee studio. Miss Farrar's mother completed the party.

Before Miss Farrar left the "Thais" set she expressed the warmest admiration of the settings and costumes with which Goldwyn's artists have surrounded Miss Garden. For a few moments Miss Farrar watched Miss Garden at work on the scene that she had left unfinished at her friend's entrance. Then Miss Farrar and her mother departed for a brief tour of the busy Goldwyn studio.

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**MAGDA NOT MUTILATED IN CHICAGO.**

Despite the fact that the Chicago Board of Censorship passed Clara Kimball Young's star production, "Magda," without a single elimination, rumors were circulated in Chicago and in at least one instance were published elsewhere after it was telegraphed from Chicago that "Magda" had been roughly handled and badly mutilated by the Chicago Censor Board.

Not only is it totally untrue that the Chicago censors made any eliminations in this production, or otherwise condemned it, but the very reverse of this is shown in the fact that a white permit was issued on "Magda." In Chicago the white permit is the highest form of permit issued, and indicates that the production is judged a suitable attraction for children to see.

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**JOE KING ENGAGED FOR TRIANGLE PLAY.**

Joe King, well-known leading man of the screen, has been added to the Triangle playing force at Culver City and will be presented as an officer of the Royal Northwest Mounted Police in "Until They Get Me," which is being produced under the direction of Frank Borzage. Pauline Starke has the leading role opposite King, and Jack Curtis is cast as the heavy.
Lehman Pleases Fox
Director's Clever Handling of Animate Things Discounts Custard Pie Comedy.

MUTUAL Comedies, William Fox believes he has struck a new note in the comedy field and one which will be appreciated, not only by the public, which is, after all, the supreme judge of exhibitors as well. Instead of relying upon the ancient and time honored product of the bakery—custard pie—for comedy situations, Henry Lehrman, who is producing for Mr. Fox, has set out to build these laugh making situations through natural sequences of events. Mr. Lehrman works upon a comedy just as does the producer of a dramatic feature. His situations are worked out in advance. He does not make his comedies on the helter-skelter basis.

Some of the funniest situations in Sunshine Comedies are secured through the introductions of animals, both wild and domestic. Lehrman’s handling of these additions to American comedy is most remarkable. The laughable situations in which these animals appear are not forced, but are natural and might happen in actual life.

“Take for instance Mr. Lehrman’s handling of three lions in the first Sunshine Comedy release, ‘Roaring Lions and Wedding Belles,’” said Mr. Fox. “In this comedy there is real humor and farce. Two porters are lying asleep in bed. The lions jump upon the foot of the bed in which the men are sleeping and awaken them by tickling their feet by switching his tail. Ridiculous, of course, but when seen it is excruciatingly funny to watch the scene.”

Mr. Lehrman has not confined himself to using lions, but has a flock of emotional ostriches, trained ducks, dogs, elephants, monkeys and even an ambitious bee. He has demonstrated that grotesque make-ups are not essentials to comedy making, but that pretty girls are, and in all his productions he uses these liberally. His comedies have attracted the attention of the managers of many of the vaudeville houses as well as those of motion picture theaters.

These comedies are to be the evolution of comedy production—the modern method of amusing and entertaining audiences.

MUTUAL WEEKLY CHANGES DATE.
Mutual Weekly, the one-reel news feature released through the Mutual Film Corporation, will hereafter be available to exhibitors on Sundays instead of on Wednesday as heretofore.

Mutual Weekly is produced by the Gaumont Company. It is made up of current news pictures, assembled at the latest possible moment before shipment to exhibitors.

“PEGGY LEADS THE WAY” (Mutual).
Mary Miles Minter wears her good clothes first instead of last in “Peggy Leads the Way,” her latest Mutual-American production, scheduled for release by exhibitors as early as Oct. 29. Miss Minter is cast as a finishing school miss who returns unexpectedly to spend a vacation with her dad and finds him instead of a prosperous merchant, the owner of a run-down, inefficiently managed country store at a stage coach four-corner.

The story deals with the way in which Peggy put the business on a cash basis, routed the crackpot eaters and cheese unneaters, and made the store a success. She was a natural leader of the isolated community. The production was directed by Lloyd Ingraham. It was produced by the American Film Company, Inc.

“THE BELGIAN” GIVEN TRADE SHOWING.
Sidney Olcott’s production, “The Belgian,” from the story of Frederic Arnold Kummer, author of “The Brute,” “The Painted Woman,” and other popular novels and successful plays, was shown at select audiences at the Strand Theater, Oct. 25. Featured in “The Belgian” are Walker Whiteside and Valentine Grant.

Mr. Olcott is remembered as the producer of the Kalem masterpiece, “From the Manger to the Cross,” and director of the famous Famous Players-Lasky Corporation, now in “Madame Butterfly” and “Poor Little Peppina.” Margaret Clark in “Seven Sisters,” Valentine Grant in “The Innocents,” and other pictures.

“The Belgian” is a dramatic document vitalizing social, military and economic life of the country whose government has stirred the imagination of the world’s great writers. Mr. Olcott’s production of the Republic of Belgium has received the general approval of the Belgian authorities in this country.

“The Belgian” is the first of four big productions planned by Sidney Olcott for this picture year, and in the light of his previous work it is safe to assume that his coming production will be of undoubted excellence.

Mr. Olcott has received many flattering offers both from the state right buyers and the larger distributing corporations for the world rights.

EDMUND BREESE ENGAGED BY RAVER.
Edmund Breese, the able character actor, was engaged last week to star in a forthcoming mystery story, to be produced by Mr. Raver. As the leading character in production, he will have a role which permits of the exercising of the full scope of his dramatic technique.

Edmund Breese has been conspicuously successful as a stage star, having appeared at the head of companies during the last few seasons. His most successful productions were as “The Lion and the Mouse,” “The Third Degree” and “The Master Mind.” He duplicated his stage success on the screen as the villain of “The Lion and the Mouse,” “The Walls of Jericho,” a Fox picture, and in the leading role of “The Screen Version of ‘The Master Mind.’”

Alma Hanlon and a carefully selected company of picture players will be associated with Breese in his first Raver production. The picture, which will be titled “The Screen Version of ‘The Master Mind,’” will be directed by Burton King, who staged several of Petrova’s best vehicles and more recently visualized “The Public Defender” for Harry Raver.

Work on the Breese production will start immediately in studios in Tonkers. Further details regarding the production will be announced next week.

EVA TANGUAY TRUE TO FORM.
Eva Tanguay, whose first screen production, “The Wild Girl,” is now being released through Select Pictures, is maintaining the reputation for eccentricity which on the stage gained her the sobriquet of “The Eccentric Comedienne.” Miss Tanguay while on a recent trip to Chicago in connection with the production of “The Wild Girl,” indulged the whim of a pet building变成 of $500, the bill for which trifling amount was stoically O. K. by her philosophical manager, Harry Weber.

Miss Tanguay only called at Chicago to change her residence to New York, with no time to make reservations, ordered a special car hitched to the Limited, and this she took possession of with her Boston bull, Stokie. In the morning, however, she discovered that no stops would be made along the way, and so Stokie’s daily schedule called for a morning walk, it became apparent that something must be done.

Miss Tanguay summoned the conductor, but he had a soul ingrained with time tables, and refused to lay over even to give the poor dog a walk. Whereupon the little star ordered that she and her special be dropped at Pittsburgh. The railroad official expostulated with her and pointed out that there course would cost her several hundred dollars. “I don’t care!” sang Miss Tanguay, and Stokie had his walk.

TRADE SHOWING FOR “THE NATURAL LAW” THIS WEEK.
“The Natural Law” will be given a trade showing on Wednesday morning, October 31, at the Broadway theater. This seven-reeler is the first presentation of Charles H. France, as an independent producer, who, under the banner of France Films, Inc., is planning to make three, or at most, four, standard stories each year under the title of “The Natural Law” featuring Margarette Court. This nineteen-year-old beauty played stellar roles with the Kalem Company when she was only fifteen and will be reulated by “The Natural Law.” Later she had a year under the Gaumont banner, whence to the Famous Players where she played opposite Owen Moore in “The Kink,” “Rolling Stones,” and several others. Fair Margarette seems to have caught the very spirit of the play and certainly played it with the same dash and a depth of emotion which one would not expect in a young girl. Her work certainly points to a most brilliant future for her.

“The Natural Law” is written by Howard Hall, who played the part of Dr. Webster during the eight months’ run of the play at the Republic theater, New York.
Goldwyn Pictures Incorporate in New Jersey

Articles Filed at Trenton October 13 by Big Producing Company—Authorized Capital Stock Is $3,000,000—Officers of the Company.

By Jacob J. Kalter, 95 Branford Place, Newark, N. J.

TRENTON, N. J.—Articles of incorporation were filed October 13 by the Goldwyn Pictures Corporation of New York. A certificate of incorporation was granted giving the concern permission to transact business in the state. The corporation has an authorized capital stock of $3,000,000. The object of the concern is to produce and deal in motion pictures. The officers of the producers are at Main street and Jones road, Fort Lee. The officers of the Goldwyn firm are given as follows: Samuel Goldfish, president; Edward Selwyn, vice-president; Gabriel L. Hess, secretary; Crosby Gage, treasurer.

Buglers Call for Enlistments.

Newark, N. J.—Another patriotic service performed by local exhibitors last week was their aid in securing enlistments by means of bugle calls. The calls were sounded in the various playhouses, and between the calls a recruiting officer explained what each call meant and incidentally appealed for recruits. Recruiting officers were also stationed in the lobbies to answer questions.

The theaters included in the itinerary of the buglers were the Sun theater, 84 Montague street; Strand theater, 116 Market street; Fox's Carlton theater, 146 Market street; Art theater, Sixteenth avenue and Twenty-first street; Victoria theater 257 South Orange avenue; Grand theater, 44 Springfield avenue, and Court theater, 17 Brantnell place.

Associated Amusement Co. Formed.

Newark, N. J.—The Associated Amusement Company has been filed as the trade name for a concern by William Allen, Joseph J. Garren, of 204 Mount Prospect avenue, the firm will do a general amusement business at the offices, which are situated at 790 Broad street.

"Italian Battlefront" at East Orange.

East Orange, N. J.—The authorized moving pictures of the "Italian Battlefront" were shown October 18, 19 and 20 in the auditorium of Orange high school. The pictures were for the benefit of the American Red Cross.

Adel Holland at Crawford.

Newark, N. J.—Adel Holland appeared personally October 19 in conjunction with the showing of the Pioneer production "Hate," in which she is now starring. She appeared at the Crawford theater, Broad and Orange streets, and received a rousing welcome.

"Aladdin" Picture at Terminal.

Newark, N. J.—The premier in Newark of the William Fox kiddie production, "Aladdin and the Wonderful Lamp," took place October 21 at the Terminal theater, Park place. The picture continues all week. Moe Kridell, the manager, reports a capacity house at each performance.

Irvington Has Theater Speakers.

Irvington, N. J.—This town last week formed a four-minute speaking committee to talk in the moving picture theaters for the purpose of stimulating interest in the second Liberty Bond. The showhouses visited by the touring committee were the Palace theater, Clinton avenue, the Art theater, Sixteenth avenue; the City theater, Springfield avenue, and the Liberty theater, also in Springfield avenue.

Goldwyn Pictures at Goodwin.

Newark, N. J.—Dring the week of October 14 Maxine Elliott, in Goodwin's "Fighting Odds" was the attraction. Another Goldwyn feature was given during the week of October 21, Jane Cowl being featured in "The Spreading Dawn." Both of these productions were enthusiastically received by the Newark playgoers.

Newark Theater Donates Receipts.

Newark, N. J.—Half of the receipts, it is announced by the management of the Newark theater, 159 Market street, during the week of October 21, will be donated to the fund for recreation purposes for the soldiers at Camp Dix. The Woman's Political Union is also interested in this recreation fund.

Lyons Family Incorporates.

Morristown, N. J.—The Lyons Theater Company, with registered offices at Park place, has filed articles of incorporation. The firm will be authorized to operate a theater, and the authorized capitalization of $35,000 will operate theaters. Former Assemblyman James J. Lyons, Adele Lyons and William F. Lyons are named as incorporators.

New Jersey Notes of the Trade.


Orange, N. J.—Pictures showing the life of Martin Luther, the German reformer, were exhibited October 19 in the Central School auditorium of Orange, the occasion being the four hundredth anniversary of the Protestant Reformation.

Newark, N. J.—The exhibitors of the state, ready as they always are to do their bit, have promised their support in the matter of food conservation to the food administration. Dr. H. Charles Hespe, of Jersey City, president of the New Jersey State Exhibitors' League, has been appointed by the food administrators' executive committee, of which former Governor Fielder is the head. Special films from Washington will soon be distributed among the exhibitors for screening at their respective showhouses.

Maritime Provinces Letter

By Alice Fairweather, St. John Standard. St. John, N. B.

Legitimate Plays in Coming.

ST. JOHN, N. B.—Manager W. G. Golding, of the Imperial theater, who has returned from New York, has made an important announcement. St. John has been lost from the theatrical map for some time, but the Imperial theater has decided to adjust its policy so that the best things are now likely to come into this territory. An entertainment will be given there which will suit a large percentage of St. John people who like a good varied show at a reasonable price. What is more, Klaw and Erlanger and the Shuberts, so say the gossips, have made applications for this territory. The opening of the St. John house makes it possible for them to come.

The big Morose production, "The Brat," has been booked by W. H. Golding, and will be seen here at the Imperial, Nov. 7 and 8. There is every possibility that the great war play, "Over There," will be seen before Christmas.

Pathé Serials Popular.

St. John, N. B.—Another item about Pathé serials. Five out of the seven theaters in the city of St. John are running Pathé serials, and of these five one house runs three, another two.

Empress Theater at Amherst Open.

Amherst, N. B.—The Empress theater at Amherst was opened on Friday, Oct. 19, with "Womanhood," and had a very successful opening. F. G. Spencer, owner of the theater, and S. C. Hurley were present. On Oct. 29 a patriotic opening will take place which is to be attended by several guests from St. John.

Popular Manager Resigns.

St. John, N. B.—S. C. Hurley, who has been manager for the two houses in St. John, Lyric and Uxique, for F. G. Spencer, for eight years, has resigned and is leaving shortly. Mr. Hurley has been very popular with the theater patrons and film exchange men alike and it is hoped that new duties will not take him away from the city where he would be very much missed. Mr. Hurley is a talented entertainer as well as a clever man of business and has the gift of a ready pen as well as a bright and friendly manner which has made him many friends in his theatrical career for the past eight years.

Abe Smith Will Manage Famous.

St. John, N. B.—Abe Smith, who was formerly connected with the Metro in Montreal and Winnipeg, has changed over to the Famous Players and will be office manager at their St. John exchange.

Prices at the Roseland Go Up.

New Glasgow, N. B.—N. W. Mason, of New Glasgow, has been on a visit to New York, to look over some new pictures for his theaters. Mr. Mason intends to engage a complete ladies' orchestra for the Roseland theater at New Glasgow and to raise the price of admission to twenty cents.
Philadelphia Filmdom Comes Across Well

Liberty Loan Committee Picks Up a Matter of $25,000 for Uncle Sam in Five Hours
— Max Milder Covers the Exchanges to Excellent Purpose.

By F. V. Armsto, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Mrs. Stanley V. Mastbaum, Mrs. E. Gimbel and Mrs. C. Asa, which constituted the Select Pictures Corp., a division of the Liberty Loan Committee of the Emergency Aid, secured over $25,000 worth of subscriptions from subscribers to the local film district last Monday.

It was about 10 o'clock when the above committee made their first call and entered the Select Pictures Corp., of which Max Milder is the manager.

After their mission became known, Mr. and Mrs. Milder placed their confidence in him and the assurance of convenient o'clock, he would cover the other exchanges for them, turn over a handsome amount for the Liberty Loan, and have the firm ready for business.

Mr. Milder immediately went forth and put his salesmanship to the test. He made a whirlwind campaign, the results of which netted him all told, over $25,000.

Needless to say, when Mr. Milder presented Mrs. Mastbaum with the checks, he received from each as any hero should be after the performance of such noble work.

Private Showing of "Stranded in Arcady."

Philadelphia, Pa.—A. Osborne, manager of the Bell Pathe exchange, gave a private review of "Stranded in Arcady," the first of the Mrs. Vernon Castle releases, to a select group of men and exhibitors last week.

The production was highly commended upon by those who were present, as a result of excellent visual effect, and the daring performances of Mrs. Castle were wonderful.

Earl Sweigert Daddy of a Girl.

Philadelphia, Pa.—Earl Sweigert, local representative of the Fatty Arbuckle company, became the proud father of a beautiful baby girl last Saturday night. Mr. and Mrs. Sweigert are at present receiving congratulations from all their friends. "Of course, we cannot expect little Miss Sweigert to appreciate Fatty Arbuckle's screen humor at present, but wait until she grows up," says Papa.

New Theater Planned for Camp Dix.

Wrightstown, N. J.—Plans for the building of a modern motion picture theater at Camp Dix have been presented to the commander of the newest new company, who proposes to break ground for their enterprise at once. There will be a seating capacity of 1,200 and the pictures will be presented under the direction of George C. Miller, the owner of the theater, promise to establish their identity along this line further by erecting another theater in Allentown on the present site of the Hamilton Hotel, which they have recently purchased.

Pan-American Film Opens Headquarters.

Philadelphia, Pa.—David B. Gally, director of Pan-American Film Company, has opened headquarters at 1337 Vine St., which he will equip with an up-to-date projection room for a special and a new purpose.

Gustave Elms Wed.

Philadelphia, Pa.—Gustave Elms surrounded by a group of intimate friends, Gustave Elms, 719 East Willard street, and Miss Mary Myrtle Arbenz, of F. A. Rice & Co., 1001 Chestnut Ave., embarked on the high seas of matrimony last Sunday afternoon. Elms is a descendant of the noting thrusters' Union, Local 307, of which body he was one of the originators. After the return they will temporarily reside at 716 East Willard street.

Philadelphia, Pa.—William Karrer, a pioneer in the film business, representing the Mutual Exchange, closed 102 contracts during the past week on Billy West comedies. Mr. Karrer has previously covered some of the West's business and is well known throughout this territory.

Philadelphia, Pa.—The Artcraft and Paramount million-dollar advertising campaign has been a boon to the local exhibitors. Many live managers are taking advantage of the big announce- ments which appear in the yearbook, newspapers, by buying extra space to be inserted alongside of them.

Philadelphia, Pa.—J. F. Gill broke records last week with booking on Charlie Chaplin's "Chaplin's Revenge." Nineteen prints are now working, and still some exhibitors could not accommo- date all the prints that came to see Chaplin's latest comedy.
of the big exchanges in this territory when he opened the first George Kleine office in Pittsburgh. Mr. Day is an old showman, having been with leading theatrical interests for many years prior to entering the moving picture field. He has been in charge of Stanley theaters in Philadelphia for some time past and his return to this city is welcomed by a host of old friends.

A New Film Distributor.

Pittsburgh, Pa.—The United Business Association, a new film distributing company, conducting moving picture theaters in this section, has been established here, with offices in the Sauer building, 1430 Penn. C. F. Michaels is manager of the new concern.

The United Business Association Film exchange has purchased the negatives and U. S. rights on "Ignorance," a six-reel drama featuring Earle Metcalfe, and negotiations are under way for other features to be handled on a state rights basis.

In the exhibiting field the company at present conducts the Verdi theater, Wylie avenue, Pittsburgh, and the Comfort theater, Sharpsburg.

Morgan Grand Theater Changes Hands.

Sharon, Pa.—The Morgan Grand theater, a leading picture house of Sharon, Pa., has been purchased by Messrs. Rainer, Krouse and G. H. Youngstown, O. The theater was formerly owned by A. T. Shaughnessy, husband of Mary, and Robbins Brothers, of Youngstown. C. A. Lawton continues as manager of the Morgan Grand.

Western Philadelphia Film Notes.

Pittsburgh, Pa.—Arthur S. Daus, sales manager for the Universal Animated Weekly, Current Events and Screen Magazine, spent four days recently at the Pittsburgh Universal office, the Independent Film exchange, boosting the Universal news reels among local exhibitors.

Pittsburgh, Pa.—Leon Victor, formerly with the Fox Film Corporation here, handling "A Daughter of Denmark," has become booking agent for "Intolerance" in Western Pennsylvania and West Virginia. Mr. Victor has been formerly connected with "The Birth of a Nation" for two years.

Tarentum, Pa.—The Star theater, Tarentum, Pa., has been redecorated under the direction of Manager F. J. Krepley, and the house presents a very attractive appearance. A new lighting system has been installed, also new seats and other equipment.

Creekside, Pa.—An attractive new theater is nearing completion at Creekside, Pa., and will be opened about November 1. The owners are Messrs. Capano and Valenti.

Wilmington, N. C., Notes.

By D. M. Bain.

WILMINGTON, N. C.—Marx S. Nathan, general representative of the Great Atlantic Feature Film Company, is making a personal trip through South and Virginia in the interests of his productions. He will visit Atlanta, Washington, and New York before returning for some new state rights productions to handle in this territory.

Wilmington, N. C.—C. U. Melvin, of Fox Film Corporation Washington exchange, was a visitor in the city the past week.

Columbia, S. C.—Manager George C. Warner is making extensive alterations to his ideal theater, and by the addition of a balcony will materially increase its seating capacity. This theater is in process. Manager Warner is engaged in the herculean task of endeavoring to run the show without interruption.

Buffalo Exhibitors Praised for Patriotism

Local Liberty Loan Committee Takes Note of What Theaters Have Been Doing for the Cause—J. R. Oishi Is Chairman for Theaters.

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—The Liberty Loan committee is co-operating with the co-operation of the buffalo theater managers has been notably hearty in the advertising and publicity work for the sale of the Liberty Bonds. The managers of both the Star and Teck theaters have placed large pointed signs on their main stage curtains reading "Have you bought second Liberty Bond?" and have placed electric signs bearing the words, "Buy Liberty Bonds," in prominent locations at the theater entrance.

Shea's theater, the Olympic, the Lyric and the Majestic are running on the main drop curtain of the stage setting, in view of the audience at all times during private and may be painted blue three feet wide by 12 feet in length bearing the Liberty Bond slogans. They have erected electric signs advertising the Liberty Loan campaign.

H. B. Franklin, of Shea's Hippodrome, besides erecting a Liberty Loan stage setting at his theater, has been giving much time to work and has used all of the United States Treasury building being erected on Lafayette Square by the publicity department of the Liberty Loan committee.

John R. Oishi, manager of the Teck, was chairman of the Liberty Loan committee for theaters, including moving picture houses, and exchanged, and had the co-operation of a large corps of workers. In fact, every exchange man and every exhibitor, large and small, "did his bit" in connection with the campaign.

Cold Weather Comes With Little Coal.

Buffalo, N. Y.—Not of Dunirk, Niagara Falls and Batavia, who complained of the humid weather during July, that Buffalo was wishing this was the "good old summertime," because a serious coal shortage is threatened in these cities and may paint Buffalo into the winter. They know that if they want to give their theaters all the comforts of home, it will have to be done with the use of similes, are as scarce nowadays as—well we'll continue and have one ex-

Jottings in Western New York.

Buffalo, N. Y.—Manager Rogers, of the Select Picture Corporation, Buffalo, reports excellent business on their stars, Clara Kimball Young, Norma Talmadge, Alice Brady and Constance Talmadge, throughout the territory. Among the large exhibitors who have signed contracts for the yearly output on these stars are the Strand theater, Buffalo; Regent, Rochester; Stanford, Saranac Lake and Park, Utica; Symphony, Binghamton and the Regent, Elmira.

Western New York Notes.

The Rudolph Wurlitzer Co. has installed a theater orchestra, style U, in the Broadway moving picture theater, Buffalo. The Buffalo store of the Wurlitzer Co. is being remodeled. W. F. Tanney is manager of the branch.

The local film trade was represented at the Affiliate meeting of advertising men at Rochester, which was well attended. The speakers was William H. Taft, former president, whose topic was "After the War—Evidence" last week.

H. E. Lots, manager of the Triangle, Buffalo, was in New York last week.

Wallace Short, manager of the Arcade theater, Newfane, N. Y., reports that the new Pathé film, "Her New York," is drawing the crowds.

Manager Fikins, of the Pathe, Buffalo, has received a letter from W. G. Cot- lin, of Montour Falls, asking for a film for a no-license campaign. Mr. Catlin forwarded the "Warning to the Women," 10 reels.

"Picture No. 4," the free film put out by all exchanges in support of the Second Liberty Bond, is in circulation.

The George Kleine Pictures of Buffalo reports that there is a great demand for Popular pictures in the wholesale and retailing sections of the big cities. This ex-

change is sending out to all exhibitors who have perfection contracts beautifully, oak-framed Perfection certificates.

All employees of the George Kleine of-

City News Letter

By Clarence L. Linn, 322 Riggs Building, Washington, D. C.

Exhibitor Coleman’s Son a Birdman.

WASHINGTON, D. C.—M. Coleman, who operates the Grazing Houses of Stars, has learned that his son, Henry L. Coleman, will soon be one of America's birdmen flying for the Select Picture Corporation, was recently commissioned a second lieuten-

Interesting Notes of the Trade.

W. F. Ballenger is back on the job again as a salesman with the V-L-S-E exchange, Mr. Ballenger has been in connection with that concern to enter the employment of the Select Picture Exchange company. He was sent by Mr. Loew to Cleveland, Ohio, to open the Stillman theater in that city. Mr. Beatus has leased a number of houses in the city, and has been very successful in giving them a good start. It is expected that he will be absent from the Columbia for a month or six weeks.

The productions secured for this terri-

The productions secured for this terri-

Mr. Exhibitor—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.
Marguerite Clark Sells Liberty Bonds

Famous Player Puts Enthusiasm Into Liberty Loan Campaign in Cincinnati—The Whole City Greets Her and Hustles Sales.

By Kenneth C. Crane, 307 First National Bank, Cincinnati.

CINCINNATI, O.—The visit of Marguerite Clark, the Cincinnati-born stage and moving picture star, was one of the pleasing events of the city's campaign for the second Liberty Loan, as well as one of the most interesting things which has occurred in photoplay circles in the Queen City for a long time. Miss Clark's visit, which was October 21 and 22, was in direct response to an invitation extended by the Cincinnati Moving Picture Exhibitors' League, whose co-operation had been asked by the local Liberty Bond Committee in a movement to secure the presence in the city of famous Cincinnati people to help raise the $35,000,000 quota assigned to Cincinnati. Miss Clark promptly accepted the invitation, breaking a personal precedent to do so, on account of her interest in the patriotic attitude of the situation, and great preparations were made to have her visit all that it should be from every standpoint.

L. W. Foster, the local Paramount manager, who assisted the general reception committee, made the suggestion, Secretary of the Moving Picture Exhibitors' League, from his office in the Chamber of Commerce, and this was turned over to Miss Clark, splendidly furnished for the occasion. Special Liberty Bond application blanks, bearing the star's picture, were sent out to thousands of prospects, and her name was exclusively during her presence in the city in taking applications in her office and elsewhere, while each purchaser, through Miss Clark, received a tag, which was used to judge the accomplishments of the Home Guard, armed and uniformed. She was taken at once to Fountain Square, and got down to business selling bonds. The day was specially designated as Marguerite Clark Liberty Bond Day by the general Cincinnati committee of bankers and business men and the sale of the bonds and all worked to make it a tremendous success in honor of the distinguished little lady. In addition to the work of the Chamber of Commerce was another interesting feature of Miss Clark's work, meeting with great success. In the evening a reception in the ballroom of the Hotel Grain was held, with leading society women presiding.

On Wednesday, October 22, Miss Clark continued work at her office, with a session at noon on the Fountain Square esplanade, and at one o'clock attended the luncheon of the Cincinnati Advertising Club at the Hotel Gibson, being enthusiastically received. Incidentally, the club resolved itself into a special Marguerite Clark selling committee before her arrival, and presented her at once with over $50,000 of subscriptions. Her final report to the assembled Cincinnati Liberty Bond Committee was made early in the afternoon, following the luncheon, and Miss Clark then departed for New York. Accompanying her were her sister, Miss Fiora Clark, Al. Kauman, general director of the Paramount, and John C. Flynn, Paramount publicity agent.

Rotarians See War Films.

Cincinnati, O.—Rotarian Charles Wieg, who manages the Alhambra theater, helped along the second Liberty Bond issue at a recent meeting of the Cincinnati Rotary Club by showing some war pictures, designed to give the members a vivid idea of the things which this country may expect if the war ever gets over on this side, instead of being finished where it was started. The pictures helped materially in inducing the Rotarians to subscribe liberally to the bonds.

Thieves Damage Vitagraph Exchange.

Cincinnati, O.—Thieves who visited the quarters of the Vitagraph exchange, at 129 West Seventh street, were rather poorly paid for their enterprise, although they accomplished damage which the management would have gladly paid them to refrain from. The marauders tore out part of a brick wall in the rear of the building in order to obtain entrance, and then proceeded with their depredations of gas and electric fixtures, valued at about $100, with some of the company's advertising matter.

Manager W. R. Johnson Now at Work.

Cincinnati, O.—W. Rhea Johnson, manager of the Cincinnati branch of the Harr P. Wolfberg company, is getting his office here, which was established only a short time ago, completely in order. He is already in touch with exhibitors to an extent which is having profitable results. He is doing all of this work personally, although later he expects to build up a selling staff. Mr. Johnson desires it to be understood clearly that his office is a part of the Harr P. Wolfberg Attractions of Pittsburg, and is not an independent proposition, as he feels that there may have been a wrong impression on the subject. The attractions which the company controls, including "The Crisis," "An Trial," "Hate," "The December," and others, are of a caliber distinctly unusual for stimulating by sales talk in the city, and account for the company's success.

Marion Bertling Will Manage Theater.

Piqua, O.—It has been announced that Marion Bertling, who was one of the first exhibitors in Piqua, will be connected with the Favorite theater under its new owner, Frank Gibson, who purchased the house from Young Brothers. Mr. Bertling is to be active manager of the Favorite, and all arrangements for some bookings which will keep the theater high in the opinion of the house unimpaired. Redecorating of the theater, other improvements, including the installation of a new pipe organ, are in progress.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Dayton, Ohio, News Letter

By Paul J. Gray, Alhambra Theater Bldg., Dayton, Ohio.

New Theater Ordered for Camp Sherman

Chillicothe, O.—The new theater which was announced in all the trade papers last week has been officially ordered by the Government. The theater will be constructed in Section F at Camp Sherman. Authority for the construction of the theater was received Friday by Captain Ward Daubney, the quarter-master of the camp, and construction will be started immediately. The theater, which will be 120 feet by 145 feet and will cost an aggregate amount of $7,000, will be of Tentative design and will be supervised by the local branch of the Fos- lik Camp Activities Commission.

The new house will be equipped with moving picture machines and will present the silent drama as well as the legitimate. There is much joy in the hearts of the 6,000 men now stationed at Camp Sherman, for the new theater will be over-plentiful with theaters of any kind.

Theaters Open Sundays in Chillicothe.

Chillicothe, O.—The opening of the theater was the fulfillment of an old State law which prohibits the opening of theaters on Sunday there has been, up to the time of writing, no performances allowed in Chillicothe of any kind. Theater managers have suffered for time immemorial, owing to the small minor- ity of the populace demanding that the law be enforced, when in reality most of the people in Chillicothe would prefer letting the theaters stay open.

Such a condition is undesirable, however, and it was decided to open all places of amusement last week. Moving picture theaters as well as the one vaudeville house which operates in Chillicothe. General rejoicing prevails over the town, which is in the majority of the people prefer the theaters to be open on Sunday. All managers in Chillicothe report business above the average and say that the camp has been a means of bringing an extra amount of business.

New Auditorium Raises Prices.

Dayton, O.—Before remodeling, the New Auditorium here has permitted of ten cents for some of the market's best pictures. This policy was rigorously adhered to, but even since the reopening that the admission price has been changed to fifteen cents, with companies paying from twenty-five cents. No one has complained of the rise and the Auditorium is better business than ever before. Mr. Gil Burrowes is a firm believer in giving the public what they want.
Notes of the Trade in Dayton.

Dayton, O.—The Auditorium, this city, has booked all the Goldwyn pictures for this coming Monday, "Polly of the Circus" this week. The feature has been advertised heavily and a turnaway business is expected.

The Columbia, Dayton, O., has broken the spell and booked the big Fox picture, "When a Man Sees Red." This picture was presented at advanced admission prices. For the first time, in two months Dayton has booked a new Fox picture and it was evidently appreciated.

The Strand is about the only large theater in Dayton, O., that has not advanced prices at some time. It still plays first-run Paramount and Artcraft pictures at ten cents. Two managers of neighborhood houses informed the writer that they intended to advance their prices in the next week, owing to the fact that they had booked Paramount and Artcraft pictures for their patrons.

Budet, again assistant treasurer of B. F. Keith's theater, Dayton, O., recently underwent a serious operation on his eye, and did not interfere with his work at the theater, however, and he is still working despite the fact that at least three operations will be necessary before any relief is promised. Mr. Yost's many friends hope that the operations will be successful.

John Lyons, manager of the Orpheum at Dayton, O., will stick to a straight five-cent policy from now on, owing to the new war tax.

Cleveland News Letter

By M. A. Maloney, 219 Columbia Bldg.,
Manager J. N. Roberts Marries.

CLEVELAND, OHIO.—J. N. Roberts, manager of the Wild and Wonderful Compan-ny, was married last week and in celebration of the event, he gave a party to his many friends. Music, vaudeville and refreshments helped to make a very merry party. In sending out his notices of the event, Mr. Roberts sent a unique card which naturally drew a large crowd of jolly fellows.

Fred Schramm Will Sell Goldwyn.

Cleveland, Ohio.—Fred Schramm has sold out his interests in the Exclusive Film Company, Cleveland, Ohio, to J. J. Laughlin, now salesman for the Goldwyn Company. Schramm has many friends who wish him the best of luck. The quality of the salesman, when considered with the quality of the management, makes a long list of bookings coming in a pretty sure thing.

J. J. Laughlin Made Special Representa-
tive.

Cleveland, Ohio.—The latest addition to the sales staff of the Cleveland P. W. Wolf-berg Attractions, operating in Cleveland, Cincinnati, Youngstown and Pittsburgh, is J. J. Laugh-lin, who has been appointed special representa-tive for the Cleveland office in the North Central. The new representative will confine his attention to "To-day" and "The Mad Lover." The Cleveland office is in charge of Thornton M. Eckert, who has made such remarkable headway with the Hall Calce story, "The Trouble of Denmark," and also "The Crisis," that he has been given full charge of the first National Exhibitors’ first release, "On Trial," for the entire state of Ohio.

Film to Boost War Loan Free of Charge.

Toronto, Ont.—A. S. Aranson, of the Re-gal Films, Ltd., recently superintended the taking of a 390-foot trailer to boost Cana-dia’s latest war loan, which has been booked in Toronto. In the making of one of the many prints of this release, an exhibitor has only to address the nearest branch of the Canadian War Department and every exhibitor in Canada has been requested. The film is free of charge.

Hitch Over Film Censored in Montreal.

Toronto, Ont.—Otto Gullott, chief mov- ing picture inspector for Ontario, recently seized a number of current releases in Ottawa because there was no censors approval tag in the reel boxes. The ex-

planeation for this was that Ottawa the-aters are served by Montreal exchanges and not by Toronto. Similar prints of the pictures had been passed at Toronto by the On-tario and the Montreal exchanges as- sumed that they could proceed with the releases. But the resultant picture is in the Province of Ontario.

In view of the seizure, the suggestion has been made that all the prints were examined and approved by the Ontario censors, that duplicate tags be marked out for the Montreal branches of the pictures unless numerous cuts are desired. With this arrangement, it will not be necessary for Montreal exchanges to send their prints all the way to Toronto for examination before they are shipped from Montreal to Toronto. In this way considerable time, expense and inconvenience can be avoided.

Interesting P. The Notes.

Toronto, Ont.—W. H. Smerald, special representative of the P. The, arrived up Toronto on his trip from Montreal to see President L. E. Outlith, of the Specialty. Mr. Outlith and the Dominion P. the, distributers, visited the To-nonto run of the Pathe special, "Les Mis- erables," for the whole week of November 12.

A few nights ago Roland Bottomley, male star in the Pathe serial, "The Ne-glected Wife," made an appearance at two of Toronto’s theaters. Bottomley is now a regular in the Canadian Army, and when he came on in his Canadian uniform he received a tremendous ovation. He appeared at the Imperial, Queen Street East, and also at the Royal, 191 King St. W. In every case the crowd showed an eagerness of his own accord and without remunera-
tion—just to help the exhibitors a bit.

Tracks on Street Near Theaters.

Toronto, Ont.—Here’s a tip for exhib- itors in small towns. By handing out some automobile notes, the Montreal star ad-
vised tourists to avoid the vicinity of mov- ies because the their proprietors were in the habit of sweeping poster tacks into the roadway. Punc-
tures were blamed for all this mischief. If this is so, the small town exhibitor is probably driving business from his door.

Regal Films Get Re-Issues.

Toronto, Ont.—Announcement was made that the Regal Films, Ltd., will distribute five Clara Kimball Young re-issues in Cana-dia. These have gained up in the play and are good for no end of sensational effects. These are being offered to exhibitors as an add-on to the regular releases and handling the official war release, "On the Italian Road." N. L. Nathanson, managing director of the Regal, recently made a business trip to the Maritime Provinces.

Toronto, Ont.—So great was the crowd who came to see "The Grey Ghost" played at the Colonial theater, Toronto, during the week end of October 15, to view the last episode of "The Grey Ghost," that "Gray Ghost" posters in the lobby were smashed. Manager MacMillan reports that "The Grey Ghost" drew more business than any other serial he had used.
NASHVILLE, TENN.—Moving picture exchanges in the South are experiencing delays in the handling of films at various points, and various complaints have been filed with the express companies, and while it is believed that the express companies are doing their best to alleviate the abnormal condition of slow transit, many more complaints are expected as the result of not receiving the films on time.

All express companies are accepting shipping orders subject to delay, which prevents any suit arising from their inability to deliver the goods. There is some question regarding ex-

changes in the South, for instance, is putting a bulletin notice on all correspondence to the effect that they are unwilling to assume any responsibility for non-delivery of films further than from the point of having left under shipping papers in sufficient time to reach their destinations.

A New York concern, providing merchandise to merchants together with the heavy demand for express cars to transport army kitchens has caused the express companies to delay the movement of essential states of affairs. According to express officials much of the mail for express offices in western cities comes via Cincinnati, which is an important express junction point, and while the fact that they have been unable to secure enough cars to meet the South's demand traffic has necessarily been affected to a material extent.

Memphis Sunday Tangle.

Memphis, Tenn.—In the suit of the city against James B. Ams, manager of the Memphis Amusements Co., in which the defendant is charged with the illegal operation of a moving picture house, Judge L. P. Young of the First Circuit Court, has granted the application of A. L. Heskill, representing the city, for a writ of certiorari in the Sunday closing case. This is the suit grown out of the negligence instituted by Memphis theater men as to the legality of Sunday operation provided profits were devoted to a charitable cause. In three cases involving against Amis, each for the mere sale of a ticket, one following the other; however, eventually an end was put to the Sunday closing muddle which came to an abrupt halt when P. W. Lanier held the first case for shows to close on Sunday under the conditions set forth above.

Notwithstanding the fact that Judge Young gave peremptory instructions to the jury which heard the case to assess a fine of from $1 to $50, the jury could not agree on the amount, and the judge was forced to discharge them and declare a mistrial. The suit in Judge Young's court was to return the amount of the fine and costs without any bearing on the present operation.

Nine of the jurors favored a fine of $125, while three of them hung out for a fine $1 for each offense. Eight similar cases will be consolidated and tried together by Judge Young this week, leaving about forty others arising at various times in the past several weeks and pending in other divisions of the court.

Lyric Theater at Length Opens.

Chattanooga, Tenn.—On account of de-

lay by the contractors who have been re-

quired by the city officials to vacate the juve-

nated playhouse opened a week later than was anticipated and advertised by the manager, the house opened Saturday as the Loew theater after some fast work was done into the decimated structure engaged in renovating the building. Through the personal attention of Gen-

eral Manager Schiller, of the new Lyric circuit, the work was carried through with only a week's delay.

Under Judge Bell's decision the Lyric theater may continue to show motion pic-

tures notwithstanding the determined ef-

schelier related that the Signal Amusement Co. had a lease on it, but that his people had an arrangement by which they were to operate separately, although it had not been subleased by them.

Operators Hold Annual Feast.

Chattanooga, Tenn.—Moving picture operators met at a post-meeting in Central Labor hall last week in observance of their seventh anniversary. Matt Robinson, representing the American federation, was the toastmaster. H. J. Houghton, president of the association, delivered an address. A talk was made by Ed. Leisy, one of the oldest members of the fraternity, and Fred J. McLorie, comply Chairman of the committee in charge of the occasion.

Two Nashville Theaters Sold.

Nashville, Tenn.—The Excel and Lincoln theaters have been sold to a house house, located on Cedar street, have again changed hands, and are now under the manage-

ment of Mr. Wharton, a Nashville negro exhibitor. First class pictures will be shown and a vaudeville comprise the Lincoln bill. Wharton says he will put the houses on a paying basis this time.

Louisville News Letter.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Company Formed to Operate the

LOUISVILLE, Ky.—The Sturdy Amuse-

ment Co., with an authorized capital stock of $30,000, divided into shares of $100, and a debt limit of $90,000, has been incorporated to take over and operate the Walnut theater. The incorporators are Joseph P. McManus, Louis F. Lowery and Wal-

ter L. Lapp. Mr. Dole and Mr. Steurile are connected with the Broadway interests, which in turn are interested in a dozen or more local picture theaters, in-

cluding the East and West Broadway the-

aters, the Tenth, the Calhoun, the Yankee, the Casino and Alamo. The new company has had the Walnut theater done over and re-

tended. The Walnut, which the theater was formerly operated by the same interests, has been closed for several weeks.

Lipschitz Had to Buy a Bond.

Louisville, Ky.—Lipschitz, manager of a moving picture theater at Covington, Ky., received rather rough treatment on Saturday, October 21, when he interfered with a Liberty Loan speaker. It is alleged that Lipschitz had been discourteous to the speakers, and was denounced by Commonwealth's Attorney Stephen L. Blakely, the speaker of the day. The house man-

ager made his way to the stage and or-

dered the speaker off, but at this point in the proceedings the audience became noisy and dragged the man, let to the street. Cooler heads saved the man from the hands of the mob, composed of men and women, but Lipschitz was stopped at the stage and made a public apology for interfer-

ing with the speakers. The manager agreed to have his Liberty Bond and to decorate his theater with American flags and in the future allow the speakers the use of his theater without interference.

Strand's Benefit Nets $100.

Lexington, Ky.—The management of the Strand theater, operating under the board of managers of the Old Ladies' Home, with a check for $100 to be used in erect-

ing a new building, which was presented a commission promised by the theater for the sale of 3,000 admission tickets to the picture playhouse...

New Loew House Promised Louisville, Ky.—Marcus Loew, of New York, well known theatrical manager, is expected to arrive in Louisville shortly to close deal whereby operators is so short that Minor & Bloomfield, managers of the Past-

time theater, recently had to go as far as Garden, Ala., to locate a good operator and arranged with Earl Ferguson to take charge of the booth.

Louisville, Ky.—A. C. Parker, manager of the Central Fiction Supply Co., of Louisville, a branch of the Universal Co., was called to Indianapolis on Saturday, October 29, on account of the death of his mother.

Louisville, Ky.—L. J. Dittmar, manager of the Majestic Amusement Company, has gone east and will spend about ten days in New York.

Louisville, Ky.—Stage attractions have added greatly to the business handled by the Star theater, at Fourth and Jefferson streets, and Manager Johnson Musselman has declared that the theater is one of the best in business. Cheap musical comedy and vau-

deville attractions have drawn a good vol-

ume of business from the large transit business in Louisville at this time.

Pineville, Ky.—Clyde Gaines, who con-

trolled the chain of theaters in eastern Kentucky district, has just reopened the old Lyric, which is now known as the Palace, and in charge of the playhouse. Gaines dropped out of theatrical circles for a while to look after his large oil interests.

Pauduc, Ky.—The Arcade theater has dis-

continued its amateur night performances, but it running De luxe vaudeville and vaude-

ville attractions have drawn a good vol-

ume of business. Check the Licensing Board, to prevent such use of the theater.

Some three weeks ago the courts of restraining order against the Georgia Theater Company and Amusements Oper-

ating Co. was entered, the court deciding the theater was not being operated as a first class play house; in that moving pictures were shown rather than a first class vaude-

ville or theatrical productions.

Forsyth Can Continue Showing Pictures

Court Decides Film Shows Are High Class Entertainment and Injunction to Keep House to Old "Legitimate" Policy Is Denied.

By Alfred M. Beaty, 43 A

ATLANTA, Ga.—In a decision handed down Saturday, October 20, Judge George L. Bell, of Fulton Superior Court, refused to grant an injunction against the Georgia Theater Co. It would not have been necessary to file suit for an injunction as the lessee of the Forsyth theater in Atlanta, to stage vaudeville or moving pictures, other than moving picture exhibitions as it is present.

Under Judge Bell's decision the Forsyth theater may continue to show motion pictures notwithstanding the determined ef-

fort on the part of Asa G. Candler, Inc., for the purchase of the building, to prevent such use of the theater.

Some three weeks ago Asa G. Candler, Inc., filed suit against the board of managers and restraining order against the Georgia Theater Company and Amusements Oper-

ating Co. The Forsyth theater was then operated by the Georgia Theater Co. The Forsyth theater was not being operated as a first class play house; in that moving pictures were shown rather than a first class vaude-

ville or theatrical productions.

The Moving Picture World October 10, 1917 900

Copenhill Ave., Atlanta, Ga.
The contract between the owners of the building and the managers of the theater stipulates that the Forsyth shall be run as a "first class" theater, and the basis of the suit as alleged in the claim that motion picture exhibitions are not first class theatrical productions.

A technical demurrer will be filed on Monday by the general demurrer filed by the defendants in another action. Many arguments were delivered by counsel for both sides, and Judge Bell, after considering the case, denied the injunction prayed for.

J. Withers Will Open Headquarters in Atlanta

Atlanta, Ga.—J. Withers, representative of the Algonia Feature Film exchange, Charleston, S. C., spent several days this week in New Orleans, where he will make his headquarters while handling his territory of Louisiana, Arkansas and Mississippi.

Mr. Withers has been manager and film representative for eleven years, covering cities in New Jersey, New York, and Connecticut. From his New Orleans headquarters, he will handle the distribution feature films of the highest class.

Metro Branch Opened on Marietta Street.

Atlanta, Ga.—Arthur Dickinson, of Chattanooga, recently opened this week at 146 Marietta street a district distributing office for the New York office. This was made necessary by the Metro's rapidly increasing business in this territory.

Odeon Begins Two-Day Runs.

Atlanta, Ga.—A change of policy is being put into effect at the Odeon theater this week. In place of the $3.00 program of one show a day it has been decided to present three photographs each week, each one a half price show.

The class of pictures and companies presenting them are promised to be of the best, and the management is confident the people of Atlanta will appreciate the offering.

Girl Ushers at the Criterion.

Atlanta, Ga.—On account of the war girl ushers have succeeded boys at the Criterion. The change came about Monday, October 22.

First one was sent into the army, then another, and still another until Willard Patterson, manager of the theater was put on the job, and others sent to their places; Saturday night was the last night the ushers still further depleted, and it was decided to let them go, as the crowd of men in other lines of business the Criterion might as well recognize the new order of affairs, and a hurly call was sent out for girls to serve as ushers.

Plenty responded, and from the number Mr. Patterson selected a corps which will serve until further notice.

Need of Taking Time by Farelock.

Atlanta, Ga.—Southern exhibitors and exchange men are finding express deliveries slow. Some Southern exchange men are hearing complaints of letters and literature advising that all orders should be rushed to them at once to avoid congestion, which is bound to grow worse from day to day.

Many Shows Are Using Longer Runs.

Atlanta, Ga.—Some exhibitors in Atlanta are showing the same films as often and as long as possible. In some cases the price of admission has been raised, and has thus recompensed the companies coupled with poor facilities and high cost of transportation to and from Camp Gordon of its soldier population, always steady patrons of moving pictures, is not crowding Atlanta theaters at present.

THE MOVING PICTURE WORLD

Detroit Talks Measures to Meet New Tax

Many Exhibitors Feel That Exchanges Are Not Just in Imposing the Fifteen Cents a Reel Charge—Music Tax Also Supported.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, Mich.—This is proving a rather exciting week for the Detroit and southern exhibitors, who are watching the phases of the new tax on the motion picture industry being brought about by the new ordinance.

First of all there is the matter of collecting the tax on admissions. There was some uncertainty on this point, but it has been decided by some of the theaters that the charge shall be levied upon, and exhibitors are all wondering how the other fellow is going to collect. It is believed that the price will come to the box office, say, five cents, and stand the tax themselves. Others contemplate installing tax machines, even if they do not know how they will be collected.

In putting on the new ordinance, the authorities are interested that the theater is actually collecting the tax, and if they do not find any semblance of it being collected, they will have the theater closed.

This, second, is the tax on film stock. This caused a lot of objection on the part of exhibitors, many of whom contend that the exchange cannot put this tax in its regular collection reel on paper and to be contracted for at specified amount. Some are absolutely refusing to pay it. One exhibitor, an attorney, was over the floor that he does not see how any exchange can enforce the 15 cents is a reel tax in a contract.

Of course the exchange can cancel and then make the exhibitor resign at a price that he cannot get out at.

Third, the tax on music. This is being vigorously opposed by exhibitors. Their stand on opposition is firm, and they will play no music that is copyrighted or that is represented in the selection, as that they understand the tax on the film is included in the contract.

In some cases the music publisher is in the film business.

"We have put in a music library costing many hundreds of dollars," said one manager, "and we feel that if we should now be called upon to pay a tax," said Mr. Kunsky to the World correspondent.

"Furthermore, the idea of a license is wrong, anyway, as I see it. Who makes music popular, anyway? It's the theaters. Who creates the demand for music at the retail stores? The theaters. For years the musicians have paid vocalists a good cash sum to sing their songs, and I presume many are today still doing just that. Also pays for the score is asked to pay a tax every week in the year. We will positively not pay any tax until the man is represented in the association that we can and will play. Mr. Kunsky has the support of the managers of every theater in Detroit in his ultimatum—they feel exactly the same as he does on it.

The Detroit and Michigan exhibitors held a meeting in Detroit Thursday, October 25, to take up all of these matters. James J. Brady, collector of internal revenue at Detroit, was the chief talker, his remarks being confined to the war tax on admissions. He explained the law fully and thoroughly. The Detroit exhibitors met at the Hotel Statler, and the state exhibitors at the Hotel Tuller.

Watch next issue for full report of both meetings.

J. O. Brooks Now With Goldwyn.

DETROIT, Mich.—The best known film salesman in the state of Michigan is J. O. Brooks, and it is a victory for Goldwyn pictures that he has been associated with the Detroit office. Mr. Brooks will work in conjunction with A. Shapiro, branch manager of Detroit, devoting his entire time to selling.

For the past ten months "Ollie," as he is better known to the Michigan Film exchange, handling such pictures as "Kingsbury Girl," "Enlighten Thy Daughter," "Idle Wives," etc. Previous to that time he was manager and salesman for two years with Paramount at the Detroit exchange. Before that he sold George Kleine productions out of Pittsburgh. He has spent his life in the theater business, with a few trips back and with roads shows of all descriptions, and for a number of years managing theaters in Utica, Albany, and Syracuse.

Goldwyn offices at present are in the Federal building, the largest in the new Film building, 59 E. Elizabeth street.

Fred Patterson, Exhibitor, Dead.

Detroit, Mich.—Fred Patterson, operating the New Lincoln theater in Owosso, Mich., died on Thursday, Oct. 18, after a five months illness. Mrs. Patterson will continue the management of the playhouse. Fred had been in the show business for a good many years, and his death is sincerely regretted by all who knew him.

Adds to Chain of Theaters.

Detroit, Mich.—When Blair McKellop, of the firm of Pittsfield & McKellop, of Chicago, was in Detroit last week he announced that he was enlarging his chain in Michigan. At the present time this enterprising concern controls a total of thirty theaters of which seven are in Michigan. The new theaters are the Princess in Big Rapids, and the New Lyric in Kalkaska on which will be started immediately.

Edgar Garson Is House Manager.


United Takes Gardiner Screen.

Detroit, Mich.—Just a line to extend congratulations to Jesse C. Fishman, manager of the Standard Film exchange in Detroit, who was married to Miss Jean Sheehan, at Findlay, Ohio, on Sunday, October 21. The happy couple left immediately for an eastern trip for two weeks. Having chanced upon a Harris, new president of the company, is handling the Detroit exchange. Mr. Fishman, by the way, is his sister.

Big Attractions in Villages.

Centerville, Mich.—After all its the attraction that counts no matter how small the place. Centerville recently played the Cumminy theater in a second feature which has a population of 700, and the total admissions in the day were 541.

Important bookings in Detroit.

Detroit, Mich.—"The Whip" plays the Washington theater, Detroit, the week of October 27. "The Woman God Forgot" will shortly play the Midway theater, Detroit. The Broadway-Standard will play Clark Kimball Young and Norma Talmadge pictures out of the Select exchange.
Fine New Paramount Exchange in St. Louis

Kansas City Feature Film Company Takes Building Recently Used As a Bank and Makes Ideal Film Exchange—Some of Its Conveniences.

By A. I. Gebler, 4123 Westminster Pl., St. Louis, Mo.

ST LOUIS, MO.—The new exchange of the K. C. Feature Film Co. distributors of Paramount pictures, features highly of the St. Louis territory, which has just become occupied by Manager G. E. McKeen and is the last of its kind in the film offices. The building, formerly used by the Missouri State Bank, was equipped by the company and it has not made a better film exchange if it had been erected for the purpose. The building is at 3927 Olive street, just block from the Olive and Grand end of Film Row, and within easy walking distance of the other offices.

There are two floors to the building, each with a space of sixty by sixty feet. The main floor is used for a reception room, cashier's office and booking department. In the second are the executive offices, three in number, a wide reception lobby, and the poster, slide and advertising department. The exchange is especially well equipped with vaults, there being one on the first floor, one on the basement and one in the basement. These are commodious and fitted with all the latest safety devices. If the entire office force should go away and leave the vaults wide open and unused, the fire fighting equipment would close automatically as soon as the temperature of the room where they are located rose above a certain point.

Mr. McKeen is as proud as Punch of his new quarters, and he may well be, as there is not a equal office in the entire city, well lighted, well located, and well equipped. There is plenty of room for the quick and easy distribution of films.

Barney Rosenthal Promoted.

St. Louis, Mo.—Barney Rosenthal, manager of the Universal exchange at 2116 Locust street, has been appointed district supervisor over the Kansas City office and territory of the Universal. This will make the office controlled by Mr. Rosenthal very large since it takes in parts of Oklahoma, Kansas, Arkansas, Kentucky, Missouri, and Illinois. Mr. Rosenthal will still continue to make St. Louis his headquarters, and the exchange at 2116 Locust street will be continued as the active office for the entire district. Mr. Rosenthal is one of the most respected names in the business in this district. He started in with the old Swanson-Crawford Company as salesman, and has occupied every position from that of salesman to manager that can be filled.

The McKinley Under New Head.

St. Louis, Mo.—Robert Mikesiek has opened the McKinley theater at Jefferson avenue and Acacoma street. Mr. Mikesiek is an old time exhibitor in St. Louis, but has been inactive since he sold the Maryland on South 14th street to William O. Reeve more than a year ago, and announced that he had retired from active business of all kinds. Mr. Mikesiek said that he really thought he was going to retire from going around, but while he found time hanging heavy on his hands, and decided to re-enter the picture business.

Goldbaum Manages Cairo Exchange.

St. Louis, Mo.—Milton J. Goldbaum, the newly appointed manager of the exchange in St. Louis, has been made active by the Goldbaum Co., III. He was manager of the Universal in place of H. W. Talbot, who was sent to Kansas City to be assistant manager. Mr. Goldbaum, who is known as "Goldie," has not been active for a long time, but his return to the exchange, as he has been active for a number of years. He has a thorough knowledge of the rules and regulations of the exchange, and decides to re-enter the picture business.

Cecil Mayberry With Foursquare.

St. Louis, Mo.—Manager of the Foursquare exchange has added Cecil Mayberry to his selling force. Mr. Mayberry is a native of St. Louis and he is familiar with the local territory. He has been in the picture industry in St. Louis since its infancy, understands all phases of the business from the operator's standpoint, as well as the exhibitor's point of view. He has a large number of friends of the trade.

Minneapolis News Letter.

By J. L. Johnston, Film Exchange Bldg., Minneapolis, Minn.

Among Twin City Exhibitors.

ST PAUL, MINN.—Manager Giloysky, of the Alhambra theater, has been awarded the highest rating of "A" by the National Board of Review on O. Henry pictures, which he has been running recently. The scheme has brought a flood of bookings into the Alhambra, and it has proved very interesting.

Minneapolis, Minn.—Manager James A. Keoueh, of the New Lyric, has booked "The Vampire of the Black Monk" for showing here four days, which he termed "The Spy" for a run beginning October 25.

Minneapolis, Minn.—Manager Charles G. Brannan, of the Capitol, has presented "The Man Without a Country" to Minneapolis the week of October 25, with the feature backed by a strong publicity campaign in all the newspapers, especially the Minneapolis Journal, which published "That God Forgot!" Wednesday, October 24.

Minneapolis, Minn.—Manager Calvert will present his feature picture "Spreading Dawn," for three days following the close of a four-day run of Goodwin's "The Pardal," "That God Forgot!" Wednesday, October 24.

Minneapolis, Minn.—Manager Koch, of the New Astar, displayed Charlie Chaplin's "A Man of the World," before a good house the first half of the week. October 21.

St. Paul, Minn.—Forks, N. D.—H. B. Mogridge, former exhibitor at Thiel River Falls and Aitkin, Minn., has bought the Photoplay magazine.

Staples, Minn.—W. Ellis has taken over the management of the Palace theater at Staples, Minn.

Michigan, Minn.—The United Theaters Co.'s local house, recently purchased, has been opened to the public.

Shawnee, Minn.—Frank Viegli has sold his Gem theater to W. A. Shelton, of Williston, N. D.

Fargo, N. D.—Floyd Junkin has purchased the Julia theater here from McCarthy brothers.

Minneapolis, Minn.—J. George Feilberg, manager of the Alhambra theater here, has returned from a three-weeks' business trip through the Dakotas, Nebraska and Iowa. He will leave Minneapolis shortly to open a branch office at Detroit, Mich. The Theater Equipment Co. has been gradually increasing its business during the last six months to such size that it is planning an additional building, Falls, Mont: Fargo, N. D.; Des Moines, Iowa, in addition to headquarters at Minneapolis.

Oshkosh Shows Are Under One Company

Moving Picture and Vaudeville Show Reorganized by the Commings Amusement Company—Takes Over Three Theaters.

By Frank H. Madison, 622 S. OSHKOSH, WIS.—A complete reorganization of the moving picture and vaudeville business in Oshkosh has resulted from the recent opening of the Oshkosh theater, under the control of the Comings Amusement Co., Oshkosh. The Comings Amusement Co. purchased all the Oshkosh theaters from Harry Chappell, who will be retained as manager of one of the local houses. The new company has also taken the lease on the Grand theater. Charles H. Carey remains for the present as manager of the Grand. It will use vaudeville and picture features of the last of the week, the other three days being open for theatrical attractions. It was planned to close the Colonial theater the first of November and it will be used as a store building. The Majestic was closed for two weeks for remodeling and redecoration on Monday, November 2, to remain closed until further notice. There will be no change in policies at the Majestic, Orpheum and Palace theaters.

Band Box Theater Will Pay the Tax.

Madison, Wis.—War taxes upon admission in the new Band Box building, opened in the Flom building on Main street, will be taken care of by the theater. Manager Fred L. Cline, who has just opened this house, believes that this policy will be more popular with his patrons than having the patrons pay the tax. In addition to the vaudeville feature at the Band Box, an orchestral organ having been installed.

Myrtle Stedman Sells Liberty Bonds.

Milwaukee, Wis.—Myrtle Stedman, Paramount star, has a busy time in Milwaukee. Besides appearing in person at the Alhambra theater she sold Liberty bonds one day in front of that house, and another day attended sessions of the juvenile court, in which work she is interested.

Interesting Notes from Wisconsin.

Madison, Wis.—F. A. Flom, 323 East Main street, Madison, will open the Band Box, a vaudeville theater, Oct. 15, with a seating capacity of 450; two machines and a Cremona have been installed. It is the second vaudeville operated in Madison many years since.

Madison, Wis.—The Pastime, P. M. street, has been closed.

Madison, Wis.—The Varsity on State street will be discontinued in the near future and converted into a music store—the last "store show" remaining in the downtown district.

Madison, Wis.—Frank W. Fischer, who recently sold his Majestic in Madison has taken the lease on the Laclede, Ill., Opera House and will open Oct. 22, with legit, vaudeville and pictures.

Superior, Wis.—W. H. Rodier, of Duluth, who operate the Diamond theater in that city, have opened the Diamond theater in Superior, Oct. 7. This is the location of the old Rex theater.

Neenah, Wis.—Edward Hagena has moved from Cameron and will have personal charge of his moving picture shows here.

West Bend, Wis.—A. L. Stevens, of Freeport, Ill., is now in charge of the Mermac theater, succeeded by Mr. P. J. Holmes. The new helps the new equipment has been installed. The program will be personally selected, the manager going to Chicago every other week.

November 10, 1917

THE MOVING PICTURE WORLD
Many Bright Stars Shine in Indianapolis

Help in Patriotic Entertainment—Entire Galaxy Appears at the Murat Theater—Reception and Dance Follows—For War Publicity Fund.

From Indian Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Indianapolis extended a good old Hoosier welcome last Saturday, October 26, to a number of popular film stars from Chicago and New York, who stepped out of a car coming to the city to come here for the reception and entertainment given by the Indiana branch of the American Exhibitors’ Association, and also for a good time. This was a great day for everybody—the stars as well as their friends and admirers.

Although the dimes and quarters were swapped for a “good look” at the real flesh and blood artists who for years have been worshipped as phantoms of the screen the proceeds derived from the affair probably will not come up to the $25,000 raised last Saturday in “Bunker Bean,” the next to arrive, and the others, Lilian Walker, Marguerite Churchill, Anna Steward, June Elvidge, Belle Bruce, Jimmy Morrison, Nellie Chilvers, Thelma Slossom—Indianapolis girls—arrived at noon with Charles C. Pettjohn, general manager of the American Exhibitors’ Association.

In the afternoon the entire party appeared at the Murat, where, after being introduced to the audience by Mr. Pettjohn, a monologue artist himself, gave away $50,000 worth of stripes for the women. Their experiences while working in pictures. From the Murat they were taken for a drive around the city to the Indiana Circle theater, where they appeared before another crowd.

Following the evening performance at the Murat a reception and dance was given at the Hotel Fort. Intervals during the dance the various stars autographed their pictures and postcards and held those for hours of so much money. The money derived from these sales, as well as that derived from the entrance furnished the Indiana branch of the War Publicity Fund for the purpose of helping the Government to give publicity to the various stars.

Following the dance the stars were taken to the Hoosier theater, where they were the guests of the management of the hotel. A number of them left for New York early Sunday, but June Elvidge, Madge Evans, and Anna Steward remained until the afternoon, spending the afternoon visiting the soldiers at Ft. Benjamin Harrison.

The trio were taken to the fort in an automobile by Mr. Harry Shipman, World Film Company’s local branch, and had the time of their lives looking at the trenches, barracks, parades, etc. Miss Elvidge, who, according to Mr. Pettjohn, knitted a pair of socks for the Hoosiers, promised the soldier boys a pair of wristlets, knit by herself, before the remaining five weeks of the camp. Miss Steward had her picture taken in the trenches, and little Madge was the recipient of a pair of socks from the General, of which she was made and other good things to eat that she didn’t have room to carry them all.

All in all it was a fine day and a whole lot of fun out of the affair even if it did cost the Indiana War Publicity Fund $25,000, as they said they had the time of their lives assimilating Hoosierdom’s welcome. It was the biggest great day that has ever appeared in Indianapolis at one time.

Screens Will Preach Conservation.

Indianapolis, Ind.—Wishing to prove their claim that the motion picture theater is “a schoolhouse” more than 590 owners of motion picture theaters throughout Indiana have signified their intention of taking a hand in the big educational job the United States food administration set before them. The Hoosier state. The motion picture men who represent the good administration tell the people of Indiana why they should eat other foods now in place of wheat, sweet potatoes, etc., why they should, and why they should sign Mr. Hoover’s pledge cards.

Mr. Frank J. Rensbush, of Shelbyville, who is president of the Indiana branch of the American Exhibitors’ Association, is devoting his entire time and skill in motion picture up the managers throughout the state in the proposed work. Slides, films, and striking posters will be the mediums through which the exhibitors expect to teach the people to eat patriotic menus.

Fort Wayne’s Strand Reopens.

Fort Wayne, Ind.—After having been closed for the last several weeks while improvements were being made the Strand theater, which was recently taken over by Mr. Clumbry, who has an agreement to have Mr. William Farnum in “The Great Mail Robbery,” of the new Fox pictures.

The house has been adapted and decorated from pit to dome, and prepared for the opening of several new attractions. A large electric sign, which has been placed in front of the house, attracts the eyes of the crowd which for several hours passed the crowd the opening and passed many compliments on the improvements.

New Doll-Van Company Formed.

Indianapolis, Ind.—The Doll-Van Film Company, one of the newest and smallest companies of this city, recently filed its articles of incorporation with the secretary of state to name its stockholders, Mr. Zuber, owner and manager of the Alice theater, has taken over the Alhambra theater on Second street and Swartzel avenue, and L. E. Wheeler, of Lawrenceville, Ill., has purchased the Princess theater. Mr. Wheeler, who conducted the People’s theater at Lawrenceville for the last two years, has moved his family to this city.

Two Vincennes Theaters Change Hands.

Vincennes, Ind.—Two motion picture theaters in this city changed hands recently. O. Zuber, owner and manager of the Alice theater, has taken over the Alhambra theater on Second street and Swartzel avenue, and L. E. Wheeler, of Lawrenceville, Ill., has purchased the Princess theater. Mr. Wheeler, who conducted the People’s theater at Lawrenceville for the last two years, has moved his family to this city.

Terre Haute’s Orpheum Boosts Prices.

Terre Haute, Ind.—One of the most popular motion picture houses in this city is the Orpheum, operated by Mr. Harry Shipman, and the Fox. This genial manager has a policy of showing up-to-date pictures and a way of making his patrons contented that has caused his business to increase.

When he took over the Orpheum it was a dilapidation vaudeville and picture house and the admission was only 5 cents. Mr. Shipman first eliminated the vaudeville part of the entertainment and raised the line of pictures, boosted the price to 10 and 15 cents.

“As good as gold.” “As white as snow.” “As fine as silk.” Why do other papers in the city today try to compete with the standard of the MOVING PICTURE WORLD? There’s a reason.
Nazimova Christens New Orleans Theater

Breaks Wine as Master Beam of New Boehringer House Goes Into Place—Names It the Liberty—Great Crowd Sees the Ceremony.

By N. A. Thatecher, 2801 Canal Street, New Orleans, La.

NEW ORLEANS, La.—A ceremony that was unique in motion picture history was the christening of the new Liberty theater. It was made an event of marked importance in New Orleans and attracted a very large crowd of spec tators from all parts of the city. At least one photography was taken of every available man on the job and Manager Erich Heiderich, in charge of the Saner Amusement Company, hopes to have the edifice ready for occupancy in the early spring. The frame work was already in place, and as the master beam was drawn into position Madame Nazimova, who is here with a company making a picture, broke the proverbial bottle of wine across the beam and formally declared the name of the new theater to be the "Liberty." A gaily bedecked platform had been erected outside the old entrance of the Palais Saloon, in the French Quarter, as a temporary pro cessional in the ceremony, upon which stood Manager and Mrs. Boehringer, their little daughter, their Nana, Charles Bryant, her husband; Mr. and Mrs. Nesbitt, president of the Southern Metropolitan; L. H. Grandjean, public director of the Boehringer Amusement Company, Walter T. Roach, treasurer, and Manager Boehringer, and others. This is said to be the first time in this country that a motion picture actress of international fame has acted as sponsor for a motion picture theater and christened it in a manner.

The work on the new theater progresses at a gait. Pictures of the construction are being taken and these, together with films of the ceremonies, will be assembled and run as the first reel of the special feature, "The Madonna of the Boehringer House." Nazimova is looking for the Metro, and which will be used as the opening attraction of the new Liberty. Principal scenes for this big picture are being taken in New Orleans and, therefore, the picture, the subject and the preliminary will be distinctive and entirely fitting for the facilities of the new enterprise. Manager Boehringer is correspondingly happy.

Co-operative Booking Will Be Tried.

New Orleans, La.—An arrangement has recently been effected among several of the E. V. B. subsidiary companies to secure film rentals under conditions that will be more advantageous to the independent booking agents and thus to equalize the road rates. It is a step in the right direction and proportionate to the earnings of the theater.

In other words, the films for the use of the members are to be purchased by one head and then to be distributed as the members may agree among themselves. There is an underlying area of theaters under the arrangement and its operation is being watched with keen interest. The exchange is in no sense an organization to control prices and to impose any regulations. With the other exchanges they do not feel inclined to subscribe. In any event the idea is undergoing a trial by E. V. B. Sr., of the Saner Amusements Company, the authorized head of the exhibitors who are interested in the plan.

Heiderich Takes Over the Trocadero.

New Orleans, La.—Mr. E. H. Heiderich, Jr., who, for the last six years has been identified with the management of the old E. V. B. Sr., Charlie's place, and has made that place of amusement eminently successful, has purchased the Trocadero, a theater in the most up to date and exclusive suburban neighborhoods, and has commenced the remodeling of the building. The structure will be made practically new and it is to be fitted with all of the latest appliances, such as ladies' rest rooms, steam heating, indirect lighting and the best of music. The theater has a seating capacity of over 700, and direct opposition is thirteen blocks away.

Mr. Heiderich is an old-time showman and he knows the motion picture game thoroughly; in addition to that he was born and raised near the theater and has a wide knowledge of the business. It is a treat to hear of their enthusiastic support. He has made plans for the best paying houses in the downtown section and there is no doubt he will duplicate his success in the new theater. A new name is to be chosen by popular vote, which is to be confined to the neighborhood in which the theater is located.

Saner Company Opens the Lafayette.

New Orleans, La.—The Lafayette theater, which was recently closed after an unsuccessful attempt of the Peerless interests to open a high-class motion picture theater, is again to open, under the direction of Manager E. V. Richards, of the Saner Amusement Company, and it is the intention to run it as a pop vaudeville, feature picture and occasional Vaudeville. It is a mixed Vaudeville and program, it is believed, will make the house a success. The Saner Amusement Company is primarily a motion picture exhibiting company, but Manager Richards believes that with a mixed program will, for the time being at least, bring the house into prominence and continue its good standing in the institution. The Lafayette was opened on Sunday, October 28, with Al G. Fields' minstrel show.

Mrs. Sessions May Lead in New Project.

New Orleans, La.—Mrs. Anna H. Sessions has just returned from a trip to New York. Mrs. Session has been manager of the World Film exchange in New Orleans for more than a year, and during that time has increased the local business. The company comes from New York that she has interested several controlling ideas, bold and operate a chain of motion picture theaters in the New Orleans territory.

Kansas City News Letter

By Kansas City News Service, 295 Corn Exchange, Kansas City, Mo.

Manager Gets Corn Exchange.

KANSAS CITY, Mo.—H. W. Talbot has been made assistant manager of the Universal Film and Supply Company to succeed J. Erwin Dodson, who resigned during the last week. It has also been announced that Mr. Talbot, manager of the serial department, and Homer Gill, manager of the supply department, have severed their connections with Kansas City Universal office. Mr. Gill has gone to Detroit, Mich., where he will enter the film business, but the other men are unknown. Mr. Talbot has been with the Universal for about nine years, coming here from Des Moines. He was also with the company at Cairo, Ill.

Using Six Prints of "Man Without a Country."

KANSAS CITY, Mo.—"The Man Without a Country" is now shown by the local Jewell office due to the efforts of the National American Defense Society and to the practical interest of the Kansas City Star. The society is wiring all the local chapters in this territory to book the play. The prints are in exact accordance with those of the society, and which idealizes the society is endeavoring to give the world. Fully thirty book ings have been received as a result of this effort on the part of the national office.

Two more prints of the picture have been ordered making a total of six prints to be distributed out of Kansas City. Leo Forbush, new regional manager for the show ing of the picture in Convention Hall here soon. Frank Newman, manager of the theaters here, has booked the picture for the week of November 11.

Kansas City Business Jottings.

Kansas City, Mo.—R. C. Cropper, president of the Standard Film Corporation, spent October 15-16-17 at the Kansas City office of the company. While here he con ferred with Philip R. Olesen, president and publicity manager, and E. J. Warren, treasurer of the company. Mr. Cropper handled the arrangements.

Phil Ryan, advertising and publicity manager of the Standard Film Corporation, has gone to St. Louis, Mo., where he will spend a week or ten days in conferences with F. J. Pegan, manager of the Standard Film Corporation office there.

George Bowles, manager of the Kansas City Blue bird office, spent three days of the week of October 22-25. Barney Rosenthal, manager of the Universal Film and Supply Company at St. Louis, Mo., was manager at the local Universal office this week.

The Jewell office here has received the prints of "King of the Big Wide World," and "The Co-respondent," on which picture a big advertising proposition will be based. This picture consists of quarter and half page advertisements in two Kansas City newspapers and two St. Louis papers. In each of these pictures will appear two quarter advertisements and two half page "ads." They will be run as soon as the first showing is booked.

Theater Notes from the Middle West.

Nooman, N. D.—V. D. Gits, Louis Gits, and Eugene Tripp are the proprietors of the Grand theater here.

Cando, N. D.—A. A. Golden and J. P. Leidger have purchased the furnishings and equipment of the Glea theater from A. T. Strub, and will continue to show moving pictures.

Dickinson, N. D.—R. H. Johnson and A. T. Crowl are building a new brick and concrete theater here.

Olesen, Mo.—H. G. Murgid has become the owner of the photo-play moving picture theater here.

St. Louis, Mo.—The Trocadero Theater Company, 314-20 North Grand, are making alterations to cost $39,000.

Richmond, Mo.—Frank Gilch work on the new opera house is nearing completion. The Rosendale Theater Company was chosen as the tenants, with a capital stock of $6000 by C. A. Wright, Ed. Adams, and T. W. Barnes.

North Bend, Neb.—A. D. White bought the Lyric theater from L. J. Myers.

Pawnee City, Neb.—Emil Olesen, of Omaha has bought a half interest in the Elite theater of Pawnee city, and will have the management.

Elk City, Okla.—W. G. Yoder, Oklahoma City manager, has leased the second floor of the Broadway opera house. Mr. Yoder has been with the University Film Company for some time. He has lease play houses, and expects to build a modern theater here.

Miami, Okla.—W. B. Schmucker has sold the Glory B theater to Frank Blaton, of Tar River, for $32,800. The building is not yet completed, but has been leased to the Humphrey Amusement Company, which opened the season on October 19.

Caddo, Okla.—Mrs. Vada Goode has leased the Royal theater of H. C. Kuschke. Yoder, in October. Mrs. Tinker and Irvine have reopened the Columbia theater with moving pictures.

Topkea, Kan.—The Iris theater, at one time Topeka's most popular picture house, has been closed. No definite information has been given as to future plans, but it
Texas Prospers and Goes to Picture Shows

State Fair of Texas Brings Thousands to Well, But "The Woman God Forgot" Makes the Big Hit.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Great crowds of prosperous Texans—the result of two-dollar wheat and twenty-five-cent cotton—have flocked into Dallas during the two weeks between Oct. 13 and Nov. 1. The annual state fair of Texas was the attraction, and motion picture folks have profited as a result. The annual fair is the show of the people—the great gathering and demonstration place of the year, where the agricultural development and potentialities of the commonwealth are exemplified.

As a result of this condition a marked improvement in attendance at local theaters is reported, with managers generally in an improved frame of mind. The Lasky production, “The Woman God Forgot,” with Geraldine Farrar in the leading role, and Wallace Reid playing opposite, has been the most pretentious offering, and it “took the money,” to use a theatricalism. The film reviews, of course, have already told what the picture is, and it lost nothing of its heralded bigness and grandeur by its presentation here. Observant people noted the excellent work of Theodore Koslov, the Russian dancer, proving his capabilities as an actor as well as his well-known abilities in the art in which he has been schooled.

Five-Cent Seats in Ten-Cent Houses Must Say Tex.

We were in error on page 744, issue of November 3, 1917, in appending to the leading article of our Dallas correspondent a statement that there is any section of a house charging a maximum of five cents for a seat, the tickets to that section not being taxed. A recent ruling on the bill has made clear that only those theaters that charge a maximum of five cents escape the tax. If there is any seat in any house the price of which is more than five cents, every seat in that house is taxed one cent for each ten cents or fraction of ten cents charged for it.

Old Hunches Serve Him in New Field.

Dallas, Tex.—Laurence Stuart, sometime manager of the Old Mill theater at Dallas, has kept his knowledge of pictures even though in army training camp at San Antonio. The boys in the camp or on service abroad, as is very well known, appreciate more than anything else, national pride. The galling trouble is, the folks at home procrastinate in their writing. Stuart has found a way to assuage that difficulty. He has had printed a number of postcards, self-addressed in big, bold-faced type. They’ve been stamped and sent to friends in Dallas. They bear a gentle hint that Stuart would appreciate a chance to hear from his friends. It’s a certainty that he’ll do so.

Dallas’ Hippodrome Open Again.

Dallas, Tex.—The Hippodrome theater is being remodeled for use in showing films. It is being equipped as a model house—built especially for motion pictures, but of recent years a hit out of the theater path of motion picture patrons, is now being conducted upon a film-rental basis. An offering for the week beginning Oct. 22 was “The Female Detective,” with Herbert B.摊asket as the detective, and Lottie Lee as the heroine. The house is under the management of Arthur Clare.

Notes of Interest to Dallas Trade.

Dallas, Tex.—The offering for the week beginning Oct. 22, at the Jefferson theater, features “George Washington,” with Hayden Walcott as the hero, and “This is the Life.” It is up to the Fox standard and proved attractive.

Dallas, Tex.—Prompt release of the new Mutual film, “The Love Doctor,” for Texas exhibitors on Oct. 22, with the first showing made at the Old Mill, Dallas. The new film is now offered to all local advertisers for promise of it, and its five-day run was to good business throughout.

Dallas, Tex.—Manager of the Washington theater, announces the early offering of “A Hindu Hoodoo,” a new Triangle comedy which was released in a prominent part. Woodward, not so many years ago, was a stock actor in a New York organization. Now he is in Dallas for a matter of more than three seasons. He made himself very popular locally, as well as all over the state, and the expectation of the local exhibitors is that the new film will be a winner, alike for producer and theater proprietor.

Another well-known Texas actor—a man who this time was greeted at the Washington during the week beginning Oct. 22, in Corlina Griffith. She appeared with Fyfield in "The Love Doctor," a film with a new theme admirably worked out and admirably presented.

Dallas, Tex.—Sessue Hayakawa’s interview in a recent issue of The Moving Picture World, in which he described the difficulty the Japanese actor had in adapting himself to the demands of American motion picture patron and American woman, brought to Dallas a Japanese who saw him in “The Call of the East” here during the second week in October. The young Ninopisam is a prime favorite with Texas film patrons, and the general verdict is that he has never done anything better—he has added new subtlety to a greater degree. The picture was deservedly popular during its Dallas presentation.

Southwestern Texas in Good Shape.

Dallas, Tex.—Southwestern Texas is in good shape and the motion picture theater man has little to complain about—war taxes—according to Jean Finley. Mr. Finley was formerly on the advertising staff of the Texas Amusement Company, Dallas, but is now conducting a theater of his own at Groveton, Tex.
Jewel Exchange in Des Moines Now Open

Building at 922 Locust Street Chosen for Offices—Nicholas Amos Is in Charge—Projection Room for Screenings—Films Now Ready.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, Ia.—The Jewel Productions, Inc., have opened offices at 922 Locust Street, under the direct management of Nicholas Amos. Mr. Amos has been connected with the Bluebird pictures, even as Virginian has been managing the Bluebird office in this city for the past six months or more. In previous days he has helped to keep exhibitors the office will encourage the exhibitor to see the picture before booking. The office has a very convenient projection room at 922 Locust street, so that the exhibitor manager personally satisfy himself upon his picture before booking. Prints for "Come Through," "Sirens of the Sea," "The Man Without a Country," "The Co-respondent," "Pay Me," and a few others, have already been received at the Jewel Productions' office and are ready for the exhibitor.

Zach Harris New Bluebird Manager.

Des Moines, Ia.—Zach Harris, owner and personal distributor of "Twenty Thousand Leagues Under the Sea" in this city, has taken the management of the Bluebird offices at 762 Mulberry street, the former manager, Mr. Lyon Amos, having been in charge of the Jewel Productions on Locust. Mr. Harris is well known over this state. His splendid group of salesmen is ready to clean up the state with Bluebirds. Percy Wolfe, formerly the manager of his own house, the Colonial, in Olin; W. F. Frost, formerly manager of the Majestic, in Atlantic, and C. S. Claco, also formerly manager of the Majestic, in Clinton, ought to know how to sell movies. The people here themselves have had wide exhibiting experience.

Hart Draws Big Crowd at Garden.

Des Moines, Ia.—When A. H. Black exhibited his state rights picture, "The Cold Deck" at the Garden, for five days, beginning Sunday the 14th, they had to call out the police department to keep things in order. On Sunday night at seven o'clock, the big lobby at the Garden was so jammed with people getting in when Manager Bergman sent in a study call for H.-L.-P., with three policemen and two window cleaners, who were decreed to aid in the campaign, the big force of house employees finally were able to let the Garden sit. This being a first for some of the people here has never experienced quite such a rough and tumble mobbing as it received that night. William S. Hart is surely one popular man in Des Moines.

E. W. Brown Now Owns Casino.

Mason City, Ia.—E. W. Brown has purchased the Casino theater in Mason City and opened on the 28th of October. Mr. Brown is an old motion picture man, having operated the theater in Grand Forks, North Dakota, for four and one-half years. Just previously to his coming to Iowa, Mr. Brown owned and managed the Lyceum theater in Moorhead, Minn.

Pathé Exchange Jottings.

Des Moines, Ia.—J. Fredley, branch booker at the local Pathé office, was out on the road last week, covering Mason City, E. D. Young, Rapid City, W. J. Pollock, and the smaller towns between places. He brought back several "Pickle" pictures and the Pathé plays featuring Mr. Young at the Castle. Needless to add, when speaking of Mr. Young, he is one of the most successful bookers in the state. Miss Ann Thomas, who acted as stenographer in the booking department at the Pathé office, is leaving the last of the month to finish her education at Penn College in Okaw-Boo.

C. W. Ross, Pathé salesman, has moved his family back to Des Moines from Clear Lake, Iowa, where they have been spending the summer.

Heard at the Bluebird Nest.

Des Moines, Ia.—Several Iowa exhibitors were in this city last week, among them Mrs. E. A. Scheaffer, of the picture house in Earlham, and Mrs. S. W. Walker, of Prairie City. They were callers at the Bluebird exchange.

Manager Price of the Empress in Indianapolis; C. E. Arnes, of the Princess in Reinbeck; Andrew Maland, of the Lyceum in Okoboji; Mrs. Sargent, of the Opera in Panora, and A. E. Humphrey, of the Lyric in Roland, were also in Des Moines last week.

N. J. Nine, of the Opera House in New Virginia and F. C. Perry, of the Star theater at Colo, were at the Pathe office.

Emily Stevens Popular.

Des Moines, Ia.—Manager Skiboll, of the local Metro office, gave a trade showing of "The Sleeping Memory," at the Majestic last Sunday. The showing of Emily Stevens' popularity in Des Moines is most marked since her work went to "The Blacker the Hair, the Blacker the Skin," for the "Sleeping Memory" begins at the Casino, Sunday, the 25th. It is said that there will be no vacant seats.

M. B. Fritch Has Been Ill.

Des Moines, Ia.—Manager Fritch of the Atlantia theater, was a local salesman for the local Mutual exchange, has been ill and confined to his bed for the past ten days. He has not yet decided to take up his work.

Gem Theater Changes Owners.

South Des Moines, Ia.—Chief of Police Jackson, of this city, has purchased the Gem theater in South Des Moines, located at 7th and Scott streets, formerly owned and operated by Mrs. Mary Smith. Young Jackson, the chief's son, will operate the house.

Interstate Has Sold Out.

Des Moines, Ia.—The Interstate Film Company has purchased the extensive rights pictures in Iowa and Nebraska, have disposed of their home. The Cooperative Film Company in Omaha purchased the eight features and Matt and Jeff comedies, formerly owned by the Interstate.

Theater Changes Over the State.

Ossian, Ia.—The Majestic theater of this city is being remodeled and will be opened soon under the new name, "The Princess."

Morning Sun, Ia.—Edward Skinner has purchased the Electric theater from Walter Steadman.

Steamboat Rock, Ia.—George G. Barlow is remodeling his building in Steamboat Rock for a motion picture house.

Preston, Ia.—Chas. Lindemann has become the manager of the Lyric theater in Preston.

Akron, Ia.—Alfred Klemm has sold the Majestic theater to John Leneko.

Melcher, Ia.—Salesmen report that new house has been opened in Melcher, but has not been opened at this writing.

Pella, Ia.—Mr. Breene has taken over the management of the Opera House in Pella and the Federation of Women's Clubs in that city.

Cedar Rapids, Ia.—Chas. D. Wells has closed his picture house here. Mr. Wells is in Cedar Rapids and will give all his time to the management of the Ia. Both houses are owned by C. F. Climent. The Revue was formerly called the Princess theater, and was for a long time under the management of George Martin, who is now operating the Princess in Waterloo.

Roland, Ia.—A. E. Humphrey has reopened the Lyric theater here. Mr. Humphrey operated the house some time ago, when he sold it to another party, The Lyric has been closed for the past six months.

MIDDLE WEST NOTES.

By Kansas City News Service.

Manhattan, Ia.—C. E. Brown has purchased a moving picture theater here.

Montour, Ia.—C. E. Webb has leased the Montour Picture Theater formerly conducted by Edgar Stewart.

Preston, Ia.—Chas. Lindemann has become the manager of the Lyric theater.

Des Moines, Ia.—M. H. Henneberry, manager of the Majestic theater in this city and of the Empress in Paola, is preparing extensive improvements in the Osawatomie theater.

El Dorado, Kan.—Messrs. Flippin & Hill have reopened their theater here, which has been completely overhauled.

Council Grove, Kan.—The new opera house is almost completely. T. W. Whitling, manager.

Alexander, Kan.—L. L. Ryan, of McCracken, will manage the Alexander opera house.

Buffalo, Kan.—F. E. Devore, of Yates Center, is the manager of the moving picture theater of this place, and has changed the name to the Star.

Chetopa, Kan.—The moving picture show has been moved from the air dome to the Chetopa opera house, Mr. Finley, manager.

Arlington, Kan.—John Busch is moving the Gem theater across the street to his new location.

Kearney, Kan.—Flippin & Hill, who have leased the McGannis theater, opened same to the public on October 2.

PACIFIC COAST NOTES.

"The Lust of the Ages" a Winner.

San Francisco, Cal.—"The Lust of Ages," shown recently at the Tivoli, has broken all recent records for attendance at this house under the management of Sid Graman, displayed. The Turner & Jahnken circuit has purchased the rights to this production in this territory.

Big Anniversary Show Planned.

Oakland, Cal.—Wm. H. Jobelmann, publisher of the "Shooter" for the Turner & Jahnken circuit, who has charge of the plans for the first anniversary show of the T. & J. circuit, one of the largest circuits in the United States, has been spending the last few months in various shows, and in the United States, he has been spending the last few months in various shows, and in the United States, he has been spending the last few months in various shows, and in the United States, he has been spending the last few months in various shows, and in the United States, he has been spending the last few months in various conferences to perfect the show for the anniversary. This show is being produced as a splendid production and theVMPTWI - WILLIAM E. (WILLIE) TILDEN

November 10, 1917

San Francisco, Cal.—The Strand theater, under the management of Sid Graman, has booked Triangle service and will feature these productions in a strong publicity campaign.

San Francisco Briefs.

C. L. Langley, former treasurer of the T. & J. circuit, has returned from a trip to Eastern points.

A. George Smith, general manager of the African Film Trust, was a recent visitor.

THE MOVING PICTURE WORLD
THE MOVING PICTURE WORLD

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Pacific Coast Theaters Do Not Expect Rise

Exchange Men and Exhibitors Will Hold Joint Meeting to Talk Matter Over—
That Prices for Seats May Not Go Up Is the Local Feeling.

By T. A. Church, 1597

San Francisco, Cal.—Since the meeting recently held by local theater owners and film exchange interests to discuss the pending war tax on admissions, copies of the law have been received and some of the ideas advanced at the first meeting have been rejected. For instance, the use of stamps, which was discussed, has been very much the subject of further consideration, since the act specifies that nothing like this will be used. An open meeting for exhibitors and film exchange men will be held shortly at the Palace hotel, at which the matter will be gone into at length.

The general impression among the leading exhibitors of the city is that prices will not be raised, but that patrons will be asked to pay the war tax as a separate proposition. This will necessitate the making of penny change at the box office and may cause some confusion, but exhibitors declare that it is the only satisfactory way to handle the problem. For them to absorb the tax would be to wipe out their profits, in many instances. A few exhibitors now charging 10 and 15 cents are understood to be contemplating reducing their admission prices to 9 and 13 cents respectively, and thus absorbing the tax, but film exchange interests are also giving this matter their attention and will probably refuse to furnish service to those cutting prices in this manner. The owners of some large downtown houses using film service on which distributors have set a minimum admission price intimate that in the case of the suburban theaters seeking to absorb the tax they will take the matter up directly with the home offices and will demand that they be able to care for the tax themselves.

Film Exchange Men Meet.

San Francisco, Cal.—At the invitation of Herman Webber, Western district manager for the Paramount, the film exchange managers of the city met at luncheon on October 15th at the Techau tavern. The gathering was called to enable all the members of the trade to get acquainted with the new managers at several exchanges and to pave the way for future meetings of a business nature, should they be found necessary in connection with the new tax problems.

Nat A. Magner Leaves for the Orient.

San Francisco, Cal.—Nat A. Magner, who has been an important factor in local film-distributing circles for several years, both as a broker of state-right productions and an exporter of general lines, sailed for Japan on October 13th, on the Shinyo Maru, home of the great Selig productions, among the "Spillers," the "Ne'er-do-well," the "Garden of Allah," and several that have not yet been shown in the West. He plans to sell the rights to these in the Far East. Magner will visit East Indies, India, the Netherland East Indies and Australia. He has met many of the film men in this field and has been debriefed much information regarding the moving picture business in different countries, which will be of considerable help. Selig was to have been on hand to see him off, but was unable to come. He is expected here, however, at an early date.

Visitor From Cairo, Egypt.

San Francisco, Cal.—Maurice J. Mosseri, a moving picture man of Cairo, Egypt, was a recent visitor here, looking for films to be used in that country. He states that American-made films are being used quite extensively in Egypt, but that these are largely productions made five or six years ago. He was greatly surprised to note the advance that has been made in American pictures since that time, particularly in stage work and in printing and toning, coming from Europe by way of the Orient and plans to remain here for several weeks.

Jewel Theater to Open Soon.

San Francisco, Cal.—The Jewel theater, adjoining the Rialto on Market street, will be built as the "Jewel World" with "The Manxman" as the initial attraction, opening immediately. Jewel has booked for presentation at this house, which is to be featured as the home of Christie Cummings. The theater is a very handsome one, with a seating capacity of about 1,200, and has a gallery feature in the first floor. A Wurlitzer organ will furnish music.

Goldwyn Exchange News Notes.

San Francisco, Cal.—Harry Leonard, Western district manager for the Goldwyn Distributing Corporation, was in town this week but made a short stay only, being on his way to Portland and Seattle.

Ben Fish, traveling representative, arrived here recently to make a stay of indefinite length and has been in close consultation with the leading exhibitors in this territory. He has been connected with the Goldwyn Distributing Corporation since its formation and is thoroughly acquainted with its ideals and policies.

Select Bookings Big.

San Francisco, Cal.—The Select Pictures Corporation has booked its service for presentation at the new California theater of this city and has been very successful in placing it in large houses throughout the territory. Local manager N. K. Stout recently returned from a trip to Sacramento, Ontario, and other Sacramento Valley points. District manager Ben S. Cohen recently completed a trip through the entire territory.

Business Agent Resigns.

San Francisco, Cal.—L. G. Dolliver, for years business agent for the Western Moving picture operators' union, has resigned to take up other work and a new manager will be named at once. Dolliver was active between Herman Lublin, operator at the Orpheum theater, and Anthony Noriega, an agent of the same.

Old House Goes to Ten Cents.

San Francisco, Cal.—The San Francisco Biograph, one of the pioneer moving picture houses on Market street, which has always been conducted at a loss at the house, will charge an admission price of 10 cents in the future. The war tax on films and higher operating expenses are responsible for the change.

Moving Pictures in World's Busiest Passenger Terminal.

San Francisco, Cal.—A moving picture machine has been installed in the Ferry building, San Francisco, and more people probably see the pictures that are projected here daily than is the case anywhere else in the world. While most of these arcs of an old-fashioned character, they are so clever that they are watched with the keenest interest and illustrate the decided advance of moving pictures over stereopticon views as an advertising medium.

While it is not generally realized, it is nevertheless a fact that the Ferry building, owned by the State of California, is now the largest passenger terminal in the world. Before the war this honor was shared by a European city, but now San Francisco is in the lead. Government statistics show that about 45,000,000 persons a year pass through this building, or about 125,000 a day, most of these being commuters from the east bay suburbs of Oakland, Alameda and Berkeley, which are a part of San Francisco except in name only. Fifty thousand persons come from these districts daily through the Ferry building, in addition to the travelers from points further away, making a never-ending stream of humanity.

The moving picture installation is above the garages that lie behind the ferry boats, and is in full view of all who enter the big waiting room. The equipment comprises a 20-ampere incandescent lamp, and the throw to the screen is produced by projecting a clear picture five by six and a half feet in size. The machine is operated twelve hours a day.

The advertising privilege is controlled by the Ferry Company, a subsidiary of the Hearst, Co., Inc., Hearst building, of which W. T. Crosthwaite is the head. A number of East Bay exhibitors are making use of this advertising medium by showing short film cuts from coming attractions, and by using moving pictures in which their houses appear.

This is probably the beginning of an immense business of the future.

Picture Show in the Ferry Passenger Terminal, San Francisco.
Exhibitors Too Willing to Follow Vaudeville
Portland, Oregon, Picture Men Have to Raise Wages Because Variety Theaters—Musicians Will Probably Get an Increase.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—To an outsider looking at the theatrical situation in Portland, it looks as if the vaudeville men have every reason to be content, nothing indicating the fact that the exhibitors are ten times stronger in numbers than the vaudeville men. The latest indication of vaudeville superiority here was a successful trade showing at the Majestic theater when he exhibited "The Mormon Mail" and other state rights pictures to an audience gathered by the State association of Portland and Oregon exhibitors. "The Mormon Mail" was booked at the Majestic by Manager J. J. Parker for a week's run.

When interviewed by the World representative, Mr. Lannon said he was stepping out after the really big state rights pictures and that he believed there was a great future in this branch of the moving picture industry. The Christie Company has its latest acquisition and "The Conquest of Canna," "The Witching Hour," "Babbling Tongues" and a new version of Dante's " Inferno" are among his features.

W. A. Van Scoy Joins Bruce.
Portland, Ore.—W. A. Van Scoy, known in the Pacific Northwest as the Pater camarman, recently joined Robert C. Bruce, scenic director of the Educational Films Corporation, in a picture-taking trip through the Rainier National Park in Washington. The men traveled around the base of the mountain and 5,000 feet of negative was exposed.

Charles Pumphrey Goes to War.
Portland, Ore.—Charles Pumphrey, who recently disposed of his theater in the Service Film Company to W. A. Stone, has joined the Quartermaster Corps of the army as a commission officer and has been assigned to Battle Creek, Mich. Mr. Stone is now chief of the works at the Service Film Company and reports considerable new business since he has taken hold. The new municipal auditorium, seating over 2,000 people, has been equipped by him with new machines, and several sales made out in the country.

New Show for Kelso.
Kelso, Wash.—C. G. Vaugh has opened a new theater in Kelso which the show house had not been named at the time of this writing. Mr. Vaugh is going to have his audiences select the name. The new house opens with "Snow White," to be followed by "Freckles."

Another Exhibitor Drafted.
Cathlamet, Wash.—Walter Glessner, owner of the Liberty theater here, has been drafted and has joined the colors at American Lake. The lively being kept open, however, and is being run by E. Boylan.

Exhibitor Becomes Road Man.
Portland, Ore.—H. O. Strom, well known as an exhibitor in this territory, has been employed as road man to travel out of Portland. Mr. Strom formerly conducted theaters at St. Helens and Houlton, Oregon, the house at St. Helens being recently destroyed by fire.

Another New Theater in Sight.
Hood River, Ore.—It is reported that Art Kolstad is about to build a new show house here with the Electric and the Gem, the only theaters in the town. He contemplated going for both of these theaters when his new building is finished.

Exhibitors Take Tax Situation Resignedly.
Portland, Ore.—Here there seems to be no great agitation on the war-tax question or much open dissatisfaction about the 15 cents per reel per day tax imposed by the manufacturers on the exhibitors. The exhibitors seem to be taking their medicine with resignation. The meeting of the Exhibitors' League is to be held soon, when it is expected that considerable dissatisfaction will be expressed as to the manufacturers' latest move. The collector of revenue in Portland has been very easy and willing to question about the workings of the new tax on theater admissions.

De Luxe Reports Nice Business.

Plans for Big Studio Plant at Spokane
Washington Motion Picture Corporation Getting Ready for Work—Minnehaha Park Buildings Are Remodeled for Use in Picture Making.

By S. Clark Patchin, E 1111 11th Ave., Spokane, Wash.

SPOKANE, WASH.—The work of building a large open-air stage and remodeling the Minnehaha park buildings, to provide the motion picture offices, administration rooms and administration buildings for the making of motion pictures, was started at once by the Washington Motion Picture corporation of this city, of which Allan Meisenheimer is president, with Thomas S. Griffith, James S. Rameau, Henri Crommelin and Judge W. W. Zent as stockholders.

The present Minnehaha park buildings, which have been leased by the company, will be remodeled and a large part of the picture plant. The largest building of the group will be used as the administration building and in the basement will be installed a heating plant which will provide heat for the entire institution," states President Allen Meisenheimer of the corporation. "Under the direction of General Manager C. J. Ward, who is in charge of the practical details of the enterprise, the first floor of this building will be used for the company's offices and the working rooms and equipment. The top floor will have twelve dressing rooms for the use of the principal performers.

The center building of the group will be utilized as the work shop. In the basement there will be the cafeateria, and the pavilion proper will be used as a property room and cabinet shop.

The motion picture building containing this pavilion will be a new structure, 60 by 100 feet. This building will contain the scenic and the wardrobe rooms and will be used for an indoor stage which will be used for winter scenes and used during bad weather.

The administration building and present shows have been equipped with an overhead bridge from the dressing rooms to the interior stage.

The new structure will have a 22-
Seattle's Ship Builders Patronize Shows

Theaters, Especially Those Near the Water Front, Are Doing a Fine Business—Timeliness is the Note with Modern Workmen.

By S. J. Anderson, East Seattle, Wash.

Seattle, Wash.—Seattle's recently de-
voped ship-building industry, which is giving employment to thousands of men, is having a stimulating effect on the business in the city; and the motion picture the-
aters are coming in for an unusual share of the prosperity. The larger downtown
houses, of course, benefit by the general
improvement in conditions, but the houses
which feature modern productions and the
great influx of well paid wage earners are the
sooner and faster in the lower downtown
section nearer the waterfront. In these theaters many of the ship-
builders spend their evening hour.
The locality is also a favorite loitering
place for transient workmen; so the
motion picture houses are doing a
fine business.

One of these houses which has captured
more than its share of this class of
patronage is the High Class theater on
Senator Street near Bozeman street.
John Danz owns and supervises the
management of this and the Colonial,
an upper downtown house, and the
house manager at the High Class. The
theater was opened four years ago, and
ever since has been a veritable
Czar of Show Business.

After realizing from the first that
the class of people upon whom he
could make his appeal was
constantly growing, Mr. Danz has
consistently made his appeal to that
class. His lobby display of
the front pages of the daily newspapers
and of pictures and cartoons from the illus-
trated weeklies. Over the newspapers is
hosted the following notice:

After reading these papers come in
and see the best show ever.

And below is an invitation to smoke. It
reads:

Smoking permitted. Air renewed
every two minutes.

The pictures and cartoons are displayed
in a frame in the center of the lobby,
and over them an invitation to "look these
pictures over then come inside and see the
show." And this atmosphere of
timeliness, which always attracts
workers, makes the present business
day.

Mr. J. H. Ruerup appeared before
the council and pleaded for leniency on
the ground that his husband has an uncontro-
rollable temper which had been aug-
mented by a quarrel with an employee and
the knowledge that the government was
about to tax the gross receipts of mov-
ing picture shows 10 per cent. She ad-
mitted that Ruerup made the disloyal
statement and said she did not
claim immunity for her husband in
defense, but stated that her husband
would be glad to make a public apology.
The council acted on the
strength of an affidavit of W. A. Connolly, a
Liberty loan committee man, appointed to
arrange with the show man for "four minute
men" to advertise the Liberty Loan in
the theaters by speaking between reels
instead of after the shows and as the
crowd was leaving. It when
Connolly claimed houses here
and elsewhere were acceding to the
government's request for such speeches
that Ruerup consigned the government to hell,
according to the affidavit.

At a meeting of the Liberty Loan teams
late in December, Mr. Besse was ap-
pointed to request the council to take
immediate action.

Manager L. A. Toed Visits.

Spokane, Wash.—L. A. Toed, formerly
manager of the General Film Company
exchanges in the East, and Spokane and
now manager of the Seattle exchange
calls for pictures, is about to
77 calling on the trade here. While
the company is only a year
than a year ago Mr. Toed covers this
field from Seattle. He went from here to
Burlington, Wash., the exchange
was going to open an office, and will again
visit Spokane on his return trip to Seat-
tle.

Spokane, Wash.—At the Lyric theater,
Marguerite Clark is playing in a three-
day's engagement of the Famous Play-
ers "Nice and Men" to large crowds of
delighted audiences. A Keystone com-
edy completes the bill.

New Paramount Exchange for Seattle.

Seattle, Wash.—The Seattle Paramount-
Artcraft exchange will soon be housed in
a building of its own in
Bermuda, according to plans now being completed.

The building will be on
the northwest corner of
Second Avenue and
Vitruvian street, a block from the exchange build-
ing that has just been completed.

Big Order Comes from Bermudas.

Seawright, Wash.—The motion picture busi-
ness is booming for its own in
the Bermudas, according to P. Metcalfe, man-
ager of the Seawright exchange in Sea-
right, who has just received a $4,000 order
for advertising specialties from Perazzo &
Co., New York, for motion picture
shows in the islands. A representa-
tive of the firm on a recent trip to Seattle
told the manager that business was
being better than usual, and the pictures
are making a very good average.

Mrs. G. A. Hunt Visits Seattle.

Seattle, Wash.—Mrs. G. A. Hunt, who
with Mr. Hunt, operates the Pace and
Star theaters in the Monroe and Georgia
Vining and Lyric theaters, of Ashland,
came film shopping to Seattle this week.
Mrs. Hunt, who has been associated with
them for the last fifteen years, has been
better than usual of late, some of
their best drawing cards having been
Mary Pickford's "Romance of the Red
woods" and Bushman and Buyne in "Their
Compact" at the Page, and a second run of
Douglas Fairbanks' "Double Trouble"
at the Star.

Mr. Hunt has been appointed to serve
on the central committee of the Liberty
Loan for southern Oregon. His patriotic
service is keeping him so busy that Mrs. Pace is having to do more than her
usual share in keeping the picture
business going.

F. C. Quimby Will Manage Exhibitors' Circuit Films.

Seattle, Wash.—The Exhibitors' Film
Exchange, Inc., under the management of
Fred C. Quimby, one of the best known
filmmen in the West, has opened
new offices at 1200 Fourth Av-
ue, Seattle. It will handle all pictures released through the
First National Exhibitors' Cir-
cuit, of which it is an exclusive mem-
ber, throughout Washington,
Oregon, Montana, Idaho and Alas-
ka. It will also handle the second
grade state right features.

F. C. Quimby.

Mutt and Jeff cartoon comedies to be re-
leased about November 1 in two reels or
more of the Chaplin comedy specials now
in the making are distributed through
this new exchange. The aim of the cir-
cuit is to eliminate the middleman by
selling the film direct from the producer
to the exhibitor—at a lower cost of
and a higher class of film.

Mr. Quimby, while one of the youngest film
men in this territory, is one of the oldest
in point of service, having recently
re- signed the post of Pathe Northwest
division manager. He is enthusiastically
back of this new venture, and it will
prove the solution of the exhibitor's
many problems. He will co-operate with
the exhibitor in putting over these features
in every way possible.

Exchange Notes from Seattle.

Seattle, Wash.—W. H. Pullwood, special
representative of Mammoth Features, Inc.,
of Salt Lake City, spent this week in
Seattle. Mr. Pullwood is putting on the
Willow Mock photos, "Your Neighbor," in all the larger cities of the
state.

J. W. Rankin, of the Goldwyn editorial
department, was in Seattle for a few days
this week.

W. C. Gowen, formerly with the H. A.
Johnston supply house, has been employed
as salesman by Charles A. Bryant, Seattle
Triangle manager.

Army Camp Takes Many Picture Machines.

Seattle, Wash.—About forty-five motion
picture machines are being supplied the
armed forces by the Warner Bros. Pictures
Wash., by the Theater Supply Company,
of Seattle. Some of these machines go
to private shoppers, but about forty
are to be installed in the Y. M. C. A.
halls, which are near each company
baracks.
Maryland Exhibitors Ever Ready to Help

By J. M. Shifman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

BALTIMORE, Md.—When it comes to patriotism one surely must hand the Maryland exhibitors, for no matter in what form it comes up, whether to buy tobacco, to help with the drive, or entertain the soldiers, they are always on the job. Some of their most recent activities included what was mentioned was the benefit given in the afternoon and evening of Sunday, November 23, at Parkway Theatre. The event was an Eродie theater, 1115-22 Light street. Several film exchanges furnished the films for the occasion and Brother Eродie obtained a permit to open his theater. Five hundred dollars was obtained to be used to buy comforts for the drafted men of the 22d, 23d and 34th Wards now at Camp Meade.

On the same day Harry Cook, manager of the Aurora theater, 7 East North avenue, very courteously loaned this playhouse's Reserve Home Guard for two performances for the benefit of the American Red Cross relief work and the Tobacco Fund.

Charles Pearce, manager of the Lord Baltimore theater courteously allowed two series of the Ladys' Home Fund, after an appeal by B. S. Darwin, proprietor, to make a collection from his audience. On Thursday night, November 21, and $16.61 was obtained for the Tobacco Fund.

The Rt. Hon. E. W. Stumpf, proprietor of the Good Time theater, 1491 North Milton avenue, not only placed a collection box in the lobby of the house for the Tobacco Fund, but called attention to the fact on his screen by a slide.

Charles Pearl Anderson, manager of the Grand theater, in Highlandtown, loaned his house for the monster Liberty Loan rally on Sunday night, October 21. Why 2,000 people crowded their way into the house and were entertained by a splendid program, then speakers like former Governor P. L. Goldsborough made stirring addresses; the St. Mary's Industrial School boys sang and the Wm. Blake 23d, Y. M. C. A. men in military uniform, and the event closed by $52,000 being subscribed to the Liberty Loan.

On Tuesday, October 15, the following, the courtesy of that progressive and live wire manager, W. G. Pond, of the Arcade theater, loaned his house for the Monster Liberty Loan, the interest of the Liberty Loan was held at this house by the committee in charge of the police. Prominent Baltimoreans enthused the crowd assembled to such an extent that $312,000 was subscribed to the cause.

Business Notes from Baltimore.

Baltimore, Md.—M. J. Sullivan, personal representative of the Mutual home offices in Chicago, visited Baltimore on October 23. Mr. Sullivan is making a tour of all the Eastern Reserve Home Guard branches. He was at their branches in this city stated that he was very pleased with the outlook for Mutual here.

Of special interest to the Baltimoreans were the pictures shown by Manager Deepkin at the Parkway last week of the activities of the Mutuals' exchanges maintained by the Mutual, and at their branches in this city stated that he was very pleased with the outlook for Mutual here.

At Thursday's meeting of the Maryland Trench Mortar Battery, whose members at Camp Mills, Minola, L.1, these pictures showed the Maryland Trench Mortar Battery, Tille at the head of a charge with Clara Bird and Miss Young in 'Magda' proved a drawing card.

On Tuesday evening, October 23, motion pictures, and the latest of the latest, the stage pictures and the rioting before the White House recently and the new armed U. S. tanks, featured the program of the evening. The entertainments were exhibited in the lobby of the Central Y. M. C. A.

On Monday night, November 5, Burton Holmes will begin his annual series of travelogues at Albaugh's theater in this city.

With the Out-of-Town Boys.

Petersburg, Va.—It is now announced that a new theater and office building will be erected in this city by the Century Amusement Company, of which Walter Sachs is the president. It will be two stories high and will be situated on the block with the offices located on the second floor. The contract has been given to J. W. Atkinson & Co., of Richmond.

Manchester, Md.—The Lippy Brothers, of this city, who own the Lippy Bros. theater here, visited Baltimore last Tuesday. They guided down film row while there.

Newport News, Va.—Mr. Reed, of this city, who at one time managed the Strand theater in Baltimore and recently went to Newport News last week in search of furniture. The furniture he wished to obtain consisted of theater furniture and other accessories for a new house which is understood he will soon open here. While in Baltimore he went to great lengths along film row.

York, Pa.—Through the courtesy of the management of the Opera House, in this city, a mass meeting was held in this theater on Sunday, October 21, for patriotic purposes, and two wounded Canadian officers were present to express their enthusiasm. The gathering was for the benefit of the Red Cross.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this city in vainly try to compete with the standard of THE MOVING PICTURE WORLD? There's a reason.

STRAY ATLANTA NOTES.

By A. M. Beatty.

Notes of Interest to the Trade.

Atlanta, Ga.—In the Aracket pictures, "The Woman God Forgot," Geraldine Farrar, Rosco Arbuckle and the Atlanta favorite, is appearing at the Forsyth theater all this week playing to capacity.

Atlanta was pleasantly surprised Saturday, October 26, by the unexpected arrival of S. A. Lynch, president of the Triangle Film Distributing Co., who is making a business trip to this city. From a modest start but a few years ago as an exhibitor of motion pictures, Mr. Lynch has rapidly risen until today he stands in the forefront of the profession, and is numbered among the few who direct the movements in this class of amusement.

Mr. Charles Kessmick is making a business trip this week through the Carolinas in the interest of his company, the Mutual Film.

At the Lyric theater the official British Government pictures of the "Retreat of the Germans at the Battle of Arras" are being shown.

Manager George Lawman has arranged so the pictures which offer an extra attraction with the usual vaudeville program at the close of the matinee performances.

Y. E. Freeman, former manager of the Southern Paramount Film Co. in Atlanta, but now in business in the Triangle, was an Atlanta visitor this week. No exchange of the last Atlanta syndicate with more genuine good friends than Mr. Freeman, and they are this week making him know it.

MORE MARITIME NEWS.

By Alice Fairweather.

Business Notes from Maritime Provinces.

News comes from the Maritime Provinces of the opening of the autumn business with every prospect of good success. In Sydney, Glace Bay, New Waterford and Sydney Mines, owing to certain trade conditions, two of the theaters are closed just at present.

J. Liebertman has just returned from a trip over the territory and reports that the Fox Service is being used in all these towns. Governor "Her Heart and Soul," has been booked solid through Cape Breton as well as the Fox companies.

At Port Morien, G. E. McGuire closed contracts for Fox specials with Mr. Liebertman. Mr. Liebertman gets his power by gas. He runs his own machine though handicapped by the loss of one hand. He does a pretty good business.

At Truro, the Strand theater is doing well. It has one Fox Day, showing a feature and a two-reel comedy. K. Kettle is the manager and expects to be in Truro to look after his theater the first of November.

At Fredericton, the Gem opened its second week last Friday, very well. There are expecs to be in Truro to look after his theater the first of November.

The Broadway theater at St. George, which has been leased to E. W. Griffiths of the Gem theater, St. John, is now to be taken over (as the lease has run out) by Mr. O'Neill, who is going to manage himself, using Fox service and specials.

I. Sokins, of Toronto, Ont., general manager of T. S. F. cameramen, Players and Monarch Film Company, has been visiting in St. John.

E. D. McAdam, of the Casino, Halifax, and L. R. Acker, of Halifax, were in New York; also Allen Christie, of the Independent theater and Film Supply Company of St. John, and George Perkins, general manager from Montreal.

J. McKay, who has been office manager for the Canadian Road Shows making his first trip this week, covering the Maritime Provinces.

W. H. Golding, returned from New York after an interesting trip.

F. G. Spencer is back from Boston.

G. A. Margetts, who has been in the hospital with an attack of typhoid fever, is able to return home.

STRAY TORONTO NOTES.

By W. M. Gliddish.

Toronto, Ont.—Crowds of people crowded into Massey Hall, Toronto, on Monday night, October 22, for the Canadian premiere of a cutting held in Canada by Griffin Pictures. The first run was for two weeks.

Toronto, Ont.—In a recent issue of Moving Picture World, the announcement was made that W. H. Mitchell had been appointed manager of the company, citing the Specialty Film Import, Ltd., Pathe distributors in Canada. This was an error. Mr. Mitchell is the manager of the company, apprising the chairman of the Vancouver branch which has had a change in management, owing to the enforcement at St. Charles Ward on the Royal Flying Corps. With respect to the Winnipeg branch of the company, Mr. Mitchell was confused with that of Miller, who has been, and will continue to be, the Winnipeg manager.

According to official information, Mr. N. W. Davidson is the new manager of the Vancouver office.
FALCON FEATURES.
BRANDY'S DAUGHTER (Four Parts).—The cast: Kate's employer, Bar-ald; Brand (Julian Beban); Anthem (Gloria Payne); Helen (Paula Laverne); Rheyma (Kathleen Kirkham); Barnor Norsvik (George Johnson); Aloth (Evelyn Terey). The story is by H. Harvey. Directed by H. Harvey. Presented by the General Film Company, Inc., the producer. Description of the story will be found on the opposite page.

ESSANAY.
BY THE SEA (With Charles Chaplin).—Charles Chaplin and friends. A sea cruise with the famous actor. Chaplin's latest short subject is a real comedy. It is a bawdy, farcical bit of work, and one that is sure to make a hit with the public. The cast is: Chaplin, Vesta, Ford, Bessie, others. Directed by George Arliss. Presented by the Essanay Company. A first-class comedy. The story will be found on the opposite page.

KALEM.
The MIGHTY MUTHER (An Episode of "A Discouraged Indian").—Helen Gibson; George Johnson; (L. W. White). Directed by Charles Chaplin. Presented by the Kalem Company. A really fine bit of work. The story will be found on the opposite page.

BUTTERFLY.
JOHN ERMINO OF THE YELLOWSTONE (Four Parts).—The cast: John Ermino (Francis Ford); Katherine (Mae Marsh); Harwick (John Darkcloud); Wm. (John Carroll). Directed by Francis Ford. Presented by the Universal Film Mfg. Co. A really fine bit of work. The story will be found on the opposite page.

Addresses of Film Exchanges
In our list of film addresses appearing on pages 745, 746 and 747 in this issue the following group of exchanges was inadvertently omitted. R. D. Render will kindly add this to the otherwise complete list contained in the last issue:

SELECT PICTURES CORPORATION.
Headquarters: 1417 Twentieth Street, N.W.

With Branch Offices as Follows:

Atlanta, Ga., 759 Peachtree Street, N. W.
Boston, Mass., 140 Boylston Street
Denver, Colo., 1420 Market Street
Chicago, Ill., 65 Wabash Avenue
Cinncinati, O., 302 Strand Theater Bldg. (George O. Squires)
Dallas, Tex., 1819 Main Street
Detroit, Mich., Grand Central Bldg.
Los Angeles, Calif., 735 Olive Street
Philadelphia, Pa., 1333 North Broad Street
San Francisco, Calif., 1219 Libery Avenue
Seattle, Wash., 305 Virginia Street

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Four Thousand School Teachers Review Fighting Sea Stock.—Boys at Great Lakes Naval Training Station were given a review of the war for their teachers, Chicago, Ill. Subtitle: Commander Mot- tefelt at the head of the group of four thousand members of the British Indian Celebarte Fascinost Festival.—On beautiful Hampstead Grounds of Lord Northesk, Peckham, England, at 9 am on Tuesday, June 19th, held.—London, England. Subtitle: Their an- cestral home the scene of their and Col. Teddy Shakes Off 14 Pounds.—Intensive training has stopped short of the needs of the ex-President's belt holes three.—Stanford, Conn. Subtitle: With his friend, Jack, at the New York-Acme five mile hike against the field.—Come on Boys!” He raises his hat and adds his trainer, Jack Cooper. 

The submitters for the added a her Winthrop John suspicious Sir their (Oct. Notice Virginia's Steel His Red women not At given grateful, the delighted, expressing To is the grillage of winthrop and the cabin. She dissouts at a rope bridge and and the other side, one of the pursuers cuts the rope. As everything drops from under her, Virginia grabs at a guide rope. 

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 24, (October 27).

First German sea wolf to actually invade New York Harbor is one with fangs and venom, or "giant snapping turtle" as it is called, recently captured and tampered by the British will rest in Central Park at the American Museum of Natural History. liberty Loan Boost completely up in the air gives buyers cold creeps and goosed. Daredevil Ward, member of U. S. Aviation Corps, in patriotic cause, proved in a mart- tine service.—Fairfax Hotel, Norfolk, Va. Subtitles: Notice he is not troubled by "road holes." He has wheels—and they are working for Uncle Sam. Colonel Theodore "King Motor'" setting the world's record and wins $10,000 for Red Cross. "Come from somewhere at 20,000 in great turf battle, on two-turn track runs 15, miles in 2 min. 32 sec.—Laurel Race in Maryland. Betty Henry Behaviour presents to Cup Hildred H. To make it easier to think of the war.

Famous Naval Band under Sousa's command that has done a lot of work at sea is going to Training Station reviewed by thousands in great manufacturing center.—Philadelphia, Pa. Subtitle: He gives him and his boys the city's freedom. Souvenir of the war is a Kiner where he got off with us. In Cali- fornia streets are being decorated by Chambers of Commerce and other important groups.—Los Angeles, Cal. Subtitles: At Universal City, with the picture foreboding the peace. France's Immortals Honored for Bravery. Vahe regiment of the 1st Division that has made France the idol of humanity. Sub- title: They have been the men who are willing to fight the war and give. Women like you, Mine. Mate, seal the dream of your country. The war has come and they like to perform. By the k nesting of the war, to America's world's largest salt water park. Cardinal says our mass for our boys. Columbus War Front scene of impressive array. "Without O'Connell prays for safe return of our soldiers and sailors abroad.—Boston, Mass. Engineers unfold bag of war tricks for the President. Bridge building landing fighters from France over the sea, presented by Nation's head—Washington Barracks, D. C. Subtitle: Fitchburg, Mass. Mickey mouse, covering landing party. War speed kings. Five Flags, Fla. Subtitle: The foreign Ambassador's New York's Redoubts. At home, the Mickey receives notable gathering that includes the gentry. Parties from Stum, Cuba, Panama and Servia-

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 95 (Oct. 24).

L-KO. Deauville, France—Nov. 7.—The cuff. Nibs De Hoho (Eddie Barry); Nobbs De Bum (Pat Randy); Sir Muchdoe (Bob McKenzie); Santa Muchdoe (Nevak Herkimer); and the love of her life (Cherest Rycan). Directed by Dick Sisson.

Sir Muchdoe is a golf enthusiast, and his daughter, Eva, loves golf, too. One of the officers receives a telegram telling him that Duke Mixture and Lord Salisbury are ex- pected to come to the tourney, and he is delighted to hear it, but not so his daughter. She loves Chester, who is on the team, and she requests Nibs De Hoho and Nobbs De Bum to see the message and give her an idea. They plunge into the locker room and steal a fine assortment of golfing bags. Then they present themselves to Sir Muchdoe, and tell him that the ex- 

PA is delighted, and invites his guests to a luncheon at his house, where the golfers are lured. Chester makes things lively by stopping them at the golf course, and by other critical jocuets. Eva is riding horse Patsy to the links. The caddie who had been her former suitor is to be re- venged and given to horse to her. The story is to be continued.

They take a short cut, and manage to decoy the horse from Eva, by telling her that "Buster" is out in front of it.

Chester is suspicious of the nobleman. At the night of the party they have presented two statues to Sir Muchdoe, which are to be un- 

Universal Special Feature.

The RED ACR (Episode No. 4.—The Under- current of the War—Trenches.) Vtn- 

a, D. (Marie Walcamp); Constable Win- 

r (Larry Peyton); Dodger Hirttman (Harry Arden); Porky Kelly (Bobby Niek); Pat- 

rick Kelly (Bobby Niek); Pierre Fouchat (P. Lachman); What's up? (Schaal). Sub- 

title: The Army and the Navy.

This must be the war!" claims Virginia, and she finds herself in a subterranean chamber. She makes an exploration of the cave, and then returns to watch Virginia who has seen the war go on the water, apparently shot from some place at a distance or in a dugout. She is followed by Virginia, and Virginia, and Virginia, and Virginia.

Winthrop, of the Royal North West Mounted Police, finds Virginia and is told by Virginia's fate. Win- 

n the three, Little Bear and Kelly, and they are with Winthrop, persuade him, and make him laugh and laugh.

Stelle Heffren with two men, in the motor- 

boat, for Virginia's escape from them. When Virginia again sees the on the lake shore, she is exhausted to elude them and Heffren sees great dangers to Winthrop and Little Bear arrive on the scene and Heffren changes his tactics, explaining to them that he wanted to take Miss Dixon home. Steele and Winthrop talk most of Virginia and tells her of the discovery.

At the fun, Fouchart instructs the men to get rid of their work, and they come up a scheme to "get" him. When Winthrop returns to his cabin, supposedly to warn him against Fouchart and the other men, he finds the room and quarkers with her about it. Winthrop takes her part and a fight begins. Fouchart tries to shoot Winthrop, and Winthrop over from him. Two are shot and Winthrop drops to the floor. The men start after Win- 

thorp; he escapes into the adjoining room and shoots the door of the horse, while Kelly remains in the room until the door is opened, and then he shames the glass of a window and also escapes from the premises of the Peal and therefore issues a warrant for the arrest of Winthrop. The story is continued by other men in as deputies and they start for Virginia's cabin.

Winthrop, weak from loss of blood, having been wounded, arrives with Kelly at Virginia's cabin, and to his amazement, finds that New Steel and his men arrive and search the built house, and when Winthrop comes to the cabin. Steele tells Virginia that Winthrop got into the fight because of getting mixed up with a woman in the dance-hall and killing her sweetheart.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 44 (Nov. 9).

As soon as the men have left, Virginia upbraids Winthrop and orders him from the cabin. Kelly lies on the floor and tells his men that they will wait half an hour and then make the arrest, and then he slaps the true cause of the fight to Virginia, and while Kelly lies to Police Headquarters, she is carried off by his men and Winthrop pursuing by Steele and the other men; she wants to mis- 

Lone Star State's Provincial Food Conserva- 

tion.—Gives boys bread bunches to increase pork production and helps round up the Six streets Houston, Texas. Subtitles: He's got his and is happy.
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THE MOVING PICTURE WORLD

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Nature study is represented by pictures of some of the many objects of the ocean. The spade fish is a native of tropical waters and the crocodile fish is also native. The pictures are good, is introduced to us.

Indoor attractions. A sunset is the scene in a series of pictures which show the cutting of a diamond. Unset diamonds look worthless but all but those who cut them really more than double their value.

The Mark of the Comtrany is the pre- readored subject of Issue No. 14, Sir Douglas Haig says the decisive battles are won by bayonets nowadays, and we see some of our draft army learning the use of this arm. A mystery in Red, by Willie Hitchings, the celebrated sculptor, clouse the reel. It is called "Example Piece", and is timely and amusing.

UNIVERSAL SPECIAL.

FINLEY NATURE PICTURES (Wild Birds and Animals at Home—One Reel—Nov. 5.)—Photography and story of Dr. J. W. E. John, of Oregon Fish and Game Commission. This is the title of the first installment of the Finley Nature Pictures. Mr. and Mrs. Bob White making their home at the foot of a wild duck house in the marsh comes next. This Columbia Tea and her nest. Mr. Bob White is a great ornithologist, and his family live on the trail. Young Bonner, the clerk, is devoted to Helen; he involves the search by following her, being jealous of Murphy's attention.

THE LOST EXPRESS (Episode 9—"The Looters"—Two Reels—Nov. 15.)—The Thurston Sallie, and the gang endeavor to keep this information away from the Thurston. Pitts and "The Baron" make their way through the forest, using the missing train as a means of transportation. The train engine is displayed in the nature of the "Lost Express." Pitts and his gang remove the box containing the missing train and sell Helen and her aids open it in transit and remove the valuables. Helen has a sight with "Harely" on an ore car.

CUB.

"JERRY'S LUCKY DAY" (1 Reel—November 1.)—The cast: Jerry (George Ovey); Flooie (Class A. Anthony); Miss Julie (Mrs. John Rand); Rockless Willie (V. Omar Whitehead). Written and directed by M. I. Fauquier.

Jerry is hungry and broke. Meeting a hobo who is hard up, he tries to plan some method of obtaining a square meal. While they are talking they observe a detective, who is a disguise and see him conceal it in the hand- stand in a park. This gives them an idea and they set the hobo on the detective. While the hobo puts on the disguise and Jerry enters a swell restaurant, the detective makes his escape. When he finishes eating he signals, as agreed upon, by dropping a napkin into the window. The hobo, disguised as the detective, then enters as Jerry and makes his way to the zoo. The detective, the waiter over his bill and arrests Jerry. Telling the proprietor that "his troubles are his own." Jerry and the hobo then reverse matters and Jerry is served the square meal and orders everything on the bill. Jerry, how- ever, meets his sweetheart and neglects to come to the table. The black express plate follows another out of the window. A police- man, who keeps an eye on Jerry and the hobo, hearing a row in the restaurant, enters and breaks up the affairs.

Latter Jerry, through a reward notice found in the detective's room, is providing a monstrous crook, saves his sweetheart from being robbed, and collects a large reward. He leaves his love happy.

JERRY AND THE VAMPIRE (Nov. 8.)—The cast: Jerry (George Ovey); the vampire (Claire Alexander); the villain (Roy Emerson). Written by Maurice Levey, directed by Chan Hartlett.

Jerry goes to the beach for a rest. He sees Mme. Badra Tarn, whom he admires and is told she is a vampire. The vampire shows her until she enters her timbrello and is driven away.

Jerry wanders over to the sand and falls asleep. He seems to wake and walks along the sand near the water. A rope is washed up by the sea and discovers it. He is all magic; he needs to do with anything and she is immediately. He wishes to see his sweetheart and the vampire enters to decide to ensure him, so the villain with- draws.

Jerry joins the vampire and after the sup- per they go to the town. The villain puts real vampire stuff while the villain directs her efforts from the portiere. As the vampire em- bers the dawn, the villain is engaged by the painter and they have a fight, in which the villain knocks Jerry down. The vampire awakes with a start to find a big lobster eating his ear and realizes it was a dream. He is last seen devouring a hot dog on the beach.

MUTUAL SPECIAL PRODUCTION.

A HANDEL'S DOVE (Nov. 5—October 20.)—The cast: Beth Treadway (Edda Goodrich); Major Treadway (William Blake); Miss Little (Helen Strickland); John Standish (Carl Bridckett); Ripplcy (Charles Marti); Dorothy Pellin (Florence Miller); Helen-dayton (Vera Burton); Major Sharp (Myrra Brooks).

Beth Treadway lives with her father, Major Treadway, and her aunt Sarah in Headland Hall, the manor house of the Treadway family in Maryland. She marries Rippley, a young southerner of good family, but doubtful reputation, whom John Standish, comes from New York to reconstruct the grounds of Head- land Hall.

The young landscape gardener arouses the antiquity of the Treadway family. Beth Treadway tries to obstruct his work and secure his discharge, and displays her headstrong temper with all her men. Haskell, a henchman, faces evasion as a barrier, while the villainous Ripplcy is branded. Threatens to call the curse of the "Black Ghost" upon them and throws out the

Beth, the old negro servant, tells the legend of "The Black Ghost." A young sailor, in love with the beautiful Treadway family. She is driven from the house by a pre-Revolutionary master of Headland Hall, and, ending his life with poison, calls a curse upon the house of Treadway until some son of the family shall marry a man of fair cast.

Haskell's cabin catches fire, and Standish saves his wife and children. Haskell, who is a villain, is saved, and his wife is burned, which Beth dresses. She overcomes her hatred of the Yankee and begins to display a senti- mental interest in him. In the meantime Dorothy Pellin, daughter of the overlord of the manor, is engaged in her relations with Ripplcy and by a clever ruse Beth forces Ripplcy to confess his ills. The major enters a rage when Beth tells of her love for Standish and she revives him. The major promises to elope with the young southerner.

That night Ripplcy steals into the drawing room, and as he is beating the major's wife, the ob- ject of the major's wife is killed with his own revolver, in Ripplcy's face. Bets in, and orders the shots, rush in. The bound lead the police to the shock of Haskell, who has been imper- sonated. The black ghost is the picture of a piece of cloth in the old man's hand which, when touched, is said to be a "piece of eight," mentioned in the pre-Revolutionary days. Haskell is, how- ever, recognized as a chink out of Ripplcy's pajamas and he is charged with the crime, and in a fight with Standish is killed.

PEGGY LEADS THE WAY (American—Five Reels—Oct. 29.)—The cast: Peggy Manners (Helen Leigh; Miss Evarts, New Arabcules); Roland Gardiner (Carl Stockdale); Cyde Gardiner (Alan Forrest); Mrs. Greenwood (Emma King); Madden Greenwood (Mary Shelby); Tim Martin (George Ahren); Bob Howell (Frank Goodwin); William Spencer. Written by Elizabeth H. Pierce, directed by Bob Howell. Peggy Manners is the daughter of H. E. Manners, who runs a dry goods store in Cais. Peggy thinks he is a prosperous merchant in large town, for he manages to send her checks and presents for a big insurance policy which is not a day's work, and if he only had one of his own, he could go around and do it himself.

One summer when she had to a check for the summer's expenses, Peggy束 to acquire her father by a visit to California. She surprises him, and herself, too, for she finds his establishment consists of a dance hall, with one lazy clerk.

Peggy, on work house cleaning. She stirs up the stick until he displays the praises so at- tractive and pleasant and quaintly. Later she meets Cyde Gardiner, the son of Roland Gardiner, who has bought up most of the forest for miles around to have a game preserve. Gardiner closes up the game preserve and offers much to the owsing, much to the amazement of the young couples, who have had many years to their company. So far as many that they looked upon it as free ground. Cyde is must have his father's love, and fader does not propose to give the daughter of any country store keeper marry his daughter.

Gardiner has summer guests, a widow and her daughter. They have a number of the bakers, and one night when all sorts of things go wrong, they must to keep open house. The first of the villagers decide to burn out Gardiner and run him out. Peggy persuades them not to do so, and she prevents them from be- ening him not to shut off the mountain privi- lege which they are so greatly the property and that he can do nothing to change it. She almost drowns him out. Next morning there is no food, no fire, no servants—nothing but bickering and an uproar marks off the company. Cyde, beloved by his father and assents to his rights. He goes down to the store and hires out Peggy as a clerk. Father and son are along as he can and then goes to the store to buy grocers for his daughter waiting for him. She charges him a hundred and seventy-five per cent for the store and other things in proportion.

"Not so," smiles Peggy, "the stuff is ours. We can sell it if we can do what we please with it.

Gardiner pays the price and gets the provi- sions. But nobody at the store pays the summer guests leave in a rage and Gardeners, some of the store, goes out for a nice hot breakfast and he decides that he is just the girl they need in the Gardiner family.

A GAME OF WITS (American—Five Reels—Nov. 5.)—The cast: Jeanette Browning (Gail Tyrus Browning (George Periolat); Silas Stone (Spottwood Aitken); Larry Caldwell (Louis J. Cody). Directed by Henry King. Jeanette Browning returns to Farmer's Prairie, bids her escort good-bye at the door and, as he passes through the night, overears loud talk in her father's library. She breaks in, Silas Stone, a Wall street wolf, demanding her father's money. Jeanette, the daughter of the father from financial ruin. Jeanette walks into the room, greets the men with a proposal of marriage. When Jeanette leaves the room, her father agrees to keep secret the conversation which followed in appearance.

Jeanette Browning is totally disregard the differences in their ages. Stone is invited to the mounting. It is played by Jeanette Browning.

Continued on page 116.

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Calendar of Daily Program Releases

Releases for Weeks Ending November 10 and November 17

For Extended Table of Current Releases See Pages 924, 926, 928, 930.

Universal Film Mfg. Company

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NESTOR—Caught in the Draft (Comedy) .............................................................................. 02768

WEDNESDAY, NOVEMBER 7, 1917.

L-KO—Double Dukes (Two Parts—Comedy) .................................................................................. 02769
UNIVERSAL ANIMATED WEEKLY—Weekly No. 97 (Topical) ..................................................... 02770

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UNIVERSAL SCREEN MAGAZINE—Issue No. 44 (Educational) .................................................. 02771
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SATURDAY, NOVEMBER 10, 1917.

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MONDAY NOVEMBER 12, 1917.

BUTTERFLY—The Cricket (Five Parts—Drama) ... NESTOR—The Shame of the Bullock (Comedy) .... 02775
02776

WEDNESDAY, NOVEMBER 14, 1917.

L-KO—Hula Hula Hughie (Two Parts—Comedy) ... UNIVERSAL ANIMATED WEEKLY—Number 98 (Topical) ........................................................... 02777

FRIDAY, NOVEMBER 16, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 45 (Educational) .................................................. 02778
UNIVERSAL CURRENT EVENTS—Issue No. 27 (Topical) ......................................................... 02779

SATURDAY, NOVEMBER 17, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 5, "In Mid Air"—Two Parts—Dr.), UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two Parts—Drama) ............................................................... 02780
SPECIAL—Finley Nature Studies No. 2, "Taming Wild Birds" (One Reel Educational) ................ 02781

Mutual Film Corporation

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MUTUAL STAR PRODUCTION—A Game of Wits (American—Five Parts—Drama) ................. 05871-72-73-74-75
MUTUAL—Mutual Weekly No. 149 (Topical) ............................................................................. 05876

TUESDAY, NOVEMBER 6, 1917.

STRAND—Mary's Merry Mix-Up (Comedy) .................................................................................. 05877

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MUTUAL STAR PRODUCTION—Betty and the Buccaneers (American—Five Parts—Drama) ........ 05881-82-83-84-85
MUTUAL SPECIAL—The Planter (Seven Parts—Drama) ............................................................ 05886-87-88-89-90
MUTUAL—Mutual Weekly No. 150 (Topical) ............................................................................. 05891

TUESDAY, NOVEMBER 13, 1917.

STRAND—That Dog-Gone Dog (Comedy) ..................................................................................... 05892

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CUB—Jerry's Running Flight (Comedy) ...................................................................................... 05893
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MUTUAL SPECIAL
THE PLANNER. (Eight Parts—Nov. 12.)—A newspaper tycoon who is planning to marry his daughter, (Mary Merrill); Little Pete (Phil Grant); Clerk of the Rolls (Hubert Willis); Caesar is played (John Stannome); Ould Parson Quiggen (John Mil- tan); God’s lawyer (Berton Churchill); the Gover- nor’s wife (Mrs. Haydn Coffin); the gov- ernor; the bank’s lawyer (William Corr); Ross Christian (Kenos Ross); Philip Christian (Henry Ainley); Pete (Fred Greene); Fred Green’s wife (Barbara Ram- den); Iron Christian (Edward O’Neill); Aunt off his sideboard, he transfers it into mustaches and the same sideboard is soon transferred into eyecrows to fool mother. This causes a minor legal imbroglio, is resolved, and the family is all upset on account of the rideboard, must- tache and eyecrows, and the bride makes a strong- faced husband. The family forgives in the hope that Billie will put a stop to her flirtations.

MUTUAL WEEKLY
ISSUE NO. 148, Oct. 25. - Circus—Twenty thousand cheer as turf history is made. “Hourless” triumphant over “Omaha” in famous handicap. Pimlico Johnson rides the winner, “Hourless.” Gov. Harrington of Maryland presents Trainer Hill. The race is run at Los Angeles. — San Diego, Cal.—“Soldiers of the Sea” have gone ashore. Thirty thousand spectators ish fished to the coast. — Philadelphia, Pa.—“A sea of music and a forest of flags.” City celebrates entry of Philadelphians boys into active service. — New York City—Monster flag, pole raised at 8th Coast Defense Armory. It is 206 feet high, weighs 7 tons and cost $1200. Subtitle: Col. E. F. O’Hara accepts flag in name of President Wilson. — Washington, D. C.—First Liberty Truck ar- rives here. S. S. Baker designs and accepts it. Subtitle: “At the time when the country is ‘once over’ Secretary Baker arrived to drive it without previous experience. The President gives it his approval. — St. Louis, Mo.—England sends us a cap- tured German U-boat. A 500-horse team trans- fers it to Central Park to be used in the service of the Liberty Loan campaign. — Washington, D. C.—America is called upon to feed the world. The success of the U. S. and its allies in the present war depends upon each individual practicing the strictest economy. Are you doing your bit? Subtitle: The hill became a hillside if the president lives. — San Francisco, Cal.—Old-fashioned rodeo staged by newspapermen’s club. Ten thousand spectators are thrilled to the cowboy heroes. — Philadelphia, Pa.—“A sea of music and a forest of flags.” City celebrates entry of Philadelphians boys into active service.

STRAND.
MARY'S MERRY MIXUP (One Reel—Nov. 6.)—Jay and Billie get married in spite of his father’s (Nelson Potter) exigencies. The mar- rial father decides to return to town. Unknown to his father, whom he grets and kisses, Jay sees them and thinks this was the last thing he should have done. Billie, the maid, falls in love with Jay and places him in the adobe. However, Jay is afraid to be recognized by father and, pull- ing off his sideboard, he transfers it into mustaches and the same sideboard is soon transferred into eyecrows to fool mother. This causes a minor legal imbroglio, is resolved, and the family is all upset on account of the rideboard, must- tache and eyecrows, and the bride makes a strong- faced husband. The family forgives in the hope that Billie will put a stop to her flirtations.

Miscellaneous Subjects
GOLDWYN PICTURES.
THE MANXMAN (Eight Parts—Special Re- production).—The story of two brothers: son, (Mary Merrill); Little Pete (Phil Grant); Clerk of the Rolls (Hubert Willis); Caesar is played (John Stannome); Ould Parson Quiggen (John Mil- tan); God’s lawyer (Berton Churchill); the Gover- nor’s wife (Mrs. Haydn Coffin); the gov- ernor; the bank’s lawyer (William Corr); Ross Christian (Kenos Ross); Philip Christian (Henry Ainley); Pete (Fred Greene); Fred Green’s wife (Barbara Ram- den); Iron Christian (Edward O’Neill); Aunt off his sideboard, he transfers it into mustaches and the same sideboard is soon transferred into eyecrows to fool mother. This causes a minor legal imbroglio, is resolved, and the family is all upset on account of the rideboard, must- tache and eyecrows, and the bride makes a strong- faced husband. The family forgives in the hope that Billie will put a stop to her flirtations.

FIGHTING BACK (Five Parts—Nov. 4).—The story of two brothers: son, (Mary Merrill); Little Pete (Phil Grant); Clerk of the Rolls (Hubert Willis); Caesar is played (John Stannome); Ould Parson Quiggen (John Mil- tan); God’s lawyer (Berton Churchill); the Gover- nor’s wife (Mrs. Haydn Coffin); the gov- ernor; the bank’s lawyer (William Corr); Ross Christian (Kenos Ross); Philip Christian (Henry Ainley); Pete (Fred Greene); Fred Green’s wife (Barbara Ram- den); Iron Christian (Edward O’Neill); Aunt off his sideboard, he transfers it into mustaches and the same sideboard is soon transferred into eyecrows to fool mother. This causes a minor legal imbroglio, is resolved, and the family is all upset on account of the rideboard, must- tache and eyecrows, and the bride makes a strong- faced husband. The family forgives in the hope that Billie will put a stop to her flirtations.

TRIANGLE FILM CORP.
THE STAINLESS BARRIER. (Five Parts— Oct. 28.).—The cast: Betsy Shelton (Irene Houston); Esther Corey (Esther Houston); Jack Enderleigh (H. A. Barrows); Richard Shelton (Howry); Lesly Earl (Roby) (led); - . (Guise); Wilbur Gray (T. Barney Sherry); William (John Lincoln); Grace (Kate Bruce); Mammy (Lena Harris); William (James G. Farley). Scenario written by Jack Enderleigh and directed by Hefron.

Betsy, an orphan since early childhood, lives in Myrtleville with her aunt, and is engaged to marry Calvin Shone, a young lawyer.

Betsy’s brother, Dick, ostensibly working in New York to recover the family fortune, becomes involved with one Roger Enderleigh, a shrewd promoter who, because of crooked dealings, is forced to flee from the postal authorities. He induces Dick to take him to Myrtle- ville, where Dick introduces Enderleigh as a prosperous banker promoting a munition plant, and asks him to marry Betsy. The visit terminates in a vivid climax when the police come to the rescue and - -

The Fury (Claire McDowell); China-Mex (Jack Richarden); Alama Sun (Curley Bald- win); Estelle (Estelle Moore); Topaz (Emily Newton (Wm. Ellingford)); Colonel Hampton (Sam Guise); Honey (Dorothy Dallas); Dance-Hall Girl (Josie Sedgwick). Directed by Allan Dwan.

John Smith, overcome by the heat, is found by two range riders of the C-O ranch. He re- turns with a story of his experiences, where he secures work to ride herd. Here he learns the name of the C-O ranch, and that of Dr. vengeful in his revenge because of his herding at the cow puncher’s agent.

On pay day the boys from the C-O ranch ride up and tell him the papers have been recovered, his name cleared and his commis- sion restored.

UP OR DOWN (Five Parts—Nov. 4).—The cast: Mike (Geo. Henderson); Esther Holloway (Fridl Anlay); Allen Corey (Jack Gilbert); Ben (Eldred Bredell); "Texas" Jack (Jack Curtis); Sheriff (Garth Pette); Rainsford (Ed Bugnon); Dan Reynolds.

"Texas" Jack, just out of the penitentiary, meets Allan Corey, a young author without an address, and asks him to accompany him on a hunt for some remains which he believes to be the remains of his wife, of whom he had not seen for years. Mike and Jack, speakers of the language, include an "American Indian" in their party, and the trio set out in quest of an idea and requests Mike to accompany him. Mike and Jack, westward in quest of the idea and finally broke, hit the Rancho Verde County. Mike and Jack eventually find the remains, and Corey accompanies Esther to the bank to pay the mortgage and restore the ranch. Mike is made an "American Indian," and the ranch is named "Texas" Jack, leader of a much feared band of outlaws. Corey found the ending for his story in the ranch and returns to the city of New York where he is made an "American Indian," and the ranch is named "Texas" Jack, leader of a much feared band of outlaws. Corey found the ending for his story in the ranch and returns to the city of New York where he is made an "American Indian," and the ranch is named "Texas" Jack, leader of a much feared band of outlaws. Corey found the ending for his story in the ranch and returns to the city of New York where he is made an "American Indian," and the ranch is named "Texas" Jack, leader of a much feared band of outlaws.
THE SCARLET PIMPERNEL (Five Parts—Oct. 27)—The cast: Sir Percy Blakeney (Dustin Farnum); Lady Blakeney (Winifred免費); Lord Fairfoot (William Dean); Rachel (Hedda Hopper); Paukis (Bertram Grassby); Desles (Hert Hadley); Mary Lou (Mary Stuart); Jeanette (Wilard Louis); Armund St. John (Jack Nelson). Directed by Charles Rotunda. The scarlet pimpernel is a tiny wayside flower adopted as an emblem by a band of Englishmen engaged in reporting concealed French assassins during the great revolution of '92. The heroine is a beauty, Sir Percy Blakeney. Chauvelin, the Revolutionary chief, exerts every influence to discover the identity of this fearless Englishman. Our opinion is, Sir Percy is the greatest tip in all Englishmen. Margaret Leighton seems a listless victim of ennui. At the Fishermen's Rest in Beverly the first clashes of the drama commence. There, at the same time, are "The Scarlet Pimpernel," his wife, the leaders of the band and Chauvelin. Through incredible notes passing between the members of the Scarlet Pimpernel Association, the agent of the police,Hallo ney is their head. He tries to gain the aid of Sir Percy Blakeney, Lady Blakeney, and the heroine of his brother, Arna St. Just. Then follows a series of rapid incidents. At Lord Grevelle's hall, Chauvelin tries to con- vince the suspicion that Halloney is the mysterious chief of the organization. Calais furnishes the last scene of the story. An Englishman, Sir Gile Blakeney, and a military attempt to make a prisoner of Hallo ney. He stalls, escapes, and tiles the French for which they permit him. After leading them on a fruitless search through sleepy villages and to the wilds of the surrounding country, he leaps into a boat and sets out for England. With him is Lady Blakeney, who has last seen her husband in his horrid, and has realized the great love she has for him.

WAR PRICES—Going Down

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After a hard struggle Gwyn recuces Nan from the mountain torrent into which she fell, and they finally find the Cinnabar mine, and, with the mine once made payable, they escape from persecution. As they leave the mine they are watched by the Pinkertons, who know that the Pinkertons by vigilantes.

In escaping, Cut-Deep leaps through a window. Gwyn leaps after him and pursues him. They are brought to a cliff overlooking a mountain torrent. Both men are in peril of drowning in the water as the episode closes.

THE FIGHTING TRAIL (Episode No. 7—"
The Lion’s Prey"—Two Parts—Oct. 22.
"Cut-Deep" Rawls prepares to run away with a girl, but the cowboys, planning to scavenge the bandit camp, arrive at this moment and open a sharp battle drive off Cut-Deep and his partner, Pacific Joe.

THE FIGHTING TRAIL (Episode No. 8—"The Deep of Doom"—Two Parts—Nov. 26)
The following day Gwyn vainly searches for Nan, and this is the day that the Pinkertons find an old exit near the top of the mountain. They burst out on a narrow ledge and by a chain lower themselves to a narrow portion of the ledge, leads nowhere. Darkness comes and a lion leaps upon the bank. Gwyn, ferociously, pounds Nan down cliffs to safety on the chain while he prepares to fight the lion.

THE FIGHTING TRAIL (Episode No. 9—"The Bridge of Death"—Two Parts—Nov. 5)
Gwyn and Nan are on the run. The Pinkertons round up the outlaw band as the Pinkertons and the Pinkertons force the Pinkertons to leave the Pinkertons. They succeed, but on the way to town are in turn caught and thrown into a desert court.

Nan, by a clever ruse, is lured to the cabin. They manage to escape, but are pursued by the Pinkertons. They have a hair-raising escape, and Nan is half way across the river when the outlaws capture the bridge, which gives way, plunging several of the gang to death. Gwyn's efforts, however, holds his end of the bridge, while Nan tries to climb up to him, closely followed by the remnants of the outlaw band.

THE FIGHTING TRAIL (Episode No. 10—"The Sheriff"—Two Parts—Nov. 12)
Gwyn manages to hold to the bridge until Nan reaches safety, and then escapes, but the Pinkertons are after him, but not until the outlaw leaders gain a place of safety by babbling onto the river. Then follows a lapse in hostilities in which Gwyn gets the mine operation.

The outlaws, however, plan to attack the mine and begin by stealing the first pay roll, together with the guards. A wild race to the recorder's office is made in which the Central agency wins.

THE FLAMING OXEN (Five Parts—Nov. 29)
The cast: Derian as "Wheeler"

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November 10, 1917
THE MOVING PICTURE WORLD
Witman; Blanca, his sweetheart (Mary Anderson); Lord Haviland (Otto LOnd; Lord Haviland, from Inez C. dejahuit (St. Jenungen; Coya (Clara King). Directed by William Wofhart.

Dr. Michael (Tell the Truth)." Because the color of his skin is the son of Watkins, an Englishman, seeking his fortune in Peru, the opening scenes are shown the native Peruvians, or sun-worshipers. Their religious rites, which attribute an eclipse of the sun to the evil presence of Christian Incas, are depicted and their village life is shown as they hunt and scatter the worshippers. Among the latter is Coya, who is betrayed by Watkins and forced to leave with him in order to escape to his cabin.

Four years later Lord Haviland is visiting his Peruvian estate seeking health for his daughter, Lyndia. They are driving up a mountain to witness the grandeur of the sunset when they come upon a woman, who has just killed herself at the foot of an image of Inti, the Sun God. It is Coya, who is deserted by Watkins, who returns to England with his heart of gold.

Crying by the woman is a little boy, their son. The Havilands adopt this child, who is named Dorian and known as "The Red Prince."

Twenty years more pass and Dorian has succeeded to the title of Lord Vicomte Watkins, forgetting his years in Peru, has married an English girl and has a beautiful daughter, Violet. She and Dorian fall in love, little dreaming that they have the same father. Every time Dorian starts to speak of his love there appears to him in a vision his Inca mother. He tells Violet of the vision and every time Dorian speaks of love, the image of her mother appears.

Meanwhile, a young woman is visiting at the Havilands, Blanca, an Inca girl, who loves Dorian because, he, too, is Inca. She is made to bear a son by his wrecked by his constant hallucinations and visions every time he is in Violet's company, and he is told that the child was conceived the day he was born. He realizes that he cannot marry Violet and that Blanca is the girl for him and tells her of his love.

Natche, Inca chieftain, hopes to win Blanca and, being repulsed, leads his tribesmen against the Haviland estate, planning to carry her off. Meanwhile, the Havilands, Blanca, and Violet have come to Peru, and in the battle which follows, Watkins is slain on the very spot where Coya, his wife, ended her life. Violet also is killed and Dorian loves Watkins, dying, tells the scenes which explained the visions which prevented Dorian from marrying his own half-sister.

WORLD PICTURES.

Dr. THALD OF BELGIUM (Five Parts—Nov. 5).—The case of Adoree (Alice Brady); Mrs. Claire Hudson (Louise de里as); Mr. Roger Hudson (George MacQuarrie); Rollins (Richard Clarke); Dr. Thorn (Lotta Burnell); Joan (Ancey Morie), story by Adrian Fiske, directed by George Archainbaud.

Out of the way village of Saint Maria in Belgium, a little girl, Adoree, is taken ill. Dr. Thorn, a woman doctor, is called and makes the discovery that Adoree is about to become a mother. They send a letter calling for her to Brazil. Mrs. Hudson tells him that he can come home, his greatest desire was realized.

Dr. Thron suggests that Adoree entrust her child to Mrs. Hudson, relinquishing all her rights to the infant so that the child may have the protection of an honorable name.

The child is born and Dr. Thorn sends a telegram to Mr. Hudson calling him home. He returns to find his wife in bed clasping the infant and he greet the baby as "Our son."

At the mountain lodge of the Hudsons to which Adoree has been taken, she lives for her baby. She throws the doll, which was verified by her many times, to the door in disgust finally she, herself, the Hudsons kidnap her baby and flies with it to an island in the Dordogne.

Finding the baby gone Mrs. Hudson also finds a note: "I can't give up my baby. If you follow and take him from me, I will tell the truth—that he is mine. Adoree."

The gardener brings in a cost, discarded by Adoree, which he has found in the lake. Mr. Hudson immediately takes it for granted that Adoree and the baby have been drowned and he orders the lake dynamited to bring the bodies to the surface.

Adoree comes from her hiding place. A dynamite explosion throws her, and Mr. Hudson comes to her in a boat and finds the baby safe. Adoree is placed under the care of Dr. Thorn. It is found that Adoree is not to be trusted and must be kept in a asylum. The reason she has memory. She recalls her marriage to Vic- comme de Neilac, a notorious criminal, and the front on the morning after their marriage and of the attack on her home which ended with the death of Vicomte de Neilac. She appeals to demand her baby. Dr. Thorn then it is shown that the baby must be given back to Adoree. Dr. Thorn goes to N. Hudson and tells the truth to her husband. "I lied because I wanted you to make you happy," he concludes.

"Perhaps her story is just another scheme of her poor crazed brain," suggests Mr. Hudson. "If her statements are true," continued Mr. Hudson, "they are easily verified. The Vicomte de Neilac is here, collecting funds for the Belgian relief. I talked with him at the country club less than an hour ago."

The Vicomte is brought to the house. Mr. Hudson asks him if he has ever been married. The Vicomte says yes and tells the same story that Adoree told. He is taken to Adoree and they are happily reunited while Mr. Hudson forgives his wife.

METRO PICTURES CORP.

A SLEEPING MEMORY (Seven Parts—Oct. 29).—The case of the death of Margar- ton (Emily Stevens); Powers Finke (Frank Mills); Dr. Stephen Trow (Marto Malaprum); Hudson (Frank Joy); Ophelia (Alice Canby); Richard Thornton (Richard Thornton); Angus Hudson (Frank Joy- son); Mrs. Finke. The story is adapted by Albert Shelby Le Vine from the novel of E. Owen Osgood, "Opportunity." Directed by D. B. Baker. Produced under the supervision of Max- well J. Berger.

Eleanor Marston is summoned from a house-party to learn that the dishonesty of her father has been discovered and that he has committed suicide. He has left a large amount for her, but it is invested in such a way that people he has defrauded. She breaks off her engagement to Angus Hudson, and finally obtains work in a department store.

The next day, the messenger and Johnson, the floor walker, both make love to her, though she is an offensive way. Powers Finke, a young man of wealth, overtakes her and for one day of decent living she gladly dies, and tells her to come to him whenever she makes up her mind to do so. She is discharged for rejecting the advances of Chadwick, and goes to Flies.

Flies offers Eleanor a life of luxury if she will consent to holding an operation on her brain performed, which will completely deprive her of her memory. She consents. Flies has been asked to take care of Rose Harding, the daughter of an old friend. When news comes that the ship has been sunk by a submarine Flies decides to give Eleanor to Dr. Chadwick, as she has lost all memory of her life as Eleanor Marston. Chadwick discovers her whereabouts, and thinking Flies treacherous he demands his right to kill Flies.

Flies is soon horrified to learn he has robbed Eleanor of her individuality, and that she has become cruel, selfish, and avaricious.

Dr. Trow, a friend of Flies', reminds him of his intentions to do some good. It is Flies who gets her to tell of her previous incarnations.

Flies refuses, and Trow, and Flies, wants to know the truth.

Flies tells her she must remember. First she remembers herself as the mate of Uriel, a Viking of old, who made war in England. She was faithless, and Uriel made her kine, Eleanore, heartless nature glorified in the deed. Next Eleanore seeks out her soul, living in the body of a Borjan princess. To punish a man whom she has failed to enslave she asked the right to take his life, but lady justice, mercy, urged that his life be spared. The soul was suppressed, learned in the seven ages. Next the wrongs, instead of being done by the soul were directed to her. Flies sees in Eleanore's memory of herself as a persecuted woman in the days of Salem witchcraft. Trow, later, in the course of getting back to the woman in the bow of the cliff. Johnson has followed them, and from Eleanore's memory, Flies is upon Trow. The men go hurrying together over the cliff, and sink to the bottom of the sea. They landed in each other's arms. Flies has followed his memory, and leads Eleanore to the cliff. He appeals to a great scientist, who restores her memory by means of a second operation, and Eleanore marries the bride of Flies.
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In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD

THE MOVING PICTURE WORLD November 10, 1917
You remember, don’t you, that nineteen-year-old Projector we showed you last week?

As we pointed out, that Machine possessed many features that have since become standard; but naturally, it had its weaknesses and shortcomings.

Cannock and Porter could have eliminated these, as experience pointed them out; they could have added new features, one by one, as their need developed.

But the result would have been a patched-up Machine, which didn’t look as if it had really been designed. It would have looked as if it “just grew,” like Topsy, in Uncle Tom’s Cabin.

Nothing of the kind would do for these experts!

They took all the experience gathered, all the knowledge developed since their pioneer days, “way back in the last century—

—and designed a Machine with not a gear in sight, a Machine that’s as much of a feast to the eyes of a Mechanic as the picture it projects is a feast to the eyes of picture fans—

—a Machine that every Operator can look upon and say “Now I’ve got the very best tool that can be placed in my hands; I can now project an unsurpassable picture”—

—the Machine that is the choice of practically every Exhibitor of note, as being the only one that can lead to success.

For the screen is the vital spot.
It is how you put there what you put there that decides either for success or for failure.

To install the Simplex is wise. It projects pictures kind to the eyes.
List of Current Film Release Dates

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Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD’S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine “Dedication to Service.”

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*for Managers and Operators*

*By F. H. RICHARDSON*

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00. Postage paid.

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*By J. H. HALLBERG*

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 250 pages, illustrated. $2.50, Postage paid.

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Schiller Building

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Wright & Calendar Bldg.

Los Angeles, Cal.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of Current Film Release Dates

(On Universal Metro and Trianglo Programs)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

POWERS.
Aug. 18—Doing His Bit (Cartoon Comedy), and "Sierra flavor" (Senoa) (24th). Aug. 20—Colonel Peppers' Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Drunia's Eden)" (Split reel).

STAR FEATURETTE.

VICTOR.

GOLD SEAL.

JOKER.

L-KO.

NESTOR.


Butterfly Pictures.

GOLD SEAL.

JOKER.

L-KO.

NESTOR.

Metro Pictures Corporation.

METRO PICTURES CORP.
Aug. 27—To the Death (Five parts Drama). Sept. 10—The Lifted Veil (Five parts Drama). Sept. 17—His Company (Seven parts Drama). Sept. 24—The Silence Sells (Five parts—Dr.). Oct. 8—Lily's Whirlpool (Five parts Drama). Oct. 15—A Sleeping Memory (Seven parts Drama). Oct. 22—More Truth Than Poetry (Five parts Drama). Oct. 29—The Adopted Son (Six parts Drama). Nov. 5—The Outsider (Six parts Drama).

YORK FILM CORP.
July 16—The Hidden Spring (Five parts—Drama). July 3—Under Handicap (Seven parts—Drama). Oct. 1—Paradise Garden (Five parts Drama).

METRO COMEDIES.

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

TRIANGLE COMEDY.

KEYSTONE COMEDY.

TRIANGLE REISSUES.
Sept. 2—The Looker (Five parts Drama). Sept. 10—Helli's Hinges (Five parts Drama).
ARE YOU READY FOR THE NEW WAR TAX?

We are—and are prepared to help you handle the problem with the least expense and inconvenience to yourself, and in a manner thoroughly acceptable to the Government. We have ready for

IMMEDIATE DELIVERY

War Tax Tickets to sell in conjunction with admission tickets, or tickets with admission and war tax imprint combined. We can also give prompt delivery on any special tickets with the name of your theatre.

Automatie ticket Registers handling from 1 to 5 different admission prices, equipped to issue war tax and admission ticket simultaneously.

With these registers the exhibitor can easily prove to the Government that his tax report is correct.

Besides, the register enables him to give patrons quicker service—5 times quicker than by hand—highly important, when more pennies have to be handled.

The register and tickets are under lock and key and cannot be tampered with.

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The most practical and reliable ticket mutilator.

We are helping thousands of Exhibitors to solve their tax problems. Let us help you, too. Write us TODAY.

THE AUTOMATIC TICKET SELLING & CASH REGISTER COMPANY

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NEW YORK

EXCEPTIONAL ADVANTAGES

Are Now Afforded With

SPEER "ALTERNO" CARBONS

That Were Never Before Deemed Possible.

Perfect Projection
Noiseless Operation

A bright, flickerless, eye-resting light
No changes required in booth equipment.

Immovable Arc
Brilliant Illumination

By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the SPEER "ALTERNO" CARBONS bring out the minute details of the film and yet have a most pleasing effect on the eye.

The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc and a noise almost intolerable, have all been relegated to by-gone days. This entire condition has been changed by the introduction of the SPEER "ALTERNO" NOISELESS CARBONS for alternating current.

The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elaborate and expensive apparatus for the changing of alternating current to direct.

Write today for the folder describing SPEER "ALTERNO" CARBONS.

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY ST. MARYS, PENNSYLVANIA

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of Current Film Release Dates

(For Daily Calendar of Program and Miscellaneous Features)

GREATERT VITAGRAPH (V-J-S-E).
Oct. 8—Favorite Film Features: Auld Lang Syne (Two parts—Drama) and The
Troublesome Secretaries (One reel—Comedy).
Oct. 8—Booby, Mayor of Kid City (Booby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—
Torent Rush)—Two parts—Dr.
Oct. 8—The Love Doctor (Five parts—Drama).
Oct. 15—Favorite Film Features—Dr. LaBeur’s
Theory (One reel—Drama) and
Jerry’s Uncle’s Namesake—(Two parts—Comedy).
Oct. 15—Dead Shot Baker (Five parts—Dr.
Oct. 13—The Fighting Trail (Episode No. 6—
The Lodge of Despair)—Two parts—Drama.
Oct. 22—The Fighting Trail (Episode No. 7—
The Lion’s Pray)—Two parts—Drama.
Oct. 22—Favorite Film Features—The Still Voice
(Two parts—Drama) and
Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).
Oct. 20—The Fighting Trail (Episode No. 8—
The Strands of Doom)—Two parts—Drama.
Oct. 20—The Flying Oman (Five parts—Dr.
Oct. 20—Bobby and the Fairy (Bobby Connelly Series).
Oct. 20—Bobby and the Fairy (Bobby Connelly Series).

JEWEI PRODUCTIONS, INC.
Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama), "K" (Drama).

GEORGE KLEINE SYSTEM.
Oct. 1—The Apple Tree Girl (Edison-Perfection
Picture—Five parts—Drama).
Oct. 1—A Bear Fact (Selig—Two parts—Com-
edy).
Oct. 8—A Fool for Luck (Essanay-Perfection
Picture—Five parts—Drama).
Oct. 15—The Fingerprint Mystery Picture—
Five parts—Drama.
Oct. 22—Cy Whittaker’s Ward (Edison)-Per-
fection Pictures—Five parts—Dr.
Oct. 29—Young Mother Hubbard (Essanay-
Perfection Pictures—Four parts—Drama).
Oct. 5—Two Bills Seals (Essanay-Perfection
Pictures—Four parts—Comedy-Drama).

PARALTA PLAYS, INC.
Rose o’ Paradise.
A Man’s Man.

SELECT PICTURES CORP.
The Silent Master (Seven parts).
Reindal.
The Moth.
Les We Forget.
Mag'din.
The Wild Girl.

WHOLESES FILMS CORPORATION.
Sept. 8—The Penny Philanthropist (Five parts—Drama).
Sept. 8—Cinderella and the Magic Slipper
(Four parts—Drama).

GOLDWYN PICTURES CORP.
Sept. 23—Baby Mississippi (Comedy).
Oct. 7—Fighting Odds (Six parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—
Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 19—Nearly Magic (Two parts—Drama).

GOLDWYN DISTRIBUTING CORP.
The Mansman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Watch Your Competitors

Do not let your competitors draw any of your regular patrons away from your theatre.

One of the surest ways to hold your patrons is by always showing clearly illuminated pictures in which all the details are sharply defined. Such pictures do not tire the eyes, a feature your patrons will appreciate.

You can make certain of uniform and distinct illumination by seeing that your projector has a Marlux lens, which represents the highest development in the science of optical projection.

The Marlux costs no more than any good lens, and gives better results.

Ask your dealer to tell you about the optical and mechanical features of the Marlux, or write direct to CROWN OPTICAL COMPANY
Rochester, N. Y.

Kalem Can Do Your Printing and Developing

BY THE

PRIMART

PROCESS

Greatly increased facilities enable us to handle a large amount of additional laboratory work—guaranteeing the Kalem standard of excellence, praised by the trade for TEN YEARS.

Our PRIMART laboratory process means that long-experienced experts handle with supreme skill and care every operation in printing, developing, tinting and toning, with the aid of up-to-the-minute equipment.

Our prices, in view of the extraordinary quality of the work, will surprise you. Write for quotations.

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235 W. 23rd Street
New York City

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without good projection and you cannot have good projection without good electrical apparatus.

The Wagner White Light Converter

pays dividends in increased patronage, current saving and freedom from breakdowns and repairs. Buying quality films is only half of it. You must put them on the screen with quality apparatus.

Is your apparatus a liability or an investment?

Send for Bulletin 10923 and other information.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri
List of State Rights Pictures

(For Daily Calendar of Releasing Releases See Page 914).

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA PINCH FILM CO.
"War Prizes" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefield.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDERICH FILM CORP.
June—A Bit of Heaven (Five parts—Drama).

FRONHOFER AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefield.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDEN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMANN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameraman).

IVAN FILM PRODUCTIONS.
August—Bearhug Tongues (Six parts—Dr.) Married in Name Only (Six Parts—Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.)
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Candy Kid (Two Parts—Comedy).
Nov. 1—The Hoofer (Two parts—Comedy).

KAY CO.
Some Barrier (Terry Cartoon Burlesque). His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character as Revealed in the Face). Terry Human Interest Reel No. 2 (Character as Revealed in the Eyes).

KLOUTZ & STREIMER.
June—Whitther Thou Goest (Five parts—Comedy).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MCCULLER PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

ODGEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama),

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doodles").
Mo-Toy Troupe (Release No. 11 "School Days")
Mo-Toy Troupe (Release No. 12, "Little Red Riding Hood").
Mo-Toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy")
Mo-Toy Troupe (Release No. 15—"Jimmie and Jane")
Mo-Toy Troupe (Release No. 16—"In Jape-land")

PARKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAYER.
The Public Defender (Drama).

RENOVED PICTURES CORP.
June—In Treasure's Grasp (Five Parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)

FRANK J. ENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGEL.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West. Rustlers Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
"The War of the Fleas" (Drama).

The Weaver of Life (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
GOLD KING SCREEN
Perfection in Projection—Ten Days' Free Trial
Try before you buy is your privilege.
GOLD KING SCREEN CO., Altus, Oklahoma

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CAMERA OUTFITS AND
RAW FILM SUPPLIED
CAMERA MEN
SENT ANYWHERE
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San Francisco, Cal.

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OF ORCHESTRA MUSIC

Free From All Performing Fees

SPECIAL OFFER
For a limited time only we offer the complete Galaxy of 102 numbers at a special 50% discount price. This is an unequalled opportunity to get a motion picture music library at a bargain.

Small Orchestra
$65.88 (Regular price, $131.75)

Full Orchestra
$79.48 (Regular price, $158.95)

G. S C H I R M E R
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a capable cast and a clear picture, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The right film is easily identifiable by the stencil

"EASTMAN"
in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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.
We Are Not Selling Real Estate!

But we do wish to draw your particular attention, at this particular time, to the most rapidly developing market in the world.

The Rio Grande River, forming the border line between Texas and Mexico, marks the changing of the native tongue from English to Spanish.

As we go farther southward we find such fertile markets as Central America, Venezuela, Brazil, Peru, Chile and Argentina, to say nothing of the rich West Indies.

Surely YOU must be interested in this fastly developing field!!

For further information address the Spanish monthly issue of the Moving Picture World.

CINE MUNDIAL
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There will be an All Star Photoplayer Grand March led by Earle Williams and Leah Baird.
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MARY GARDEN in "THAIS"
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Released: December 30.

Our greatest and most costly production at your regular contract prices. Available to contract customers only.
FIVE JEWELS FOR YOUR COLLECTION

"The Co-Respondent"
A power-packed drama of New York newspaper life, featuring Elaine Hammerstein and Wilfred Lucas in a Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. $50,000 spent in seventy biggest papers guarantee you capacity business on this brilliant Broadway Theatre Success.

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Herbert Rawlinson in George Bronson Howard's greatest melodrama. Played at The Broadway for four solid weeks—at Los Angeles for two and repeated for two more—at Seattle, to more money than the Liberty Theatre ever took in before. Hailed by the critics as the best suspense drama New York has had for years.

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Dorothy Phillips in a 7-Reel drama of the West as rugged as the Rockies. A picture of lawless passions at flood tide—of Love springing up like a spotless lily out of ashes—of retribution.

"The Man Without a Country"

Two Lois Weber Productions on the Point of Release

"K"
From the famous novel by Mary Roberts Rinehart, which was read in McClure's Magazine and book form (Houghton-Mifflin Co.) by 2,000,000 people.

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Mildred Harris and Kenneth Harlan in a Lois Weber sympathy picture of the world's most affecting problem.
A genuine demand has been created among photoplay goers for Essanay Perfection Pictures. The big underlying idea carries these comedy dramas home to every patron. An Essanay on your program means a full house and big box office returns.

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Book this Thriller thru any
First Episode of the Smashing Serial

EXTRAORDINARY

THUS, with the tremendous punches in the first episode, you tie your patrons up for 16 solid weeks. Whoever sees these first episodes will pry his way in to see what follows. If you appreciate what the first episodes of a serial mean, you will waste no time in booking. With such a list of popular stars as

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BUTTERFLY STAR IN
"The Man From Montana"
A Strong Arm Drama of the East versus the West—A Picture with an Unusual “Kick” in it from Beginning to End
A BUTTERFLY FEATURE
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Be sure to reserve a booking date for these two
Coming BUTTERFLY Productions—BROWNIE VERNON in "FEAR NOT" and WM. STOWELL in "FIGHTING MAD"

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Seven Act Film from the Great Stage Success

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"Persuasive Peggy"
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Selling Fast

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KATHLEEN CLIFFORD
WHO IS "NUMBER ONE"?
LET THE CRITICS TELL YOU

MOVING PICTURE NEWS: "Best of its kind."
   "Who Is 'Number One'?" is to be the best of its kind.
The subtitling is pithy and cleverly written. . . The atmosphere is complete.

MOTION PICTURE NEWS: "More and more tense."
   Mystery is the dominating element in "Who Is 'Number One'?" The action grows more and more tense. . . The production has been made on a lavish scale.

THE TELEGRAPH: "A Winner."
   Paramount's initial chapter film is a winner . . . a plot of unique interest and thrilling suspense . . . The producers have given us a splendid production . . . Exhibitors should find "Who Is 'Number One'?" a business getting serial.

DRAMATIC MIRROR: "Noteworthy."
   "Who Is 'Number One'?" is noteworthy.

NEW YORK REVIEW: "Sure fire winner."
   Kathleen Clifford is started well along a career . . . "Who Is 'Number One'?" is an exceptionally good thriller . . . Paramount has a sure fire winner on its hands.

VARIETY: "Undoubted success."
   The producers have admirably visualized Anna Katharine Green's work . . . The detail in the serial is wonderfully worked out . . . "Who Is 'Number One'?" is an undoubted success.

EXHIBITORS' TRADE REVIEW: "Hits high water mark."
   As a serial, "Who Is 'Number One'?" undoubtedly hits the high water mark in the way of continued stories.

MOTOGRAPHY: "Altogether delightful."
   There are thrills aplenty . . . The story will not disappoint . . . the customary Paramount touch . . . Kathleen Clifford is altogether delightful.
You know that the illustration of this advertisement ran in the Sunday Morning Telegraph of October 21st, but do you know that since that date there is one more theatre in Detroit playing the famous Paramount and Artcraft Pictures for a solid week?

Now, There Are Eight Wise Men in Detroit. Seven of the wise theatre managers have theatres located as shown in the illustration and the eighth theatre is located on Monroe Avenue. These eight theatres are classed as first-run theatres.

The quality of Paramount and Artcraft Pictures enables these theatres to show Paramount and Artcraft Pictures for an entire week. They are not little two-by-two houses, but photoplayer theatres in every sense of the word. For instance—

**Paramount and Artcraft Pictures**

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES" have made it possible for wise exhibitors, the country over, to build up permanent and profitable business with the continuous supply of quality pictures. The exhibitors of Detroit have done it—YOU CAN DO IT!
Egypt

Mother of Nations—Cradle of Civilization

Show Your Patrons

Paramount-Burton Holmes Travel Pictures


The Very Beginning of History Comes Drifting Down the Nile:—A Desert-Bordered, Mystery-Murmuring River, a 3,000-Mile Mirage Come True; Ruins of Egyptian Temple, 6,000 Years Old; The Silent Sphinx; Arab Dancing Horses; An Oasis With Palms; A “Dahbeah,” the Original Houseboat; Busy Bazaars; The Gymkhama, or Field Sports; Real Streets of Cairo; Bedouin “Bergass,” the Equivalent of Our Western Round-up; Ancient Grecian Temple of Isis; University Mosque of El Azar, Where 7,000 Mohammedans Study the Koran; The Silk Twisters Making Silk Fabric the Same as in the Time of Moses; Mummy of a Club-Foot Pharaoh and the Tombs of the Pharaohs.

The remembrance of Paramount-Burton Holmes, QUALITY—the quality that fills Carnegie Hall’s (N. Y.) $2 seats—remains long after the title of the picture is forgotten.
"Faint Heart and Fair Lady"

Is the title of a new comedy in which Victor Moore is the star. It is a well constructed and funny short play.
—The Morning Telegraph.

Shown at the Strand (New York) Week of October 28.

That is the difference between Klever Komedies and the others—Klever Komedies are well constructed funny plays—they are

The Comedies that tell a Story
By Thos. J. Gray. Directed by Chester M. De Yorre.
Open booking all Paramount Exchanges

Klever Pictures, Inc.
220 WEST 42d ST., NEW YORK CITY

Released in Canada by Regal Films, Limited, 57 Yonge St., Toronto, Canada
Thos. H. Ince presents
WILLIAM S. HART
AN ARTCRAFT
"An improvement over prior presentations"

The newspaper comment used in the heading can inspire only two thoughts, to wit—Mr. Hart's work has improved and "An Artcraft Picture" means something. The exhibitor can't go wrong in plunging strong on "The Narrow Trail."

It is one characteristic of the Hart series and shows the actor-hustler in his usual Western poses, which in this particular film work are an improvement over prior presentations.

—Philadelphia Inquirer.

Everybody who wanted to see this much heralded photodrama, however, could not, as the management was obliged to turn crowds away by the simple process of declining to sell any more tickets owing to capacity of the house.

—Salt Lake City Tribune.

William S. Hart, the idol of every girl who has ever seen him scowl menacingly from the screen and then melt before a woman, stars this week in "The Narrow Trail," a melodramatic romance of the Western mountains. Mr. Hart is just as fierce, just as fascinating, and just as tender in love as ever he was, and he has an excellent opportunity to bring all these forces into play in "The Narrow Trail." . . . In short, "The Narrow Trail" is an interesting, remarkably well-acted scenario.

—Philadelphia Press.

Mr. Hart's long absence from the screen in a new play has made his millions of friends more keenly anxious to see him than ever.

Are you positive that you have taken a long enough run to take care of this extra demand?

From the story by WILLIAM S. HART
Picturized by HARVEY F. THEW.
The directors of the First National Exhibitors' Circuit

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"The Tie"

The Story of an Unwanted Wife

"If it's good enough for the First
The First National Exhibitors' Circuit, Inc."
announce the purchase for their own theatres of "THAT BURNS"

THIS feature, which was designed for release on the STATES RIGHT plan, was unanimously approved by the purchasing board of the Circuit, who consider it the best box office attraction of the many offered them to date.

IT HAS all the elements of a big winner: a swift moving story of gripping interest; the cast and production are away above average, and the title—well, any exhibitor can appreciate the title.

We Tip It For a Big Winner
Watch For Release Date
Early in December

National—it's good enough for YOU
18 East 41st Street, New York City
MUTUAL PROGRAM

CUB COMEDIES

GEORGE OVEY

AS

JERRY

IN

JERRY'S VICTORY

Released

November 22nd

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Jerry makes a "big killing"

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This new Mutual plan provides you with Big Star Productions—the Charles Frohman Successes in Motion Pictures—Chaplin Specials—everything to give you big box-office value. Have you looked into it? Ask your nearest Mutual Branch to show how you can earn bigger profits through this new arrangement.

President  
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AMERICAN FILM COMPANY, INC., presents

Juliette Day

in

"BETTY AND THE BUCCANEERS"


Produced by
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PRESENTS JOHN BARRYMORE IN

A big picture from every viewpoint

the seven-reel mystery drama

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Dramatized by Eugene W. Presbey

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Result: Crowds - BIG

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Now booking: Exchanges of First National Exhibitors' Circuit
In "Daughter of Destiny"

Petrova Picture Company
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25 West 49th Street, New York
The play that touches a Convict's heart will touch the heart of the world

Read this letter from Sing Sing about

"Mother"

"Dear Mr. Tucker:-

We projected George Lomas Tucker's screen version of "Mother" last evening and about 1200 men viewed this remarkable visualization of the sweetest story in the world.

"Mother" is a picture possessing one essential, outstanding feature which will insure its success wherever shown; sustained human interest and once seen will not be easily forgotten.

Elisabeth Risdon's wonderful characterization of the quaint, charming lovable mother completely won all our hearts, carrying us back down through the years to Home and Mother, with the wisdom of the ages in her quiet, passionless eyes.

Facing all things with courage and patience, making the countless little sacrifices for her boy's happiness that only a "mother" could make. She was your "Mother" - my "Mother" - our "Mother" - and the fires of desire to be fine and clean and decent, rekindled and burned anew within most of our hearts.

I want to thank you for your courtesy and kindness in making it possible for us to show this extraordinary picture to the men here and although many of us have strayed afar and missed the path, we cannot help but being better men if we only heed the message which "Mother" brought to us all.

With very best wishes and kindest regards, we are,

Yours very truly,

E. J. Meagher,
Mutual Welfare League of Sing Sing.

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William Fox presents

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Will touch the heart of every woman

This picture is a November release and like all others has a wonderful appeal to women patrons

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What would you do?
If your sweetheart was a traitor to his country?
Would your love make you save him

All these interesting situations are portrayed in this compelling story

Wire your nearest branch manager...

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WILLIAM FARNUM
IN
THE HEART OF A LION

Based on
Ralph Connor's Novel
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Staged by Frank Lloyd

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1918 EMOTIONS
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The historical Richard of the Lion Heart was never so virile and courageous as William Earnum appears in this rugged, modern red blood story which was so popular in book form.
A 1918 VAMPIRE

WILLIAM FOX
Presents

THEDA BARA
IN
THE ROSE
OF BLOOD

By Richard Ordynski
Staged by J. Gordon Edwards

TIMELY,
UP TO THE MINUTE
IN THE MANNERS
OF TODAY
THEDA BARA'S
GREATEST PICTURE
FOR LIBERTY

A MODERN SOCIETY DRAMA
THE BARA PERSONALITY AT
ITS BEST
AN EXCITING STORY OF A WOMAN
FOILING A RUSSIAN PLOT FOR
SEPARATE PEACE WITH GERMANY
DID A WOMAN TOTTER
THE RUSSIAN THRONE?
ASK THEDA BARA,
SHE TELLS EVERYTHING
IN THIS PICTURE -
BOOK
SUNSHINE
PRESENTED BY WILLIAM FOX
THEY MAKE THE
Out 'PEPS' even TOBASCO
FIX YOUR
TWENTY-SIX A YEAR —
NOV. 11. — ROARING LIONS and WEDDING BELLS
NOV. 25. — A MILK-FED VAMP
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PRETTY GIRLS—REAL COMEDIANS—EMOTIONAL ANIMALS

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—ONE EVERY TWO WEEKS

SEE A SUNSHINE COMEDY AT THE NEAREST FOX EXCHANGE

—THEN BOOK THEM.

Corporation

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A DAUGHTER OF THE GODS
WITH ANNETTE KELLERMANN
"THE PICTURE BEAUTIFUL"

RELEASED DEC. 2
FOR THE FIRST TIME TO MOTION PICTURE THEATRES ON A RENTAL BASES

Fix playing dates now with Fox branch managers
Fox Special Features
One-a-week 52-a-year
WILLIAM FOX
Presents

A 1918 Drama of Woman's Redemption

Would you run away from home for love? If your mother died of a broken heart, would you take up a life of dissipation? Or would you take up a life of repentance? Madame Markova has these problems to settle in this her first starring picture.

MADAME SONIA MARKOVA in
The Painted Madonna

Book the Fox Special Features now Mr. Exhibitor and provide your patrons with the best motion picture entertainment the market affords.

FOX FILM CORPORATION

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OF BOMBAY,
Announce Their Control of Exclusive
INDIA, BURMA, CEYLON

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THOS. H. INCE  FOX SUPER-PRODUCTION

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"THE WHIP"
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"JIMMIE DALE" "NEW PROTEA"
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"OVER HERE" shows the converting of a virgin forest into a great military city FOR 40,000 OF OUR BOYS IN 52 DAYS.

"OVER HERE" without warfare or bloodshed, the patriotic film of the hour—a SUPER FEATURE, a main attraction—in 2,000 feet has greater appeal and timeliness than any film yet produced. Released November 19th, 1917.

See "OVER HERE"! Its your opportunity to cash in, and cash in big.

WORLD PICTURES
Exclusive Sales Agent
Her hand sought the jeweled dagger in her bosom that was to be her last defense. As she stood, hesitating, there came to her, by a trick of memory, scenes of her early happiness. With what high hopes she had seen Vale set forth, on the road to fame and fortune! And now—the sacrifice! Her hands tightened on the dagger—well, she would be no lamb 'ed to the slaughter!

Isn't she stunning!
Of course, it's

ALICE BRADY

in

"HER SILENT SACRIFICE"

(Directed by Edward José)

and it is the first of her

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue
New York City
Having dismissed the maid, he turned to her. "If you and I were on a desert isle," he began, and then she received the surprise of her spoiled young life. You, too, will get the surprise, for you have been holding your breath with excitement all during this swiftly dramatic scene in

"SCAN D A L"

(Directed by Charles Giblyn from the serial by Cosmo Hamilton)

This is the first of the splendid series of star pictures in which

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

You will be for her from the very first reel!

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City
"I told you he was a coward!" Under the accusation Monte flinched, as from a blow, and yet he remained silent! Silent, while his friends wondered; silent while his fiancee handed him back his ring. But was he a coward? You will decide when you see "OVER THERE"

(Directed by James Kirkwood. Produced by Charles Richman Pictures Corporation.)

It embodies the patriotic spirit, and envisions the soul-stirring scenes that are making history today. As its stars are

CHARLES RICHMAN
and
ANNA Q. NILSSON

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For Years and Years and Years
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EVA TANGUAY

Can you see the answer?
Delay no longer! Sign up for

"THE WILD GIRL"

in which HARRY WEBER presents the renowned Tanguay for her
First Time on the Screen!

SELZNICK PICTURES

It's your own fault if you are not in on this!

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
with MOLLIE KING—
and—
CREIGHTON HALE—
Written by CHARLES W. GODDARD —
author of "The Perils of Pauline:" and
"The Exploits of Elaine." ——

THE SEVEN PEARLS WENT GOOD
AT THEIR THEATRES
Under the caption "How did that pic-
ture go at your theatre?" the Exhibitors
Trade Review of October 20th and 13th
gave the following reports from theatres
showing "the SEVEN PEARLS," these
being all that were published on
this serial. ——

THE SEVEN PEARLS.—LYRIC, Buffalo, N.Y. VERY GOOD
THE SEVEN PEARLS.—COSTELLO, N.Y.C. CITY VERY GOOD
THE SEVEN PEARLS.—PALACE, N.Y.CITY. VERY GOOD
THE SEVEN PEARLS.—NEW COLUMBIA, BOSTON, MASS;
AUDIENCE APPRECIATIVE

It looks like a unanimous vote, gentile-
men. How about putting it on at your theatre.
PATHÉ PLAYS HAVE MADE GOOD FROM THE START!

Not only has extraordinary interest been shown in them by exhibitors but the reviewers have been unanimous in their praise of them...

What they say of the first of the PATHÉ PLAYS

"STRANDED IN ARCADY" is good, interesting melodrama... Suspense kept up until the final fade-out... Production satisfactory in every way... Shows the popular Mrs. Castle in an entirely new role...

Exhibitors Trade Review

"STRANDED IN ARCADY" ought to prove a box office winner... Teems with action, maintains tensest interest... Never have been made five reels with more action. Direction flawless... Mrs. Castle has never done better work. Motion Picture News.

"STRANDED IN ARCADY" a dramatic story full of thrilling adventures... Mrs. Castle charming... Exhibitors will find this picture popular...

Dramatic Mirror. "In 'STRANDED IN ARCADY' Mrs. Castle makes good as a screen player... There is no doubt that... The story interests and holds, throughout... Thrilling" Moving Picture World.
PLAYS

Announcing

Mrs. VERNON CASTLE
in the third of the five reel PATHE PLAYS....

SYLVIA of the SECRET SERVICE
A thrilling, fast moving drama that will keep your audience keyed up to Q every minute of the time.

Story by Joseph Traft
Scenario by Philip Bartholomae
Directed by George Fitzmaurice
Produced by ASTRA

"What they say of the rest of the Pathé Plays...."

"The Mark of Casse is a mystery story of unusual excellence. Presented with pictures and color that keeps the observer guessing every minute of the time. Mrs. Castle appears with her usual grace and charm. The story concludes on a top."
— Movie Picture World

"A thrilling and suspenseful detective story with plenty of action makes The Mark of Casse an exciting entertainment for lovers of the unusual. Keeps with unusual situations, holds interest from first to last. Recommended for Pathé, action and excitements."
— Exhibitor's Trade Review

"The Mark of Casse has the true advertising advantage of Mrs. Castle's name and a story that will please. Mrs. Castle handles her role capably and excites all on the mark. Plenty of suspense and the action is fast."
— Drama Week

"The Mark of Casse is a murder mystery story, with all movement and rich in thrilling, melodramatic situations. The unmasking of the mystery is done in a clever fashion in the same way of casting her spell."
— Movie Picture News

MRS. VERNON CASTLE
YOU HAVE LEARNED to expect the
BEST IN PATHÉ SERIALS

to give you the best in the new serial...

The HIDDEN HAND

PATHÉ has assembled a cast which everyone will admit is superior in every way, a cast headed by the beautiful

DORIS KENYON

... and in which SHELDON LEWIS the famous "Iron Claw" of the "Iron Claw" and the "Clutching Hand" of "The Exploits of Elaine," ARLINE-PRETTY and MAHLON HAMILTON have prominent parts. Arthur B. Reeve, whose mystery stories in the Cosmopolitan Magazine have a very large following, and Charles Logue wrote the story—an authorship which insures interest from Start to finish.

As usual the serial will be extensively advertised in the great Hearst chain of newspapers and many others. Striking posters and complete campaign books to help the exhibitors fill his house. Remember what Pathé serials have done for you in the past, turned dull days into big ones, and Book "The HIDDEN HAND"

Released November 25th
Patriotism, Intense Interest in Our Boys Abroad, and the Eagerness of Those Hundreds of Thousands Whose Relatives and Friends are already in the Service, To see the life they will Live - All this you have to appeal to when you show the Two Reel

UNDER the STARS and STRIPES in FRANCE

...the first complete and authentic motion picture record of the life of our army in France. Brimful of human interest, timely to the minute, your audiences will be thrilled to the core. Show it and hear the applause!

READY NOW - GET IT FROM THE NEAREST PATHÉ EXCHANGE

Photographed by the Cinematographic Division of the French Army.
June is a remarkable character appearing in a coming METRO production.

June reaches the very heights of charm and the very depths of pathos in this wonderful, wonderful drama.

June will, unquestionably, attain the pinnacle of motion picture success and fame as the immediate result of this work of genius.

METRO must keep you in suspense a little longer.
A word to Mr. Stanley Mastbaum of Philadelphia,

Dear Mr. Mastbaum:

We have seen your name, Mr. Mastbaum, on our booking records for a long time, and we still see it there. Knowing that you have been a consistent user of METRO Pictures we feel, modestly, that we have helped along with your success.

Now then, will you take a good long look at the new Emily Stevens production called "OUTWITTED" and give us your frank opinion of its value to the Exhibitor? We believe we can guess your answer — perhaps that's why we're putting it up to you.

Sincerely,

METRO Pictures Corporation
by the President

P.S. We congratulate you on your splendid fight against the attempt of the Pennsylvania Board of Censors to ruin what you considered a wonderful production, - Emily Stevens in "A Sleeping Memory"
Wonderful

EMILY STEVENS

IN

OUTWITTED

Charles A. Logue wrote it - George D. Baker directed it - and Miss Stevens wins new honors in it.

6 GREAT ACTS

METRO releases it

NOVEMBER 12
Mr. Exhibitor: Make the most of a wonderful opportunity—

A REALLY great patriotic picture serves two purposes—It delights and benefits your audience—it helps you to make money, money that you need to buy Liberty Bonds and pay all the taxes possible to help Uncle Samuel out in this great crisis.

You know what “The Slacker” did for you.

Now comes its greater successor with the big little star.

MABEL TALIAFERRO in Draft 258

Wm. Christy Cabanne who made “The Slacker” also directed this production and the story is by June Mathis and Mr. Cabanne—

There are NO Battle Scenes—

Go and Go NOW to your nearest METRO Exchange and book this Box Office clean-up.
Triangle Magazine is published to help exhibitors make money. Do you receive it regularly? If not, send us your name and address.

J. P. Cotter, Manager of the Orpheum, Grand and Empire Theatres in Baker, Oregon, on October 23, writes:

"Just a word of commendation to the publishers of Triangle Magazine which the writer considers one of the best trade papers which comes to this office."

THE TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway
New York
Olive Thomas

in

"INDISCREET
CORINNE"

She shocked her aristocratic family by craving to be a "regular vampire with a past." Her wild escapades as a masked dancer will keep your patrons in suspense and laughter.

Released November 11
This man’s “Medicine” is a sure cure for a failing box office. Here’s a gunfighter who teaches the six-shooter new tricks.

Released November 11
Keystone Comedy

"FALSE TO THE FINISH"

His wife and mother-in-law combine to end his love affairs with the pretty gown models.

Released Nov. 11
A Promise and a Fulfillment
From Director to Exhibitor

A business transaction of unique interest to the entire motion picture industry has just been effected, whereby Herbert Brenon's "Empty Pockets" will be distributed throughout the world by the First National Exhibitor's Circuit.

The Rupert Hughes' story of THE MELTING POT of New York, with its notable Brenon cast, is a thrilling and absorbing melodrama of swift movement, adroit turn of plot and appealing love interest.

and

A COMBINATION THAT HAS THE STRENGTH OF GIBRALTAR

ROCK OF GIBRALTAR FROM ACTUAL PHOTO © UNDERWOOD & UNDERWOOD

BRENON CORPORATION
(Controlled by Herbert Brenon)

Executive Offices:  Distribution Offices:
BRENON STUDIOS,  509 Fifth Avenue,
Hudson Heights, N.J.  New York City, N.Y.
Mr. Vance's fascinating hero makes his return as a spy behind the German lines. The story, moving with tense speed, rapidly carries him through an amazing series of adventures on the Flanders battlefield and in a Teuton submarine. The trench scenes and moments on a death-dealing U-Boat will form a picturesque background for the thrilling action.

The sequel has already attracted wide attention. It has been pronounced to be far swifter and more unusual of plot than its predecessor. It will make a more compelling film story than "The Lone Wolf" because Mr. Vance wrote the new story with the screen adaptation in mind.
The verdict of Exhibitor Press Public

WRITING OF "THE LONE WOLF" THEY SAY:

"Bert Lytell in the title role gives a very fine performance."—Exhibitors' Trade Review.

"Bert Lytell screens like a 'winner' moves with the agility and 'pep' of a Fairbanks, and executes with a subtleness and unaffected air of a born artist."—Motion Picture News.

"Bert Lytell acts with the ease and finish of a veteran."—Moving Picture World.

"Certainly there has never been a more captivating crook than this 'Wolf.' Much of his appeal is due to the personality of Mr. Bert Lytell."—New York American.

"Bert Lytell, who makes his screen debut in the production is delightful."—New York Telegraph.

"Never played a picture in the Hamilton Theatre that met with better commendation than 'The Lone Wolf.'"—Hamilton Amusement Co., Lancaster, Pa.

"'The Lone Wolf' was one of the best productions that we have ever shown at our Strand Theatre."—M. E. Comerford Amusement Co., Scranton, Pa.

"'The Lone Wolf' got over in splendid shape and was quite a sensational success, creating much talk."—The Circle Theatre Co., Indianapolis, Ind.

"The acting of Mr. Lytell in every detail was excellent."—F. B. Hammond, Philadelphia, Pa.

"I could give enough remarks on Mr. Lytell to fill a book."—A. L. Zacherl, Grand Forks, N. D.

"Mr. Lytell's acting favorably impressed everyone."—E. Brodie, Lawrence, Mass.

"Mr. Lytell is sure to be a favorite."—Jack F. Truitt, Sedalia, Mo.
And They Call This
The "Greatest Of
Goldwyn's Achievements"

JANE COWL, beautiful, popular and power-
full star, with her assured following throughout America, scored a nation-wide success in her first Goldwyn Picture.

"The Spreading Dawn," a story by Basil King, already known to millions through its publication in the Saturday Evening Post, provided Miss Cowl with a play that still further increased her drawing power.

So great was the dramatic, the artistic, the technical merit of this production that in every part of the country it played to capacity audiences and is repeating its record this week—being hailed by critics everywhere as Goldwyn's greatest production.

Goldwyn

presents:

JANE COWL

in

The Spreading Dawn

by Basil King

with the certain assurance, based on our own knowledge of its box-office drawing powers, that it will prove to be one of the most popular and most praised pictures ever offered in any theatre.

Advisory Board:

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Goldwyn Pictures

Corporation

16 East 42d Street

New York City
There Were Many Girls But This Is the One He Married.

She was poor and humble. She had youth and charm and beauty, but she was just a helpless and almost friendless little girl in a big, cold city.

He was rich and heart-hungry and no girl had won a place in his affections.

Accident brought Romance into their lives. Can you imagine the unusual events that drew these two together? Today, in leading theatres everywhere, millions of admirers are applauding as

Goldwyn presents:

The adorable little favorite

MAE MARSH

in

Sunshine Alley

by Mary Rider

Supported by popular Robert Harron

"It's A Goldwyn Picture"

This means that it is a beautiful production created by great artists and filled with novelties and refinements you so rarely see in motion pictures. In "Sunshine Alley" Mae Marsh is even more beautiful than she was as the beloved Polly in Margaret Mayo’s "Polly of the Circus."

Goldwyn Pictures

Corporation

16 East 42d Street New York City
An Exhibitor Profit
On Every Booking of
"The Manx-Man"

This is one of those unusual productions that triumph over every kind of local condition. If a city is having a "dull week," this powerfully-told story draws the crowds again into the theatre.

"The Manx-Man" freshens public interest and sharpens the public appetite because it has, first of all, a "grip" in its theme; a pictorial dramatic power and a trio of popular stars. It has within it the genius of a brilliant director and one of the greatest stories of modern literature. Those are reasons enough to insure the popularity of any production.

The Manx-Man Co
Presents
George Loane Tucker's
picturization of
Hall Caine's Greatest Story

THE MANX-MAN

with
Elisabeth Risdon
Henry Ainley - Fred Groves

to the exhibitors of North America under the open booking plan and announces to all interested exhibitors the tremendous success of this production as a box-office attraction which can be booked only through the twenty-five offices of

Goldwyn
Distributing Corporation
16 East 42d Street
New York City
TWICE they met—this foreign-born creature with the haunting eyes and this merciless man of wealth.

Once beside the body of her dead father—sacrificed to greed.

Next—in the heart of New York's night life, where his memory played him false.

And then came the tragic climax when all of her years of suffering were paid for in a single, lightning-like moment.

This is but another of the dozen or more dramas that thread their way through

REX BEACH'S
Greatest Story
The Auction Block

which is now ready for immediate release throughout North America on the "open booking" plan exclusively through the twenty-five branch offices of

Goldwyn
Distributing Corporation
16 East 42d Street
New York City
The Most Sensational and Thrilling Photodrama of the World War

Ira M. Lowry presents:

FOR THE FREEDOM OF THE WORLD

by Capt. Edwin Bower Hesser

This Remarkable Production Will Command Tremendous Publicity in the Newspapers of All Towns and Cities

Distributed exclusively throughout North America and the remainder of the world through the offices of

Goldwyn Distributing Corporation
16 East 42d Street New York City
Paralta Plays are distributed by W. W. Hodkinson Corporation which was organized to distribute the best pictures obtainable.

It is W. W. Hodkinson's aim to bring together Producer—Distributor—Exhibitor, and combine all their efforts without jealousy and cavil toward each other; but only striving towards unceasing progress and prosperity in equal measure for all concerned.

The co-operation of W. W. Hodkinson Corporation with Paralta Plays Incorporated ushers in a new era in the motion picture industry, because it means:

That the best pictures are distributed by the best method to the satisfaction of the Exhibitor;

That no promises are made unless they be fulfilled:

And this co-operation inspires to the fullest extent that which alone had made industry successful since the days when Joseph sold grain to the Egyptian Pharaoh; that which is summed up in the one word:

Confidence!
J. Warren Kerrigan

IN

“A Man’s Man”

Screen version by THOMAS G. GERAGHTY

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Rousing—Ebullient—Vibrant—Seething Story of an American Superman.

Bessie Barriscale

IN

“Madam Who?”

Screen Version by Monte M. Katterjohn

Written by Harold McGrath

DIRECTED BY REGINALD BARKER

The Secret Service Classic

Mystery Compelling—the Speed and Splendor of a shooting Star.

These two great Paralta Plays are now available for bookings!

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE  Telephone Murray Hill 2123  NEW YORK CITY

Another Big Paralta Play

BESSION BARRISCALE in “ROSE O’ PARADISE”

By GRACE MILLER WHITE, Author of “Tess of the Storm Country”

—The Play that will warm the cockles of your heart—

ROBERT BRUNTON, Manager of Productions.
An Advertisement
by
William W. Hodkinson

The First Product to Be Released by the
W. W. HODKINSON CORPORATION

Will Be the
PARALTA PLAYS

In announcing to the exhibitor that these, the most important unattached productions in the market, will be issued at once by the W. W. Hodkinson Corporation, I wish to add one word:

It was not alone the high quality of the Paralta Plays, such as "A Man's Man," with Mr. J. Warren Kerrigan, "Mme. Who?" with Miss Bessie Barriscale, and the pictures in which Mr. Henry B. Walhalla will appear, that induced me to enter into a contract with the Paralta Plays, Inc.

I was attracted still more by the thoroughness of Paralta's organization, and the seriousness of its intentions. In few other products with whose distribution I have been connected has there been, prior to release, such investment of capital, such a gathering of the elements of successful production, such intentions and ideals, as are expressed by Paralta and its officials.

It is but natural that similar elements with high ideals in the exhibition and other fields should join with me when they understand, as the officials of Paralta Plays, Inc., understand, my own intentions and the far-reaching plans which I shall offer to the industry.

W. W. Hodkinson

The first of the Paralta Plays, "A MAN'S MAN," with Mr. J. Warren Kerrigan, is now ready for immediate bookings. Address the New York Office:

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York
Telephone: Murray Hill 2123
F M Manson presents

The Planter
seven parts

The Season's Premier Special
Frederick McQuigg as "Rob Reel" in the Chicago American says:

BY ROB REEL.

Tyrone Power is to appear here next month in one of the strongest productions yet turned out by the camera. He has the lead part in Herman Whitaker's absorbing novel, "The Planter."

For a portrayal of strength coupled with ruthlessness there has nothing appeared this season to equal the work of Mr. Power. He gets the part of the evil Ludwig Hertzler over so strong that you feel the man's very presence, while you know all the time it is only a picture.

During the cool of Chicago Winter you are going to revel in tropic scenery which will make you forget to button your overcoat when you go out. It is a story of a rubber plantation and the life of remote southern Mexico. It is a reminder of slave days. It pictures the things we like to think of—if at all—as something which does not happen in the year 1917. Yet it brings to you in concrete form the very wrongs we hear hinted at and spoken of only vaguely.

The picture was made down in the rubber country with all of the tropical atmosphere and spectacular settings described in the novel. F. M. Manson, a Nevada mining millionaire, with a hobby for pictures, presents the production and is head of the company which made "The Planter."

The distribution is through Mutual, in whose exhibition room an advance showing was given the press and trade.

SPEND OVER $250,000.

Over $250,000 was spent in constructing "The Planter." It was necessary to move an entire company of 250 men and women.
Write and ask us why—
If you don’t believe it—
Or, better still—
Don’t take our word for it—

Just ask any person who has been actively engaged in the moving picture industry for a year, or even six months.

You’ll find it a well established fact that to do business with the MOVING PICTURE WORLD goes a long way toward establishing you as a figure of commanding importance in your field.

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For none but the best type of individuals in the industry can be friendly with the MOVING PICTURE WORLD’S staunch and unswerving policy of square, honest dealing in every department of the business as a means to its surest and most permanent advancement.

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Use our advertising columns for your trade announcements.
COMEDIES - that will STRENGTHEN any program
STORIES - with a heart interest that will make people THINK
PRODUCTIONS - that will make people TALK and always LOOK for

PERRY PICTURES

Nearing Completion
"Auntie's Triumph" .... "Cousins"
Two Reels
Two Reels

In course of Production
"Poor Uncle Ted" .... "Peace"

FILM D'ART CORPORATION:
47 West 42nd St., N.Y.

The Zeppelin Rout in France Shows Aeros' Superiority

Next

The Sensational Seven Part Ince Special

Bessie Barriscale

"Those Who Pay"

Arrange for

"The Zeppelin's Last Raid"

Immediately

For the first time, a big spectacular drama like this magnificent Ince production has had the advantage of months of front-page newspaper publicity—the kind of advertising money cannot buy. Capacity houses are assured. The picture is a marvel of rapid fire action, gripping story, and new and startling effects—which means business that builds and a great demand for early run bookings!

US Exhibitors' Booking Corporation

Executives: Frank G. Hall, William Oldknow
Top O' The Times Building, New York

Book through the following exchanges:—Hoffman-Foursquare—New York (729 7th Ave.); Buffalo (47 W. 6th St.); Chicago (201 S. Dearborn St.); Philadelphia (122 Vine St.); Pittsburgh (147 4th Ave.); Cleveland (Main Blvd. Proposed St.); Cincinnati (301 Strand Theatre Bldg.); Detroit (Peter Smith Bldg.); Chicago (207 S. Wabash Ave.); St. Louis (220 Forest Ave.); Kansas City, Minneapolis, Denver, Portland, San Francisco (address 729 7th Ave., New York, pending opening of new offices.) Frank Gersten, Inc., New Jersey (250 W. 42nd St., New York)
OPEN BOOKINGS

"THE ZEPPELIN’S LAST RAID," BESSIE BARRISCALE in "THOSE WHO PAY," and all of the exceptional subjects to follow are open to every theatre in the country. Chances to advertise extraordinary pictures that draw new faces to the box office are rare. All exhibitors may take advantage of any of these valuable offerings. Only in ZONES (or neighborhoods) where exhibitors hold franchises will these special productions play “franchise houses” (at “franchise-fixed” prices). FIRST. It is therefore imperative that applications for open bookings be made as EARLY as possible. You will find the U. S. schedule of prices equitable, and U. S. business methods unusually attractive.

FRANCHISE HOLDERS:

U. S. EXHIBITORS’ BOOKING CORPORATION REPRESENTATIVES in each exchange handling “THE ZEPPELIN’S LAST RAID,” the sensational INCE-BARRISCALE feature “THOSE WHO PAY,” and all of these very special pictures guaranteed to you by your franchise—are your personal representatives. They are under complete instructions from headquarters to see that you get each production at your Franchise-Fixed price, even if it is the greatest box office winner ever produced—to see that you get preference of run in your zone no matter how great the demand for bookings—and to co-operate with you in making each picture do an exceptionally large volume of business. Your “Committee of Selection” is making a careful study of every production above the regular program standard of merit. Only special pictures that exhibitors and exchange men recognize as sure-fire “hits” are being considered.

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US-EXHIBITORS’ BOOKING CORPORATION
Executives—Frank G. Hall, William Oldknow
Top o’ Times Building, New York
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First Aeroplane Close-Ups
Daredevil Deeds Caught by Intrepid Camera Man
that will thrill and astound your Patrons.

A STOUNDING BEYOND BELIEF, unparalleled in spectacular punch, are the hair-raising scenes in the TWO-A-WEEK-NEWS SERVICE'S BIG SPECIAL of the first aeroplane close-ups ever taken in mid-air from a speeding companion aeroplane. Scenes that will grip every audience that witnesses the death-defying accomplishments of America's magnificent aviators. More power to them. All of these astounding scenes are shown exclusively in

UNIVERSAL TWO-A-WEEK NEWS SERVICE

It's another smashing SCOOP. Another link in the chain of supremacy, establishing the fact that in TWO-A-WEEK NEWS SERVICE (Universal Animated Weekly and Current Events) you are enabled to show all the world's biggest news FIRST in your house. In the box on the side is explained the feats as performed by our aviators. If you are a regular subscriber for TWO-A-WEEK NEWS SERVICE you get all these big extra specials without cost.

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and contract immediately for TWO-A-WEEK NEWS SERVICE. Give your patrons the biggest treats of the week twice every week. Draw them to your house with as much power as the biggest star in the picture firmament. BOOK NOW, thru any Universal Exchange, or communicate with the

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For the Information of

State Right Buyers

We wish to announce the sale of the following territories on

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Feature Production

“I BELIEVE”

Greater New York—
Harry A. Samwick, 729 Seventh Ave., New York City

Northern New Jersey—
Frank Gersten, Inc., 220 W. 42d St., New York City

Illinois—
Unity Photoplay Co., 207 So. Wabash Avenue, Chicago

California, Utah and Nevada—
Deseret Film Co., 52 Exchange Place, Salt Lake City, Utah

Washington, Oregon and Idaho—
Deseret Film Co., 52 Exchange Place, Salt Lake City, Utah

Montana, Wyoming—
Deseret Film Co., 52 Exchange Place, Salt Lake City, Utah

Colorado, Arizona and New Mexico—
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Dominion of Canada—
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For Open Territory Wire or Write
Mr. Foreign Buyer

There is no time like the present time—
To select productions for your territory.

We offer nothing but
$SUCC$S$FUL PRODUCTIONS$
For foreign fields.

Your requirements are known by us—because

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Sole distributors in foreign fields for

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52 high class gilt-edge productions a year
And other comedies—dramas—serials—educational cartoons.

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Largest distributors of films.

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In foreign fields.
HOLD UP
YOUR DATES FOR

BILLY
in "THE
WESTERN PEST"

A KING BEE COMEDY

DIRECTION ARVID E. GILSTROM

FUNNIEST TWO-REELER EVER MADE

KING-BEE FILMS CORPORATION

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NATH. SPEZER
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LONGACRE BUILDING - NEW YORK

SOLE FOREIGN REPRESENTATIVE

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729 SEVENTH AVE. N.Y.C.
Are You Getting Your Share?

Hundreds of enthusiastic showmen declare "THE FURTHER ADVENTURES OF STINGAREE" to be their greatest money-maker. The master plot-builder, E. W. HORNUNG, creator of "Raffles," wrote the 15 episodes. The sure-fire producers of pictures that get the money made them. Remember, in booking "STINGAREE" you're getting FEATURE ATTRACTIONS FOR 15 WEEKS AT TWO-REEL RENTAL.

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"DARE-DEVIL" GEORGE LARKIN
and OLLIE KIRKBY in

"The Mystery of Room 422"
"A Deal in Bonds"
"The Sign of the Scarf"
"The Man With the Limp"

HELEN GIBSON
the daughter of daring, in

"A Race to the Drawbridge"
"The Munitions Plot"
"The Detective's Danger"
"The Railroad Smugglers"
"The Deserted Engine"

Special One-Reel "Ham" Comedies

"HAM" and "BUD" at their best in "Politics at Pumpkin Center" "The Boot and the Loot"
"A Whirlwind of Whiskers"  "The Onion Magnate's Revenge" "The Bathtub Bandit"

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY
Four-color one, three and six-sheet lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY
235 West 23rd Street  New York City
which there is no tax for either children or adults. We refer readers to rulings of Commissioner Koper on other pages.

* * *

A S WE have already said, one of the really deplorable features of the war tax is that it will be a contributing cause in closing many of the picture shows in our out-of-the-way and sparsely settled communities. In no sections of the country have the pictures been such a boon as they have where there is little else to add variety to the dull routine of life. It is no exaggeration to claim that the local picture show has proven a godsend to the older just as much as to the younger people in the rural communities of this vast country. We believe this very point will receive due consideration by our legislators and we may surely look for the repeal of this particular part of the tax just as soon as the Government can afford to do so.

* * *

T HE experience of a well known and progressive Pacific Coast exhibitor in regard to special children’s programs is not encouraging, judging from a paragraph in this week’s correspondence. After a most earnest effort and great care and trouble in selecting programs, etc., Manager Clemmer of Spokane, Wash., has decided to discontinue his special children's exhibitions, to which he has given perhaps as much attention as any other individual in the country. Lack of interest on the part of parents, school teachers and others is largely responsible. We are inclined to believe that this movement is simply several years ahead of the time and feel that there is a need and a place for such work; if given proper consideration by parents and teachers. The trouble just now is due to the premature agitation for children’s programs on the part of faddists and those who desire to create some activity for their own idle time. When this work is dropped by those who only make it a hobby to fill in otherwise unused time and is taken up by the real parents and teachers, we will see what the pictures can really do for the children, not only as recreation and entertainment but as the greatest aid to mental activity and development.

* * *

T HE attention of theater managers and musicians is again called to the lists of tax free music published in this issue and in our last week’s paper. The large quantity of available material as revealed by these lists will show that the picture theaters are not altogether independent of music that is liable to performing fees. As the value of music to the author or publisher is largely due to its popularity and as the picture theater is without doubt by far the best medium today for acquiring such popularity, we may pretty soon expect a much more reasonable attitude on the part of owners of copyright music when it is eliminated from the programs of ninety per cent. of our picture theaters.

* * *

R EADERS of this paper, as usual, will have noted recently the reliability of our editorial and news columns. There has been no attempt, on our part at least, to magnify the woes of the exhibitor as represented by the war taxes, etc., simply to use them as an occasion to step in and pose as saviors of the industry. Just as soon as official and authoritative information on any of the knotty problems of the industry is available, our readers may be assured it will be found in the columns of the Moving Picture World. Furthermore, our influence will be exerted to the limit for the best interests of the trade, but not simply as a lever to advance our own personal interest.

Saturday, November 17, 1917

**Facts and Comments**

FOR the convenience of exhibitors and readers throughout the country we are again printing that section of the bill covering the tax on theater admissions. See page 995. While the wording of these sections is far from explicit on many points, a second and third reading will show more clearly the intention. Two points that seem to cause confusion are the five cent exemption and the tax on children under twelve. The five cent exemption only applies where this is the maximum price for admission to any seat in the house. The tax on children under twelve, as we understand it, is one cent only, whether the admission for the child is five cents or fifty cents, except as noted above in houses whose only and maximum admission is five cents, on
A Blunderer in Screenland

Almost anything Channing Pollock has to say on "What's the Matter with the Movies" is well worth reading, and the fact that he is very much more entertaining than logical need not deter rational men from observing his irrationality—his sophistry is so light, gay and interesting. He is fairly representative of that form of authorship which has acquired the habit of expressing itself through a complicated system of signs imprinted on sheets of paper, an art so old that its leading exponents have come to assume an attitude of "I am holier than thou" toward the rest of the world in general and toward the New Art in particular.

Such authors deserve the awe they inspire. They are the dark and mysterious wizards of language. They spend their devoted lives in acquiring a black-art proficiency, the occult science of saying something everybody knows already so that those who come under the spell of enchantment think they are reading something new. These jugglers of words are really expert conjurers, and they deserve both credit and sympathy. The mental sufferings they undergo in acquiring their art are only exceeded by the horrible tortures they inflict on their fanatical followers.

Between Browning and Pollock, I would chose Pollock any day in the week. I can, at least, imagine I am getting what he is trying to say, and there is no little satisfaction in that. I like him particularly when he is progressive—intelligent dissent from current world views usually contains some truth—for there emerges from his buoyant heresy a sincere desire to promote reform in present methods of motion picture production. Every branch of it can be improved, even the scenarios submitted to the studios by well known novelists and dramatists.

The sun was setting upon one of the rich grassy glades of that forest. Hundreds of broad-headed, short-stemmed, wide-branched oaks hung their guarded arms over a thick carpet of the most delicious green sward; in some places they were intermingled with beeches, holies and copsewood of various descriptions, so closely as to intercept the level beams of the sinking sun; in others they reeded from each other, forming those long sweeping vistas, in the intricacy of which the eye might lose itself, while imagination considers them as the paths to yet wilder scenes of sylvan solitude."

Fictionists of linguistic dexterity, in stories which flash out for a short season and then to the junk store, rarely excel this descriptive word-painting, and an intellectual labor is involved along the entire line, descriptive or narrative. They may take a vast amount of pains to impress the imagination of the reader through his solution of their word problems, itself an intellectual effort, with what can be instantly flashed on the screen in a glory and beauty transcending that of any other art of expression, but Mr. Pollock is of no such opinion:

"Pure waste of time," he says, "to call attention to the limitations of a medium denied the kindling power of words, the niceties and beauties of language." The real trouble seems to be that fifteen millions of people who go to the "movies" every day are not bothering their heads about the "niceties and beauties of language." They prefer to see that grassy glade in the forest with their own eyes to hearing it through a medium in which one man struggles to express what they must struggle to understand. The sole justification of printed fiction is the author, and he would do as well in the movies if he knew how.

Mr. Pollock knows very well that a vast amount of elimination and transformation becomes necessary in adapting the go-as-you-please composition of the novel to stage presentation, and there is little doubt that he realizes the necessity of elimination and transformation in the screen product, but it is not improbable that certain difficulties of making pictured versions of a story have never come to his attention. There is not space in many such pages as this to enumerate them, but one may be offered by way of illustration, and it may shed a ray of light. The dramatist may take infinite pains to finish his stage play so that it conforms to every possible requirement, and that it may be rehearsed as written. From in front he and the manager may study the whole effect. They decide to make changes. Again they study the whole effect, and so on, each time viewing details in their relation to the entire composition. The author of the screen version and the supervising director enjoy no such advantage.

A studio has been engaged in advance for a certain number of days at, say, a hundred dollars a day. Immediately upon the conclusion of this interior work the sets are removed, part of them props to be used in a production which immediately follows. It is practically impossible under present conditions to go back and do portions of the work over again. A lot of unforeseen errors creep in which, in the case of screen production cannot be remedied. The critic recognizes them, knows how they occurred and is tolerant accordingly. The novelist from whose story the screen version is made, incapable of making such a version himself, or only indifferent to all but the financial reward, sets up a howl of agony, though he may be paid more than the real author, the scenario writer.

Mr. Pollock becomes the author of a drama which he bases on a work of fiction. The skill of new workmanship all his, he gets credit for what he has accomplished. When a scenario writer takes the timbers of an old novel and builds a new ship out of it which sails on to success, he deserves credit for his work. He is the author of the screen version as much as the dramatist is of the stage version. The art of visualizing a story is not any more reflective than that of stage representation. Each is a distinctive art of expression in itself.

There are authors who are doing as well as could be expected in writing stories for screen presentation. They may not attempt printed fiction or stage plays because they are not qualified by nature or training for that kind of work, but they do not feel that literature and the drama are losing anything on that account, and they do not assume an attitude of "I am holier than thou" because they are not getting all there is to be got while the getting is good in other fields than their own.

There is a reverse side to this coin. A certain poet wrote a few verses which deeply impressed a motion picture producer. He paid an author to write a story around these verses. The poet loudly denounced the screen story at a private showing, not having contributed even so much as a suggestion to it. But it met with tremendous success. Letters of congratulation poured in on the poet from all over the country, and royalties piled up so that the poet took practically all the credit and a percentage of money which made that of the real author insignificant. There are pigs in other pastures than this Mr. Pollock. What they want is the money earned by those who do the real work and the credit besides.
A Few Side Remarks

By Sam Spedon.

A SIDE from the patriotic value of the war taxes on motion picture films and theaters, it has awakened producers and exhibitors to the value of organization and co-operation. Nothing like a few swift kicks to arouse common interest in the industry. Since the question of war taxes presented itself we have never seen such large and enthusiastic assemblages of all branches of the industry. We are convinced that it is assuming a real businesslike aspect.

'Twas a Rough Trip.

The great trouble with the good ship Industry is that in years gone by it has been drifting on calm seas in fair weather. We have all been lounging about the decks "living the life of Riley." When the storms came, the winds blew and the seas dashed over our decks, we found there was no one to take the helm and man the ropes. We are fair weather sailors and we have found ourselves sure enough all at sea. We find we need some pilots and good sailors. It is very probable that our recent experiences will discover and develop some real good material to keep us in the right course.

An Official Lookout.

Again we point out to the industry the necessity of having a competent man at Washington, D. C., all the time to look after our interests. A man who has practical knowledge of and experience in the business. One who understands all its branches and would be looked upon as an authority. Not a lobbyist or political wire puller. If the right man, with calm judgment, were there all the time with the proper support of the industry it would be no time before he would be the official consultant of the industry at Washington. In addition he could keep the industry informed of matters under governmental consideration pertaining to it.

Getting Too Near the Make-Up

By Edward Weitzel.

No one can possibly take exception to the statement that screen drama is a pictorial art. Such being the case it also follows that when a woman of inherent grace and beauty lends her pulchritude to the impersonation of the heroine of a moving picture play care should be taken to pose the artist with a keen eye to the best display of her comeliness. The reverse effect is often obtained by an inartistic use of make-up in the close-up. Full length and half length poses of the lady are shown that do justice to her physical charms; then comes a close-up that has the over-accentuation of a circus poster.

The face on the screen is anything but an object of beauty. The mouth is daubed with paint, after the fashion strictly adhered to by the Merry Andrew of the sawdust ring; the eyelashes are so heavily overlaid with cosmetic that they are but a grotesque exaggeration of anything human, and the lids liberally smeared with make-up, are ashen gray in color and resemble not life but death. Even the fashion among certain foolish females of plastering their faces with paint and lip rouge and walking abroad in the truthful and unsympathetic light of day does not offer any excuse for the human caricature too often thrown on the screen as the counterfeited presentment of an attractive and charming woman. Variation and a deeper impression of the unloveliness of a streaked or piebald effect, when applied to the face, is frequently obtained by causing the lady to weep and permit the cosmetic on her lashes to mingle with her tears. This has a tendency to bestow on her what a once well known popular song classified as "two lovely black eyes." An instance may be recalled where a child of ten, a beautiful little girl, was shown fast asleep in a close-up. The picture would have been wholly charming but the childish look was almost destroyed by the paint on the heavily darkened eyelids.

The views expressed by Mary Garden on the subject of the close-up may prove interesting, in connection with what has just been written:

"The moving picture camera and the much-despised close-up have developed pantomime to a point of artistic precision never attained before. On the stage everything has to be highly colored, every gesture exaggerated and every expression heightened to achieve an effect on the eyes of the audience so far away. Today the screen has brought the actor into such intimacy with his audience that every smallest movement, every flash of an eyelid counts. The camera has made acting natural."

It is not necessary to point out the fact that natural acting is quite as possible to the spoken stage as it is to the screen and that the modern theater, compact in size and supplied with perfect lighting devices, permits the smallest detail of the actor's art to register its full effect. Both methods of mimetic expression are capable of the highest results, when intelligently applied. The close-up comes under the same rule, and many examples of its effectiveness and artistic appeal are to be found in the better class of photoplays. It is continually being misused, however, through faulty make-up, and robbing every type of lovely woman of her beauty and charm.

Censorship, Be Prepared

By Sam Spedon.

While we were at the Maryland Exhibitors' Convention in Baltimore last week, the censorship question in the state of Maryland was discussed. The majority of exhibitors present were in favor of abolishing it and decided that it could only be done through the legislature and the newspapers. The exhibitors requested the assistance of the exchange salesmen in interesting the exhibitors in their different territories by appealing to the local legislators to vote in favor of repealing the law that created the board of censors. In furthering this plan slides were suggested, besides many other things.

What Have We Got to Offer?

A candidate for the legislature, from Baltimore, who was present at the meeting, was called upon to express his views on abolishing the legalized state board of censors. He said he was in favor of repealing the law and would cast his vote and raise his voice to do away with it, but he would like to know what to offer in place of it.

Much Talk.

We listened to a great many speeches in favor of eliminating the state board of censors, but not one of the speakers offered any alternative. They seemed to forget that most people who are in favor of some sort of inspection are satisfied with that in vogue in New York City where we have the inspection of the license commissioner who, on complaint of any citizen, if complaint is justified, can prohibit the showing of the picture. One exhibitor told us afterwards that he was in favor of a law penalizing any producer who made a lewd picture or scene in a picture.

"Power" of the Screen.

Bursts of oratory were displayed in extolling the "power" of the screen in defeating political candidates.
who favored state censorship and voted for it. Another exhibitor told us he could not oppose any political influence in his district without endangering his patronage or attendance.

We have emphasized the necessity of putting the soft pedal on the “power” of the screen. Too much hue and cry about the “power” of the screen suggests it might become a matter of favoritism or partisan. We must show that those who control it are willing to abide by the common laws of decency and order and take the consequence as law abiding citizens do when wrongfully or rightfully accused, leaving it to a jury of peers to decide. It does not mean that the right and wrong side of the screen, or the house, be given to a selected board of censors, who naturally might be controlled by those who appointed them for political reasons. Right here we have another reason for opposing legalized censorship, it can be used to force the owners of the screen to use it in favoring political aspirants seeking office.

**Something to Take Its Place.**

It is easy to say “abolish censorship” and give any number of reasons for doing so, but we must be prepared to furnish something else to take its place. It is a foregone conclusion that owing to violations in the past, that we must submit our pictures to some sort of competent review before they are shown in public or be subject to the laws that apply to our own products. How is this to be done? How are we to prepare our ammunition and strengthen our defenses.

**An Attack and a Reply**

We are publishing herewith matter that should be carefully read and considered by every film manufacturer and exhibitor. The provoking thing is that there is an occasional production that gives a semblance of justification to such condemnation as voiced in the attack of the Rev. C. G. Twombly. That his remarks apply to films in general is a gross libel on the industry and most unreasonable as clearly indicated in the reply of Rev. H. E. Robbins. Again we ask why should the ninety-nine per cent of honorable and decent manufacturers and exhibitors have to suffer such unjust condemnation because of a contemptible one per cent who persist in placing on the market the concept of their own filthy minds. For the good name of the industry, for the success of your own business, eliminate every questionable film from your program. The public do not want them and you cannot build up a dependable patronage from the few frequenters and hangers-on of the saloons, who are about the only people who flock to see filth.

**Attack Made by Rev. C. G. Twombly.**

According to a report in the Cincinnati Times-Star, motion picture producers, exhibitors, and moving picture clerks, who were present at the Twombly, of Lancaster, Pa., to contradict the statements made by brothers and sisters in the industry, which was held at the Dalton Hotel, Cincinnati. "It is the direct purpose of a large number of motion picture manufacturers to produce pictures characterized by immoral, illicit love, and other features which are ruining the youth of our country," he said. "The manufacturers hold that the public wants 'sex' and broadness, and so they give it. Immorality and the false standards of the underworld are handed out to young people who come to regard these standards as moral standards. The fact that in the end, virtue overcomes vice, that there is a moral task to the end does not explain the real menace until the end is reached.

"Five Investigations," he declared, "made in the past two years reveal the fact that nine out of ten pictures now shown are of the same character, the large number of motion picture manufacturers and can designate some of the pictures to substantiate his claim."

**The Reply of a Brother Clergyman.**

Relative to a statement recently made in Cincinnati at the Episcopal Congress, I have to say that as owner and manager of one of the largest moving picture theaters in western New York I deny the statement. Of course if the person who made the statement has the power he can name the large number of motion picture manufacturers and can designate some of the pictures to substantiate his claim.

I have made the business my avocation and careful study for many years, and have had extensive dealings with manufacturers and exhibitors. I know many of them personally. My interest has been such as to especially call to my attention the defects in the picture and the quibbling and wrangling pictures. I know quite thoroughly the policy and productions of these manufacturers as the industry is not a contemptible one.

**Questionable Films Do Not Pay**

The film production of questionable character and low moral quality does not pay, is not wanted by the public, is a money loser as it deserves to be. We say this without the slightest qualification and despite the fact that there are still a few boneheads, if not worse, in the producing end of the industry who fool themselves with the idea that these pictures are big money makers. Hardly a week goes past that we do not have to refuse classified advertisements from some State Right owner who wants to dispose of one of these vile features, which we already declined to advertise when first placed on the market. Most producers and exhibitors would not touch them, even if they did pay. Full realization of the fact that they are not profitable will possibly some day cure those responsible for them of their pernicious efforts.

**Title of Lockwood Picture Changed.**

The title of Harold Lockwood's next Metro wonder play has been changed from "Love Me for Myself Alone" to "The Grace Deceivers." This is to give the public idea of the novel by Francis Perry Elliott, from which the screen play was adapted. The picture is a comedy drama and Contract Mr. Lockwood, the producer of the film, who, meeting his dream girl conceals his indentity, becomes a chauffeur and lives a most unusual romance. The production is in five reels.
Roper Straightens Tax Tangle

Commissioner of Internal Revenue Rules that Film Is to Be Taxed But Once—Explains Tax

THE Commissioner of Internal Revenue on Saturday, November 3, announced his decision as to the placing of the tax on moving picture films. Early in the week the motion picture industry in all its branches was astounded at the receipt of a letter by William Wright, of the Kaleem Company, from Commissioner of Internal Revenue Roper, interpreting the provisions of a war emergency revenue law of October 3, placing a tax of one-half cent per foot on films, to mean that such payment should be made each time the film was leased.

This letter brought to Washington a group of manufacturers and exhibitors, who knew that large numbers of them would be driven out of business by such an unjust tax, as was exclusively told in last week's issue of the Moving Picture World, and a conference was held with Deputy Commissioner Fletcher and Mr. Talbot, of the Law Division, and later William A. Brady conferred with Commissioner Roper personally. As a result the latter changed his ruling and the following was issued:

Treasury Department,
Office of Commissioner of Internal Revenue,
Washington, October 30, 1917.

Title VI, Section 600 of the Act of October 3, 1917, imposes "a tax equivalent to one-half of one cent per linear foot" upon all positive moving-picture films (including a picture ready for projection) sold or leased by the manufacturer, producer, importer.

The tax upon the manufacturers of automobiles, musical instruments, sporting goods, etc., imposed by the same title, has to be paid but once, and it is logical to assume that Commissioner Roper's attention was first directed to those film industries which do not come under the previous heading. It also appears that a different interpretation of the section in question would impose greater burden than could have been intended.

The language of the sub-divisions imposing the tax upon the other articles mentioned differs from that concerning films in that the tax is imposed upon the articles "sold by the manufacturer, producer, importer." However, the framers of the act recognized that moving picture films as a rule are not sold, but are merely leased or rented to exhibitors, and it was evidently in view of such practice that the language of the paragraph relating to moving picture films was made to read "sold or leased," instead of merely "sold."

Accordingly the words "sold or leased" as they appear in this sub-division are construed to mean when first sold or leased; requiring the payment of the tax only once.

Roper Answers Washington Exhibitors

Internal Revenue Commissioner Straightens Out Some Knotty Points for Benefit of All Picture Men

A NUMBER of things have occurred during the past few weeks which have shown the exhibitors of Washington City that there is great need for a strong organization there. On several occasions the exhibitors have got together only to permit their organization to die in lack of interest a short time later. There are many abuses that would never occur if the motion picture men had the strength to combat them; they are just beginning to realize that in unity there is strength.

With their various troubles standing out before them, a group of twoscore or more exhibitors congregated in the auditorium of the Cosmos theater on October 31 for a lengthy discussion. At the conclusion of the presentation of the footage tax, to which all of the exhibitors have taken exception, until the association is more firmly organized. They will protest against the levying of a charge by the film companies for putting on the market prior to the effective date of that part of the war emergency revenue law as demands the payment by manufacturers, producers, and importers of a one-half cent per foot.

The committee appointed the week before to ascertain from the Commissioner of Internal Revenue how the admission tax was to be assessed made its report, presenting the following letter received from Commissioner Roper answering the questions propounded in the committee's letter to that official:

Office of Commissioner of Internal Revenue,
William Hinton Holloway, Woodward Building, City.

The undersigned acknowledges receipt of your letter of the 25th inst., in which you submit certain questions in regard to the motion picture industry as to whether the revenue act of 1917 as it stands would apply to such industry.

1. Where no reduction in the charge of admission is made in the case of a child under twelve years of age in the tax payer's theater, the tax will be paid on such admission.

2. Where a theater has a maximum admission of 5 cents for afternoon performances and a maximum of 10 cents for evening performances, the tax will be paid on the maximum admission.

3. Where the maximum charge of the theater is 5 cents for the afternoon performances there will be no tax paid upon any admission thereto. Where the maximum rate of 10 cents is charged for the evening performances the tax will be paid upon all admissions to those performances.

4. Where a theater has a maximum charge of 5 cents admission on certain evenings of the week and a charge of 10 cents on other evenings, the tax will have to be paid on the former as well as the latter.

5. On such evenings where the maximum charge for admission is 5 cents there will be no tax due upon any admission charged. In those evenings where the maximum charge is 10 cents a tax will be collected on all admissions to the performances given on that evening. This ruling is the same as that given in No. 2.

6. Where a certain portion of the theater is set aside for 5-cent admissions while the balance of the house is held for maximum charge of 10 cents, the tax will attach to such 5-cent admissions.

7. Where a theater charges from a theater children under twelve years of age, there will be no tax upon such admissions.

8. Where a theater admits free children from organized charities, after having set aside a portion of the house for that purpose, such admission will be treated as a portion of the house in excess of 5 cents, a tax of 1 cent for each 10 cents or fraction thereof of the price charged to other persons of the same or similar accommodations will be collected.

The meeting was presided over by A. Brylawski, Maurice Davis acting as secretary. These two and Messrs. Holloway, Linz and Crandall answered the various questions put to them by the exhibitors present, explaining each point in detail.

Mr. Crandall also made a report on the activities of the special committee appointed to take up with the various newspaper the questions involved. There is some reference to the fact that attendance at the picture shows did not represent a luxury, for each attendance meant the payment into the treasury of the United States of the amounts of tax which would do much toward supporting our soldiers "Over There."

The meeting was veryspirited one, and seemed to be the forerunner of a number of others to be held at stated periods. The exhibitors will again be called together at an early date to complete their organization and discuss the question of the footage tax and a number of other matters that are now pending.
HOW TO PAY YOUR PARCEL POST TAX.

Under the regulations of the Post Office Department, as just announced, the postal rates for parcels of the parcel post will have to cancel the internal revenue stamps affixed to parcels in payment of the tax provided for in the recently enacted War Emergency Revenue Act of one-cent postage on each package containing twenty-five cents or fractional part thereof on packages of fourth class or parcel post matter on which the postage amount to not less than twenty-five cents each.

The stamps are to be canceled by the sender placing thereon his written or stamped initials, together with the date upon which the stamps are attached or used. In no case, however, should the sender cancel postage stamps affixed to parcels; such stamps must be canceled only by postal employees.

Care should be taken to see that the full amount of postage at the appropriate fourth-class rate is prepaid, either by postage stamps or in money, and that the tax is in all cases, paid by means of internal revenue stamps. Postage on the cancellation of any tax stamps, nor will the internal revenue stamps, in payment of the tax, be counted in payment of postage.

Exhibitors Discuss Tax Questions

Various Organizations Decide on Manner of Collecting From the Public—Resolve to Refuse Payment of Film Tax.

HOW to collect the war tax is still the principal question among exhibitors and meetings held in the past week for the purpose of deciding what method to follow. For the most part exhibitors will pay the tax in accordance with the prevailing custom, but there are instances, though, in which prices will be raised to cover the tax and returns made accordingly. A reorganization of the manufacturer to collect the film tax there is a difference of opinion, with the majority deciding not to pay this extra charge. Reports of the action of several exhibitors meetings are here given:

San Francisco Exhibitors Will Educate Public.

The attention of almost everyone interested in moving picture and theatrical lines has been focused of late on plans for complying with the new amusement tax law. During the seven days or so that the rate of ninety per cent into effect almost daily meetings were held by exhibitors, film exchange managers or the managers of legitimate houses, on October 1st. The interest was held at the Palace hotel during the dinner hour at the invitation of the United Motion Picture Industries of Northern California.

November 23d a meeting of Allied Theatrical Managers of San Francisco, whose members are associated with the legitimate and vaudeville stage, met at the Hippodrome theater, and several moving picture men were also present.

At this meeting it was unanimously adopted that admission prices would remain as at present, but that the public would be called upon to pay the war tax in accordance with the letter and spirit of the new law.

On the following day the meeting at the Palace Hotel was held with about one hundred and twenty-five film men present. It was the general opinion that the most harmonious and successful of any of the kind ever called here. A resolution similar to that adopted by the theatrical managers was unanimously voted. It was suggested that slides, vaudeville, legitimate and legitimate membership fees should be called at once to inform the public fully in regard to the new law and make it plain to theater goers that they were being called upon to pay merely the tax exacted by the Government.

The following are the main points of the discussion:

To extend to this publicity work: Eugene Roth, of the Portola theater and J. L. Partington of the Imperial theater, representing the exhibitors; Herman Webber of the Paramount and Louis Reichert of the Metro, representing the film exchanges, and Homer Curran of the Cort theater and Ralph Pincus of the Columbia and Wigwam, representing the legitimate and vaudeville houses.

This committee met at the Cort theater at a later date and adopted a set of slides, a uniform box office card and plans for a general campaign of publicity. The film exchanges, thus interested and the exhibitors, are now agreed upon plans for assisting in the publicity work and of insuring protection to exhibitors from unfair methods.

Dayton Exhibitors Turn Tax Down.

Claiming he spoke for at least ninety-five per cent. of the exhibitors of Dayton, A. F. Kinsler, secretary of the exhibitors' league of Dayton, O., stated in an interview that the tax rate of the Dayton exhibitors was only half of the twenty-five per cent. tax of which they were informed last week. Mr. Kinsler as well as another prominent showman said he thought the new charge was unfair as he understood the new tax was to be placed on the manufacturers, not the exhibitor. Quite a few of the managers here in their remittances to the various exchanges did not include the extra charges and as a result did not receive their receipted statement as usual, and even though this action has been taken by the exchanges the managers declare they will absolutely not pay the charge. It will be interesting to note the developments in this case, if, for the action taken by the Dayton men should prove successful, it will no doubt have an effect over the entire country.

St. Louis Exhibitors Refuse Film Tax.

A resolution was passed at a meeting of the St. Louis Exhibitors' Association October 26 that the president and secretary notify all film exchanges that the tax they have been levied on, with one exception, was to be placed on the manufacturers, not the exhibitor. Quite a few of the managers here in their remittances to the various exchanges did not include the extra charges and as a result did not receive their receipted statement as usual, and even though this action has been taken by the exchanges the managers declare they will absolutely not pay the charge. It will be interesting to note the developments in this case, if, for the action taken by the Dayton men should prove successful, it will no doubt have an effect over the entire country.

North Carolina Exhibitors Will Not Pay.

President Percy W. Wells of the North Carolina Exhibitors' Association has mailed out letters to all exhibitors in the state instructing them to refuse to pay the arbitrary tax. Any exhibitor who pays the tax will be asked by a majority of the film distributors in this territory, and this matter will be brought to a finish in North Carolina, a special meeting of the association to be called, if necessary, to combat this latest evil.
MOTION picture films exported to foreign countries must pay the same taxes as are provided under the law, Treasury Department declares. On October 3, it announced that motion picture films in domestic trade, according to a decision of the Treasury Department made through the Bureau of Internal Revenue, which has just been announced. The decision was handed down in answer to the question as to whether "goods manufactured in the United States and sold to persons in foreign countries are subject to the tax.

"There is no exemption in favor of goods which are to be exported," the decision states. "The United States Supreme Court in numerous cases has held that such a tax does not constitute a tax on exports, or on articles exported within the meaning of the word 'exported.' A general tax laid on all property alike and not levied on goods in course of exportation, because of their intended exportation is within the constitutional prohibition."

In answer to the question as to whether, "in computing the price at which goods are sold, the usual trade discounts may be deducted from the price thereof for the purpose of ascertaining the tax," the Treasury department states: "The amount determined in answer to the question as to whether the goods are actually sold by the manufacturer, producer, or importer. Hence, discounts would be deducted from the list price."

Returned goods of a taxable nature are taken care of under the following decision. The question asked was, "Are net or gross sales to be reported? That is, may there be included in said sales the sales of merchandise which has been sold in a previous month, and which is returned during the month in which the report is made?" The department answering, "The merchandise becomes taxable when it is manufactured in the United States and cannot be, therefore, sold. Goods actually sold should be reported. However, goods which are delivered to the buyer subject to his approval to or other conditions, and the property right to them is transferred, the seller are not to be reported until the completion of the sale."

**LINZ

A TEMPEST IN A TEAPOP.**

TRoublesome times have beset the Almighty Press Agents, otherwise known as the Associated Motion Picture Writers and Distributors of motion pictures and publications for the several firms of manufacturers and distributors of motion pictures and publications. Recently several members of this organization succeeded in passing a resolution to the effect that the companies by which they were employed should not advertise in pro-German newspapers or Hearst papers. That little resolution stands for nothing.

Mr. Hearst, whose papers were attacked, is a member of the National Association of the Motion Picture Industry, through the International Film Service, and his general manager is Mr. E. F. Reinhardt. As a back result of his activities numerous members of the "Almighty" got a tip that the anti-Hearst resolution should be rescinded in a hurry. This was accomplished at a tempestuous meeting held early in the week, with the added result that Arthur James, president of the organization, and Harry Reichenbach tendered their resignations.

What the future of the organization will be, now that Mr. James has withdrawn, is problematical. Some of its members have expressed the belief that its original purposes and its possibilities have not been conserved and that if continued other fields of endeavor must be found.

**FORBES-ROBERTSON IN BRENO SUBJECT.**

Sir Johnston Forbes-Robertson is to be presented on the screen by Herbert Brenon in Jerome K. Jerome's "The Passing of the Third Floor Back." The role of the Stranger in the Jerome's famous drama is the suiting English actor's most popular and best loved stage creation.

Sir. Forbes-Robertson has just arrived in this country, and he will return to England as soon as the screen production is completed. It came to the notice of the Jerome drama before the motion picture camera, and the fact that he selected Mr. Brenon to interpret the role on the screen is a high compliment to the producer. Mr. "Brenon" is already tremendous work on "The Passing of the Third Floor Back," and he plans to show the finished production before the first of the year.

Mr. Brenon is surrounding Sir Forbes-Robertson with a brilliant cast, and the original players will appear with the star in the film adaptation.

**Indian Notes**

By S. B. Banerjea.

THE authorities of the Bioscope Theater of Calcutta have established a record. They have exhibited the whole series of "The Black Box" in one day, for the modest admission fee of four annas (eight cents). The audience was estimated at 15,000. H. C. Missmann and Chinese, sat right through the performance, from 11:30 a.m. to 6 p.m. The full series was exhibited for three days in succession to crowded houses. J. F. Madan of the Elphin- stone Film Company has shown the full series of "Peg o' the Ring," "The Black Box" and other big serials, but he has never charged less than fifteen cents.

They have also shown an Italian film, entitled "Pearl of the Gauges." All the Indian characters were so badly represented as to give rise to guffaws and uncharitable remarks. Film manufacturers who do not wish to make themselves ludicrous should take the trap of Indians when depicting Indian scenes and characters.

They have also shown an all-comic program for several days in succession, and are now exhibiting "Peg o' the Ring." Indian songs and dances are an additional attraction.

Messrs. K. D. Bros. & Company have just completed the exhibitation of the million-dollar film, "Civilization," at the Empire Theater of Calcutta. From a box office point of view the film was a success, but from the point of view of the audience it was a failure. The semi-official daily, the "Englishman," has correctly expressed the view of the Cantonese public thus:

"If 'Civilization' was meant to be absolutely and only an allegory, then all we can say is that it is a poor allegory. As an instruction picture it is a failure. The story is feeble, and, frankly, it is not heroic or stimulating... 'Civilization' leaves us cold."

Another daily paper suggested that portions of this film should be cut out and made fit for Indians. Its suggestion was not followed. It is to be hoped, however, that Messrs. K. D. Bros. will not treat us to such "cold" films in the future. Ver. sap.

Mr. Ducasse of the Bijou and Grand Opera House specializes in British films. If he had his way he would show British films only, but he knows that his patrons want American films too, so he has to provide for the same. Not all British films are successes, and I have seen several at his theater during the last four weeks which are dismal failures. I shall not name them for obvious reasons. He is now giving two changes of program weekly.

He has exhibited a large number of American comedies to delighted patrons. We see more of "Luke" and "Fatty" than we used to do before. Indians and Europeans want less of Charlie Chaplin and more of Max Linder, Wiffles, Fatty, Luke, and other favorites. They want refined, not vulgar, comics.

He announces a purely Hindi film, entitled "Mokini Bhashasur." I trust it will not prove to be a rubbish film like "Prahlad Charitran," to which he treated us the other day.

The Empire of Bombay has shown "Twin Kiddies," a Mary Sunshine film, and "Mr. Barnes of New York," arrangements have been made to exhibit "Patricia," "The Mystery of the Double Cross" and "The Neighbor From the Wnd." shortly. We shall now have an opportunity of judging Mrs. Vernon Castle's acting. From what I have read of her in "The Runabout" in the Bijou, I do not expect her to be able to capture our hearts at once... Grace Cunard and Pearl White are already hot favorites of the Indian community. I hope Mrs. Castle will be able to establish herself among them at once... The new Alexandra of Bombay is now screening "The Purple Mask" to huge audiences. I am not surprised, considering the fact that our favorite, Grace Cunard, is the heroine of the play. This film, I should state, will be exhibited in Calcutta soon.
WRITE US EARLY AND OFTEN

T HE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Maryland Convention

Large Attendance Reported at Highly Successful Meeting—Will Pass Tax on to Public.

F RAUGHT with fervent enthusiasm and sincere earnestness, the convention held by the Maryland Exhibitors' League at Baltimore, Md., on Sunday, October 28, was one of the most thrilling film events that have been held in the city of Baltimore. The officers of the organization, including Frank A. Hornig, president; Louis Schlicter, first vice-president; Eugene B. McCurdy, second vice-president; A. B. Ochs, secretary; Mr. Winslum, treasurer, and J. Louis Rome, counsel, did all in their power to arouse the exhibitors of the state to action, and it could be readily seen by the crowd of about 150 from Baltimore and all sections of the state that the success of their work in piloting the affairs of the present league is unparalleled.

The men of the committee of arrangements worked hard to obtain results, and they succeeded. Circular letters and cards were mailed and telegrams were sent. L. A. DeHoff managed the publicity and the refreshment end with his usual swiftness and dexterity, and through him the roof garden of the Garden Theater was obtained for the occasion. Frank A. Hornig, with Louis Schlicter and others helping, worked like Trojans in perfecting the arrangements, and their efforts showed in the clock-like precision which marked the schedule of the entire event.

At 2:45 p.m. the convention was called to order by Frank A. Hornig, president of the League, who introduced, as the first speaker for the occasion, Lee A. Ochs, president of the National Exhibitors' League.

Ochs Disseminates Misinformation.

Mr. Ochs then for an hour made a talk on the war tax question, taking up both phases of the question as to the tax on films and the tax on tickets. Mr. Ochs first spoke of his recent interviews with the officials in Washington, and stated that the Internal Revenue Department had found it necessary to reverse its opinion in a number of instances. Regarding the tax on admissions it seems to be the understanding that the public is to pay this, and if the tax of $5 per reel is imposed every time a print is rented it will practically mean the end of the business. He spoke of the committee which would have an interview with Commissioner Roper and his deputies on Monday, October 29, and stated that he would like a committee of two or three appointed from the Exhibitors' League of Maryland to be present at the meeting. "If they insist on a $5 tax per reel," stated Mr. Ochs, "they are going to eliminate the entire industry and defeat the very purpose they started out for, and it is not the intention of the Commissioner and his deputies to do this. You must make the public pay the tax if you are to stay in business."

The tax would increase the charge per ticket five cents. We are not showing 'movies,' but are showing productions of great cost. The trouble is with a great many that, as we started in cheap, they are afraid to change to the higher price. All are going to make the public pay for it, as the law distinctly says so. You are doing wrong to charge nine cents and ten cents, one cent for the tax; it is only ten per cent of your admission price. To their last ruling on the five-cent admission house, if on certain nights this five-cent house charges ten cents for a special attraction then the house must pay the tax on five according to the per capita tax paid in the National League. According to the ruling of the Commissioner the tax is per ticket. If two people go into a theater and buy two fifteen-cent tickets the tax is not three cents, but two cents per ticket.

After finishing his address Mr. Ochs invited the exhibitors present to ask any questions they liked regarding the situation.

Thomas D. Goldberg arose and suggested that the exhibitors keep an account of the October receipts and that if the November receipts fell off considerably that it would show up.

Mr. Ochs then suggested that if there is a falling off in the receipts of any of the exhibitors that they send notice to Commissioner Roper and they would get relief, as he seems to be a very fair man.

Mr. Goldberg: "Don't you think it would be better to have the complaint go through the national organization so that the government could know its power?"

Mr. Ochs: "My idea is that it would not be had to have it come from all parts of the country. It would be more effective if it came from California, Nevada, Louisiana, the New England states and all over the country. It is my present opinion it would have more effect."

Censorship Discussed.

In speaking of the censorship question, Mr. Ochs said: "I hope that the exhibitors in the state of Maryland will do the same as those in New England have done if the same conditions exist here, for there are two associations in the state of Massachusetts. There had been some sort of jealousy between them, but the other day they got together and are now working along harmoniously. There is going to be a big fight in the state of Maryland this coming Legislature. There will be an attempt to eliminate censorship, and if there are two factions in this state it will be entirely wrong. Never mind who your officers are; forget about them. They are the least consideration. Get together and accomplish something. Your officers are to carry out your wishes and you don't like Jimmie Jones or Lee Ochs forget about it. Help whoever is in office. It is ridiculous to have a feeling against some one. It is going to hurt the organization. (You want to repeal the censorship law, which is a bad thing, and you should repeal it. I want to say to you we are here to help you financially and otherwise. We are willing to go the limit. When it comes to censorship I always like to have my colleague, Mr. Bush, speak on censorship, because he loves it. (Laughter.) We will assist you in every way we can. We will send speakers, and if Mr. Bush can give up the time he will stay in Maryland a month or two months, if you want him (Applause)."

Won't Be President Again.

"Now, brothers, when my term of office is up I am going to say good-bye, and let some one else do the work. I refuse absolutely, for any consideration to be president again. There are some boys here that I want to be pals with, forgetting what occurred a year ago, or six months ago, and I want them to understand that no matter what they thought of me I am still willing to go fifty-fifty with them. (Applause.)"

Mr. Ochs then explained that the funds which will come from the two exhibitions that will be held shortly—one in New York, in February, and the other in Boston, in July—65 per cent of the 50 per cent that the National League received would be divided among the members. All came in according to the per capita tax paid in the National League.

Mr. Schlicter then made a motion that the League appoint
two members as a committee to go to Washington on Monday, October 29, to meet Mr. Ochs and the committee who were to see the Commissioner and his deputies. This motion was seconded by Mr. Pacey and J. Louis Rome were appointed on the committee.

W. Stephen Bush, editor of the Exhibitors' Trade Review, was then introduced, and spoke for about half an hour on the subject of abolishing censorship, and made a comparison between the admission prices in this country and in Europe, where he traveled extensively.

Mr. Horning, president of the League, then suggested that a deputation go to the Department of the Treasury to inquire why the public pay the war tax or not. A discussion was held, and then Mr. Schlieter made a motion that all exhibitors see that the patrons of their theaters pay the one-cent tax on admissions of ten cents or fraction thereof. Guy L. Wonders, vice-president of the American Exhibitors' Association, and a member of the Maryland Exhibitors' League, then suggested that the League get up a uniform slide, giving notice and calling attention of the patrons to the fact that the United States requires the exhibitors to collect the war tax from the patrons of the theaters. Then the motion was framed as follows:

"That all exhibitors see to it that the patrons of their theaters pay the one-cent tax on all admissions of ten cents or fraction thereof, and that a uniform slide be furnished, carrying the message of this motion was seconded and was unanimously carried by a vote."

Mr. Schlieter then arose and spoke on the value of organized effort in the way of organizations to accomplish purposes. He stated that the Exhibitors' League of Baltimore and the Exhibitors' League of Maryland were merged.

Mr. Horning then asked all those who were not members of the Maryland Exhibitors' League to become members for their own benefit as well as the benefit of the League itself. Mr. Horning then asked all those who were not members to Washington Metropole and the Motion Picture World, was then invited by Mr. Horning to address the convention, and he responded by saying that he hoped for the best regarding the war tax, but that he really felt like a ship passing through the ice at the present moment, and that it was better to wait the outcome of the decisions which would be made in Washington before speaking too much on the subject.

The convention was then adjourned at 5 p.m. for a recess until 6:30 p.m. Mr. Horning invited those present to return with their wives and sweethearts, as there would be music, dancing and refreshments. During this recess a surreptitious supply was made of hot dogs, sandwiches, hot soup, salad, potato salad, beverages, such as beer, ginger ale and other soft drinks. Professor Cupero, of the New Theater, then struck up some live music for the occasion.

Interesting Evening Session.

At 6:30 p.m. the meeting was again called to order by Frank A. Horning, president, and he said: "The next object of this meeting is to launch a campaign to combat censorship. We want to devise some way of killing censorship. If anyone has any other thing to suggest this is the time." Mr. Goldberg then arose and made an impassioned address regarding the censorship activities in Maryland and stated the experiences which had taken place the last time they were discussing the issue, and before it had been made known that the chairman of the censorship committee had requested him to make a report for him and the secretary of the organization was requested to write to the manager of each of the film corporations in Washington in order to instruct their salesmen to see each and every exhibitor in the state and request the exhibitor to see the delegate from his management and get his views on censorship.

Then Mr. Bush exhibited charts and made a few remarks on the best methods of combating the censorship evil, which he did. After him several others, including Harry Cohen, of the Washington Theater; A. Dresner, of the Exhibitors' Film Exchange of Washington; A. Valentini and W. E. Stumpf, gave their views on the matter.

"The Baltimore censors," said Mr. Dresner, "are not capable of doing justice to the people."

Mr. Schlieter then made a motion that a committee be appointed to draft means in the next few days as to the best mode of procedure and put the same in action immediately. This was seconded and unanimously carried, and the committee appointed included Louis Schlieter, chairman; E. C. Sandell, E. B. McCurdy, C. W. Pacey and J. Louis Rome.

Joseph H. Mellen, Democratic nominee for the House of Delegates of the First Legislative District from Baltimore, who was present, then called on for a few remarks, and he said in part: "As far as I am concerned personally I am not going to interfere with others, as far as I can, to interfere with you. If this censorship that was passed at the last Legislature is against you, against your business and is keeping you from progressing along a line so desperately bad that you can cut down the bill, or repeal it, if your cause is a just one. I don't propose to stand here and pledge myself, but I state if your cause is a just one I am with you and will even go so far as to make speeches for you to get the bill passed."

Mr. Mullen then made a motion that a committee be appointed to get up a slide to be distributed to the exhibitors regarding the war tax on tickets and that a uniform charge be made to the exhibitors for same. This motion was seconded and carried, and Mr. Horning appointed Guy L. Wonders, W. E. Stumpf and M. E. Salmon to the committee to carry to this matter.

The convention, which is to be held on the greatest ever held in the state of Maryland, was then adjourned, and those who cared to remain for the concert of Professor E. V. Pulaski.

Among those who attended the convention were:


The Officers of the League: Frank A. Horning, president; Louis Schlieter, first vice-president; Eugene B. McCurdy, second vice-president; L. A. DeHoff, secretary; W. A. Stumpf, treasurer; J. Louis Rome, counsel. All were present.

J. M. SHELLMAN

British Columbia Exhibitors Organize

Meeting at Vancouver, B. C., Has Large Attendance—Of

In this issue, known as the British Columbia Motion Picture Exhibitors' Association, has just been formed at Victoria, B. C. A similar organization was inaugurated several months ago which also includes the exchange of Vancouver, having died a natural death the exhibitors of the province, and for the first time united themselves into a solid body for the furtherance of their own mutual interests.

At a recent meeting held in that city, the greatest interest in British Columbia, was elected president, with Hector Quagliotti Romano as vice-president, and Frank Gow as secretary-treasurer.

The task before the new organization is to stand solid behind the campaign which is now being fought against the war tax. The representations and appeals which were made to the Government on behalf of the amusement interests for a reduction in the tax having proved fruit-
MICHIGAN exhibitors broke all attendance records at their meeting, held in Detroit Thursday afternoon, October 25, under the auspices of the Detroit branch of the American Exhibitors' Association. The World correspondent counted exactly 331 present, which has never been equaled in the past. It only goes to show that there is always a time when those in the same line of trade will display a spirit of co-operation and a spirit of get-together if the right purpose is in mind.

The aim and object of the meeting was to discuss the admission tax, the music tax, and the tax on film, placed by the exchanges. The meeting was an enthusiastic and arousing one, the exhibitors displaying the keenest interest at all times in everything said and done. When it was all over there was a rush to the secretary's desk to sign application blanks, and it was a common remark all over the room, "This has been the best and greatest exhibitors' meeting I ever attended."

Before going further with the story let it be said right here that Charles C. Pettijohn, secretary and general manager of the American Exhibitors' Association, was present at this meeting and delivered a forcible speech.

The meeting was called to order by George C. Wilber, president of the Detroit branch of the American Exhibitors' Association. Mr. Wilber explained the aims and purposes of the afternoon, and introduced a representative of the local Internal Revenue Department. He read in full the war tax on theater admissions and then answered questions put to him by doubting exhibitors on certain points.

Ward N. Choate, chairman of the Committee on Four-Minute Men of Michigan, was the next speaker. He told the exhibitors what the Government was endeavoring to accomplish with its Four-Minute speakers, and he not only thanked the Michigan exhibitors for their splendid cooperation, but urged them to continue lending their assistance and support to the movement. He did not hesitate also to tell exhibitors to "lash" the speakers when they had reached, say, three and a half minutes so that they would know it is about time to conclude their remarks. He declared that the American Government was not unappreciative of what the theater-owners were doing to help scatter messages to the public, and that by public speaking greater publicity could be given certain matters than even the newspapers could give.

Mr. Pettijohn was the final speaker of the afternoon. By the way, just before he started, about forty state exhibitors who had been holding a conference at the Hotel Tuller and had been discussing the admission tax, explaining it more fully than the representative of the Internal Revenue Department. Then he gave the history of the American Exhibitors' Association, and how and why it was organized. He did not mince words; he talked straight from the shoulder and said a lot of things about certain New York producers that he absolutely defied denial. For his frankness and open way of saying things Mr. Pettijohn gained a greater respect in the eyes of every exhibitor present. Mr. Pettijohn did not touch upon theory, but spoke of practical ways of adjusting certain evils existing in the business.

Mr. Pettijohn emphasized the great need right now for a strong local and state organization in Michigan, and, of course, a strong national association, to handle the big problems that are constantly coming up. His remarks were not wasted because the adjournment of the meeting brought a flood of applications for membership in the city, state and national departments of the American Exhibitors' Association.

As regards the music tax, Mr. Pettijohn said exhibitors should simply refuse to play music that is copyrighted by the American Authors, Producers and Publishers' Association if they did not care to pay the tax. He himself believed the tax was unfair.

As to the theater tax, he urged exhibitors to pass the tax to the public, as that was the way the Government intended it to be.

As to the special film tax, he said that if every exhibitor in the country would absolutely refuse to pay it and would stand together the tax would soon pass into oblivion.

As to the deposit system, he was thoroughly opposed to it, and again took the stand that if exhibitors would stick together they could soon get rid of this obnoxious phase of present-day methods in the photoplai industry.

It was a wonderful meeting any way you look at it.

ANNUAL BALL OF THE NEW YORK EXHIBITORS.

The Motion Picture Exhibitors of New York will hold their annual ball at Terrace Garden, 59th street and Lexington avenue, on Friday evening, December 7th. S. M. Berg, chairman of the entertainment committee, is making pro-
vision for some special features to precede the order of
dancing that will be unusually surprising. He is making
every effort to secure the cooperation of the producing
companies to have a large attendance of motion picture
stars who will take part in the program. For the first
time in affairs of this kind there will be no program for
which entry of any kind will be solicited, there-
fore it is hoped that all branches of the industry will assist
in every way possible to make the ball an entertaining
and financial success for those who attend, and those who have
undertaken it.

Louisville Exhibitors Get Together
Adopt Scheme of Co-operatively Advertising Downtown
Houses—Making Admissions in Even Nickels.

C O-OPERATIVE advertising was recently started by the
leading Louisville downtown theater operators through the
columns of all of the local newspapers in order to
show the public just how the new war tax will affect
the purchase of tickets, this advertising being done by the
Alamo, Majestic, Mary Anderson, Strand, Walnut and Keith
theaters.

Instead of taking the pennies in at the box office, and
doing a lot of changing, the theater owners have decided to
place all admission prices at two cents under the total cost
of the ticket, or one cent under in the case of children, and
tickets selling for ten cents or less. Prices will be posted in
the lobbies, showing that the admission to a fifteen-cent
show is thirteen cents for the house and two cents for the
Government.

The theaters are in reality absorbing the costs, but some
advances have been made to take care of this increase. The
Alamo, Majestic and Strand Theaters, which have been
charging an admission of fifteen cents, will let this price
stand on the matinees, but will advance to twenty cents for
the night performances, this having been under considera-
tion even before the war tax came up. It is expected that
this will increase revenue from the matinees and give more
room for the night performances. The Walnut and Mary
Anderson theaters were already charging twenty cents for
both matinees and nights, and will hold these prices intact,
it being figured that at this price the house can afford to
absorb the additional ticket tax.

In the downtown district the price of all children's tickets
has been advanced to ten cents, or nine cents for the seat
and one cent war tax. This is for both matinee and night.
The change between afternoon and night prices goes into
effect at six o'clock in the evening.

Most of the suburban theaters have advanced prices to
fifteen cents, this being thirteen cents for the seat and two
cents for the war tax. In these same houses the price of
children's seats will remain at five cents; in fact, the price
to the child being cut to four cents, while the tax is one
cent. The desire of the children to see the pictures in the
suburban houses accounts for about four-fifths of the business,
and it would therefore be unwise to raise prices out of
the reach of the child.

The Cherokee Theater, one of the leading suburban
houses, recently circularized the Highlands with the weekly
programs, the front page carrying a notice relative to the
change in prices. This notice was: "The Cherokee will not
raise prices. But according to the new tax law which goes
into effect Thursday, November 1, every person entering
the theater must pay one cent in addition to the price of
admission. We are required by law. And the one
cent for the United States Government. Every child must
have a ticket regardless of age. Children twelve years and
older, ten cents. We take it for granted that our many
friends and patrons will appreciate our doing this in the matter.
Only your continued patronage will make it possible for us
to operate at these prices."

The largest theatrical men claim that, in addition to the war
tax, it will be necessary to advance prices and get addi-
tional admission, as the new film tax and other costs are
rising so rapidly that it will either be a case of handling
much inferior subjects or getting a higher price in order to
exist.

The suburban houses which will charge four cents and
one cent for children, and thirteen cents and two cents for
adults, include the Aristo, Baxter, Bordello, Cozy, Crown,
Hulltop, Ideal, Knickerbocker, Norman Preston, Shelby, Sun,
West Broadway, Empire and Shawnee.

It is said that, as with the old-time theaters, a difference
should be made between day and night prices in the down-
town photoplay theaters, and for some months the leading
magnates have been figuring on a plan of this kind. This
is without doubt the biggest thing that the theaters have
managed to get together upon the years that the Louis-
ville Photoplay Association has been in business, and it
should mean better and more prosperous times, as it will
be a real stimulator to matinee business, which has never
been big in Louisville.

Talk of merely absorbing the tax and remitting to the
Government the full amount of tax based on the number
of tickets sold fell into the discard when, at Latonia, Ky.,
General Manager John Hackmeister, of the Latonia Jockey
Club, notified the treasury department that the race track
would absorb the tax and remit for all tickets sold during
the balance of its big meeting. The Government officials
construed the law differently, and refused to permit this,
stating each individual would have to pay his or her own
tax at the rate of ten cents on a dollar and that each ticket
must bear a printed explanation of the extra charge. How-
ever, there would be nothing to prevent the race track from
lowering prices and then adding the war tax. This prob-
ably will be done to get away from the slowness and endless
confusion where a big crowd has to be given small change.

The following co-operative advertisement was used in the
local newspapers, quarter-page advertisements being used:

The Following Readjustment of Prices Has Been Made In the Principal Theaters of Louisville:

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<thead>
<tr>
<th>ALAMO</th>
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<th>Admission 13c</th>
<th>TICKET 15c</th>
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<td>EVENINGS</td>
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<td>MAJESTIC</td>
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<td>EVENINGS</td>
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<td>WALNUT</td>
<td>MATINEES</td>
<td>First Floor</td>
<td>Admission 18c</td>
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<td>STRAND</td>
<td>MATINEES</td>
<td>First Floor</td>
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<td>MARY ANDERSON</td>
<td>MATINEES</td>
<td>First Floor</td>
<td>Admission 18c</td>
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<td>Tax</td>
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Petitjohn Reports Good Meetings
Large Attendance at Detroit and Cleveland—Exhibitors Dodging Film Tax.

CHARLES C. PETITJOHN, general manager of the American Exhibitors' Association, returned to Indianapolis Saturday, October 27, after attending the exhibitors' meetings that week at Detroit and Cleveland, and expressed himself as being especially well pleased with the outcome of both meetings.

"Two of the best meetings I ever attended," said Mr. Petitjohn. "We had 31 exhibitors present at the Detroit meeting and another large crowd at Cleveland.

Mr. Petitjohn proposes to remain in Indianapolis until after the city election, Tuesday, November 6, and then he will return to his offices in New York. His father, Dr. W. B. Petitjohn, is a candidate for the House of Representatives, and the general manager of the A. E. A. is going to linger around the home folks this week and do some tall campaigning in the interest of father.

Before going to Detroit Mr. Petitjohn sent out thirty telegrams to the different branches of the American Exhibitors' Association, instructing them that he had been reliably informed that if the exhibitors refused to pay the 15-cent reel tax they would not be compelled to do so. He specified clearly that they could not hope to accomplish any effective results in this manner unless they unite in their refusal to pay the tax.

Up to Saturday afternoon he had received answers from the associations in Michigan, Ohio, Indiana, Oklahoma, North Carolina, Virginia, District of Columbia, and Illinois, and every one of them wired that they had taken the matter in the matter with the result that the manufacturers are paying the tax.

The exhibitors are not supposed to pay that tax," said Mr. Petitjohn, "and they won't have to do so if they join together in refusing. They have troubles of their own with the other taxes and the increased cost of operation. The manufacturers are the ones whom the Government expects to pay the reel tax, and it is up to them to do so.

As Giebler Sees It in St. Louis.

The World correspondent is about the only person in St. Louis connected with the film industry who is not worrying himself gray-headed this week.

The reason: he is not trying to collect 15 cents a reel on all films sent out to sundry and divers exhibitors in the territory, and nobody is trying to collect anything—well, anything in the way of excise tax—from him.

The World correspondent is going about his business with a meek and lowly manner; trying not to take sides and to avoid all argument by saying, "Sure, sure, I get ye," and "You're dead right about it, too," in soothing tones to every chap that backs him up in a corner and tells him about the trouble that is splitting filmdom from center to circumference.

The majority of the exchanges have sent out notices that the "15 cents per reel" excise tax will have to be paid by the exhibitor, and the exhibitors have refused to see it that way.

The exchanges, with the exception of one company releasing a regular program, one feature company, and two state rights offices, have asked the exhibitor to "kick in" with the 15 cents and the exhibitor has been obeying only one-half of the request. He is "kicking like the bay steer of the proverb, but he is not kicking in."

Cancellations are coming fast and furious, and the exhibitor is coming in to see the manager just as fast and just as furious, to protest against what he declares to be an injustice.

JOWA AND NEBRASKA EXHIBITORS HOLD JOINT MEETING.

Approximately forty exhibitors from the state of Iowa responded to a notice sent out by N. C. Rice of Algona, and attended the joint meeting of the Iowa and Nebraska Exhibitors held at the Hotel Fontanelle in Omaha, Tuesday, the 24th. The proposition of the State Tax Board and the ten per cent. admission tax were the main issues. After an all day's session, in which nearly everyone present stated their views of the case and their plans, a committee to investigate the legality of the tax was appointed. The duty of this committee was to thoroughly investigate through Government officials and manufacturers of films, whether this tax should or should not be imposed upon the exhibitor.

Wallace MacDonald.

WALLACE MACDONALD is a comparatively new addition to the Vitagraph constellation of stars. He was formerly Mary Miles Minter's leading man, and later appeared in Famous Players pictures as juvenile in Pauline Frederick productions.

MacDonald began his career with Vitagraph, co-starring with Mildred Manning in "Down in the Sables," an O. Henry release. His work in this picture was indicative of extraordinary histrionic talent which, aligned with a pleasing personality, headed him for a niche in the silent drama hall of fame. He was quickly elevated to the position of star in Blue Ribbon features. His first effort in this capacity is "The Princess of Park Row," recently released.

Mr. MacDonald is a vigorous, virile type of manhood, and stands close to six feet in shoes. Before turning his attention to the screen he was prominent in musical comedy circles, and his voice and unusual ability as a comedian causing him to be regarded as one of the best juvenile leaders then behind the footlights. MacDonald's versatility also embraces writing of various kinds. He has written music, is a frequent contributor to fiction publications, and has had a number of scenarios produced on the screen.

BATES RESIGNS FROM PARALTA.

Wilbur Bates has resigned as general publicity director for Paralta Plays and its affiliations, with which companies he has been identified since their organization, and will sever his relations with them on November 17th. His work with the Paralta interests has attracted great attention in the trade.

Mr. Bates is a widely known newspaper man among newspaper men. He began his career as a reporter on the Boston Herald when but 17 years of age. After five years experience on this newspaper, the New York World and the Philadelphia Press, he took up theatrical newspaper work.

Mr. Bates knows personally about every dramatic and motion picture editor from Cape Cod to the Golden Gate. This acquaintance, together with his ability and wide and varied experience, makes him a particularly valuable man. He has not yet decided on his future plans.

CAST SELECTED FOR "TWO WOMEN."

Norma Talmadge has finished casting for her screen adaptation of Rupert Hughes' drama, "Two Women." Seldom has such a constellation of notables recruited from the legitimate and musical stage been seen in the celluloid drama. The supporting cast includes Eugene O'Brien, John Daly Murphy, Stuart Holmes, the cameraman Gallman, and Jean Lenox, author of Eva Tanguay's success, "I Don't Care," and other musical comedy song hits.

WANTS DIRECTORS FOR SOUTH AFRICA.

High class motion picture directors are wanted for production work in South Africa. The proposition of the South African Film Production Co., Ltd., has such a cast of notables recruited from the legitimate and musical stage been seen in the celluloid drama. The supporting cast includes Eugene O'Brien, John Daly Murphy, Stuart Holmes, the cameraman Gallman, and Jean Lenox, author of Eva Tanguay's success, "I Don't Care," and other musical comedy song hits.

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Moving Picture World News Reel for October

- Joe Farahin is elected President of the Screen Club, a new cinema commission to help win war.
- Let's get behind the government, boys!
- How about the music problem in the theatre?
- How's the music in your town today?
- Bennie Schulberg and Hiram Abrams are swinging around the circle.
- Fox presents Theda Bara in Cleopatra.
- I never had so much fun in my life!
- Atta boy! Dig down in the old jeans.
- By heck, young feller, I reckon I'll take one of them things.
- Mary Garden works in her first picture, Dig Fairbanks sells Liberty Bonds while going cross-country.
- New England exhibitors hold convention in Boston.
- Every dollar has a walk in it now, boys!
- How am I going to pass the bucket when all the spot's in my hand?
- That Brown Exhibition.
- I let us now discuss the psychological aspects of motion photography.
- Hear! Hear! Do elucidate!
Scientific Organization to Stabilize the Industry

Administrative Efficiency and Operating Economy Indispensable Factors in Achieving Ideal Results


Secret of Economic Success.

The motion picture industry, which in the brief space of a few years has attained the enviable distinction of occupying fifth place in commercial importance, and yet is but a nurse, is one method of scientific accounting, is still contending with the disadvantages common to all enterprises whose success and expansion have been so swift and colossal as to permit little time or thought to the importance of the security of its permanent welfare, of economic organization and administration and the adoption of scientific accounting methods and policies.

Everybody will agree that success affects economics, but no one knows how or by which means. Everybody will say that prosperity is justification for unbridled prodigality.

Unalloyed and enduring success in every line must be measured by the extent to which economic power and capital are employed and directed. In industrial operations, the concentration of economic power fosters ambition and spurs its possessor to employ his well-conserved forces and resources to win ascendancy over his competitors and dictate prices. This has to be experienced sooner or later with all leading industries, and it is at this stage that the magic of well-concentrated economic power and capital is manifest, and faulty economics and segregated resources reveal their impotency.

Crest of Popularity and Prosperity Reached.

The significance of this to the film interests rests on the fact that, unless all signs fail, the phenomenal prosperity of this popular industry has reached its zenith. At that point all actual and potential expenses, eph, at least is facing conditions leading to results which are analogous, and compel the question whether the psychological time is not now at hand, when, as the only salvation from chaos and retrogression, more scientific methods must be embraced to ensure the higher order of operating economy and administrative efficiency which obtains in other leading lines of industrial endeavor.

It is when this stage is reached in the affairs of a great and plethoric organization the management begins to comprehend that a vital link in its chain of operations is of such faulty composition as to imperil the security of the entire structure realizing that no chain is stronger than its weakest link.

Advantage of Comparative and Interim Accounts.

The one thing above others which has made possible the development and conduct of business on its enormous present-day scale is the modern method of scientific accounting, enabling preparation in detail of comparative and interim accounts which focus intelligently and lucidly all financial operations and conditions, and thereby enable the capable administrator to see at a glance wiser, more precise and profitable conditions of his individual bookkeepers. Now, just as even the cheaper cameras are fitted with rectilinear or anastigmatic lenses for portraying objects with precision on the planet or film, no successful business is satisfactorily operated from the standpoint of the management, the investor or the public, unless the method of administration and of account keeping are rationally regulated and standardized in accordance with certain recognized and generally accepted rules and principles.

Economic Regulation and Statudardization Essential.

Scientific development of economic regulation and standardization in all branches of the film producing industry cannot fail to yield far-reaching and beneficial results.

In point of fact, there exists not more justification or necessity for the prevailing abnormal conditions in the film-producing industry than is the case in any other legitimate line of endeavor. But obviously, these vital economic problems can only find successful solution through recognition and assimilation of the policies and practical principles enunciated by leading industries, where experience has taught that the secret of true economic strength is contingent upon command of the understanding of regulation and standardization and harmonious working between the leading rival interests.

The cardinal defect with many of the important producing concerns consists in the looseness of their construction or producing records and accounting methods.

Financial and Accounting Departments.

Concisely stated, the two primary aims of every system of accounts are to secure (1) lucidity of record with maximum of information; (2) the prompt detection of leakages and extravagances.

It should be the aim of the system of accounts of every business to present operations and conditions in such a manner as to convey the clearest idea of the greatest degree of clarity, remembering that the object of accounts is not only to show the results of carrying on the enterprise, but its financial position at any given date; but also to afford a means of determining how far it is possible to be as tight as possible to those in control, so that the lesson be gained from perusal of the accounts may be properly apprehended and properly practiced.

In other words, accounts scientifically kept and periodically presented will not only faithfully reflect the financial operations and conditions of the business at any given date, but through the medium of adequate statistical and comparative records afford the management all essential information as to practice, production, performance, labor conditions, etc., and also make it possible to ascertain at any time with facility the ratio between the gross profit and operations, and similarly the ratio between the aggregate cost of individual services and the total production, and the ratio of other items of expense to turnover, thereby disclosing where any serious financial mismanagement occurred.

Statistical Data Invaluable.

In this connection it is important to bear in mind that a competent and experienced statistician is an invaluable adjunct to any business, and particularly to the motion picture industry, on account of the segregated and widespread nature of its interests. The rapid multiplying and expiring character of much of its vested property.

What the actuary is to life insurance the statistician is to the lines of business. The function of knowing this business, can, without any great elaboration of expense, prepare his statements and analyses in such a manner as to virtually afford the same relative results as does a scientific cost system in a well-regulated manufacturing establishment.

Precautions Against Leakages and Extravagances Imperative.

In the management of businesses conducted on the present-day scale, it is universally conceded that exceptional precautions against extravagance and imposture are necessary; but by the adoption of easily applied checks risks of serious or continuous losses through carelessness or corruption can be materially diminished, if not practically frustrated.

In the modern business, with its vast consolidations and ramifications, has grown to such prodigious proportions in recent years, and its numerous complexities present to many avenues for leakages and extravagances, that the only salvation from the chaos which creates the incentive to these occurrences is conceded to be dependent upon an adequate separate accounting system and exhaustive statistical and comparative records, reinforced by a sound system of internal check and independent periodic audits.

Danger of Neutralizing a Good System.

Experience demonstrates, however, that the value of a rational system of precaution is often nullified by a mistaken belief that all which is necessary is the installation of the system and making of the necessary assignments for its operation; thereupon the vigilance which is so important and the measure continuous protection for the defense and the strengthening of any weak points, is often relaxed.

It infrequently happens that a system of check is carried out by the staff, which consists entirely in the examination by one person of the detailed entries of another, from
Photographer of Russian Riots Here
Donald C. Thompson, Commissioner for Paramount, Brings Back Films of Revolution and Retreat.

The first pictures of the actual retreat of the Russian army and the horrible food riots that took place recently in Petrograd have been brought to this country by Donald C. Thompson, who has been in the Russian capital the past three years in the warring countries and has won for himself the reputation of being one of the newest photographers. These pictures are now being assembled and will be released in New York City about three weeks. It was only through the credentials that Mr. Thompson carried from the government, Leslie's and Paramount that the securing of the pictures were made possible.

Mr. Thompson has made his first contact to Government officials and has received their stamp of highest approval. Mr. Thompson took his life in his hands to secure the material, and on no less than three occasions he was compelled to retire from his work because of wounds received from machine gun and rifle fire. Prior to his trip to Russia Mr. Thompson spent a year on the western front, where he took pictures for Paramount.

In company with two assistants, Mr. Thompson left New York on October 30 last and succeeded in getting to Russia by way of Japan and Siberia. He remained with the army until February, when he returned to Petrograd to develop the pictures. It was then that he realized the possibility of taking the pictures for it was then the first food riots began, and the first steps to overthrow the Imperial Government were started.

Most remarkable pictures of the revolution were secured by Mr. Thompson and it is said that because of his extreme bravery and nerve that the new Government granted him permission to accompany staff officers to the front for a second time, where he succeeded in getting an assembly of collection pictures of the Russian army and the terrible conditions that existed in the vicinity of the eastern battle front. Five trips to the front were made by the photographer at different times, each time being enabled to get a picture that will make a difference in the situation.

"What is necessary immediately is for this Government to send men and literature to Russia to combat the lies that are being told the Russians about America and its intentions, but they are now being delivered by people who have returned there from this country, and who talk their language," said Mr. Thompson.

Talking of the film industry in Russia, Mr. Thompson said business was exceptionally good in the larger communities and that the people are overanxious to receive American-made dramas, but do not look with favor on our comedies. The new government, he explained, had reduced the tax, and any picture that is shown here can be shown in Russia.

Mr. Thompson will remain in this country for a few months, when he will again return to one of the warring countries to secure additional pictures.

Lloyd Robinson on the Honor Roll
Well Known Publicity Writer for Paramount Becomes a First Class Yeoman in the Navy.

LOYD ROBINSON, one of the publicity staff of the Famous Players-Lasky Corporation, handling publicity for Paramount pictures, has laid down his pencil and covered his typewriter to become a first class yeoman in the United States Navy. He will be stationed at Boston Navy Yard for the present, but like all those who have enlisted for service "over there," hopes soon to be upon the high seas.

Mr. Robinson, than whom there have been few men more popular in the ranks of the film publicity forces, leaves with the combined regrets and admiration of all his co-workers and of the trade press, and in his departure has lost a personality particularly pleasing he has endeared himself to everyone with whom he has come in contact and at the same time by efficient work and superior ability proved a valuable member of the staff.

Mr. Robinson after graduating from Williams College was associated with the Edison Company and afterward went to the Morning Telegraph, where he handled the motion picture department. He became first as assistant to the Famous Players as assistant to B. P. Schulberg and has remained with the Famous Players-Lasky Corporation up to the present time and following the consolidation of the organization.

The best wishes of hundreds of friends go with Lloyd Robinson. Upon leaving he was presented with a testimonial of friendship by his fellow-workers.
Algeria a Market for Films

Exhaustive Report of United States Consul in Algiers Shows Possibilities for American Products

The motion picture has spread extensively over Algeria and become a popular pastime among all classes of the population, among the Arabs as well as Europeans, alike in the smaller towns and principal cities, according to A. C. Frost, American Consul in Algiers. Theaters and other places of recreation are not numerous in the present state of development of the country, but the cinematograph has established itself in most of the principal centers of population and, considering the population, wealth and growth of Algeria, promises to make still more rapid progress in the future as the people's chief form of diversion. In the year 1914 there were about 200 motion picture houses in Algeria, and many others were about to be established when the war began and arrested development.

Some High Class Theaters.

In Algiers, the metropolis, there are at present a dozen establishments, several of which, in size and attractiveness, will compare favorably with picture houses in France or America. Oran and Constantine, the next largest cities, and a number of other towns have, in fact, motion picture houses, but the larger proportion is to be found in the smaller cities and towns scattered throughout the country, where other forms of amusement are few or practically non-existent. There are in all some 700 centers of population which should eventually be supplied with the motion picture.

In considering the Algerian market it should be remembered that the native Arabs and Berbers largely predominate. The latest census (1911) gave a European population of 732,043, in a total of 5,942,569. The Europeans are almost entirely of Latin origin, and come from the adjacent northwestern shores of the Mediterranean. The Spanish conquest of Algeria was the chief European element in Western Algeria and the Italians being especially numerous in the east. It follows naturally, therefore, that films Latin in theme and temperament should be most in vogue and that those most shown are of French and Italian origin.

French Firms Control Exchange Business.

The films reach the local market for the most part through the medium of large Paris houses, which have their own agencies in Algiers, among the best known being Pathé, Gaumont and the Agence Generale Cinematographique. The local agents supply their customers with complete packages, varying from 2,200 to 2,600 meters. Ordinary films, for a first showing in the country, are generally paid for at the rate of 30 centimes ($0.036) per meter (3.28 feet). For subsequent showings, price is reduced, ranging for 15 centimes ($0.029) down to 5 centimes ($0.0097), and even less. Extraordinary attractions command good prices, such, for example, as "Quo Vadis," and "Cabiria." One film recently rented for $375. The highest price ever paid in Algeria, for one of the well known large productions for a period of two weeks, is said to have been $2,316. The films are seldom bought outright, the almost universal practice being to rent for a certain period.

While French is quite generally known among the native population, the photoplays which depend largely upon the written explanations are likely to command the most universal interest. The taste in films is largely determined by the European population, but a study of the likes and dislikes of the indigenous element, numerically predominating, would perhaps bring worthwhile results. Indigenous productions, with horseback riding, and films containing tricks and magic, appeal to the native imagination as well as to the European.

American films are well known in Algeria, and a number of the elaborate and expensive productions have been shown, frequently to capacity houses. Many of the ordinary films have been circulated also, and are well received. The rapidity with which pictures have been accepted, and the sudden denoument are points about the American film the effect of which is noted on the Algerian audience. Since the entrance of the United States into the war there has been an awakening of the public interest in all things American, in which the American film has shared.

The prices of admission to motion picture establishments vary greatly between city and country, between the larger and smaller cities, and in the city, according to the location and character of the house. Some picture houses cater only to high-class patronage, with prices ranging from 50 centimes ($0.097) for the cheapest seats to 2.50 francs ($0.48) for the best box seats. The low-grade cinema has prices from 20 centimes ($0.139) and admission and amusement tax to 75 centimes ($0.6068) for the reserved. The cinemas are usually divided into three classes. The admission will vary also with the character of the production.

Import Duties Not Prohibitive.

Cinematographic films may be imported into Algeria only by special authorization, as they come within the general war restrictions upon commerce. The request is made by the importer to the United States pay the maximum tariff, amounting to 165 francs per 100 kilos ($14.44 per 100 pounds). The duty on American films is merely sensitized to 50 francs per 100 kilos ($2.63 per 100 pounds). There are further duties as follows: For 20 kilos (3.28 pounds) or less, 3 francs ($0.19). For 20 to 40 kilos, 0.5 francs ($0.03). Above 40 kilos, 0.25 francs ($0.015) per kilo.

Present Opportunity for American Product.

On account of a present marked scarcity of films in the Algerian market and the favorable sentiment existing toward American films the time seems opportune for an extension of sales in the American product. Hitherto the number of American films shown have been relatively small compared with French and Italian, but, as the French producers are now unable to satisfy the demand, an unusual opportunity exists to cultivate the public taste in American films, before the restoration of normal conditions after the war, when the natural advantages enjoyed by the French firms again obtain.

As the motion picture business is so largely centralized in Paris it is doubted if it would be advisable to establish, for some time to come, an agency at Algiers. On the whole, films that will take in France will find a market in Algeria. It has been suggested that an agreement could perhaps be reached with a French firm for the joint exploitation of American and French films in this market, especially as the public likes a considerable variety of program and an interchange of productions from various sources. The slowness and infrequency of direct water communication with the United States, the trade practice of securing foreign films for "France and Colonies," and the custom of taking an entire program from one agency are difficulties at present existing to a direct agency of an American firm in Algeria.

Excellent Market for Equipment.

With the rapid development of motion picture houses in Algeria following the war there should also be an excellent market for cinematographic material and accessories. At present 80 per cent. of the apparatus in use in Algeria is said to be furnished by one French firm (Pathé Frères), and the remainder principally by another French house (Gaumont). In some places may be found apparatus of German manufacture, such as Ernemann. It was felt at the outset of the war that the German products would be driven out of the market by the very favorable conditions of sale and payment that were offered. The French material has increased in price between 100 and 200 per cent. since the war, but this condition is not permanent, especially when peace comes. There is a favorable opening for new foreign apparatus, and considerable business would no doubt result if prices were not excessive and some facilities were extended in the matter of payment. In electrical equipment, the greater part of which was supplied by Germany, is the demand especially active and promising for after-war trade.

A considerable number of cinematograph halls have been equipped in a somewhat summary manner and are installed in quarters that have since been outgrown. Many estab-
lishments will be constructed after the war to accommodate
the throngs of people that are now turned away on Satur-
days and Sundays, when people more particularly frequent
the amusement gardens. Under this arrangement, the rapid
growth of Algerian commerce and development of
resources, which was arrested by the war, the motion
picture business should enjoy a notable share in the general
prosperity. Canada is, in fact, the coming economic area. Invariably preferred in French, as a knowledge of English is not general in busi-
ness circles in Algeria.

**Sao Paulo, Brazil**

**Rumors of New Companies—Opinions on the Quality of Films Shown**

Sao Paulo, Brazil, September 12.

BY NOW and then there appears talk regarding the
organization of new companies to start business in this
city. Since Sao Paulo is the most important field
in Brazil, it would not be surprising to learn that new ven-
tures were started. The field is amply covered by existing
firms, and it would appear that nothing short of radical
changes in system would guarantee success to any new or-
ganization. At least one of the pretenders is without ex-
perience, and speaks of being able to control the output of one
of the newer American producing houses. He has noted the
dissatisfaction of patrons with the present system, which
brings a lot of films that have absolutely no reason to be
shown. The newer plants in the United States are in one way
or another trying to get a better roll for film than the old
characteristic. Sao Paulo films are seen by London. These films do
services for the matinees, where children are the most fre-
cquent attendants.

Next the most important factor to be borne in mind is
that this city is largely Italian and is exceedingly partisan to
that class of show. Nevertheless the artist who produced
"Poor Little Peppina" (Paramount-Flickor) can hang more
miles on the excellence of the performance given in one
of the vaudeville houses than is the case in the City of London.
It may be said that the production made a hit.

It has been showing almost continuously and has re-
served several times already. The work of a master hand
is seen in the attention to little details. In the case of
"bocce," which may be said to attain the importance of a
national pastime, Italians are noted for the perfection of
details. The spectators have for the most part been back
yard, and any roadhouse without a court for the game
would do little business. The piece afforded the opportunity
to study and appreciate a remarkable variety of scenes.

A feature of unprecedented interest to Sao Paulo patrons
is the relief afforded by the introduction of a little comedy in
the big films. A long production of the "problem" class
becomes tiresome without a bit of fun. The later Fox pro-
ductions are notable in this respect.

Triangle productions have reached here from Rio. The
first was "The Lily and the Rose." They have become popu-
lar in a short time.

Several war films, French, English and Italian, have been
seen recently, and have drawn big houses.

All the big American serials are doing big business, notably
"Mystery of the Blue Bells," "The Grimshaw and the Mystery," "The
Purple Rose," "The Iron Claw."

"The Iron Claw" ("A Malha Rubra") is just starting. The Thanhouer "Twenty Million Dollar Man," "The Mystery of
the Million," respectively, in most places. One house had a com-
petition among its patrons as to the identity of the masked
protector in "The Iron Claw." "David Manley" received a large
number of votes, probably due to the tips received from patrons of Sao Paulo patrons in Rio de Janeiro.

In Curitiba recently the police entered the Palace theater
and demanded possession of the film "Civilization," showing
a document signed by the Companhia Cinematographica
Braziliana, stating the exhibition of the film. The theater
was literally jammed with patrons who arrived for the play
back without delay. The Companhia Cine Theatral, owner
of the Palace, threatened to institute proceedings for heavy
damages to the reputation of the film. A rumor that the
film had exceeded its stay was spread but the production
came back to Sao Paulo for a second run, and at re-
duced prices made a good sale.

A previous letter from this city told how the city fathers
were increasing revenues by imposing a tax on cinema and
other theater tickets. The exhibitors of films decided unani-
mously to pay this tax instead of shifting it to patrons. All
other theaters, however, with tickets at varying prices, make
the public foot the bill.

**Islanders Show Much Interest in Pictures**

Out of Regard for Hall Caine Manxmen Mobilize to the
Number of Eleven Thousand.

RARELY before the filming of "The Manx-Man," the
photodrama, did the name of Hall Caine appear in the press.
This time it was the same name, which will be released shortly through the
Goldwyn Distributing Corporation, have the inhabitants of the locality where a picture was being taken shown such
intense and lively interest in the proceedings.

The whole picture was taken on the Isle of Man, and be-
cause Hall Caine is the idol of the dwellers there—or because they regard him as having done more for the island in
his novels than any half-dozen governors—they naturally lent
every possible collaboration when they were ap-
prised that he was interested in the work of the cameramen
and their directors. Even the English Home Office and the
British Board of Admiralty cooperated and permitted the
camera to be used within three miles of the sea coast, such
use being otherwise restricted during the period of the war.

The newspapers urged the people to make the film a suc-
sess and they all put themselves into the hands of George
Loane Tucker, who directed the picturakeing. When it
became necessary to stage a representation of the famous
Tynwald Court ceremony the men gathered on Tynwald
Hill by the thousands.

Farmers came from the fields, fishermen from their boats
to appear in this stirring scene of "The Manx-Man." Every
accessory to the ceremonial was provided by the Governor’s
office. And the governor of the Isle of Man, who was not quite satisfied with the costume worn by the actor play-
ing the part of the Governor in the film, he insisted on send-
ing for his own uniform and giving it to the artist to wear.

**HARVEY B. DAY JOINS SELECT.**

The Pittsburgh exchange of Select Pictures Corporation
will be under the charge of Harvey B. Day after this week.
Mr. Day is an old campaignér in the Pittsburgh territory,
and in becoming manager of Select’s Pittsburgh exchange
he is returning to the scene of former emphatic successes.

It was Harvey B. Day who established the Fox exchange
in Pittsburgh. This was three years ago, and even prior
to that Mr. Day had conducted one of the very first of the big
exchanges in this territory when he opened the first
George Kleine office at Pittsburgh with the old "Quo
Vadis?" production as his principal merchandise. This was
the old days before Paramount was established and at the
same time that the Famous Players Company went into the
territory.

When Day left the Kleine exchange he went with the
William Fox Company, and after getting the Pittsburgh
exchange well started returned to California and became
an eastern district manager for Fox, with headquarters in
New York, and covering the entire eastern territory and Canada.

In order to join the Select Pictures Corporation Mr. Day
is resigning his position of personal representative to Stanley
V. Mastbaum, the Philadelphia motion picture magnate.
He has been with the Stanley Company for some time and
has made his home in Philadelphia, but when the oppor-
tunity was extended for him to become the manager of the
Pittsburgh branch of Select exchanges Mr. Day headed the
call to his former activities and decided to accept the post
further west.

**"WOMAN WHO DARED" MAKES HIT IN ARGENTINA.**

"The Woman Who Dared," introduced by the Corona Film
Company in Buenos Aires, Argentina, was enthusiastically
received. The demand is great for similar productions in
that country, as pictures of this kind, which combine art and
technique, are rare. The film has been a great success.

The Corona Film Company has also bought the seven-
reel production entitled "The Warfare of the Flesh," for
exclusive exhibition in Porto Rico and Santo Domingo, and
"Hate," for exclusive exhibition in Cuba, Porto Rico and
Santo Domingo.

Miss Rose Tapley of former Vitagraph fame and so well
known to perhaps every exhibitor is about to take up her well known line of work with the
Paramount Co., where she will no doubt make a success in
that upon which she sets herself to do as usual.

*J. H. C.*
The Scenario Editor's A, B, C.

By E. Clement d'Art.

A List of Tabulated Good Advice for Writers and Editors of Motion Picture Stories:

A—for AMPLE—Ample details but never unnecessary.
B—for BEST—The best that is in you to go into each script.
C—for CRITICAL: Things are sometimes forced. Example: the Golden Rule: "CLEAR, CONCISE, COMPLETE," and a few minor Cs:

CONNECT—In detail.
CONNECTED—A scenario should not jump, alike to a goat's kid who has lost his mother, but flow with all the majesty of a wide river.
CAST—A consideration to any producer.
CAST—Is the cast simple and condensed that audiences may not be confused by the number of people in the play?
CHARACTERS—Do all the main characters stand out well—and this from the very beginning whenever practical? Have you described them?
CLIMAX—Has it the proper punch? Beware of the ANTI-climax.
COSTUME—(See COST.)
D—for DETAILS—Ample, as stated, but "CLEAR, CONCISE, COMPLETE"—and never unnecessary.
E—for ENTER—Do not forget that a character must exit from a scene before he enters another unless a title follows or an obvious lapse of time.
F—for FINISH—"To thine own self be true...

FEARLESSNESS—Do not fear to criticise—especially your own work.
FLASH SCENE—The spice of modern technique and the connecting link which insures the even flow of the photoplay.
G—for GRIT—A scene and sometimes a whole scenario written twice over may mean a better scene—a better scenario. Written three times over it may mean something approaching your own standard of perfection.
H—for HUMOR—Do not forget to introduce this beloved element into, however, forcing the injection. It should come in the right place, at the right moment and apparently of its own accord—as it does in life.
I—for INTERIORS—(See COST.) Thought should be spent on them—not money—wherever they can be eliminated.

INTRIGUE—The backbone of Plots.
J—for JEALOUSY—A plot element of great value.
K—for KNOT—Open a knot quickly but seldom with a sword.
L—for LOVE—The keystone of most plots as it is of Life.
M—for MASTER—Become a Master of Technique, a Master of Style. BECOME A MASTER OF PLOT.
N—for NUMBER—Number your scenes and number everyone. Remember that, technically, a new scene is introduced each time the camera is moved. Hence—number each CLICHE.
O—for ODD—Odd characters, odd situations are striking and of greater interest than the plain ordinary.
ORIGINALITY—A most necessary quality—to be never developed.
P—for PLOT—and for PLAY—The plot is the play and the play is the thing.
PSYCHOLOGY—Of this you must also be a master.
Q—for QUALITY versus QUANTITY—Quality is the thing.
R—for RATIONAL—Plot, action, development should all be absolutely Rational, clear and logical.
S—for SPIRIT—Yes, the keystone of all good literature—and a scenario is or should be literature. Remember that extraneous incidents introduced merely to beautify have no place in a man-sized scenario. To force the appearance is "bad art."
SUBTITLES—Let them be few and distant. A Spoken Title is better than a Subtitle, an Insert better than a Spoken Title and a Bust better than an Insert—though each has its own value—when used in the proper place.
T—for TIME—Wasted Time never returns, but do not be too avaricious—less a bad scenario result from too rapidity in its making.
U—for UNITY—Unity of Plot, Conception, Detail, Development.
V—for VALUE—The value of all elements to be weighted carefully in the balance of judgment.
W—for WEATHER—Look through the window: "Is it Summer or Winter?" Make the picture accordingly.
X—for XANTHIPPE—Socrates' wife—an ancient and respectable comedy character. A grain of the husband's wisdom won't harm.
Y—for YEAST—As the Yeast in the Dough, so should the plot be developed: growing, growing and still growing, one scene being based on the last scene immediately related to it, the whole being connected with the Yeast, that is the Plot. Use plenty of Yeast and the "Dough" will come.
Z—for ZEAL—A warm desire to please our general patron—the myriad headed, myriad mouthed sphinx: the PUBLIC, the AUDIENCE.

ALSO—Be a Zeus, not a Zero.

And so, THE END.

The Mystery of the Missing Reels

A Feature in Twenty-Three Parts and a Sequel in the Juvenile Court

BUSINESS was dull in a Boston West End moving picture theatre—yes, it was rotten! "The kids aren't coming of afternoons any more. What is it, amusement conservation?" queried the manager of the girl in the box office. "Search me," she answered, "but there's another film been pinched out of the hallway. That's two this week."

So the manager with rage in his soul got busy.

In the hallway of the theater Special Officer Carnes and Sergeant John Anderson of the LeGrand street station shifted from sore knee to sore knee, and muttered malapologies at the life of the criminal world as they crouched in hiding.


Out of the shadows crept on tip-toe a small figure hugging close his coat front and casting fearful glances to the rear.

From the hall door of the theatre crept and sidled the dramatic procession, the kid in the lead. On the street he straightened his figure, broke into a dead run down Eaton street for a couple of blocks and then dove sharply into an alley. Breathless the two officers halted at the entrance and then followed, turning from the alley into a low cellar and then halted in relief as they found themselves in the company of four boys.

"Blow me, John, if it ain't a theather!" exclaimed Carnes as he collared two of the boys while Sergeant Anderson surrounded the other two.

An investigation of the Juvenile theater disclosed 23 moving picture reels that had been showing at the theater around the corner in a two-hour show, while the young Watchwords were eating lunch. One cent a head and packing the auditorium at every performance.

A moving picture machine of odds and ends of other machinery that was a marvel of mechanical genius was fearfully owned up to by its young inventor, one of the four proprietors while the picture reproduction on the screen proved to be almost perfect.

The four culprits were arraigned in Juvenile Court charged with the larceny of 23 reels of moving picture film valued at $2,300. Some of the reels were stolen from the film district as well as theaters.

The four boys are Morris Singer and Louis Schneider of Phillips street, this city, Joseph Tinker of West Cedar street and Leo Goodman of Eaton street.

The case of the four youngsters was continued until Oct. 31st.

Scene from "A Day at Denisham" (Paramount).
**Motion Picture Educator**

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

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### Interesting Educational Films

**One Forestry Subject, One Military, Two Industrial, One Scientific, One Engineering, One Travel and One Art Subject.**

Reviewed by Margaret I. MacDonald.

*“Lumbering in Winter” (Paramount-Bray)*

**NEVER** in the history of America has there been a greater call on her timber resources than today when the building of ships and aeroplanes forms an important part of her program, both military and commercial. Pictograph No. 92 has therefore undertaken to illustrate for us something of what is going on in the line of forestry and lumbering. In the carrying out of the lumberman’s business, resources skilful in forestry are sent out in advance to mark the trees that are to be cut down; and following them come the crew of tree fellers who cut down the trees, rid them of their branches and send them on their journey to the saw-mill. The logs loaded on sleighs are pulled by the engines of a caterpillar tractor, eight and ten in a train, to the river where they are unloaded and left to guidance of the current. At the first bend of the river men are waiting who leap from log to log pushing and pulling with pike poles so that the stream may be kept open and the tumbling logs kept from jamming. Then there are the piles of logs which in spite of all efforts do succeed in forming a barricade, which have to be dynamited. All of these interesting details can be seen in this picture.

*“Under the Stars and Stripes in France” (Pathé).*

A two-part series of views showing the American soldiers at work in France, entitled “Under the Stars and Stripes,” are being released by the Pathé Exchange, Inc. These pictures, taken under the auspices of the Cinematographic Division of the French Army, present scenes of great interest to the American public today. Here we see sons, brothers or sweethearts of the American public mingling in friendly relations with the French villagers, and also engaged in the more serious work of training for the trenches. A full review of this picture published in the Review Department of our issue of Nov. 10.

*“Making Rifles for Our Government” (Pathé-International).*

A half-reel length of film showing the process by which rifles are manufactured at one of the American Government’s large munitions plants appears on the Pathé program. In the picture we see the selection of steel rods, the boring of the barrel and the shaping of the smaller parts. The turning of the walnut stocks, the assembling and then the testing of the finished weapon are also pictured.

*“Building a Pipe Organ (Mutual-Gaumont).*

In Reel Life No. 80 will be found an interesting illustration of the manufacture of this subject. The subject should be of unusual interest for the reason that the intricacies of the pipe organ are known to comparatively few of those who listen to it. The picture explains that a few of the pipes are of wood, but most of them are made of a costly mottled alloy, and that the voice of the pipes is one of the fine arts. The intricate electrical system of the organ is explained, and a good idea of the subject can be gained by viewing the picture.

*“The Story of Water” (Mutual-Gaumont).*

The birth of a raindrop in a mountain storm is illustrated in Reel Life No. 80. The subject is treated in an interesting way showing the beginning of a streamlet high up in the mountains, and later the broad and peaceful river converted eventually into a great stream, which generates electricity, irrigates vast plains, or acting as a highway of commerce. The study is a good one and worthy of special mention.

*“From Dakota to the Sea” (Universal).*

In No. 46 of the Screen Magazine will be found an interesting series of views descriptive of the construction of the new barge canal between Buffalo and Albany, connecting the Great Lakes with the sea. The canal was built at a total cost of one billion dollars and is destined to play an important part in our wartime effort in the water front. During the five months that the Great Lakes are closed to shipping, hundreds of boats will be released for the Atlantic Coastwise trade. Details in the manipulation of the locks are shown in the picture which is quite a complete illustration of the subject.

*“Niagara Falls” (Educational).*

One of the most complete, and perhaps the most beautiful illustrations of the great Niagara Falls, owned by the Educational Films Corporation of America, was exhibited on the program of the Rialto theatre during the week of Oct. 27th. The views of the lower and upper parts of the Hornblower Falls, the Bridal Veil Falls, the Whirlpool Rapids, the Niagara River and islands above the falls, the brink of the falls and all the points of interest thereabout. Then we take a trip on “The Maid of the Mist” to the Cave of the Winds, we follow the river in the electric train, and we view the international bridge, and when we have finished looking at this beautiful picture we feel quite as though we have been on the spot and seen it all in actuality. So wonderfully realistic and well-photographed is the picture.

*“The Most Beautiful of Far Eastern Arts” (Paramount-Bray).*

The 92nd release of the Pictograph illustrates the ability of the Japanese to accomplish beautiful effects with flowers. The illustration teaches not alone the artistic arrangement of flowers, but also how to preserve them. Through their knowledge of flower preservation the Japanese keep cut flowers for weeks. Always the Japanese employ a kubari, or flower support made of a forked twig, which is first inserted into the vase before the flower is put in. The twig serves to hold the stems above the bottom of the vase and allows the water to reach the cut ends. Certain flowers can be kept fresh for a long time by applying melted wax. This method of preservation is also illustrated. The aptitude of the Japanese in suggesting forms such as a full-rigged ship, or a tree bending to the breezes by means of blossoms is also shown in the picture.

**Rialto’s New Stroke**

First of a Thirty Weeks’ Series of Saturday Morning Educational Concerts Proves Successful.

ALMOST every day something new and progressively interesting is happening in the realm of the moving picture, and now we are face to face with a thirty weeks’ series of educational concerts to be given at the Rialto Theatre, New York City, under the personal direction of S. L. Rothapfel. At these entertainments, which will consist principally of music with the exception of an educational film or two, an admission of 10 cts. will be charged for adults and children alike if ordered in advance or subscribed for, while box office prices will remain the same as usual, 25 cts. and 50 cts.

The program for this week, consisting of music from the Rialto orchestra of fifty pieces conducted by Hugo Riesenfeld, and other musical numbers, including a violin solo, was relieved of its musical responsibilities for a time by the presentation of a screen subject of interest, entitled “Getting Acquainted with Bees,” an Edison production. One of the most important points about the entertainment was the explanatory remarks by Sigmund Spaeth, music editor of the New York Mail. Following the educational concerts Mr. Spaeth will continue to lend his aid to the success and educational value of the Saturday mornings which will be spent at the Rialto by New York children and their parents.

Subscriptions for these concerts, which will begin at 10:30 each Saturday morning, may be sent to Mr. Julius
MacFadden Screen Magazine

BERNARR MACFADDEN, FAMOUS PHYSICAL CULTURIST TO BE HEAD OF NEW SCREEN MAGAZINE.

The General Film Company are releasing this week the first number of a new screen magazine to be known as the "Physical Culture Screen Magazine," edited by the famous physical culturist, Bernarr MacFadden. The first number, dated for November, will contain articles on such subjects as muscular poses, wrestling, deep breathing, gymnastic exercises for girls, classical dancing, laughing as an exercise, and recreational exercises for children. These various subjects will be pictured with the aid of some of America's best known masculine and feminine athletes, including Vera Roehm, George Bothner, champion middle-weight wrestler of the world, and Margaret Crawford, premiere classical dancer of Grecian creations.

The "Physical Culture Screen Magazine" will be produced by the Physical Culture Photoplays Company of which Bernarr MacFadden is president and treasurer, M. MacFadden, vice-president, and Robert Reynolds, secretary and managing director. The executive offices of the company are located in the Flatiron Building, 949 Broadway, New York City. The company will produce photoplays dealing with physical subjects, and Bernarr MacFadden will serve as the executive head and reviewing editor of all productions issued by the company.

LLOYD WEST—EDWARDS EAST.

After completing special work away from their "homes," two of the leading members of William Fox's large directorial staff changed their scenes of activity last week, with records of epochal screen work accomplished. J. Gordon Edwards, who directed the Theda Bara super-picture, "Cleopatra," now playing to standing room only at the Lyric Theater, r.turned to New York from California, where the picture was made. Frank Lloyd, who made the forthcoming cinema version of Victor Hugo's "Les Misérables," left New York for the Pacific Coast on the day that Mr. Edwards departed from the land of oranges and films.

Mr. Edwards has been in California since May, busily engaged on the production of the spectacular "Cleopatra," now launched so successfully. This was the first motion picture he had made on the Pacific Coast, although, with his total of twenty feature pictures, he has more photoplays to his credit than any other Fox director. That he worked indefatigably while in the West is evidenced by the fact that he made two subjects in addition to "Cleopatra." These are to be of the same high standard as that of Mr. Edwards' other dramas, which include such well known productions as "Under Two Flags," "Romeo and Juliet," "The Tiger Woman" and "The Darling of Paris."

NATIONAL BOARD ASSISTS GOVERNMENT.

Owing to the difficulties encountered in examining all films of news character in Washington, D. C., before their distribution and release, the Committee on Public Information has asked the National Board of Review of Motion Pictures of New York City to examine such films in New York City in an advisory capacity. This means that the National Board of Review, in looking at films, will be expected to call to the attention of the Committee on Public Information, any scenes in films which might give information to the enemy and be harmful to the military activity of the United States. Following the receipt of such information, it will be determined later by the authorities at Washington whether the portions of the reels noted by the National Board should be eliminated. The commendable Board of Review already see more than 99 per cent. of the photoplays exhibited in America before they are released. Prints of all films are carefully examined and important place it occupies in the film industry, nearly all of the big companies having their executive offices here.

PARAMOUNT BUILDING MOUNTAIN STUDIO.

A permanent studio will be erected shortly at Hoquiam, Wash., primarily for George Beban, who is making "Jules of the Strong Heart" for Paramount, but it will also be used in future for other pictures requiring a lumber camp setting. The studio is to be built at the Lasky lumber camp in the heart of the woods. The baggage cars will convey the furniture and a complete lighting plant, while other scenery and property will be constructed on the spot. Great force of workmen from the Hollywood studios is to take part in the expedition, beside the members of the company, under Donald Crisp's direction, and the technical staff. Nearly fifty people appear in the cast and camp will be pitched in the woods where all hands will remain for about a month.

NEW PICTURE THEATER FOR BEVERLY, MASS.

Enterprise Amusement Company has purchased the Giddings estate on Federal and Chapman streets, Beverly, Mass., and it may be known that it will be devoted to the presentation of high class motion pictures and vaudeville. The building will be of the most modern construction, iron, steel and concrete being used as much as possible so as to render the house practically fireproof. There will also be an abundance of exits with wide passageways sufficient to take care of the largest audience that the house can accommodate.
PROBABLY I could do better advertising, only my house is a side line to my other business, writes a manager every now and then.

The house always will be a side line when it is run as such. It is no business requiring intensive development, and unless one can give entire time to the project and make it pay for his entire time, it would be better to sell the house to someone who can make it pay before opposition gets in and forever kills its chances. Your house can be made to pay, but no house will show a real profit if it is allowed to run itself. Dig right down and you'll find pay dirt, but you cannot merely hire films and sell tickets. You must do something that will make people want to buy the tickets you have for sale, and the one thing that will do that is advertising, intelligent and ample advertising. Don't try to boom things by offering ten reels instead of five. Take the money you would spend on the second feature and put it into new films, and you would find you can sell five reels to even greater advantage than you can ten.

Don't Do Too Much.

A mid-west house sends in a full page advertisement announcing the opening of the fall season. First it announces the "banner week," with which the season will open. The second is a long list of a new deal for an augmented service. At least one of these engagements was a new deal. The page, set in an ornamental frame, is stuffed just as full of type as a hard wiplicate thing can fill it. It is so solid that it runs together in a jumble, and few will read it down to the announcement of the new bookings. They will take it to refer to the opening week and let it go at that. In such an advertisement the emphasis should have been laid upon the plans for the season rather than for the single program. The idea is to get in the picture, not to tell the story. The announcement of the opening week may be followed by names and titles. The advertisement in question ran in two local papers. It is about 50 per cent waste because it does not get the message over. The most important point is the least emphasized, and the story is not told at all.

The message does not come until the lower half of the display is reached, and very few people are going to read that far down. Here is ideal copy for that page:

We have purchased the franchises for Paramount, Artcraft, Goldwyn, Metro.

The four firms with the famous stars.

Then set the names of the stars in twelve point, with four points of space between, tell why it costs a little more, and refer to the later advertisements for the weekly bills. Get that idea across that the space is merely a three nines set in large type and you have it right. Just because you have a whole page of space do not get the idea that you have to try and get a bookful of words into the space. Don't say more than you would in a two column space. Just say it louder, that's all.

Really Helps.

In theArtcraft campaign book for Douglas Fairbanks in "The Man From Painted Post," Pete Schmid seems to think that perhaps it would help the exhibitor if he helped them to advertise the film to their patrons instead of his advertising the film to them. His press dope is capable of being printed in regular papers without a sense of shame. It is interesting, but it is new copy and got a bunch of unusable words ending in "est." His stunts are few, and forlorn, except, perhaps, his suggestion that you build a float and put a cowgirl, mounted, on its top. It would probably take too much training for the horse and use up a couple of girls in the process, but the stunt is practical and will work to good effect. He offers a four piece mailing scheme that will work well on art houses and the layout of all the material is all that could be desired. The lithographic material includes two ones, two threes, two fours and a twenty-four, with a window card, and the larger paper does not shrink in the smaller designs. It is not as flashy looking as some two to four color books, but it is business on every page.

Watch the Kids.

Did you ever follow your boys and see how they distribute your material? We noticed three youngsters the other afternoon, walking up the front window. The house stands back from the street about ten feet. One boy tried the latch, it did not seem to work, so he threw a circular into the yard and the wind blew it into the street before he reached the next house. The second boy not only came to the house, but he spent a couple of minutes trying to force the bill under the bottom of a tight-fitting door. He was painstaking, but too slow to be efficient. A third boy came along, swung into the yard, slipped his bill through the letter slot, got his name made out, and was on his way. The last boy covered his route because he had the time, covered it well and left a good impression where he was noticed. Don't merely give the kids something to distribute. Give them to the boys who will distribute them best.

Garfield's Pep.

The Garfield, Chicago, does not get out a very large program, but they put something on it. Here's a late one:

"PEPISM!"

The "GARFIELDIE" Theater is a Pepistm. What is a Pepistm? A Pepistm decides when others hesitate. Acts upon others' dream. Works when others wait. Succeeds when others fail.

In other words a pepistm is an optimist with pep. Something like that on the front page each week will do more for your program—your business—than a bookful and a half of advjectives. Ever try it?

From Schenectady.

Lately we spoke of the program of the Cozy, Schenectady, N. Y., on which the editor ran his name and address. Our John P. Arthur, the editor, writes a chatty letter about conditions in the house, explaining that he is doing the work without any charge to help a friend along, and the program mentioned is his only reward. The house is a 400 seat theater in the Odd Fellows hall. It was closed through the poor management of the late tenant, and after a lot of expense was spent to paint the house a new tenant and is helping him along. The house draws from between 10,000 and 15,000, with opposition, and Mr. Arthur writes:

I believe the show business is simply merchandising entertainment. I try to study our patrons and write the material to appeal to their tastes rather than to mine. We pay $3.50 for a 1,500 program, and distribution adds another dollar to this cost. We put one in each family. The program is not handled by the printer as I would like, at all times. My idea is eight point body, with the names of stars in black, and titles in 12 or 16 point display. The nine point brings out the best. Schenectady has a working population of 100,000 residents. 22,000 are employed by General Electric and some 10,000 by the American Locomotive Company, and many of their children are young; families with four and five children. They are attracted by the stars, when the stars handle parts that suit western plays and others that give plenty of action. They go to the theater to obtain relaxation from work. We cater to their demand, and have them standing up four nights a week. In addition to the program we have one 18 sheet billboard beside the theater, with six three sheets, lobby photos and one sheet "tonight" bills. I do not feature the five-reelers, but try to play up the entire program. They want seven and eight reels, and they know they are going to get that. I also try to give extra space to the dull days. They will come Friday and Saturday, so I feature the other days more strongly.

Advertising the entire show is something that too few do. Mr. Arthur tells just what it is that rounds out the show. He does not merely say that there is a two-reel comedy or a two-reel Keystone. He tells the brand and the title, and tries to give a hint of the subject. Another point we like is his endeavor to get the viewpoint of his public. This is where many copy writers fail. They are swayed by their own preferences rather than by their knowledge of what their patrons like. Personal preference counts for nothing in the conduct of a house. It does not matter whether or not the manager and the house staff approve the bill. It is what the patrons wish that pays the expense accounts, and it is worth while to appeal to the patrons.

Student Tickets.

To help the matinee business and at the same time leave the house clear for adults in the evening, the Roxy and Cozy theater, in Pittsburgh, have student tickets, which entitle school pupils to a reduced admission to the matinees. As a rule the children will come in the afternoon use the toy bills, but the situation is of value when they crowd the house evenings and keep out older patrons.

Special Weeks.

The Poll theater, Scranton, Pa., has begun the issue of a new house organ. It is a four page weekly called The Theater Goer, and is edited to give the announcements of films. It is in five reeler, but try to a miniature theatrical weekly, with a majority of the house stories treated from a news view point. The issue is exceptionally well done. The first number announces a series of special weeks in this text:
At various times during the coming season we will have special weeks; times when a concerted effort will be made to claim your patronage and patronage. If you have not found an organisation in your town that is as the department store, has its special sales the Poll will have its bargain days. Under the title of "Fall Festival," "Halloween Party," "Blue Ribbon Week" and "Request Week" other cities have experienced great increases in business and in the spirit of friendship between the management and the public. That's what we are after, we want you to say "There's always a good show at the Poll," and we are going to make one great effort to bring this about. Go along with the Poll crowd, you can't see a bigger or a better show in Scranton, it pays to be a Poll patron. And the best way to be a satisfied patron is to buy tickets well in advance.

Any special drive will help business a lot. We think it was the latest William Hammerstein who started the idea with an Old Home Week, but he found a coming program consisted largely of old timers, but now the vaudeville circuits have numerous drive weeks. These cost no more than the regular bills, but permit an extra amount of advertising, can be done, counteract that is, almost anything; lobby displays, and house more emphatically upon the map. Try it some time. It is like an anniversary, only it permits of more frequent repetition.

A Continuous Scheme.

Elmer Tompkins, of the Opal theater, Hollister, Cal., has a variant of the general invitation scheme that offers some very advantageous angles. In the general invitation scheme one week is set apart during which time tickets made out for entire families or for two or more persons are honored. Mr. Tompkins uses the same idea, but he works it on a smaller scale and continuously. Each week he sends out a few cards reading:

Compliments of the Opal Theater.

Mr. ________________________________
Yourself and entire family are cordially invited to attend the Opal theater free of charge any night during the week of ___________ to ___________ inclusive. A list of pictures for the week is enclosed.

Select the night that appeals to your fancy and we are sure you will find the evening pleasantly spent.

Present this card at the door.

The card is white stock, printed in black, and is filled in from a list. One family in each precinct is selected each week to be the guests of the house. This gives the recipient a certain feeling of having been specially honored. It is a direct courtesy and not a grand drive, and this has a decided moral effect. The tickets are handsomely done, and this also helps, but we think that it would be even better were they all signed in ink by the management. It would give a more personal touch. Mr. Tompkins writes that regular patrons accept it as a tribute to their attendance, and that strangers are generally made into regular patrons.

Where you work from an alphabetical list it is best not to follow the regular order. If Mrs. Brown sees Mrs. Bennett with an invitation she feels it is B week, and Mrs. Simpson and Mrs. White are apt to feel that it will be a long wait before they are reached. Skip around the list and add the element of uncertainty.

In Miniature.

Someone, probably Philip Wright Whitecombe, prints in the London Triangle booklets this simple summing up of the exhibition end:

To make money: Get the right films and show them in the right way.

That's all there is to it, but it's no easy job.

There is a lot of sound business sense in those attractive Triangle booklets. Here are some extracts that are good enough to go on business postcards:

Have a theater policy:

Decide on a distinct tone for your theater. Keep to it. Make attendants, advertising, decorations all harmonize with it.

Luck is a matter of thinking. There's just one thing better than having all your patrons say as they go out, "What a fine show." That better thing is to have them say, "We must come next week."

Those Triangle booklets are exceptionally good work from every angle. On the other side the Triangles are released in groups of eight, and each book gives two pages to a subject, giving press and advertising lines, talking points and the story with specimens of cut material available. It is all condensed, but condensed so intelligently that the average patron can find all its needs for good advertising in the limited space.

How About It?

One of two good friends of the department—who gets a bit peevish now and then—attempts that we are not using enough reproductions. It seems to us that the point is not well taken. There is no use reproducing advertising material merely to have a certain number of cuts or to get out of writing a certain amount of material. Advertising material is reproduced when they will help others to get the idea better than we can tell it in type. They are shown in miniature to suggest to Exhibitors the printers new forms, new layouts or even new type faces, but we do not try to have a certain number of cuts each week because we are not trying to run an illustrated weekly. What do you think about it?

The Right Idea.

H. A. Chenoweth has the right idea of swinging serials. For the Majestic, Thompsonville, Conn., one of the Goldstein Brothers houses he gets out a special throwaway week for the current installment of the serial he is running. He does not concentrate his efforts on the first chapter and then looks to the serial to carry itself. He keeps on advertising each installment as it comes along. Some managers seem to feel that only those who have seen the early chapters will come again, and that they will come anyhow. This is not the right idea. Keep on working right up to the finish. In passing, Mr. Chenoweth is getting much better work out of his printer than he has been doing. Evidently he has been educating the man of types in the art of setting amusement printing, for now he gets a slightly job, with a lot of text on the bill, yet it is displayed that the big lines stand out and reach the hurried reader. He is running five serial or series stories. Evidently they pay in his territory.
trademark outcry. Show that the big town papers are lavishly advertising the very brands you have to offer. This A- stunt is supposed to help all Exhibitors, and it does, but it helps most those who help themselves. You will see the P-A announcements in the big dailies and the periodicals, but if your town is so small that there is no local P-A advertising, don’t trust to the fact that your own patrons will see the advertising and connect it with your house. Reproduce the advertising in miniature at your own expense and point out that you have precisely the same thing in your own town. Let your patrons see your ad and Paramount in the same space or you are losing your full share of the big appropriation. Make them think of you and Paramount at the same time to get the full effect.

Brave Manager.

Poll’s theater, Scranton, Pa., in its snappy house organ, announces a dress up contest for the kiddies. The best dressed and happiest looking boy and girl getting the first prize. Audience determines the decision by the applause, but it is going to be difficult to convince most of the losers that there is nothing wrong with the managerial ears.

Hold the Record.

The Grand, Fairbault, Minn., seems to hold the postcard record with nineteen titles on one postcard, calendar form, and also includes a time table, a price list and a greeting that is worth copying. It reads:

“THINGS TO REMEMBER”

Don’t throw this away—Keep it handy—it gives you just the information you desire—A complete list of attractions to be presented at your favorite theater.

THE GRAND

During the Month of October

And remember that with the postage going up, the (local) letters are still the old rates, making postcards more valuable than ever, but necessitating a sharp watch over the out-of-town names, if you use any.

Used At Last.

We know one house that has found a use for the reams of press junk sent out by some companies in the idea that they the more they make the more they sell. They tried a rather elaborate program, and used the press sheets for wrappers. We know there must be something for which this by-weight press stuff could be used.

Special Attraction

C. H. Douglas, of the Elite, Merced, Calif., in sending out his September program announces by means of a boiler a series of color process pictures not yet shown in the larger cities as the process is invention of his brother, L. F. Douglas. It is not often the small town can offer a really exclusive feature.

Is It?

We’ll bet that A. L. Middleton, of the Queen, DeQueen, Ark., thinks he has a program a year or so ago, but is it? It is a sheet 9 by 11 inches, with squares 1½ inches for each day, an average of six line of type to the space and tiny six point figure that does not look more than a four point, merely increasing the local calendar space to an honored institution to call it a calendar, and it is of no particular use as a calendar nor even a calendar program, for you have to use the uninformed who has done so much so well that he has a couple of slips coming to him, but next calendar should not have smaller than an eighteen point figure if it is to be of service either to the house or the recipient. For, the essence of the calendar idea is that the patron receiving it hangs it up because he likes to look out at his activities (1) look more like fly specks. We have reproduced a lot of good examples, one on August 4, with overprinted dates, and there is another on page 150 of Picture Theater Advertising. We have printed a lot more from time to time. The thing to do is to clip and file the idea against the time you may want to use it. Don’t take it for granted that you never will need it. Never can tell. We know of a man who really using his advertising space for the first time in six years; he never thought he was going to need it, but opposition has brought a change. This calendar is large at bottom and gets moving. Get something they will want to hang up. A fly by seven is plenty large enough for a single month. It will not take nearly as much space as an advertisement and the fact that wall space to figure that wall space as something you must pay for in utility.

Uses Cartoons.

O. D. Clooney, of the Allen, Calgary, Alberta, sends in some reproductions of cartoon he uses. One of these is for a cartoon for Done with Earth, showing Fairbanks falling out of an aeroplane toward the earth, a cross showing through the balloon, where he will land. The cartoon is treated very closely as a straight cartoon, and presumably is offered as a paper feature and not an advertisement, though the top caption is, “If Allen today and tomorrow, Mr. Clooney wants to know what we think of this style of advertisement. The further one can get away from the regulation newspaper advertisement the better the advertising and the stronger the property. The very fact of the advertisement a news feature, and will do the house more good than a half page of display. It is good enough to pass as a cartoon, and differs from the ordinary only in that it adds something more. The cartoon is not written with the cartoonist, and the fact is accepted by the reader as merely adding to the timeliness of the idea. If the drawing is good enough to stand comparison with the paper’s other cartoon material, it ranks as pure reading matter. Just to show he can, Mr. Clooney sends in a good three columns. Another scheme he sends in is apt to get him into trouble sooner or later. He deals with a lottery, a mild one to be sure, but not permissible down here.

Getting the Paper.

Emphasis print department sends out a service slip in which it tells of an exhibitor who has used the local sheets, though his space was generally less than that taken by his competitors. It explains:

He made arrangements to furnish at least two or three excellent news stories of the motion picture industry to them each week. Of course the stories were rewritten from the trade journals and furnished with a news lead for the photo copy columns of all sorts are carried out with the assistance of the reporters because he never tries to slip anything over on the papers, and they enjoy arousing curiosity over his stunts, as well as he does. Every effort is put forth to have unusual happenings phoned in to the theater. By listening and keeping a close watch on the papers he has found out which papers may be interested. The paper news items which they would otherwise overlook. All line parties, benefits and other social events which occur at the theater are brought to the attention of the papers. To sum it all up this exhibitor conducts a small news service in connection with his theater for the sole benefit of the newspapers, and in return he receives more publicity than all his competitors together. He has been in this town for several years, whereas very few opposition houses stay under the same management for more than a year. Q. E. D.—It must be that he is right.

All of this is exact, and it is all on page 73 of Picture Theater Advertising, which may have been where the Exhibitor quoted got the idea. Pay for your print work in kind, and you’ll get all you want of it. Have some news about things other than your theater when the reporter calls, and be ready to pay just as you pay him. What you get from your city editor and the press work is infinitely more value than what the advertising manager gives you. Get the good will of the staff and do not trust to the pull you may have with the advertising manager. Don’t wait until you need the stuff. Begin now and have the men in line for you when you do need them.

It Pays to Advertise.

Charles W. Decker, of the Majestic, Grand Junction, Colorado, is one of the regular advertising hounds, and he has put this Swanson and Norrman contract to the fare. He is putting together a new theater, as already told in our news columns, and it looks as though it would be a regular house. It is well enough good to be used for real vaudeville, breaking the jump between Denver and Salt Lake City, with pictures six days a week. It pays to hustle and keep hustling.

Too Crowded.

The Dixwell theater, New Haven, Conn., sends in some one sheets used for the weekly program. They are for too full of type. On the entire bill there is not a half inch space between letters, mostly one, two and two and a half inch letters, all block letters—straight poster type. The other type cannot offer much variation in type, but he surely has more of the smaller sizes, and it would pay to reduce the size of the type used for the star or the title (which ever is the most important in the thing) and let the other which to throw up the display. As it stands it is all so solid that the eye gets nothing at all straight. The whole be 자리 is to stop and look closely, and street opera is of infinite interest. New runs may read, even if he is running rapidly. It would pay better to pick and or three of the features that haven’t done those properly, it would pay better to boom two than to play up three. The small house cards, 3 by 5½ inches, are similarly crowded, but through the use of types of varying sizes the display is bad. It pays better to advertise one thing well than to advertise many titles without attracting attention to any of them, and this is more important in street paper than in hand printed and house stuff.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Co-Editor of Advertising for Exhibitors in The Moving Picture World)

TEXT BOOK AND A HANDBOOK, a compendium and a guide. Here is a full account of all about the complicated work of preparing print and advertising and paper, how to run a house program, how to frame your advertisement, how to script the house advertising departments, how to send your throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy plays. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.
Technical of the Photoplay

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, containing the hundred and one things 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 who has a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago
Wright and Callender Bldg., Los Angeles
Projection Department
Conducted by F. H. RICHARDSON

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

Important Notice.
Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to make the best use of the weekly column, every actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be reported in the department, one day.

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

Har-r-r-r-umph. Um, Jesse? Jesse!
Kaufman Spectacles, Memphis, Tennessee, by their president, Albert Kaufman, submit the following:

We enclose herewith a number of sections taken from one of our western films, which has developed what the writer holds to be film sweat. My experience has been that once this appears the emotion on the entire reel eventually gets into this state, even though when first tested we supposed every part showed the fault. We believe that if there is any remedy for this condition you know it, and your help will certainly be appreciated.

I submitted the samples to the Eastman Kodak Company, Chromatograph Film Department, and have before me their reply, as follows:

We have given the sample of film submitted a very careful examination, and would say in the first place that films are frequently not given sufficient attention in the matter of fixing and washing. The brittle ness of the sample, the solubility of the gelatine coating in water, the excessive acidity of the aqueous extract and the bleached appearance of the silver image are due to the liberation of nitrous acid from the film support during decade section, which, in turn, was probably influenced by the presence of a non-volatile acid, probably citric acid, in the dyes used in tinting.

Har-r-r-r-umph. Um, Jesse, Jesse! I surmised as much, though not quite sure about the aqueous extract of Legislation. I take it that at all this means, when placed in language we poor non-chemical mortals can comprehend, that the film was not thoroughly washed after development and that this serious neglect was ably supported by the use of impure dyes used in tinting. Yes, that's it, all right. We appreciate the help the Eastman Company very kindly gave, but the writer of the above letter should remember, in dealing with matters of this kind, that it is not so easy to be sure one understands what he means if that one does not very well understand the terms he uses. Had it not been for his first remark about carelessness in fixing and washing I would have been entirely at loss as to his meaning, except for the dye end of it. The samples of film had large splatters on its surface, which looked as though the image had faded out. Removing the parts first showing the defect would have no effect whatever as to its attacking other parts of the film, since the trouble is inherent in the film itself, or in the photographic emulsion, at least. There is no possible remedy for films thus attacked. They should, I think, be returned to the manufacturer, with claim for refund, since the fault unquestionably lies with the manufacturer and none other.

One Progressive Anyhow.
Kansas City, Missouri, orders the two question booklets and says:
I have been a constant reader of the World for ten years past. Have always praised the paper and boosted it wherever I could. Am always anxious for the next copy to appear. I am a member of local union 170, I. A. T. S. E. and M. P. M. O.

Glad to know that 170 has at least one progressive in its ranks. My own experience of that local led me to doubt even that it trusted the time will come, however, when the Kansas City men will wake up and realize they are fortunate to be able to say good things about them and their organization, instead of being limited to the existence of the local and the progressiveness of its members. And the awakening will come, I believe, in the cities where the men and the organization have been made to suffer through misrepresentation. And when that time arrives this department stands ready to aid and help in any possible way, even as it has always stood ready to help and to aid. It is to help that these lines are written. It is a poor friend who stands silent, through fear of a possible light, when, by speaking out he can assist in right-thinking things which are wrong. And the principle wrong thing in the Kansas City union, or the principal wrong thing I have knowledge of, is that it seeks financial advancement for connecting in parallel (multiple), a condition very desirable, so that an ample range of amperage may be available at the arc for varying conditions. With two economizers in multiple it is possible necessary for the operator to turn a knob in order to obtain any desired amperage within the range of the instrument. As will be seen in the drawing, the top now runs from only four leads, the two outside ones connecting to the line and the two inner ones to the lamp. In the lower half of the drawing we have a sectional view, the same as though we cut the economizer in half from top to bottom, except that the switch and contacts are standing on edge, instead of laying flat on top of the coils. A, B, C represent the three primary coil windings and D the secondary coil and E the switch blade. As will be seen, when switch blade E is on contact marked "flow," all three of the primary coils are cut in, thus reducing secondary amperage to its lowest value, since then the primary amperage flow is reduced to its minimum, and since secondary wattage must always equal primary wattage, less comparatively slight internal losses inherent in every transformer. When we switch blade E to contact marked "high," two coils are cut out, the choking effect of the primary being thus reduced and more primary amperage allowed to flow (primary voltage remaining constant), hence secondary amperage is correspondingly increased. On medium we will have two primary coils working with corresponding intermediary secondary effect in current flow. I have set this forth at length since this diagram is the first we have published showing the primary coils divided into three separate sections. The building of the coil in three sections allows of excellent ventilation. After the coils and cores are assembled they are placed in a tank containing liquid insulating compound, the same, being in a vacuum, draws out all air and extracts all of the compound entering every crevice, thus making a very perfect job of insulation. After removal from the bath it is baked in an oven at high temperature.

Mr. Hallberg claims the Hallberg a. c. economizer is the most efficient current regulator upon the magnetic leakage between primary and secondary coil. He has achieved this by connecting the secondary coil in parallel with the primary coil and by applying the magnetic leakage between the primary and secondary coil. He is thus able to obtain the desired amperage range by controlling the primary amperage flow through the use of the economizer switch.

In the old style economizer, in order to change from low to intermediate or high amperage, or vice versa, it was necessary to change a wire connection, or at least change the position of a fuse. If it was connected up through a possible three-way fuse plan. All this has been done away with in the new type of economizer, and it is now only...
to get a wide variation, as, for instance, taking the delivery of one economizer at 40, 50 and 60, 10 plus 40, 40 plus 50, 40 plus 60, 50 plus 50, 50 plus 60 and 60 plus 60. In other words a possible amperage varying from 40 to 120, in pretty nearly ten ampere steps. Two economizers in multiple is an installation to be recommended if a. c. is to be used at all. The Hallberg is the oldest electric economizer on the market and has always had the endorsement of this department, subject to the fact that we do not recommend a. c. for projection purposes.

Forty-three to the Army.

In a letter from Joseph Armstrong, president Local Union 110, Chicago, occurs the following:

Your visit to Chicago added considerably to the cause of perfect projection. All managers you visited and made suggestions to have carried them out to the benefit of all concerned. Local 110 has thus far contributed forty-three of its boys to the army, and represent some of our finest.

Brother Armstrong enclosed the new wage scale which is now in force. It is printed in neat book form, vellum pocket size, and its front cover bears the following legend: "Income, Effective October First, Nineteen Seventeen, for Scientific Projection Engineers, Local Number 110.

And now brothers of 110 it is very much up to you. You have by that act declared yourselves to be high class projectionists. MAKE GOOD! MAKE GOOD! MAKE GOOD! I'm a member of 110 myself, and if you don't I'll come to Chicago and roast the living jim-crow out of you. But I know you will. You have a splendid leadership now: Go, kill 'em, boys, and make good!"

Incidentally the local has done another big thing. It has instituted a complaint system which looks mighty good to this editor. Slips like the following are printed and supplied the operator. The by-laws provide that the union will pay for any film destroyed by fire while the projection equipment is in charge of a member of Local 110. The rate of 1, 3 and 1 cent per foot, according to age of film, same to be based on release date. But this is made subject to the equipment having been unconditionally proved by the proper union official and that repairs necessary to keep same in first-class condition be supplied. Armstrong did not specify how the complaint slip is used, but presumably when a manager does not supply necessary repairs the operator reports the matter to the union office, whereupon a proper complaint slip is sent to the management of the theater. This is good. It gives the local a record of condition of equipment its members work with and prevents the employer from blaming poor results due to bad condition of equipment to the operator, and is all too often done. It affords the operator proper protection and certainly works no hardship on the theater management.

COMPLAINT SLIP

SCIENTIFIC PROJECTION ENGINEERS

Local Number 110

I. A. T. S. E. of U. S. and C.

You are notified that the following parts are defective. All damages and fires occurring in your theater will be entirely due to these defects and we hold you responsible unless you make the necessary repairs.

Sprockets, Upper
Sprockets, Lower
Fibers
Aperture Plate
Fire Rollers
Film, Trap, Heat Shield
Magazines
Pulleys
Mats
Rewind Gate
Automatic Shutter
Shutter Screws
Shutter Shutters
Stereo
Stereo Slide Rack
Intermittent
Sprocket Stripper
Film Trap Bushing

Fib. Trap Door Holder
Fib. Trap Door
Fib. Trap Door Lag
Fib. Trap Shoes
Guide Roller Spring
Aperture Plate Retaining Screws
Carbon Feed Gear
Carbon Feed Gear Pin
Carbon Feed Gear Shaft
Lamp Adjusting Bracket Plate Pin
Lamp Adjusting Bracket Plate
Lamp Support Tube Slip Rod
Top Carbon, Feed Rack Bracket
Carbon Feed Pin
Collar
Lens Converse
Lens Convex
Double Converse
Double Convex
Fuses

REMARKS:

TOM MALOY,
Business Mgr.

JOE P. ARMSTRONG,
President.

From Halifax.

Halifax Local Union 497, I. A. T. S. E., by its corresponding secretary, Alex A. MacDonell, writes as follows concerning their recent visit to that city:

We certainly enjoyed and I hope benefited by your visit to this city last September. You took the boys just a little by surprise, as you were not expected to visit the operating rooms until Wednesday afternoon. This letter is to thank you and the Moving Picture World for the benefit of having heard your interesting and instructive, though far too short lecture to Halifax managers and operators. I believe that producers, theater managers, operators, and the moving picture industry as a whole owes to you and to the Moving Picture World a debt that it can never repay. For when all is said and done, what would moving pictures be without excellence in projection? In closing, let me again, on behalf of Local Union 497, thank both yourself and the Moving Picture World for having given us this explanation of the presence of this excellent feature. It is gratifying to know that Halifax is pleased with my humble efforts. It was a pleasure to be with you, and the pleasure is doubled if the result was productive. I am pleased to report to the men of Halifax, both managers and operators. Some day let us hope I may again be permitted to be with you, but first you must remove Mt. Unuck, or else calm down its bullying by about 700 per cent.

The Operator and His Wage.

It has been brought to my attention that the President of the National Exhibitors League has said in one or more speeches made before bodies of exhibitors, that the writer is responsible for wage increase demands which have been made by operators in many parts of the country and which have in a few instances been called in the enforcement of the demands.

It is scarcely necessary to make reply to so utterly absurd not to say ridiculous charge. I believe exhibitors as a body are too intelligent and too well posted to be misled by such foolishness, and that only here and there are individuals who need to have the facts set forth clearly in order to understand them. It is for the sake of these few that I dignify the league president's statements by making answer.

In the first place, for at least a year past I have addressed only one operators' meeting to which friend exhibitor has not been invited to be present; except for this one there has been at least a statement of exhibitors' present at every meeting.

It is also a fact that hundreds of individual exhibitors who have been present have both publicly and privately complimented me on the work of the league and still consider themselves members of the league. Cincinnati for instance, have addressed letters highly commend ing my work to the Moving Picture World. All this does not look well enough though they thought about their affairs and to their interests, does it? Every single act of mine which might lead to such a thing as the league president charges has been done in the broad open light of pubic opinion. I have always shown the exhibitor into a meeting behind closed doors and made an attack on the league, its president or on the exhibitor. Can the league president, with much wet cotton in the operators' union, other exhibitor organizations and the writer?

It is quite true that I have insisted on better remuneration for operators, and I fully intend continuing so to do, at least for the present. I believe it is that better compensation for the industry demands that course, and I would be false to my trust if I did not. The fact that some short-sighted exhibitors cannot see this is no proof that it is not true. They can only see the few dollars "saved" (?) in operators' salaries, entirely losing sight of the fact that each one of those saved dollars may, and usually does in the long run, lose through the absence of the right operator at the box office. This last exhibit is unable to look into the future. All he can see is the unquestioned fact that there will be little or no immediate benefit to him through a raise for his operators who live through eight to nine months in order to get the immediate nickel on the sidewalk, regardless of effect on the future. That he is honest in his during views, with which I do not agree, is, nevertheless, a drawback and a drag on the wheels of progress.

But aside from all that, let us for the moment examine into this operator salary, or wage matter, in the cold light of reason.

If it is generally true that the entire industry has soared to the skies during the past two years, there are many who will tell you actual living cost has advanced one hundred per cent, during that period at least, and few, if any, will deny that it has moved up fifty per cent. Will any one even hint, much less say that at the two-years-age cost of living the moving picture machine operator had any larger wage than would enable him and his family to live in a very common decency? Answer me that question, President Ochs, without mental contortions or sidestepping, and without extraneous verbal philosophizing designed to befog the matter, as an octopus licks the water to hide his real position. And if even when compelled to admit that under the conditions the operator was not receiving more than ninety per cent of the salary he increased up to the standard of decent citizenship established in this country by the name WHAT DID YOU EXPECT HE WAS GOING TO DO WHEN HIS LIVING COST WENT UP NEARLY 50%? Did he need Richardson, or any one else, to cause him to demand remuneration sufficient to enable him to meet at least some of the increased cost of living that considering their efforts in paying many stars hundreds of dollars per week, do you think that operators, who reproduce the work of these artists on the screen, are overpaid under these new demands (where new ones have been made granted)?

Coming down to facts, however, I desire to myself make a "charge, as that is insofar as concerns the matter in hand, President Ochs has been making statements which are in no way conciliary true, and what is more, he very well knows they are not true.

The Right Spirit.

B. L. Mellinger, Reading, Pennsylvania, orders both question booklets and says:

As an apprentice member of Reading Local Union No. 97, but holding down a regular job just now, as we are short of men. Manager is satisfied with my work but there is always room
for improvement, so don't forget the booklets; also you may expect an order for a handbook shortly, as I want to learn all I can.

That is the right spirit and the brother will, in the fullness of time, if he sticks to his present determination to not be satisfied with half knowledge, and let me say for the benefit of all, are merely designed as a GUIDE TO INTELLIGENT STUDY. They are in no sense a text book. The intention is to give an outline of a subject that the operator should point out and be led to study. But I believe that the study should follow. It is not designed that he shall necessarily begin at their beginning—question number one. The first thing you will want to select are those things for first study which seem to be of most urgent need to him.

Too Much Tinting.

C. F. Givan, Sussex, N. Brunswick, believes titles are in many instances too heavily tinted. He sets his views forth thusly:

Will you allow me a few lines to set forth a subject which has long been on my mind and one which I have not recently been able to have even been discussed before. I refer to the custom followed by many, and among them some of the best producers in the business, of placing the tinted wash, what I have termed plain white on black with sufficient footage to allow of its being comfortably read from all sections of the auditorium? I believe I may safely express the belief that it has been noted in passing that we are not all such literate readers that we can grasp the meaning of a one-hundred-word reader while three fourths of the time is raked away on your handkerchief for the minute! Lengthy readers are difficult to read under any conditions, so why purposely and unnecessarily make them more difficult? I have been in the picture business for many years and my experience is that properly projected pictures are no more injurious to the eye than is a painting on the wall. By "proper projection" I mean steadiness of picture on the screen, absence of flicker, normal speed and ample illumination. I would like to know the views of other managers on this subject.

Your remarks concerning eye strain are correct, as far as they go, but there is another item which makes for heavy eye strain and that is the frequent addition of frequent tint reads (sub-title) of ten words which seemed to be fifteen feet long, while near it was a reader filled with matter and not one inch longer than the ten worder. This work does show ordinary intelligence on the part of whoever is responsible. As to tinting readers, why I am not so familiar with that, but would be glad to hear from others as to their views on that matter.

Advice Wanted.

A certain Florida theater manager, who asks that his name be suppressed, seeks advice as follows:

As a layman, so far as regards the projection end of the game, I begin to realize that that end is of great importance to the box office. I have therefore taken courage to fine out what you consider the best arrangement for my individual case. My projector is a 500, 300, 100, 50 current cycle, 110-volt. I use a Fort Wayne Compensator on this third step, type A, Form 4. At present am using 8½ are condenser, with a 3-inch lens. I am using two lenses, a B. L. 7½, E. F., diameter 1.5 inches, this being inside measurement of end next aperture. Distance of projection is 87 feet; picture 11 feet 7 inches; not including two inches of picture which laps over on black border of screen.

Now I know things art not right, as picture is not bright enough and arc is too far from lens. What condenser lenses would be correct? What diameter projection lens would be correct? How far from film should front condenser be? As you know, it is impossible to get condenser lens closer than 3½ of an inch in the Model D Edison. In fact, there is no adjustment at all possible. I well know you will consider this description of instruments an insult to your intelligence, but which to measure amperage or voltage, therefore cannot give answer.

On the contrary, friend Manager, aside from an accurate amperage reading and projection lens b. f., your data is quite complete. But unfortunately a reasonably accurate amperage reading is absolutely essential. I am an incandescent condenser problem. On the chart published on page 176, March 17 issue, is based entirely on amperage, and that chart represents the best condenser data we have.

I have attempted to apply the tables on page 141 of the handbook, I fail, for you did not send the back focus of the projected image, or other application of the table. I shall therefore assume an amperage of 60, the curve for the condenser a. c. of course. Applying the chart above named we find that you should place the condenser 2 inches from the center of condenser combination to film, or one 7¼ meniscus and one 7¼ bi-convex lens, with 22 inches from center of condenser combination to film. But this based on the 10½ inch projection in. This would place the condenser lenses placed within 1-10 of an inch of each other. Without these two things the whole thing fails, nor can I give you intelligent advice until amperage is known and condensers mounted as above. You also understand that for a three-quarter arc 176, 110-volt, C. at the arc it would be a very different proposition. With your condensers three-quarters of an arc apart their E. F. is entirely different from that of the 110-volt arc. Hence you will not know what amperage is on each lamp, upon which all charts and tables are founded. It would be impractical to formulate charts and tables for different sizes of condensers. It would require a good-sized book to contain them. As to lens diameter, why it is entirely safe to say that you will gain light by having a larger diameter, though, inasmuch as you have a long focal length lens and cannot hope to reach the dissolving point of the light rays with the revolving shutter, you will lose a portion of the light which necessarily increases shutter blade width, always your posting you now have your shutter blade cut down to the minimum permissible under the local condition. What you really need is a three-combination projections lens, which brings the rear combination back comparatively close to the aperture. Such a lens will be on the market within sixty, or at most ninety days, in quantity. I would advise the purchase of a 110-volt lens, for it is far better an arc. With the money we will have one sent you on approval, holding the money until either your O. K. is received or you return the lens, charges prepaid.

Perfect condition. This is offered merely as an accommodation to you. The lenses will be advertised in due time, I suppose. They are not yet available, as the manufacturing equipment is but now being put into place. This department has tested the lenses and approved them. They have no large value except where local conditions compel the use of low focal length objectives. Don't know their price.

Transformer Connections.

R. W. Pope, Haskell Heights, New Jersey, desires the following made clear:

The second time I am writing. In my first I merely made a suggestion. This time I would like to ask what would be the result of connecting up two Hallberg Economizers, each of which normally deliver fifty amperes to a fifty-volt arc? The line pressure is 110. Would not it give approximately twenty-five volts and 100 amperes? If so, would a 25 to 30 volt incandescent lamp be burned out?

You have gotten your idea of a series connection short circuited with your understanding of what a multiple connection does, and the whole thing connected to the wrong kind of voltmeter. Outside of that you are all right.

A series connection increases voltage, my brother, and correspondingly decreases amperage. A multiple connection of two Hallberg economizers, each of which normally deliver fifty amperes to a fifty-volt arc, would supply about 100 amperes. Theoretically the voltage would be the same, but in practice it would not be, due to the necessary resistance in the 100 and 110-volt arc projection wires. Frankly, I don't know what the resultant arc voltage would be. It would not even approach 25, however. And anyhow an incandescent could not be used on any such combination. For an incandescent you would have to have a transformer delivering the required amperage at the required voltage—in other words, a transformer designed for the work. You cannot use your Hallberg economizers at all for that purpose.

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

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

An American Cameraman at the Front.

P. C. G., Gaumont-Mutual Weekly, has sent us an article under the title, "How to Make a Film". Mr. Cavery, who writes that he is now "somewhere in France, turning the crank on real warfare," Mr. Caverly now has the rank of sergeant. Though Mr. Cavery writes in the long list of mistakes that—

"The strict censorship in time of war prevents my sending you any photographs to illustrate where we are, or what we are doing, you may be sure that it is all very interesting.

Thinking it may be of interest to some of my brother crank turners, I am taking the liberty of describing my outfit in detail. Also, some of my observations relative to photographic conditions over here in France. To begin with, one's outfit should be complete in every detail before leaving the States, as it is very difficult to secure things you need on short notice. Carry as little baggage as possible, yet include everything you actually need, for one is often obliged to carry his own outfit on ten-mile hikes, therefore, weight and bulk are to be seriously considered.

My present outfit is fitted with Goerz micrometer mounted to take 2.3 and 4-inch lens for long distance work, extra magazines for two thousand feet of film, as one is never sure of proper conditions, in which to change to change film. This is more than enough for a day's work under most conditions. The Gaumont, Pathé, Debro, Moy and Universal are all good cameras for this work. The tripod should be as light as possible and yet rigid, with panarum and tilting legs. All carrying cases should be specially strong with brass bound corners, as they receive much hard usage in transit. Film can be ordered direct from the Eastman Kodak Co., in Paris, but a good supply should be taken along, and if properly cared for and kept from dampness, will last for some time. All film should be ordered in separate cans and opened on the spot. Development should be done by the spot process at the earliest opportunity to obtain the best results. Light conditions here in France are about the same as in the States at this time of year, and the advantages and inconveniences that the war photographer has to overcome. He soon gets used to it and, if he is an old timer, always finds a way out of what at the time seemed a difficulty. Owning an extra complicated apparatus necessary for the proper developing of movie film it should never be attempted while in the field, but the negatives should at once be returned to Paris or the States to be properly finished.

Still pictures offer much less difficulties, and with a 5-x 7 Kodak Special, fitted with the F. 4,2 Zeiss, or equally good and fast lens; also film pack adapter, as this form of carrying two exposures in the best known of. Developing still pictures offers very little difficulties, and the usual pharmacists' powders, and acid fixing salts, good negatives can be had even in the field. Should one find it necessary to develop at the end of the day's work with nothing but muddy river water at hand, the following method can be adopted: Put one ounce of alum in a barrel of water and allow it to set over night. After draining off, very clear water suitable for mixing developer and fixer. For printing, ordinary paper with metal trays complete one's outfit except the few things necessary to make prints. It might be well to have a tripod and a pill amount of Bass powder, as one never knows when he might otherwise miss getting a really worth while picture.

Good aerial pictures can be secured only with the proper outfit, and this I have found in the Eastman aeroplane camera. Owing to the extreme vibration and high speed of the modern war plane it is necessary to use a much faster exposure than you otherwise would, as there are two forces to overcome. Making movies from the aeroplane is no way as skilled, for what would seem, as the vibration of the motor produces a decided dizziness in the projected picture. This can be overcome by stopping the engine and vulking the camera, and then the exposure being made. The shutter speed should be greatly increased, however, and a long focus lens used owing to the great height, etc. Regardless of what branch of photography is being attempted one is constantly up against all kinds of difficulties which can be overcome only by good judgment and past experience.

Nearly all countries now at war have their photographic department composed of enlisted men whose duty it is to photograph every phase of actual warfare. All of which proves that photography plays a very important part in this, the greatest war the world has ever known. Over 20 per cent. are killed while at their perilous task, still the click of the shutter goes on, and the pictorial record of events grows day by day. Should I be fortunate enough to return at the end of the war, I will surely take the pleasure of calling on you and go further into detail in regard to the many things which censorship prevents my describing at this time.

Should you find room to print this in your magazine I will take the opportunity to be remembered to my brother crank turners.

A Valuable Catalogue and Reference Book.

Under the title of "A Thousand-and-One Camera Bargains," the Bass Camera Company has put together their 1917-18 catalogue. The volume is well printed and illustrated, and contains many genuine money-saving offerings of both cameras and supplies. This catalogue is in such a manner as to be a pleasure in itself. All the offerings are catalogued so that the prospective buyer need have no hesitation in selecting used cameras, or trading his out-fits for other equipment better suited to his need. Present-day conditions make a photo company in such that the prospective buyer can make them exactly what he needs from a camera exchange, at a sizable reduction. Those contemplating the selection of a new outfit will do well to get in touch with the Bass Camera Co., for there are certain outfits which may be the final selection.

Mr. Charles Bass, manager of the Bass Camera Co., has always a large numbers of bargains in motion picture cameras both new and second hand, and is always ready to give his personal attention to helping any of his customers in the selection of proper equipment or in solving any photographic problems which they may encounter.

The Akley Camera.

The Akley camera has been adopted by the United States Government for the use of the Photographic Division of the Signal Corps—superseding the first complete American camera, the Fox-Oriental.

The design has been much changed and improved over the description published lately in this department. In answer to numerous inquiries regarding the Akley camera at the present time and where it may be obtained: On account of the press of work for Government use none of them have been sold to private parties and no orders can be filled for some time. Requests for Information should be addressed to Akley Camera Co., 513 West 21st street, New York.

A Book for Still Cameramen.

Making Money with the Camera, Photo Miniature No. 163, New York, Tennant and Ward, 1917, Price, 25 cents. The subject matter of this volume should assure a warm reception by still camera operators. Not only does the publisher give a number of tested methods of making the camera pay, but there is a list of over two hundred buyers of photographs put together with their requirements—this list alone being worth the cost of the volume to the photographer who aims to make his camera pay.

While this little book has nothing to do with cinematography, nearly everyone who operates a motion picture camera also makes still pictures, for profit whenever possible, and the suggestions given should enable the reader to materially add to his income from the output of his still camera.

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You Can't Go Wrong

If You Follow These Instructions and Suggestions on the War Tax

All theaters whose maximum and only price of admission is five cents for any seat in the house are exempt from war tax.

All theaters charging ten cents admission must collect a war tax of one cent.

All theaters charging fifteen cents admission must collect a war tax of two cents.

All theaters charging twenty cents admission must collect a war tax of two cents.

All theaters charging twenty-five cents admission must collect a war tax of three cents.

All theaters charging thirty cents admission must collect a war tax of three cents.

All theaters charging thirty-five cents admission must collect a war tax of four cents.

All theaters charging forty cents admission must collect a war tax of four cents.

All theaters charging forty-five cents admission must collect a war tax of five cents.

All theaters charging fifty cents admission must collect a war tax of five cents.

And so on—five-cent admission collect six cents for war tax, sixty cents admission collect six cents, sixty-five cents admission collect seven cents war tax, seventy cents admission collect seven cents war tax, seventy-five cents admission collect eight cents war tax, etc.

How tickets can and will be printed to show price of admission and war tax collected.

This is an illustration of the automatic ticket, where two tickets pass from the machine together, one for admission and one for war tax, given to the patron or purchaser at the same time, to be deposited in the ticket box or in separate boxes, if you prefer.

All children under twelve years of age are obliged to pay one cent war tax only on any price ticket from five cents to five dollars, excepting in those theaters whose maximum or only price of admission is five cents, on which there is no tax.

This is sample of ticket prepared for those who have decided to charge prices of admission, ten cents and fifteen cents, including the war tax.

Passes.

This is a sample complimentary ticket or free admission with the admission price and amount of war tax on it. To avoid confusion it will be necessary to have some sort of complimentary ticket, as the manager or person receiving it must pay the customary war tax. If this were not done an inspector might keep tabs on your admissions and justly accuse you of failing to account for some admissions. No free admissions to theaters charging ten cents are allowed excepting the theater employing no more than one or two employees, and no free admission will be charged to the performance he is directed to pay at least the war tax on the lowest price of admission.

Summary of Laws.

In the case of the admission of a child under twelve years of age, the tax is one cent, irrespective of the amount charged for such admission.

Where a theater runs matinees at five cents only for any seat there will be no tax.

Where a theater runs several nights in the week at five cents only there will be no tax. The tax will be assessed only on such performances as where more than five cents is charged.

If the highest charge of admission to a theater is ten cents, even though some sections of the house are held open to an admission of five cents, all admissions, regardless of whether five or ten cents, will be taxed.

If a theater will be no tax, and if a single patron buys a number of tickets the rate of tax will be the same. For instance, if the price of admission is fifteen cents and a man is accompanied by his wife and daughter, the total amount of his admission being forty-five cents, the amount of tax that man will have to pay will be six cents, or two cents war tax on each ticket.

Where a house charges ten cents, for example, for an orchestra seat, and five cents for a gallery seat, the five-cent gallery seat will be taxable at the rate of one cent. It is only where the maximum charge for admission to any part of the house is five cents that no tax is imposed.

There will be no tax for a show or other form of amusement, the maximum charge for admission to which is ten cents, within outdoor general amusement parks. Therefore, amusements where the maximum charge for admission is more than five cents will be taxable on admissions unless they are situated within outdoor general amusement parks.

Note.—We do not see that old, unused tickets could be used unless it would be by stamping on the backs of them admission, ten cents (or whatever the price); war tax, one cent (or whatever it be). In case an exhibitor continues his old price of ten cents, including war tax, he would have to stamp on backs of tickets the following: Admission, nine cents; war tax, one cent. We believe that in this plan there will be no economy, however, in this plan. Better buy new tickets.

*Note.—Some managers have instituted the practice of simply selling a war tax ticket to those whom they accredit free admission. In other instances they use the free pass ticket, as shown above, for which the person complimented pays five cents.

Reading Exhbitors Oppose Film Tax.

We, the undersigned Motion Picture Exhibitors of the City of Reading, Pa., hereby express our disapproval of the War Tax film charges of either ten cents or fifteen cents per reel, as proposed by the various exchanges of Philadelphia, as such a charge would result in a profit of from 100 per cent to 500 per cent to some exchanges.

In view of the fact that the Government charges $5.00 for each 1,000-foot reel, it is quite natural to assume that each exchange has at least 100 regular customers who in turn will receive these respective reeils. This War Tax was not calculated to enrich any person obliged to pay it; we therefore feel that the $5.00 charge to the theater is at most a charge, leave a profit to the exchange of 5 cents per cent. 100 per cent, or the exchange assume the Tax and thereby do their bit.

Chicago News Letter

By JAS. S. McQUADE

Chicago's Get-Together Dinner
It Is Expected Prominent Representatives of the Three Great Departments of the Trade Will Be Present.

WILLIAM A. BRADY, president of the N. A. M. P. L., has accepted an invitation to address the "Four Minute Men" of the Illinois division at their regular Monday luncheon in the Morrison Hotel, Farlor A, on November 19. The invitation was extended through Joseph Hopp, president of Chicago Local, M. P. E. L. of A., who was requested to do so by the untiring workers of the Illinois division.

The date named was selected with the object of having Mr. Brady and the prominent men of the trade who will accompany him from the east present at the public hearing of the discussion of the Steffens ordinance on censorship in Chicago, which will take place in the City Hall council room, Tuesday, November 20, when the committee of the council will meet. Mr. Brady, who was present at the last discussion of the censorship question by this committee, made a speech and promised to be present at the next, accompanied by some of the most prominent men in the trade from the east.

In his letter of acceptance to Mr. Hopp Mr. Brady states he will bring along the "bunch" that rendered such effective service at Albany last spring in combing the New York state censorship bill, and it is expected a representative gathering will be present to listen to and participate in the discussion of the censorship question.

The Steffens ordinance, which is a substitute for that now in force, provides there shall be a censor board composed of ten civilians, to be appointed by the mayor of Chicago, and that, in order to reject a picture, six members of this board must vote against it.

Mr. Steffens is a graduate of the University of Chicago, and during his college career became known the country over as the famous fullback of the football team of his alma mater.

During the stay of the moving picture notables in the city it has been suggested by Joseph Hopp, Aaron J. Jones and others that a get-together dinner be held for the Hotel Sherman, Monday evening, November 19, when men prominent in the three great branches of the industry throughout the country will be present. The plan is an excellent one, especially at a time when harmony and mutual understanding between the varied interests are so essential.

"The Garden of Allah"
Robert Hichens, the Author of the Book, Gives His Own Impressions of the Filmed Story as Produced by Selig.

ROBERT HICHENES, author of the novel "The Garden of Allah," which has been filmed by Selig, spoke as follows to a member of the staff of the London Kine-matograph:

"It held me for two solid hours," he began. "I can scarcely credit that these scenes were taken in America," he continued, referring especially to the perfect representation of the desert and the vivid and realistic portrayal of a sand-storm.

"These scenes appear to be absolutely the real thing. My story has been closely adhered to in the picture version, even to the ending, which is often altered for the purposes of the screen. I must admit I have never been a great picturegoer and have scarcely before realized the power of the film to carry one away, as I was carried away, by the picture of my own story. It is one of the most beautiful films I have seen, and I shall in future become a much more ardent patron of the kinema.

"The story, of course, gave the director plenty of scope for beautiful settings and backgrounds, but he has done more than ever I expected he could do.

"Those who have never seen the desert can almost live in it by looking at these pictures. They bring North African life before me, and make me feel as if I were once more among the desert people of Southern Algeria. The departure of Domini and Androvsky into the Sahara, while the sand-storm is raging, and the pictures representing the effects of the driving wind in the desolation of the sands are really amazing.

"Princess Marie Louise made a special request to the author for the privilege of being present at the trade showing of this picture under the management of E. H. Montagu, Selig's European agent in London. Miss Mary Anderson, one of the greatest and most popular actresses of her time in the United States, was also present at this initial showing.

"Colin Campbell, director of "The Garden of Allah," has won glowing praises from the London critics for his talented work in the production.

Permission Granted for Showing "Within the Law." Last week the Vitagraph Company was granted an injunction by Judge Frederick A. Smith, of the Circuit Court, giving permission to show "Within the Law" in Chicago territory, while awaiting motion on an appeal taken by the city against a mandamus issued Vitagraph several weeks ago.

Second Deputy Funkhouse, of the Chicago censor board offered a "pink" permit for this picture, for this territory, several months ago, but it was refused by Vitagraph on the grounds that the dramatic story enjoyed a long and successful run here, while no discrimination was made against the admittance of children at that time. The Vitagraph people hold that the picture is exactly the same as the drama, as the changes have been made in the filming of the story, even the lines of the drama being retained as subtitles. The Vitagraph took legal action to secure a "white" permit for "Within the Law," and in the legal contest which followed it was granted a mandamus by Judge Smith of the Circuit Court, and the city appealed the case. This appeal would have prevented the picture from being shown for some time to come, so the Vitagraph asked for and received permission.

This case is the first of the kind that has been decided in favor of a film company in Illinois, and it is believed it is the first of its kind in the history of moving pictures in the United States.

Life of Film Art Club Depends on Raising $10,000.

The board of directors of the new Film Art club, this city, held a meeting Thursday afternoon, October 25, at the offices of C. R. Prough, president of the club. At this meeting it was decided to hold no more regular meetings, with the exception of meetings of the board of directors, until the entire $10,000 referred to in a previous letter has been raised for the equipment of clubrooms. All money subscribed by members for initiation fees will be accepted with understanding that it will be returned at the end of sixty days if the $10,000 looked for has not been secured. Bill Bernstein, secretary of the club, was appointed permanent promoter.

Subscriptions for membership of all classes—plain, honor and life membership—are to be solicited and accepted in such a way that should a minimum amount of $1,000 not be reached by January 1, 1918, all money is to be returned.

Bond to the amount of $10,000 is to be provided for the treasurer, and a report on all weekly meetings of the board of governors, and also reports of the secretary and treasurer will be furnished weekly by mail, to each member.

Chicago Film Brevities.

Waterson R. Rothacker, president of the Rothacker Film Manufacturing Company, is resting at Excelsior Springs, Mo., after several months of strenuous work in his business.

Arthur Lowry, who formerly owned the Lowy theater, at 740 Milwaukee avenue, this city, and who recently purchased the Century theater, 1421 West Madison street, from Fred

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1020 THE MOVING PICTURE WORLD
and Frank Schaefer, paid a call at our office last week. He was particularly pleased with the acquisition of the Century, which seats 900 persons. He reports that an admission of 10 cents is charged for programs of Perfection, Selznick, Metro and other makes, which are showing to good business. A fine $5,000 pipe organ, played by an accomplished organist, furnishes the accompanying music.

On Wednesday, October 31, the Appellate Court in this city ordered Mrs. Leslie Carter, known in private life as Mrs. Caroline L. D. Payne, to pay the law firm of Levy, Turell & Davenish $6,075 fees and money advanced in her suit for a divorce from the former moving picture star, George Kleine. The court held that the actress had assigned her interest in the film to her son, Leslie Dudley Carter, to avoid paying the amount. This sum had been advanced to Mrs. Carter in the prosecution of her suit to end her claim to one-half interest in the film mentioned, in which she lost the case.

The Central Park theater, without doubt the most palatial structure devoted to moving pictures in Chicago, if not in the country, was opened Saturday night, October 27. This theater is situated at Twelfth street and Central Park avenue, and seats 2,000 persons. The theater and the building in which the theater is located cost $400,000. It was erected by Abe J. and Barney Balaban and Sam and Morris Katz, the architects being C. W. and George L. Rapp. The theater has been built in accordance with the latest to-date improvements, equipment and accessories. The best picture programs procurable will be shown at this house, and a fine orchestra and large organ will furnish the accompanying music.

Arthur B. Dowd, sales manager for Universal's Current Events, Screen Magazine and Animated Weekly, came into the city last week after two weeks hustling in Pittsburgh. Current Events is especially in high demand at the present time, as the cameramen are keeping in close touch with "the boys" at the various national camps throughout the country. Manager Plough, of the Chicago branch, has ordered several new prints of these reels, owing to the extra demand.

Miss Marguerite Clayton, for some time a member of Essanay's leading photoplayers, is now working at the Patrala Studios, Los Angeles, playing opposite Lewis B. Stone.

The exemption appeal of Bryant Washburn will be heard on the nearest circuit and seats 2,000 persons. The theater and the building in which the theater is located cost $400,000. It was erected by Abe J. and Barney Balaban and Sam and Morris Katz, the architects being C. W. and George L. Rapp. The theater has been built in accordance with the latest to-date improvements, equipment and accessories. The best picture programs procurable will be shown at this house, and a fine orchestra and large organ will furnish the accompanying music.

"Our Boys at Camp Grant" was recently financed by the Chicago Life under the "motion picture" department. It will be seen by the public. The scenes in this picture show the daily life of the rookies at Camp Grant, Rockford, Ill. The Mutual Film Corporation has donated its services for the making of this film, which has already completed half reels in length. The proceeds from the picture will be applied to the purchase of tobacco and good smokes for the rookies at Camp Grant.

David W. Griffith made a short stop in the city Tuesday, October 30, on his way to Los Angeles. While here he was kept busy giving interviews with photoplay representatives of the Chicago daily press. Following Mr. Griffith, about a day behind him, were Mrs. Gish, Lillian and Dorothy Gish and Robert Harron, all bound for the Los Angeles studio.

Peter Wright, an Englishman who is very familiar with the progress of moving pictures in Norway, Sweden, Denmark and Russia, according to the London (England) Kinematograph, made the following statement, after returning from a tour through the countries mentioned: "Since the war the cinema has made rapid progress, and the pictures are as good, and in many cases better, than I have seen in England; but their lesson is against the allies. At Copenhagen he saw a picture called "The Redmond" in which the British men o' war skedaddling off while the German navy was giving chase, and a number of British warships were shown sinking. Other pictures showed the British troops being housed in a convent and after the fighting for the front, the British lady nuns were being fraternized with; still others showed the horrible cruelties of the British at the front!

These pictures he rated "miserably faked," but as the rank and file of most of the people in the countries mentioned still believe that a picture cannot lie, he attracts attention to the pernicious influence such pictures have on moulding opinion against the allied cause, particularly the Swedish pictures.

The Harry Von Tilzer Music Publishing Company, 222 West Forty-sixth street, New York, has resigned from the American Society of Composers, Authors and Publishers.

The regular monthly meeting of Chicago Local, M. P. E. L. of A., was held Friday afternoon, November 2, in the Masonic Temple. The chief questions discussed were the reclamation of the music and restoration of the payment of the war admission tax, until pennies have become more numerous.

Thornton Fisher, the Moving Picture World artist, spent most of last week in the city, and returned to New York Saturday, November 3. Thornton has so many friends in Chicago that he had less hours on his hands than were expected. He was lucky to find time to sleep.

EDWARDS VISITS CHICAGO.

H. E. Edwards, president, United Theater Equipment Corporation, in spending his 35th year on the circuit, witnessed the enlargement of the quarters of the United Theater Equipment Corporation's warehouse and sales office in Chicago.

Australasian Joins First National

Big Distributing and Exhibiting Concern becomes member on same footing as American subscribers.

Australasian Films, Ltd., which, with Union Theaters, Ltd., is a picture and exhibition company in Australia, New Zealand, and Tasmania, has become a member of the First National Exhibitors' Circuit on the same footing as the American exhibitors. The circuit recently formed the big cooperative film purchasing organization.

The two Australian firms are really one concern—the former being the film distributor and the latter the exhibiting. By the formation of the circuit, the companies have united the Australian interests in one unit. The head offices are in Sydney, from where the business of the chain of theaters—about seventy in number—is administered.

The joining up of this overseas company with an association of American exhibitors is a notable example of international good will and community of interest. Speaking of it, Millard Johnson, who has for several years been the new circuit member, New York representative, made the following comment: "From the very outset our firm has been an interested observer of the formation and progress of the First National, which is really based on the idea that made our companies dominant in the southern hemisphere. It's centralized purchasing power vested in a viewing board which is made up of successful exhibitors is not apt to make many bad buys. It didn't take us long to arrive at the conclusion that 'what is good enough for the First National is good enough for us.' The Chaplin and Petrova deals confirmed our favorable impression. Speaking for my firm, I am pleased that this circuit admitted us upon an equal footing with its American and Canadian members—in fact made us one of them."

TWO DIRECTORS FOR HAROLD LOCKWOOD

The dual director system, so successfully employed with Bushman and Bayne, Edith Storey, and Viola Dana, Metro stars, will be adopted by the Yorke Film Corporation, another Metro producing unit, whose star is Harold Lockwood. The other announcement just issued, this means that two directors will be engaged in directing Harold Lockwood. Each director will cut a picture and use the time between assembles and cut his picture to prepare for his next production.

Fred J. Balshofer, who has been directing Mr. Lockwood in his recent releases, will be director-general. He will have general supervision of the preparation and actual staging of the pictures. Yorke Film Corporation has engaged Francis Ford as one of the two directors.
News of Los Angeles and Vicinity

By G. P. HARLEMAN

New Photoplay House for Los Angeles

Kinema Theater Will Be One of the Largest and Most Elaborate on the Pacific Coast.

LOS ANGELES will within a few weeks have a new magnificent photoplay house, the Kinema theater, situated at Grand avenue, between Seventh and Eighth streets. The Kinema is the property of Messrs. Kehrlein of Fresno and Oakland, and is the third theater belonging to these enterprising exhibitors. It will be under the personal supervision of Emil Kehrlein, Jr. The house will be one of the most elaborate photoplay houses on the Pacific Coast and have a seating capacity of twenty-five hundred.

The theater, in point of architectural beauty, will rank with the finest theater buildings in the United States. The exterior possesses a majestic aspect in its pure Italian Renaissance design. An impressive strength in outline is lent by the huge colonnades, somewhat tempered by the graceful curves described in the Della Robbia frescoing.

Over the marquee itself are three Venetian windows, imposing in themselves, but fading into gentle repose between the colonnades. Above these are three more latticed windows of smaller proportions, representing the outlook from the business offices.

The patrons will pass through a spacious tiled lobby into a luxurious foyer modeled after that of the Comedie Franaois in Paris. In the center, directly confronting one's entrance, is the grand escalier, reminiscent of the Grand Opera House in Paris, leading to a mezzanine floor, promenade and dressing room. The promenade at the head of the staircase is faced with Venetian mirrors, draped with transparent silk, reflecting the drawing room across. The drawing room is conspicuous for its quiet tone, aided by well chosen paintings and etchings displayed on its walls, its spacious divans, and woodwork of a delicate greenish tint.

At opposite ends of the drawing room are rest rooms. The women's on the right is tastefully decorated in silver, black and rose. Public telephones are an added innovation to the complement of both dressing rooms. The men's room adjoins to a severe type being done in oak.

A conspicuous feature of the Kinema is its comparatively flat balcony, with its seating capacity of 1,000. This is, like the rest of the building, of reinforced concrete. It is 76 feet wide and 102 feet from front to rear. The slope is of easy grade, made possible by the entire balcony being carried on four huge reinforced concrete cantilevers running lengthwise of the building. The cantilevers are supported by massive concrete columns built into the exterior side walls, and by an immense concrete girder that runs horizontally between the two invisible verticals. In the Kinema's entire interior there is not a single obstruction, not a pillar, not a post, owing to the scientific principle of the cantilever working out so successfully.

The interior color scheme is of taupe, rose and purple, the latter color pertaining most particularly to the thick rose carpeting and the great velvet curtain of the same deep hue.

The lighting system is pleasing in its modulating effects. The seats are all auto-cushioned to a comfortable depth and are spacious. The prosenium arch and the gentle relief in which the twenty-seven-foot screen is centered both exemplify the artistic ideal. A pipe organ has been purchased from the American Photoplayer Company at a cost of $27,000.

A cooling plant has been installed in the basement and supplies a system of ventilation that eliminates obnoxious side drafts, the air being wafted into the theater through mushroom shaped iron contrivances beneath each seat. The theater is steam heated throughout and fireproof.

The management plans to have many of the leaders of the motion picture industry present upon the occasion of the Kinema's grand opening and will offer as the first presentation in Los Angeles Geraldine Farrar's "The Woman God Forgot." Performances prevalent at other Los Angeles downtown photodrama houses showing first-run films will be adhered to by the Kinema. Performances will be started on the even hours, and the twenty-five hundred seating capacity of the Kinema should do away with the tedious waitings in line so unpreventable at most theaters.

Dobell Making Children's Films.

The Dobell Film Company of Seattle has started a series of film productions under the slogan of "Better Films for Children." Their pictures have been by the Parent-Teachers' Association and the Mothers' Congress, as well as other child welfare organizations of the State.

The first of these series will be entitled "Lost in Fairyland," with Miss Pauline Becker, lately with the Yorke-Metro and Vogue studios, as leading woman. The company has engaged Dave Wallace, one of the tallest men in motion pictures, being 6 feet 5½ inches in height. Mr. Wallace has just returned from the trenches after serving twenty-two months of hardships with the Australian troops, having been wounded on three different occasions.

The company states it will donate 25 per cent. of its earnings to charity and that the children who play in the productions also will receive 25 per cent.

Lionel Dobell is the producing director, R. R. Woodward general manager, and Betty Brown assistant business manager.

Mr. Dobell was for many years stage manager of several London theatres, including the Royalty, Princess, Strand, Kennington, etc. He produced Christmas pantomimes for Robert Arthur, of Glasgow and Edinburgh, and supported Miss Louie Freear in one of her London successes, afterward touring with her for three years. Mr. Dobell also produced "The Fatal Wedding" at the Princess for Belt Coote, the well-known American comedian. He has also been connected with motion picture enterprises both in this country and abroad, including an engagement with the Warwick Film Company of London.

Los Angeles May Have Film Censor.

Censorship of moving picture films in Los Angeles may be put into effect for the first time if an ordinance, discussed Friday, October 25, by City Council, is passed. By the terms of the ordinance no films will be shown in Los Angeles.
moving picture houses without a written permit from an official inspector. A fee of $2 will be charged for each issuance of a permit. Features considered objectionable by the censor must be eliminated before the issuance of a permit. The permit follows the film during the time it is exhibited by the picture houses. If the features objected to are again incorporated in the picture, the permit is revoked and the exhibition stopped.

The moving inspector will work under the direction of the city prosecutor. Pictures illustrating murders, suicides, robberies, hold-ups, or the stabbing, clubbing or beating of any human being, in detail, will not be permitted. Also pictures with features of "immoral" character will be thrown out.

The decision of the film inspector may be appealed to the police commission at any time. The commission shall be the final judges. The new ordinance may supplant an old one passed July 31, 1916. This had not been enforced because of an alleged "joker," which City Attorney Stephens said made the ordinance invalid.

**Liberty Theater's Reception to Arbuckle.**

When Manager Otis Hoyt, of the Liberty Theater in Long Beach, learned that Roscoe Arbuckle was leaving New York for this city, he planned a rousing reception for the comedian. Mr. Hoyt is playing the Arbuckle-Paramount comedies in Long Beach and immediately booked a return of "Oh, Doctor!" and arranged for the appearance of the star in person. Hoyt played to the largest house in the history of the theater. After addressing the audience for a few minutes in his inimitable way, the comedian introduced his jumping-jack relative, Al St. John, and the village pest, Buster Keaton. Arbuckle's canine pal and actor, Lake, also horned in on the reception.

Manager Hoyt sprung the surprise of the evening by presenting Arbuckle with a rattan chair of generous proportions and announced that the chair would be placed in a box which would be reserved exclusively for the Arbuckle party during their stay in Long Beach. After thanking Mr. Hoyt and the audience, Arbuckle turned to St. John and Keaton and said, "You kids will have to be pretty good from now on if you don't want to be thrown over the balcony railing some fine evening."

Arbuckle has signed a five-year lease with the Horkheimer Brothers for the use of the Balboa studio and except for an occasional picture in the east he will produce future comedies for the Paramount program in Long Beach.

**Los Angeles Film Brevities.**

Adolph Zukor, president of the Famous Players-Lasky Picture Corporation, arrived in Los Angeles Tuesday, October 30, to pay a brief visit to the Coast and confer with Mr. Lasky. On Wednesday Mr. Lasky, accompanied by Julian Eltinge, departed for New York.

Kenneth O'Hara, for over two years director of publicity for the Thomas H. Ince Studios of the New York-Motion Picture Corporation, and lately in the same capacity connected with the Paralta Picture Plays, Incorporated, has joined the aviation corps and will depart sometime this week for Angel Island. Kenneth O'Hara is one of the most capable and popular publicity writers in the motion picture industry.

J. Grubb Alexander, scenario editor at the Pacific Coast studios of the Universal Film Manufacturing Company, has joined the local studios of the Paralta Picture Plays, Incorporated, in the capacity of feature writer.

The stork has paid a visit to the home of Seymour Tally, assistant manager of Tally's Broadway theater, leaving a nine-pound boy.

Charlie Chaplin returned to Los Angeles on Wednesday, October 24, from his three weeks' trip to the Hawaiian Islands. His sojourn in Honolulu was limited to only five days, as the rest of the time was consumed by the round trip voyage. Arriving here Chapling on scene at the site of his new studio at Sunset boulevard and La Brea street. With his brother and personal representative, Sid Chaplin, and Manager Jasper, he thoroughly inspected the property and went over every detail of the plans for the proposed structure. Later he left for a three week's rest in the mountains.

Bryant Washburn, the new Pathé star, has arrived in the city to start work at the Pathé local studios on a series of feature productions. It was stated that the old Kalem studios in Hollywood have been leased.

Billy Francy, well known screen comedian, started work at the Triangle-Keystone studios this week, and will likely do his first picture under the direction of Herman Raymaker. Milton Sims, Triangle-Keystone comedian, who was reported to have gone to war some time ago, received his exemption papers this week, and so will confine his future battles to the screen as heretofore. Duke Reynolds, assistant to Triangle-Keystone Director Harry Williams, also was exempted this week on a dependency claim.

At the Paralta studios production has been started on a spectacular drama of the North under the direction of Reginald Barker. The scenario was written by Monte M. Katterjohn.

Suit against the Monrovia Feature Film Company, of Monrovia, Cal., to declare it bankrupt was filed at the United States District Court in Los Angeles, Monday, October 22, by Attorney Bertin A. Weyl, representing creditors with claims approximately $1,500. R. M. Francisco, C. P. Holmes, L. E. Fry and H. H. Fitten, of Santa Ana, are named as directors of the company in petition.

Viola Dana, Metro star, accompanied by her director, John Collins, Assistant Director Albert Kelly and Cameraman John Arliss, have arrived in Los Angeles from New York to start production at the local studios. This is Miss Dana's first trip to the coast. Her first production here will be "The Winding Trail."

Virginia Foltz, well known musical comedy actress who has been playing in pictures recently, has been added to the Triangle forces at Culver City. Miss Foltz will probably be cast for the first time in "The Gown of Destiny," which is now being directed by Lynn Reynolds. Miss Foltz played the part of the Spanish senorita in "Madam Sherry" and was the original Little Boy Bob in "Babes in Toyland." She has also played with Weber and Fields and Lillian Russell.

Lieutenant Edward Wales, formerly an American Film Company actor, has completed his aviation course at the camp at North Island, San Diego. He recently established a new student altitude record of 10,800 feet. He will soon depart for the camp at Mineola, N. Y., to make exhibition flights for one month and then will depart for France. Mr. Wales recently visited the American's studios in Santa Barbara, as a guest of William Russell and received the congratulations of his former associates.

Production on the National Film Corporation's "Tarzan of the Apes" is proceeding at the Hollywood studio, and it is expected that the picture will be shortly completed. Director Scott Sidney has been working on scenes laid in the Greystoke mansion in England, and an elaborate set has been erected by Technical Director M. J. Doner. It represents three adjoining rooms, one of which is a magnificent...
ball room. The entire set is 134 feet in depth and occupies the entire width of the stage. A wall has been erected across the Gower street end of the National grounds and scenes have been made looking across the set and down the street. This is a device which adds to the trick. Prices in these scenes are being taken by Colin Kenny, True Boardman, Kathleen Kirkham and Bessie Toner, while a large number of extra people are working as "atmosphere."  

A company of Fox players directed by C. M. and S. A. Franklin, filming scenes for "All Baba and the Forty Thieves," have had some exciting experiences with forest fires that have been uncontrolled near locations. For several days the company was in a depressed country, while the fires were on the hills above it. The great mass of smoke rising from the large uncontrolled mountain made the pictures invisible. The cloud of smoke so obscured the sun that photographing was almost impossible. The directors moved several times trying to avoid the smoke.  

One of the greatest patriotic entertainments ever to be given in Los Angeles is planned by the National Defense League of California to take place at Clune’s Auditorium on Sunday afternoon, November 11. Celebrated screen stars, famous stage folk, a grand opera star, clever vaudeville acts, a forty-piece orchestra and other stellar attractions are to be featured on the "All Star" program, which is to be in charge of Mr. Franklin. An effort is soon to be launched by the Defense League to swell its membership of forty thousand to a round hundred thousand, and Christmas is set as the date when this goal shall be reached. The organization’s purpose is to spread the three-cornered universal appeal to train the boys while in school, and active in support of the movement are the most prominent men of the country.  

An army theater seating three thousand people will be erected for the soldiers at Camp Lewis, American Lake. The theatre will be 120 by 180 feet.  

The Woodley theater, of 838 South Broadway, one of the largest known downtown photo-play houses, has changed its name to the Snellman theater. The Snellman theater, of course, makes a specialty of first-run Snellman comedies. Manager Holland expects to have the new sign over the lobby within a week, and the boys of ushers already are claiming that now they are "Snellmans," just like the beauties at the studio.  

John Standing, well known screen actor and a son of Herbert Standing, died on Friday, October 26, at the home of his father. Mr. Standing had been ill during the past four months, during which time he had been cared for by his father, Mr. Standing. Illness of a nature which refused to yield to treatment. John Standing was one of a family which contained seven sons, all of the stage. He was formerly with the radio division in Los Angeles, later in New York, coming west to appear in pictures only a couple of years ago. Since then he had had a reputation for himself with various companies. He was engaged with the Fox Film Company at the time of his death.  

Miss Emil Bennett, well known screen star, was given judgment Thursday, October 25, by Judge Avery, in Superior Court, in her suit to dissolve a contract with the New York Motion Picture Company. Miss Bennett contended that her contract was with Thomas H. Ince personally and not with the company. Just before the judgment was pronounced she received news that her brother, who had been killed in France, the news came Wednesday and her lawyers, but she and her sister were not told until Thursday.  

Colonel Jasper Ewing Bradford, head of the manuscript department at Universal City, has left for New York for consultation with regard to a number of future feature productions. Colonel Bradford expected to be gone about two weeks.  

At the Signal studio work has started on the twelfth episode of "The Lost Express" serial. In this episode Miss Helen Holmes is called upon to jump from a blazing railroad coach into the ocean. The car, blazing furiously, will be sent out of control. Fuel of the coach will leap from the platform into the water, a distance of four feet. Leo D. Maloney, who has supported Miss Helen Holmes in all of her screen successes, is confined to the Sisters’ Hospital, Los Angeles, with a severe case of muscular rheumatism. Maloney is not without company, however, as Cinematographer S. A. Sues of the Signal Company, and the man who has photographed all of Miss Holmes’ pictures, occupies a room a short distance down the hall. Mr. Sues is suffering from a general breakdown, but expects to be "cranking" again in a few days.  

At the Culver City studios of the Triangle Film Corporation three new pictures have been started, four are in various courses of construction and five directors have finished their latest productions and are now waiting for new scripts. The studio has worked through the time preparing stories. Three pictures have been shipped East—"Indiscreet Corrine," starring Olive Thomas; "The Forbidden Life," with Belle Bennett in the stellar role, and "Regenerates," featuring Alma Ruebens and Walt Whitman. Stories completed and awaiting shipment are William Desmond’s "The Sudden Gentleman," "The Ship of Doom," featuring Claire McDowell, and "The Bright Line," in which J. Barney Sherry has the leading part; "The Learner" by Jim Benton," with Roy Stewart, and "The Maternal Spark," with Roland Lee. The large stock company at Culver City has been increased by considerable promising young talent.  

With a large company of players Elsie Jane Wilson has gone to Seven Oaks, Calif., to film scenes for "Green Magic," a five-reel photoplay. The story was written by Waldemar Young. Ella Hall and Emory Johnson play the principal roles, with Gretchen Lederer, Winter Hall, Harry Holden and E. A. Warren in support.  

Lloyd Ingraham, who directs the Margarita Fischer productions, did some fast work one day recently in Santa Barbara. When 1,200 copies of the "Three-D," a 200-page book of the Universal Corps, known as "The Griffins," passed through on their way to camp. "The Griffins" were entertained at breakfast by citizens of Santa Barbara, a dinner during their short stay in Ingraham smoked a cigar in the stellar role, and Margarita Fischer photoplay entitled "A Daughter of Joan." It was a novelty for the soldier boys and they performed nobly in their impromptu roles.  

One of the old-time stage performers recently added to the acting forces at Universal City is Frank Deshon, who has delighted thousands in this country with his irresistible charm and success, appearing under the management of George Lederer and also was one of the chief players for Henry Savage and Nixon and Zimmerman. As Koko in "The Mikado," Deshon took the country by storm and his King Dodo also was exceedingly popular.  

Margarita Fischer has completed her first production for the American Film Company and will start work immediately upon her second picture, entitled "Molly Go Get ’Em," Jack Mower, who played the leading masculine role opposite Miss Fischer in "A Daughter of Joan," will also support her in this picture.  

With a cast including Mal St. Clair, Eddie Gribbon, Alatai Marton, Dora Rogers, Max Asher, Alice Davenport, William Irving and Marianna de la Torre, Triangle-Keystone Director Harry Williams is putting the members of his company through one of the most strenuous comedies he has ever made. There will be dissolves and trick effects galore, and some funny situations are promised. Probably the most amusing incident that occurred during the filming of the picture was a scene where a goat is shown butting Irving through a window. The scene was not amusing to Irving, however. He teased Billy over an hour before he would permit another take and when he did he made a thorough job of it. Neither the scene nor Irving waspard. The story is by Jay Diggins.  

Larry Peatton, who plays the leading role opposite Miss Marie Walcamp in the Universal serial, "The Red Ace," has been in numerous fights during the making of that rapid-fire production, but one that was recently staged will be remembered by Peatton for some time. Jacques Jaccard informed the men who were to take part in the script that the finish of the serial upon which the company has been working for the past five months was being featured. The stunt was to a fight that would outdo all the others that have taken place in previous episodes of the story. "Every three-d'lar man is to get five dollars if he puts up an honest-to-goodness scrap—I want this to be the best of 'em all," was Jaccard's encouraging order to the men. He got the results he sought.
Spoor Helps Hoover
Essanay President Organizes Forces for the Food Economy Campaign.

TAYLOR HOLMES, former famous stage comedian, now being featured in Essanay comedy-drama, is giving valuable assistance to Mr. George K. Spoor, president of Essanay, in carrying out the work of Food Administrator Hoover's food economy campaign in Illinois in which Mr. Spoor is actively engaged as Chairman of the Illinois Motion Picture Bureau of Food Administration.

Mr. Holmes has been added to the list of "Four-Minute Men" of the Chicago district, and will speak each night in Chicago moving picture theaters throughout the city. Mr. Holmes gave liberally of his time in the interest of the Second Liberty Loan, speaking each night in some Chicago theater and making frequent trips to nearby towns.

Mr. Holmes is also buying back blocks of bonds and was most enthusiastic in his efforts. At several theaters he was forced to extend his time at the demand of the audience. His recitation of "The Flag" won an ovation in every instance.

A. J. Callaghan, personal representative of Mr. Spoor, is giving valuable assistance to the Illinois exhibitors in the organization of the food conservation campaign. Mr. Cal-

calhann has been active in Chicago politics for a number of years, and his knowledge of conditions and his acquaintance with recognized orators has aided the bureau materially. Recently he addressed the "Four-Minute Men" at a meeting at the Morrison Hotel, where he outlined the work of the exhibitors' bureau.

The Illinois Motion Picture Bureau is working in cooperation with Harry A. Wheeler, state food administrator, and widespread response to the call for bonds has already been gained.

The state has been divided into districts with an exhibi-
tor appointed in each district to see that the propaganda is carried out fully. Two hundred and fifty films showing how to prepare food economically, the relative value of various food products, and the prevailing prices as approved by Administrator Wheeler, will be shown each week.

An exhibitors' chairman also has been appointed in each town to see that theaters are earnestly co-operating in the work. Every theater in the state will be supplied with posters advertising the food pictures and every effort will be made for whole-hearted co-operation.

At Leading Theatres

Programs for the Week of November 4 at New York's Best Motion Picture Houses.

"Sunshine Alley" at the Strand.

MAE MARSH, in the goldwyn picture, "Sunshine Alley," was the leading attraction on the Strand program for the week. The story of the picture was written especially to fit the peculiar talents of Miss Marsh by Mary Rider, the dramatist, and transferred to the screen under the direction of Jack Noble. There is not a sex note in it, but it is a delightful comedy.

Manager Edel inaugurated the presentation of the Fox Sunshine Comedies, by Henry Lehrman. The first of these pictures is entitled "Roaring Lions and Wedding Bells." A new scenic and educational study and the Strand Topical Review were also on the program. The soloists were Grace Hoffman and Michala Violin.

"The Clever Mrs. Carfax" at the Rialto.

Julian Eltinge turns detective in his second Paramount picture, "The Clever Mrs. Carfax," which was the feature of the program at the Rialto. By impersonating the lady who is supposed to write the answers to "letters from the lovelorn" Eltinge, in the role of a successful newspaper man, manages to prevent two spurned suitors from robbing a wealthy old woman and at the same time to win the heart of her charming grand-daughter. Hector Turnbull has provided an extremely ingenious plot, and Gardner Hunting, in arranging the scenic effects, has sustained the suspense well sustained up to the final scene. Donald Crisp was the director.

"Roping Her Romeo," the Rialto Animated Magazine and a second feature picture of the week.

The vocalists were the Misses Marie and Louise McFarland, Greek Evans and Carmine Stanziavo.

"The Price of a Good Time" at the Broadway.

The Broadway theater offered a seven-reel Jewel production entitled "The Price of a Good Time," adapted by Lois Weber from Marion Orth's story, "The Whim." Mildred Harris, a Lois Weber "bud," made her debut as a motion picture star in this screen drama. The story deals with a poor young girl employed in a department store, who has never known the good things of life, and goes with excitement when an old clock strikes on her employer's son, who merely takes her out on a lark. A two-part comedy, scenic and educational pictures and the weekly news filled out the program.

Eighty-first Street Theater Bill.

On Monday, Tuesday and Wednesday Maxine Elliott in "Jennifer of Troy," Saturday and Sunday Taylor Holmes in "Two-Bit Seats," were the picture attractions at the Eighty-first Street Theater.

FANNIE WARD BUYS BONDS FROM PRESIDENT.

To Fannie Ward, the Pathe star, goes the distinction of having sold $1,000 worth of Liberty Bonds by no less a personage than the President of the United States himself. This is how it happened:

Miss Ward consented to go to Washington on Liberty Bond Day to sell bonds on the White House lawn. Every one will remember what miserable weather conditions prevailed on that day. When Miss Ward arrived at the national capital the rain was descending in torrents and all hope of canvassing the oratorical was in vain. However, Miss Ward showed the bonddealing at its best by selling the President the bonds he had purchased the day before. Miss Ward said: "Mr. President, I wish that you would personally receive my subscription for fifty one-thousand-dollar Liberty Bonds, which was greatly pleased and accepted the subscription goes without saying.

This is perhaps the first time that a screen star has had the honor of being received by the President by special appointment.

ETHEL BARRYMORE IN SCREEN COMEDY.

The next Metro vehicle of Ethel Barrymore will be a comedy. After a series of successes in emotional screen plays of the dramatic type, Miss Barrymore will demonstrate her versatility by appearing in a character wholly different from any of them, calling for genuine ability in comic delineation. Coming close after "The Eternal Mother," work upon which Miss Barrymore is now completing, the contrast is surprising.

"An American Widow" is the comedy vehicle chosen for the star. It has been adapted by Albert Shelby LeVino from the three-act play by Kellett Chambers. Miss Barrymore will assume the role of an American widow with very definite ideas as to her requirements and her husband. "An American Widow" will be directed by Frank Reicher, who also directed the star in "The Eternal Mother," and will be produced under the personal supervision of Maxwell Karger. J. J. Dunn is Mr. Reicher's assistant.

NEW STARS FOR "THREE C'S."

President Joseph A. Klein of the Commonwealth Comedy Company, producers of the "Three C Comedies" released by General Film, has signed up three new people to be featured in those productions. They are Claude Cooper, known for his former work in the Falstaff comedies, Virginia Tracy Clark, who worked in "Pokes and Jabs" and was recently engaged by Billy Wray, and Edward Clarendon, formerly a lead in Thanhouser productions. In addition Arthur Ellery, noted as a comedy director, has been engaged to handle this new set of "Three C" leads. In all, six of these new actors, who, one of the last of pretty girls, is being conducted at the Thanlouser studio. Mr. Klein promises productions that will surpass any former releases by the Commonwealth Comedy Company.

FOX INVESTS $400,000 IN BONDS.

Men and concerns identified with the motion picture industry were among the largest subscribers to the second Liberty Loan of 1917. One of the individuals who took a substantial amount was William Fox, president of the Fox Film Corporation. Mr. Fox personally subscribed for $400,000 worth of the bonds, this being in addition to heavy investments in the securities by the several concerns of which he is a member. One-tenth of his personal total was placed through Miss Theda Bara, who sold bonds on the afternoon and evening of October 26 in a booth in front of the New York Public Library.
Hodkinson to Handle Paraltas

New Distributing Organization Makes Close Alliance with Paralta Producing Company

HJE productions of Paralta Plays, Inc., and its allied producing companies will be distributed to exhibitors through an organization now being formed by W. W. Hodkinson. Its offices are at 150 East Fifty-Fifth Avenue, and it is reported that the new firm will mean much to producers. Mr. Hodkinson entered the motion picture industry as an exhibitor, and therefore has a most intimate knowledge of every phase of the business so that the stands today one of the best qualified men to form a new connecting link between producing and exhibiting interests. His wide acquaintance among exhibitors will add greatly to their success, and it is acknowledged that the new organization will undoubtedly prove a great factor in the immediate success of his company.

The Paralta organization, formed and operating under the direction of Carl Anderson, has only been in existence since the first of March. During its brief life it has been one of the most discussed companies in the business. It took a radical position from the start, especially in reference to equity. It is giving all the motion pictures of the producers listed, and expressed opinions in its initial advertising to the trade that left no doubt in the minds of all that a new force had been created which would prove very beneficial to exhibitors. In conducting its business, the Paralta has shown a most enterprising spirit, and its ideas on the connection coincide with the well-known views of Mr. Hodkinson is a matter of considerable significance at this time.

A part of last May, Paralta secured a long lease on the big Clune studios, in Hollywood, Cal., and early in June J. Warren Kerrigan and Bessie Barriscale, at the head of the new company, began the production of Paralta plays. Mr. Kerrigan's first picture was a screen version of Peter B. Kyne's romance, "A Man's Man," Miss Barriscale's first photo play was "Rose o' Paradise," and Bariscale's second subject was "Paralta's Turn for a Girl." Before these pictures were completed, Paralta had arranged with Henry B. Walthall to become a star-producer and producer of its second subject. After Rhea Mitchell and Clara Williams had been added to the lists of artists leading producing concerns at the Paralta studios, today six producing organizations are at work in these studios.

In September it was found necessary to increase the producing facilities on the west coast. Mr. Anderson, who was in Los Angeles at that time, gave orders that an immediate extension be made. A race plot was secured directly opposite the Clune studios, on which the erection of four large stages, 60 x 150 feet, was begun. These structures are now used as open-air stages pending their completion with glass side walls and roofs. At this time all available stages of both the old and new Paralta studios are occupied by productions now being made by companies headed by J. Warren Kerrigan, Bessie Barriscale, Henry B. Walthall, Rhea Mitchell, Clara Williams and Howard Hickman.

The aim of the Paralta companies has been to constantly produce an output of substitute productions of standardizing. The officials responsible for productions believe they have an organization that will accomplish this, well exemplified by the pictures now ready for release. The Paralta studios at Hollywood are said to be among the most complete plants on the coast. The producing staffs are composed of men of years of experience, whose reputation for careful and competent work in the industry is widely known in the trade.

The first Paralta release which Mr. Hodkinson's new organization will make will be J. Warren Kerrigan's "A Man's Man." This production was recently given a "try-out" in Elsie Ferguson's latest photoplay for Artcraft, "The Rise of Jennie Cushing," in Los Angeles, and has had the leading male role as Donelson Meigs, the wealthy artist who falls in love with Jennie. Dexters has won recognition for the interpretation of the love-making. In "Jennie Cushing" he is still the accomplished lover.

Sam Swartz Gets a Bouquet

Goldwyn, in Recognition of New Mexico Exhibitor Being First Patron, Advertises in New York Times

WEN Goldwyn Pictures began its great publicity campaign something over a year and a half ago, announcing it would begin releasing beginning with September of the current year, Sam Swartz, manager of the Armory Theater, at Roswell, N. M., accepted the new organization at its face value, and, not knowing the stars or their productions, sent in his check for a substantial amount to cover first-run booking in his town. He was the first they received a check from. The check was framed; a letter appreciative of the confidence was sent to Mr. Swartz, and to all intents and purposes the idea was closed.

But Goldwyn did not forget. The other day it came time for the Armory Theater to run the first Goldwyn picture, Mae Marsh in "Polly of the Circus." Quite unknown to Sam Swartz the Goldwyn company, in preparing a one-sheet portrait and had composed one of its most careful advertisements to be placed in the press of Roswell. So Sam Swartz, opening his newspapers at the breakfast table to see his own theater ad, was pleasantly surprised to note next to his own representation in each sheet nearly a quarter page of his own portrait and a Goldwyn announcement, setting forth the facts here related.

DIRECTORS DISCUSS.

At the meeting of the Motion Picture Directors' Association Travers Vale, one of the directors of the World Film Co., read a very interesting paper on the following subjects: "Do Illustrated Sub-Titles Help or Harm the Story?" "Should a Director Cut His Own Picture?" "Is the Star System an aid to the Industry?" These subjects were handled by Mr. Vale in a manner that showed he had given a great deal of thought to them and the attention paid by the directors present proved that they were subjects in which all were interested.

Virginia Foltz, well-known musical comedy favorite who has been playing in pictures recently, has been added to the Triangle's playing forces at Culver City. Miss Foltz will probably be cast for the first time in "The Gowm of Destiny," directed by Lynn Reynolds, and in the part of the Spanish Senorita in "Madame Sherry" and was the original Little Boy Blue in "Babes in Toyland." She had been with the famous Weber and Fields and Lilian Russell companies, and recently appeared at a Los Angeles theater in stock musical comedy.

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ELLIOITT DEXTER WITH ARTCRFT.

In Elsie Ferguson's latest photoplay for Artcraft, "The Rise of Jennie Cushing," in Los Angeles, Elliott Dexter has had the leading male role as Donelson Meigs, the wealthy artist who falls in love with Jennie. Dexter has won recognition for the interpretation of the love-making. In "Jennie Cushing" he is still the accomplished lover.
Screen Club Installs Officers


In its clubhouse on the evening of Saturday, October 27, the Screen Club installed its officers for the coming year. There was a goodly gathering of members in the Forty-fifth street structure when the meeting was called to order by Frank Carewe, vice-president, in the absence from the city of President Quirk. Mr. Carewe, who during the past year has been chairman of the house committee, sounded the notes for the opening remarks. He told his experiences and from them drew deductions for the benefit of his successor. He asked for cordial cooperation of all the members to the end that the coming year might be one of material gain for the organization. In the speeches of the evening there was marked unanimity in the pledges of cooperation with the new officials.

All of the officers were present with the exception of the third vice-president, B. A. Rolfe, who, from Los Angeles, sent a message of good-will and of assurance that he would be prepared on his return in the course of three months to give his energies for the benefit of the club. Each of the officers was called to the front of the gathering, which was assembled on the parlor floor, there were calls for marks, and in every instance they were forthcoming.

The officers installed were Joseph W. Farnham, president; Frank Nolan, first vice-president; Edgar Lewis, second vice-president; Anthony P. Kelly, corresponding secretary; George Blaisdell, recording secretary, and Will C. Smith, treasurer. The new members of the board of governors are George D. Baker, Max Mayer, C. Jay Williams, and John Harvey, who serve for two years. The other members of the board, who have yet one year to serve, are Augustus Phillips, Lawrence McGill, Frank Carroll, and William H. Fesler.

President Farnham was warmly received and made a speech along constructive lines, enumerating some of the plans he had in mind for the building up of the club. Many other advantages were mentioned and outlined ways in which the club spirit might be fostered. It was voted to have prepared a service flag, to be suspended in front of the clubhouse. President Farnham remarked that they would not be unwelcome to the club a present of one. Also it was voted to have posted in the grill-room an engrossed record of the name and rank of those members who were in the service of the United States.

The first meeting of the new board will be held on Wednesday, November 7, and all the members declare they are ready to give consideration to any project that will contribute to making the Screen Club a power in film circles. Also they will hear reports on the coming annual ball, which, as formerly, will be held at the grand ballroom of the Astor. Saturday, November 17, is the date, and arrangements are now in the making. The forthcoming function will match the best of its predecessors.

THEDA BARA AT FOX JERSEY STUDIOS.

After a rest of two weeks, the first she has had in more than a year, Miss Theda Bara started work on October 29 at Fort Lee, N. J., on her twenty-seventh production for William Fox. Following her long sojourn in Southern California, where, after the completion of "Cleopatra," she established herself in the Standard Pictures, Miss Bara at first found it rather trying to work under the artificial light of the Eastern studios. She expressed herself as preferring the natural light conditions on the Paramount lot at Hollywood. Miss Bara's vehicle is said to be peculiarly suited to her talents. It was written by E. Lloyd Sheldon and is declared to be a gripping, virile type of story and to contain many decidedly tense dramatic situations. The acting takes place in and around New York.

CAPELLANI BEGINS WORK FOR METRO.

Albert Capellani, the distinguished director, who will be introduced to Metro patrons in connection with an Emily Smith vehicle, was recently busy on the set working on the production, a screen version of "Daybreak," the play written by Jane Cowl and Jane Murfin. Produced in New York earlier this fall, and now being rerecorded, this story has been adapted for the screen by the director himself in collaboration with June Mathis. Julian L'Estrange will play the part opposite Miss Stevens, Mr. Capellani is now directing Mr. L'Estrange and the other members of the supporting cast in the opening scenes of the play.

"A DAUGHTER OF THE GODS" IN CHINA.

Yes, these are chicken scratches—that is, in the sense that the artist who did the work is one of the cleverest young women in the business. Really, however, the illustration is the main title of "A Daughter of the Gods," done into Chinese by the accommodating and obliging exhibitors of William Fox pictures in the Celestial Empire.

The first line, according to the branch manager, meets a requirement of Chinese law and consists of the words, "United States, New York City," indicating the origin of the film. The second line is Chinese for "Fox Film Corporation" and the lonesome little fraction-like character with the pollywogs on the wings is to be translated "passports."

The fourth line, as may be seen, gets quickly over the alphabet-taxing name of "Miss Annette Kellermann," and the fifth line, which looks as if it might illustrate a buff scene in an encounter between microbes, is merely the word "in." The last line probably would remind a farmer—or a politician—of the way his fences looked the morning after a cyclone, but really is nothing more serious than "A Daughter of the Gods."

Affirmation is made by the artist that her work has been verified by persons who said it was perfectly intelligible to them. Her own idea, however, after spending half a day carefully copying curleyeaces and finding places for dots and dashes, was that the work was entirely impressionistic.

WASHBURN BEGINS FIRST PATHE PLAY.

Bryant Washburn, the new Pathe star, has arrived in Los Angeles and began work on his first Pathe play. Pathe has rented a portion of the Kalem studios at Glendale from the Duell Company, and will soon be producing a picture for the Mutual-Signal serial, which is destined for the Selby's Hospital Hospital in Los Angeles, with a severe case of muscular rheumatism. Mr. Maloney is not without company, however, as Cinematographer S. A. Sues of the same company, and the man who has photographed all of Mr. Washburn's pictures, occupies a room a short distance down the hall.

FRED J. BIRD MARRIES.

Fred J. Bird, of the sales department of the Nicholas Power Company, on Thursday, November 1st, was married to Miss Marion Evelyn Cox, daughter of Dr. and Mrs. Charles N. Cox of Brooklyn. Mr. Bird has been connected with the Nicholas Power Company for about five years, and is popular with the motion picture exhibitors and accessory men. Miss Cox, who has a rich contralto voice, has been prominent in Brooklyn amateur theatricals. Mr. and Mrs. Bird have left for the South on a two-weeks' honeymoon.

LEO MALONEY ILL.

Leo D. Maloney, well known leading and heavy man, who has supported Miss Helen Holmes in "The Lost Express," and featured in the serial "The Servant's Daughter," has been confined to his home in Los Angeles, with a severe case of muscular rheumatism. Mr. Maloney is not without company, however, as Cinematographer S. A. Sues of the same company, and the man who has photographed all of Mr. Maloney's pictures, occupies a room a short distance down the hall.
Military Picture Screened

War Department’s Photographic Division Prepares Visualized Course of Instruction for Cantonment Camps—Offered to Film Trade Also.

T HE Visualized Text Book on Army Instruction," as presented at the Paragon Studios in Fort Lee, N. J., Thursday, Nov. 1, is a valuable film used in every cantonment. Taken by the Photographic Division of the War Department, it presents army instruction from its simplest elements through the entire gamut to the more intricate and elaborate infantry movements. The film is the result of an exhibition only two reels long, but as these were indicative of the remainder of the material, there is no hesitancy in stating the men to whom this task was intrusted have handled the material thoroughly well. West Point, Fort Monroe, regular infantrymen, and silhouette blocks are used in demonstrating the principles explained. Every cantonment will find a set of this photographic text book an invaluable, indispensable assistance. Containing as they must many of undeveloped states of mentality, and others of almost entire unfamiliarity with the English tongue, the camps of the drafted should find reason to make steady use of this work. Already fifteen sets are in operation. It should not only lighten the weight of making material for our army, but should do much toward hastening the time of and lessening the days consumed in transforming our instructors into inhabitants of this new medium by which the points can be clinched, when the true text book nature of this work is emphasized.

Volume one deals with calisthenics as applied to physical development in the army. It not only shows how to do the exercises, as so to benefit the country methodically, it shows how not to do them, that mistakes may be avoided. All titles are simply written and to the point.

Volume two presents in visual form the manner of salute, in all its various phases. Another volume instructs in field formation and squad activities. Another teaches the most efficient use of hand grenades and offensive shell cratering. The fourth deals with the manual of arms, another informs on the proper use of the gun, bayonet, etc. Everything is presented from the standpoint that it is intended for the novice and each lesson is well brought home. As a work in pedagogy this collection of eleven reels is most successful. Its commercial value to the exhibitor, however, is debatable. No doubt the weeklies can profit by using parts of this work in piece-meal fashion. There is even the chance that one reel an evening might meet with public approbation, particularly when an audience composed of relatives of those already or soon to be in the service, since these would in this way comprehend the course of training their loved ones were undergoing. Then, too, by the selection of suitable evenings, there would be times when the entire work would find an absorbed attention, but the commercial possibilities of "The Visualized Text Book on Army Instruction" are greatly outweighed by their educational and instructive value.

As the films are now assembled there is room for some judicious cutting, and of course there is also need of carrying the work to much greater length so as to include more details of infantry development. This done, then there are the artillery, aviation, marine, naval, submarine, quarter-master and other divisions that can benefit by the same work being visualized and adapted to their peculiar requirements.

Among the distinguished audience of military men were several film men, notably William A. Brady, Jules Brulatour, Louis Brock, Jack Cohn and E. B. Hattrick.

TRIANGLE ADDS TWO NEW PLAYERS.

Frederick Vroom, well-known actor who played with Booth and Barrett as a young man, and who has been connected with films the last five years as actor and director, has been engaged as a member of the Triangle’s Celulr City playing forces. He will appear for the first time under Triangle’s direction in Olive Thomas’ latest play, "Betty Takes a Hand."

Edward Jobson, well-known character man with years of experience on the legitimate stage and identified with the films for several years, has been added to the Triangle’s large force of stock actors at the Celulr City studios, and will be seen soon as a sympathetic father and in similar character roles.

FRANCIS WORCESTER DOUGHTY, perhaps best known to generations of small boys and those of larger growth as "Old King Brady," died in his home at Cresskill, N. J., Monday, October 29th, directly as the result of a fall, though he had been in failing health for some time. Mr. Doughty was a director of the Brooklyn Institute of Arts and Sciences, and for a number of years was a resident there until 1895, though he had traveled extensively and was planning to spend this winter in New Orleans, about the only large city he ever went to outside of New York. He was an authority on numismatics, specializing in the United States copper coinage, and at one time his collection was one of the most complete in the country. He was also interested in archery with the standard of "man in the drift," then regarded as such a radical theory that in the heated discussion which followed he withdrew from the Brooklyn Institute of Arts and Sciences.

He was one of the early writers of detective stories, using first the signature of "A New York Detective," and later that of "Old King Brady," the leading character in most of his stories. Within a period of thirty years he wrote more than twelve hundred detective stories, most of which have been translated into various tongues and widely circulated in Europe.

When the motion picture supplanted the detective library to a large extent, he turned his attention to photography. His Avant-garde feature film, "Blanche of the Argentine," to which he gave screen credit, it was his vivid imagination that turned Thanhouser’s Million Dollar Mystery from a success. He was called in when the script was written. It was an exciting story, the script to give action between the parent, and turned the tide and ran with extra installments. He also did a number of stories for David Horsley—the Stanley series—but was compelled through falling eyesight to give up this work and return to New York for medical treatment. Captain Jack Bonavita was a warm friend of his and they made a striking pair. For the past couple of years he had written few stories, but had been active in criticism of some of the picture stories and was well known and liked throughout the profession. He was a man slightly above six feet in height and his soldierly bearing brought him the honorary title of Captain. His Funeral Services were held Friday at the New Jerusalem Church, Brooklyn, the interment being in Cypress Hills.

BARRISCALE’S CAMERAMAN—CLYDE DE VINNA.

Clyde De Vinna is the cameraman for Bessie Barriscale. He has been more successful in photographing her in motion pictures than any other operative and followed her from Triangle when she organized her own company. His work in "Madam Who" is remarkable for his photography of night scenes, which he has left untouched.

Mr. De Vinna, who also photographed Miss Barriscale’s first Paralta production, "Rose o’ Paradise," and who is now at work with her on her latest production, Monte M. P. Johnson’s "Within the Cup," has had an interesting career.

He was born in Atkinsville, Mo., and spent his boyhood in the Indian Territory. He began his active career as a railroad telegrapher. He wanted to see the world and joined a traveling orchestra, which toured to the Pacific Coast and back and stranded in St. Louis. Mr. De Vinna then enlisted in the navy, and in the capacity of a wireless operator went to Honolulu. As a pastime he took up photography and soon became official photographer for the Pacific fleet.

When his term in the navy expired he became a newspaper photographer in San Francisco. In 1913 he was engaged as "still" photographer by the New York Motion Picture Corporation. Six months later he graduated to the crank on a moving picture machine and finally joined the Triangle company, where he became photographer for Miss Barriscale. When she became an independent star-producer he very naturally followed her into the wider field, where he has full opportunity to exercise his talent and ingenuity.

LEAH BAIRD LEADS GRAND MARCH.

Leah Baird has been selected to lead the grand march of the players at the closing of the champion’s series at Hunt’s Point Palace. Among the other prominent members of filmdom to participate in the march are Alice Joyce, June Caprice, Dustin Farnum, Virginia Pearson, Doris Kenyon, Violet Mersereau, Mme. Petrova, Francis X. Bushman and a score of others.
Universal Unfurls Service Flag
It Has 271 Stars and is the Largest in Moving Picture Trade.

LIKE a "floating piece of poetry," waving where Broadway's life pulses its most vivacious beat, is the United Service Film Flag. As the first American Pictureflagging Company proudly displaying its galaxy of 271 stars, each star representing a man from Universal who has taken his place in the ranks of the country's defenders.

This flag, the largest in the motion picture district, was run out from a window of President Laemmle's office on the third floor of the building at Forty-eighth street and Broadway, occupied by the Universal Company, recently to the accompaniment of cheers from the company's staff and the throng of spectators that blocked the street below.

President Carl Laemmle and the Universal Service Flag Containing 271 Stars, the Largest in the Industry.

The flag, made of the best bunting procurable, measures twelve by twenty feet in area. With its broad red borders and field of white thickly flecked with stars, each standing for a life offered to the nation, it is strikingly visible for many blocks to the thousands passing up and down that busiest section of Broadway. The Universal men who have gone to the front represent every branch of the service of this, the largest of motion picture companies. Among them are actors from its studios on the Pacific Coast, cameramen, men from its home offices in New York and from its branches in all sections of the Union, and even from distant Calgary; men from its exchanges in all important centers, salesmen who toured the country in its service, men, in short, representing every phase of the motion picture industry.

And those Universal men are now to be found in every branch of the country's military service—on land, on sea, and in the air, for among them—Bluebirds, as most fitting—are two in strenuous training as aviators.

First National Buys "Empty Pockets"
Will Distribute Herbert Brenon's Adaptation of Novel by Rupert Hughes.

THE First National Exhibitors' Circuit has acquired the distribution rights of Herbert Brenon's "Empty Pockets" from the novel by Rupert Hughes. The officials of the Brenon Corporation consider the transaction a high compliment to their producer and director, because the deal was unanimously indorsed by the entire purchasing board of the First National Exhibitor's Circuit.

"I am exceedingly proud of the honor accorded me by the astute showmen of the First National Exhibitors' Circuit," says Mr. Brenon. "I realize that every director of that organization is a shrewd and keen exhibitor—each a representative man in his section of the country. An organization which has as its purchasing board such men as represented in this body could not be otherwise."

"Empty Pockets" was adapted for the screen by Mr. Brenon from Rupert Hughes' novel of that name. "Empty Pockets" has a swift and compelling mystery story, which is said to be extremely effective on the screen. Being told with Mr. Hughes' unusual insight into the varying phases of New York life, it presented striking opportunities to the producer. Bert Lytell, who played the title role in "The Lone Wolf," has the principal male role in "Empty Pockets." The cast numbers Barbara Castleton, Susan Willa, Katherine Galenta, Peggy Betts and other well known players.

Frieda Hempel in Pictures

THE rumor spread broadcast lately that another prominent opera star will soon make her appearance on the screen seems to have a sound foundation. From responsible authority is received the permission that Frieda Hempel, the famous dramatic song bird of Gatti Caszaza's staff, has received special permission to appear in a series of feature plays especially prepared to star her. It seems that a review by Frieda Hempel of "Camille," published in certain of the daily press some time ago, has opened the eyes of the most prominent producers in the industry to the exceptional qualifications of Mme. Hempel. Of course it is known that the famous opera "La Traviata" is the story of "Camille" in music, and up to this date no opera on the opera field has even approached the dramatic artistry that Mme. Hempel displays in her role in "La Traviata." It is no wonder that with the high reputation she enjoys, the repertoire which is at her command, and the publicity she has received up to date she is looked upon as a most welcome addition to the moving picture world.

Frieda Hempel, who is to return shortly to this city from her annual concert tour, will make her usual appearance at the Metropolitan Opera house this season. It is not yet decided if she will enter the screen world before or after having entered into the close bonds of matrimony, for it will probably interest her many admirers to know that Frieda Hempel is about to marry an American who has been quite prominent in the late patriotic outburst that has so kindled the hearts of the nation. For reasons of her services are pending her decision whether she will contract with a company now in operation or accept the offer of certain big financial interests who desire to form a company exclusively for her behalf.

BERT LYTELL IN "THE LONE WOLF."

Arrangements have been made for Bert Lytell to appear on the screen in Louis Joseph Vance's "The False Faces," a continuation of the adventures of the Lone Wolf, which is now running in the Saturday Evening Post.

Mr. Lytell created the title role in "The Lone Wolf," and will have the famous character in the continuation, which will be released under the screen name of "The Lone Wolf's Return." The False Faces" is said to exceed "The Lone Wolf" in adroitness and speed of story. Running as a serial in the Saturday Evening Post, the story has been attracting wide attention. It is expected to be even better fitted to the screen than its predecessor since Mr. Vance wrote the continuation with the future film adaptation in mind.

HALLBERG IN WASHINGTON.

J. H. Hallberg, vice president, United Theater Equipment Corporation, is spending a few days with Howard E. Coffin, Chairman Aircraft Production Board, at Washington, D. C. Mr. Hallberg is one of the members of the War Co-operative Committee, representing the motion picture industry at Washington in the Aircraft Division. Certain important developments in the aircraft division are under way, and the motion picture industry has been requested to participate in a new and important campaign on behalf of the Government.
Service Departments for Universal—Establishes Many Departments.

WHEN W. A. Bach has finished his present tour of the United States, every Universal exchange will have in helpful operation a "Service Department" that will act in an advisory capacity as assistant to the executive of the local office. Mr. Bach has reached Denver on his way to the Pacific Coast, his further route embracing visits to Salt Lake City, Spokane, Portland, San Francisco, El Paso and back to New York with stops arranged to cover the Southern territory.

The Service Department, under Mr. Bach's supervision, will be the key to Universal's exchanges in every part of the country. These offices will be assisted by Mr. Bach in connection with Universal's exchange at Toronto, Can. When it was decided to put a man on the road to build up and extend the idea to all Universal branches, Mr. Bach was appointed for the work. He first established the department in connection with Mecca exchange, in New York, leaving C. G. Wood in charge. Taking to the road Mr. Bach visited the following cities and appointed managers: Detroit, B. B. Greenburg; Chicago, M. L. Firestone; Toronto, Raymond S. Peck; St. Louis, G. H. Giebler. Meanwhile the territory served by Portland, Spokane and Seattle was placed under Mr. Bach's supervision of Dean Collins, with headquarters in Portland.

The plan devised and perfected by actual service and operation admits of systematizing to an extent that will allow one man to handle the work. Mr. Bach, with his qualifications, to do these things in assisting the exhibitor and putting the energy of the exchange behind every customer: Publicity, not alone original publicity and "stunts," but distributing, enlarging and localizing the general publicity sent out from the home office, adapting it to the requirements of the individual exchange; advertising, circularizing, to these things in assisting the exhibitor to the mutual benefit of both the showman and exchange providing salesman with information, ideas, suggestions, material and aids to better sell the exhibitor and better use the exhibitor on his new service and to the exchange providing salesman with information, ideas, suggestions, material and aids to better sell the exhibitor and better use the exhibitor on his new service and to the exchange.

It Will Appear November 18, Entitled "Argus Pictorial"—Issued in One Reel Every Two Weeks.

ON the 18th of November Pathé will release the first issue of a new "screen magazine" in one reel, the "Argus Pictorial," to be issued every two weeks thereafter. This magazine is devoted to ultrascientific, scenic, art, and educational subjects. It is the culmination of years of work and tireless efforts on the part of the head of the company, Horace D. Ashton, who has devoted several years of study to reach the point where subjects which were heretofore considered impossible as screen stories are being presented in an entertaining and instructive manner to the average theatergoer.

It took a great deal of energy, ingenuity and imagination on Mr. Ashton's part to find a satisfactory means of telling the story of the microscopic life, which will be a feature of the "screen magazine." To overcome the difficulties confronting him Mr. Ashton had to understand that first of all there were no instruments suitable for consistently handling this type of subject, and secondly, there were no writers who were capable of producing, in a form that could be shown on the screen, the story of the life of such a thing as a germ, for the reason that none had any talking acquaintance with such life. To produce the story of a rotifer, for instance, it was necessary to make a study of the animal's whole life cycle from beginning to end, to know the intricate details of its life, to know all that will interest the motion picture public.

As Mr. Ashton had to write a story with this germ as the hero of the plot. Besides selecting the most microscopic research work, Mr. Ashton had to write his own scenarios. In fact he handled the scientific, physical and photographic side of the production of the magazine, and his many friends in the trade will be glad to know that his ambitious project and untiring efforts have produced a magazine which will be a unique feature of the Pathé program.

The magazine will not be made entirely to microscopic and ultra-microscopic subjects. The big game that one finds beyond the vision of the human eye, scenic subjects from all parts of the world, and the life stories of our insects will be presented, and many other difficult art and scientific subjects that will interest the public.

Henry Siegel Joins Select Will Be Manager of the New Jersey Exchange—Has Had Wide Experience.

WITH the current week a new executive took charge of the New York exchange of Select Pictures. This change makes Henry Siegel the new manager. Mr. Siegel had previously been assistant manager, and when the opportunity arose his brilliant record made him a first choice for the executive post.

Henry Siegel's rise to the executive command of one of the most important offices of the New York exchange is the result of ability plus hustle. Mr. Siegel's business career has been one of continuous advance, and his first position in the motion picture industry was with the Pittsburgh branch of the World Film Corporation, when Lewis J. Selznick was general manager. He was promoted to the New Jersey branch, later leaving that organization to handle Bluebirds in New Jersey. When the Selznick enterprises were organized, Siegel was one of the first to join the Selznick forces, being for a time in charge of the New Jersey exchange. As a result of his ability he was soon brought into the central office as assistant manager of the New York exchange.

When the Select Picture Corporation took over these exchanges, Mr. Siegel remained in this position, which he now leaves to make another upward step, landing at the head of the New York branch.

Several changes and additions to his force mark Mr. Siegel's inception of his new office. One of these changes brings into the Select organization Lester Adler, who has been with the World Film Corporation in its Newark branch. Mr. Adler will be office manager for the Select exchange. Another change marks the promotion of J. Walter Lamb, one of the most popular salesmen on the Select staff, to the position of assistant manager, with direct charge of the sales force.

Mr. Siegel reports that the New York exchange has been anything but easy for him. He is facing the full official productions which Select controls for the New York territory. These productions have been sold so generally throughout the New York territory that the sales force is now consolidating its efforts in the New Jersey business. Mr. Adler will be office manager for the Select exchange. Another change marks the promotion of J. Walter Lamb, one of the most popular salesmen on the Select staff, to the position of assistant manager, with direct charge of the sales force.

When the Select Picture Corporation took over these exchanges, Mr. Siegel remained in this position, which he now leaves to make another upward step, landing at the head of the New York branch.

Several changes and additions to his force mark Mr. Siegel's inception of his new office. One of these changes brings into the Select organization Lester Adler, who has been with the World Film Corporation in its Newark branch. Mr. Adler will be office manager for the Select exchange. Another change marks the promotion of J. Walter Lamb, one of the most popular salesmen on the Select staff, to the position of assistant manager, with direct charge of the sales force.

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O. THE TRIANGLE PROGRAM


Reviewed by Edward Weissel.

The Medicine Man"

Plot isn't everything in a photoplay, after all! This is proved in "The Medicine Man," a five-part Triangle production written by Jack Cunningham, in which Roy Stewart and Ann Kronan are the bright and shining lights. The nature of their doings is neither novel nor particularly thrilling, but they are both such natural and likable human beings that everything connected with their affairs is of interest. Roy Stewart, who comes nearer to realizing the big, open-hearted, uneducated Westerner of fiction than any man acting for the screen, makes Jim Walton seem real that his character study alone is accountable for 50 per cent. of the picture's good points. Ann Kronan as Edith Strang must be credited with 25 per cent. more, the story easily supplying the remaining merit marks necessary to its success.

Jim Walton, the sheriff of El Dorado, discovers that Joe Malone has found pay dirt in an abandoned mine. The owner of the mine is a sixteen-year-old girl, who arrives in El Dorado as the daughter of a traveling medicine fakir. The queer doctor discovered her, when a little child, lying beside the dead bodies of her father and mother out on the desert. He has been good to the child, but, after arriving in Walton's town, enters into an agreement with Malone to cheat Edith out of her property. This is where Jim takes a hand in her affairs and does so well for them both that Edith gets her mine and Jim gets Edith. Nothing startlingly new in the story, but relieved by many touches of the better side of human nature and, as already stated, excellently well played by Roy Stewart and Ann Kronan. Faithful character types are also found in the Seth Hopkins of Percy Challenger, the Joe Malone of Aaron Edwards, the Luther Hill of Carl Ulman, and the Doc Hamilton of Wilbur Hughes. The picture was directed by Cliff Smith, and Alvin H. Nietzsche wrote the scenario.

"Indiscreet Corrine"

H. B. Daniels, the author of "Indiscreet Corrine," a five-part Triangle comedy, may not have had Olive Thomas in mind for the leading role, but this comedy young woman is nicely fitted, both temperamentally and artistically, to act the heroine of the story. Corrine is a daughter of wealth, bored by her surroundings, and has learned to do some fancy stepping after the manner of many young ladies in present society. She runs away with her French maid, secures an engagement as a masked dancer in a fashionable café and then plunges deeper into adventure by answering an ad for a young lady with a lurid past. Her task consists in securing an offer of marriage from a many times-millionaire, but youth and youthfulness and handsome. Corrine carries out her part of the contract and narrowly escapes arrest in the meantime, only to find that the whole thing is a publicity scheme of a new moving picture firm and her millionaire hasn't money enough to buy a Liberty Bond. However, father is still rich and willing to forgive her pranks, the bogus millionaire still retains his good looks, so the family are treated to a son-in-law in due course of time.

Once it is understood that the picture has been created for amusement purposes only and that no one is expected to believe that any of it ever happened, a right good time may be had viewing it. The list of characters is a long one. George Chesbro is breezy and physically fit as the near-millionaire, and Josie Sedwick, Joe Bennett, Annette De Poe, Lillian Landon, Thomas H. Quine and Edwin J. Irby have important allotments. The scenario is the work of George Ewellon Jenkins, and Jack Dillon directed the production.

"John Ermine of the Yellowstone"

Five-Reel Butterfly Release, Based on Story by Frederick Remington, Pictures Frontier Days of Early '90s.

Reviewed by Robert C. McElroy.

This five-reel production, with its careful handling, clear photography, and spirited action, demonstrates the great strides that have been made in moving pictures. It presents an Indian story not palpably different from the old style offerings in plot, but far different in structure and general artistry. No effort has been spared to make the scenes impressive and to keep them true to the times depicted. The attacks in wagon trains, the views of Indian camp life, the barracks and stockade of the regular army, and various other features are excellent.

The story concerns a white boy lost in a wagon train massacre, who is brought up by a band of Crow Indians. The youth grows to manhood unaware of his white parentage, and is called "White Weasel" by the tribe. He becomes a chief, and is highly respected by the redskins. Later in the narrative he is sent to a white man, who teaches him the English tongue and explains that he is of white parentage.

In the meantime the youth, who is known among the whites as "John Ermine," finds the photograph of the daughter of General Searles, whom he afterward saves from death in a massacre. The production, from first to last, is filled with outbreaks among the Indians and all sorts of fighting and riding scenes. The youth naturally falls in love with the girl, but...
The Scarlet Pimpernel

THERE is no Revolution Day without the name of Orczy's "Scarlet Pimpernel," and the new Fox picture of the same name follows the story faithfully and makes a good photographic novel. It holds interest with no appreciable loss. It lacks something of the grip of the drama until it reaches the last big situation, which is quite dramatic but from the first the thread of the narrative is never lost and the interest is built up and increases as truly, if not quite as intensely, as would have been the case if the plot had been constructed primarily for use on the screen.

The time of the story is the opening of the French Revolution, and it is set in London, at a ball given by the Duke of Broughton for a young aristocrat (Dustin Farnum) who has formed a society to help French nobility to escape from the mob. He marries a girl (Patsy Forbush) whom the French government is trying so hard to get and put out of the way.

The woman has a brother (Jack Nelson), who falls into the hands of the villainous republican, and he cleverly works on her to betray the Scarlet Pimpernel, whom she herself doesn't know is her husband. Her husband goes to the trap, and not till then does she find that she has betrayed him. With one of his friends, she goes to the rescue, and in an exciting development, she manages to get the help without which he would probably have been captured.

That her husband has been led to suspect her in the early stages of the story makes the final reconciliation a fitting close to the story.

The players are in the costume of the time and play the parts with acceptable art. There are many beautiful sets and backgrounds. The effect on the audience was favorable. It can be safely counted on as a good offering. It fulfills the maker's catch phrase, "Beauty, Romance, Mystery, all in one." Richard Stanton directed it.

The Natural Law

Seven-Part Screen Version of Howard Hall's Stage Play Handles Vital Subject With Unusual Frankness

Produced by Francie Films, Inc.

In "The Natural Law," a seven-part screen version of Howard Hall's stage play of the same name, the ethics of birth-control and frankness are handled. The play had a run of eight months at the Republic Theater, New York, and has been adapted to the screen by the author, who also acts in the leading parts. Margarette Court is the star and the cast is a starred one. Neither the play nor the production has been adapted to photoplay, but have generally followed a much wiser course of action than the present transgressors by going quietly to the proper authorities and localizing their treatment.

The author of "The Natural Law," having chosen the subject already mentioned for the thesis of his drama, puts the most effective obstacles to this solution of the difficulty that he is able to devise and devotes the longest scene of the story to the pleadings of the tender-stricken heroine with a physician, who at one time hoped to make her his wife, that he prevent her from becoming known by the only means in his power.

The doctor is a fairly man. He is highly engaged to him, the girl cannot resist the natural law of youth calling to youth when a young college athlete makes frequent calls on her, clad in scanty running costume. She is not included to take any of the blame for her fall upon herself, however, but gives way to an unreasoning hatred of the man she professed to love so deeply. Even after she realizes the consequences of her folly, and the doctor has refused to aid her, she will not agree to a marriage with the athlete, and is kidnapped and carried off to Stockholm for the International games while she is still shaking her head and demonstrating the truth of the old adage that "when a woman won't she won't." The doctor continues his arguments, however, and when the young chap returns, flushed with victory, as the sporting writers put it, the girl avails herself of a woman's privilege and consents to the marriage.

Whether there is a place for such a subject in the family moving picture theater will always be a matter of dispute. In this instance the matter is not handled lightly, neither is it presented with the highest artistic skill, a factor that often hides the material side of such a motif and permits only the moral lesson to stamp itself on the mind of the spectator.

The most glaring fault of the production is the overacting of the entire cast. Howard Hall, who can usually be relied upon to give a good account of himself, is the worst offender. The part of the doctor requires repression and a free use of the natural method in screen acting, but the author-actor indulges in nearly all the tricks of posing and gesture known to stage melodrama. Marguerite Courtot as Ruth Stanley has the youth and attractiveness for the part, but her strong scenes do not come easily to her and she is hysterical rather than forceful. George Larkin is much better in his display of serious emotion than in indicating the ingenious connivance and overwinding of a college champion, and Leah Peck as Stella Forbush is strenuously inconsistent in denoting the juvenility and kittenish nature of the character. Jack Ellis, Chas. H. France, Lila Blob and Gordon Gray are the other members of the cast.

The settings of the production are generally commendable: but it is somewhat puzzling to understand why Charles H. France, who directed the picture, thought it expedient to have long real-life scenes in Denmark "for the benefit of the audience." The scenes take place in full view of any of the neighbors that live opposite the doctor's curtained window.

Two O. Henrys

"The Enchanted Kiss" and "A Night in New Arabia" Fine Specimens of O. Henry Philosophy in Film

Reviewed by Margaret I. MacDonald.

FANTASTICAL in quality and highly entertaining is the most recent film adaptation of the O. Henry short story "The Enchanted Kiss." The scene opening in a boarding house, where the shyest member of its occupants is in love with the daughter of the landlord, is the opening part of the production. One evening, when the drunken father of the girl comes home and finds the pair in the midst of a delirious game of cribbage and orders them both off to bed, Sam, the shy lover, suddenly becomes a moral anarchist and takes to drinking alcohol. The film which follows as a result of the unusual indulgence is varied and fantastic in style; but, upon awakening, Sam finds himself in the clutches of a policeman who finally yields to Sam's explanation of why he is sleeping in a back doorway and allows him to go home. At the door he is met by Katie, the landlady's daughter, who has been waiting. In spite of the fact that Katie is not the girl for Sam with the hope that under the shadow of the night hour he might propose. Not even the accidental turning out of the only light in the room by Katie serves to stimulate Sam's courage, and so another opportunity goes by the boards, and the picture leaves the lover still in the stupid toils of bashfulness.

"A Night in New Arabia," with J. Frank Glendon, Patsy DeForest, Horace Vinton and Hattie DeLare in the cast, is one of the best of the O. Henry four-part features. The case in question is that of a wealthy Jew, who in early days has done...
THE screen career of Mae Murray, whose latest appearance in moving pictures shows her as the heroine in a five-part Bluebird screen version of Louise Winter's novel, "Princess Virtue," has been in the nature of a surprise. Starting as a dancer, her first parts in photoplays were of the light, ingenue order, and she contented herself with giving a somewhat inconsequent portrayal of a well-known star. Then came the leading role in a feature picture that started with the usual comedy scenes, but developed into a drama of serious import. And here the actress found herself, and acted with a strength and sureness of method entirely unexpected. In "Princess Virtue" she is called upon to portray a most artificial young minx and succeeds in making her considerably more unconvincing than the author has drawn her. She wriggles and twists through the part and relies upon an overworked "baby stare" to express whatever emotion has in her grasp. The atmosphere of the story is supposed to be that of the smart society set of Paris, and the actress has indulged in a make-up that gives her the appearance of a wax doll. All in all, the picture is about as true to life—at least, and life worth living—as some of the Family of Bears' Paper romances of thirty years ago.

The heroine of the Louise Winter tale is the daughter of a young Bostonian of wealth and position, who married a churlish lord and died about seven years later. His widow goes to Paris with the child, and the girl is given in marriage to one of a Russian count. The girl grows up after the manner of a hot-house plant and exhibits about the same amount of animation. She cannot make up her mind which of two suitors she prefers until a cousin from America arrives and convinces her that he is a better man than either of them. He does this by punching one of the suitors in the jaw and then fighting a duel with him for engaging himself to the "Princess" and continuing his attentions in a lady of much notoriety but little reputation. The cousin from America is desperately in love with her Parisian raised relative, but, thinking his case a hopeless one, sets sail for home. One night, as he leans over the rail, a small foot touches him lightly on the knee. The foot belongs to a lady in a steamer chair, and the chair belongs to the "Princess." There is also a plentiful supply of moonlight at hand, so the story is finished in the proper romantic surroundings.

Wheeler Oakman, as Basil Dernaven, is manly and likable, and the two suitors are well played by Paul Nicholson and Jean Hersholt. Lulu Warrenton, Clarissa Selwynne, Gretchen Lederer and Harry von Meyer are also efficient. The scenario was made by Fred Myton and produced by Robert Z. Leonard.

"Persuasive Peggy" Mayfair Film Corporation Features Peggy Hyland in Six-Part Comedy-Drama Based on Book by Maravene Thompson.

Reviewed by Margaret I. MacDonald.

A SIX-PART lesson on how to manage one’s matrimonial affairs commencing with the betrothal and ending with the advent of the first-born constitutes the Mayfair Film Corporation’s production which features pretty Peggy Hyland. William B. Davidson, playing opposite her, portrays the ardent lover and the old-fashioned husband who believes little in the rights of woman, most satisfactorily. The

Scene from "Persuasive Peggy" (Mayfair).
“France in Arms”
Startling Episodes of the Great War Pictured in Five-Reel Pathé Offering—Authentic and Official.
Reviewed by Robert C. McElravy.
This new collection of war views taken by French military photographers undoubtedly eclipses any previous offering of the kind in many respects. It is comprehensive in its scope, and thrilling in its details. An actual battle of aeroplanes is pictured, in which a German plane is seen falling from a great height, turning and twisting in its descent. Views are taken over the enemy lines during which telephonic communication is maintained with officers below. Troops are pictured at 6 o’clock in the morning in the act of going “over the top,” perhaps the most intense and critical moment in trench warfare. The new release opens with close-ups of General Perring, General Joffre and various French notables, including President Raymond, Painlevé, Ribot, Viviani and others. Then follow scenes showing the arrival of new recruits, their outfitting, setting-up exercises, running, jumping, bomb throwing and the like. Some of this has been pictured before, but various human touches give it fresh interest.
A strong feature of the production is the comprehensive views it gives of the barracks, cantonments and hospitals. Other features are the laying of telephone and telegraph wires, building of bridges and railways, the movement of meats, vegetables, wines, gasoline and other necessities. The manufacture of munitions is gone into thoroughly, and the mounting and firing of heavy field pieces is shown. The most thrilling feature of the release is that picturing the numerous makes of aeroplanes and hydroplanes and the inflation of a big observation balloon, from which the operator drops in a parachute while under fire. Fighting in actual progress is pictured, both in midair and on the ground, and views of prisoners and wounded being sent to the rear are shown. The number closes with General Petain in the act of congratulating the victorious troops.
The number is packed with scenes of vital interest and will create much comment wherever shown. It takes the observer into the very heart of the great conflict.

Scene from “France in Arms” (Pathé).

“The Lash of Power”
Five-Part Bluebird Dream Play Written by J. Grubb Alexander and Fred Myton and Starring Carmel Meyers.
Reviewed by Edward Weitzel.
Fortunately for humanity, the dream forms the greater part of “The Lash of Power,” a five-reel Bluebird melodrama written by J. Grubb Alexander and Fred Myton, will never come true. Long before any one man could create the havoc that the hero of this story imagines he has brought on the world means would have been found to destroy him. John Rand, an ambitious young chap in a small town, who has made Napoleon his ideal, falls asleep one night after

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“The Clever Mrs. Carfax”
Julian Eltinge Is Featured in One of His Unique Dual Roles—Subject Has Strength and Interest Aplenty.
Reviewed by George Blaisdell.
Julian Eltinge in his second screen appearance may be said to be even more successful than he was in the “Cousin Charming.” “The Clever Mrs. Carfax” was a good picture, “The Clever Mrs. Carfax” has a clever plot and a lot of real interest. This lucky subject, advanced in its release date a week over the original schedule and now listed for November 5, was written by Hector Turnbull and Gardner Hunting, the latter being responsible for the scenario. They are deserving of praise for their work. It is a rare example of a story being written around a certain player and being cut to fit his measure.
The writers have put pep into their subplots. They have taken pains to instill in the minds of those who see the picture that Mrs. Carfax is feminine only as to garb and when in “company” as to manner; but among “her” friends the impersonator is Temple Trap, a husky specimen of healthy masculinity. It is this phase of the picture that constitutes one of its strongest points. It drops out continually in the action as well as in the subplot. In speaking of action, it may be said right here that that is fast.
Donald Crisp has directed Mr. Eltinge, and with his usual skill, he has given full effect to the surprises in the course of the play, and these multiply toward the end. The featured player has the role of a successful newspaper publisher who, when he believes friends of his are in danger of being swindled, capitalizes his experience in college as a female impersonator and sets out to dupe the crooks. The absence of the spoken voice can but add to the illusion, and surely it requires little stretch of the imagination to feel that Mrs. Carfax really is fooling the public.
Mr. Eltinge has not the advantage of the presence in the cast of Tully Marshall, who contributed so materially to the success of his first subject. Jennie Lee is a crabby, rich old grandmother, and plays her part with the skill of the veteran that

Scene from “The Clever Mrs. Carfax” (Paramount).
flying his thrust for domination in every way possible. Band is in love with the daughter of the local banker. In his dream the Sherwood family go to the city, become extremely rich and refuse to have him as a son-in-law. He more than gets even by coming into possession of a wonderful explosive, making an enormous fortune and driving after more power with a ruthlessness that sacrifices the life and property of friend and enemy alike and brings all the Sherwoods to ruin. He has just locked himself and his mother in his mansion, after driving his guests from the door, and is glowing with his idea when a dynamite bomb goes off in the cellar and blows up his house and his dream as well.

The story has one fault. There is no intimation, until the finish, that it is going to end in a dream. The spectator is supposed to take the marvelous career of the hero seriously. To those who are able so to do, "The Lash of Power" will prove interesting. Others will find such a blending of broad melodrama and deep ethical purpose rather inharmonious.

The picture was produced by Harry Solter and is acted in keeping with the spirit of its theme by a cast headed by Carmel White, Hilda S. Wright, Charles Hill Mailes, T. D. Crittenden, Jack Nelson and Gertrude Aston.

**Bab's Burglar**

A Delightful Paramount Comedy by Mary Roberts Rinehart, With Margaret Clark in the Title Role.

Reviewed by Louis Reeves Harrison.

A very amusing Paramount comedy offering a delightful continuance of the adventures of "Bab," a charming and charmingly egotistical young girl back from school for a vacation, is offered by Paramount in "Bab's Burglar." It is decided by her father to test the much-indulged daughter's ability to take care of herself by the dangerous method of depositing a thousand dollars to her credit in a bank and giving her a pocket check-book to use ad libitum. This is done under the guise of giving her an allowance for a year—just exactly why the author leaves it to guess, but it is unimportant. Bab starts out vigorously on the career of a spendthrift, buys a runabout, smashes the garage, barely escapes going over an embankment into a lake, and is arrested for speeding. She is fined twenty-five dollars the first time.

Before finishing her day she smashes through a fence, and settles for it with a check; backs out into a milk wagon, settles, and is fined again in the same court. She finds that she has exactly sixteen cents to last her the rest of the year. She therefore starts in to earn money as a cab driver, discovers what has the appearance of an attempt to rob her father's house, lays for the burglar, and catches her elder sister in the act of robbing the house. The story is a comedy-revenge at every stage of the story, and the construction is flawless, but it is the characterization, brightly supplemented by clever subtleties, a dainty reflecting the stage of Bab's mind, which puts the audience in a good humor which endures to the finish. Mrs. Rinehart has proved that authorship counts, whether the printed page or the screen is the medium. "Bab" is a winner.

"Land of Promise" Comes in December.

It has now been decided that "The Land of Promise," starring Billie Burke, will be released by Paramount in December. While the production has been completed for some time, it was held back because it was believed that "Arms and the Girl," recently released, would be particularly timely, owing to its war features.

**"The Woman God Forgot"**

Geraldine Farrar Is Convincing as the Aztec Princess of Arctraft's Well Staged and Accurately Presented Picture of America's Earliest Civilization.

Reviewed by E. T. Keyser.

To the student of history the accuracy of the exteriors, interiors, costumes and accessories in "The Woman God Forgot," the Arctraft production featuring Geraldine Farrar, will make strong appeal. To the casual amusement seeker the abbreviated form of the clash between the highest civilization of the new world and that of the old, with the consequent destruction of the former, will prove equally absorbing.

Miss Farrar, as Tecca, the daughter of Montezuma, makes a convincing Aztec princess, the woman to whom human sacrifice is no strange or repugnant thing until the choice of the devouring gods strikes her own. Raymond Hatton is a true Montezuma and the actual combination of pride, weakness and ferocity that lost Mexico because no one of the three qualities was dominant in his nature. Hobar Bosworth as the smooth, imperturbable Cortez was historically true. Wallace Reid as Alvarado, the lover of Tecca, played up to his opportunities and made an ideal Conquistador. Theodore Kosloff as Guameteco was the savage through whose thin veneer of Aztec luxury, the bloody instincts of his race continually broke, while Walter Long as the high priest, Tate, impressed one as having been lifted bodily from the land and period when a human heart smoking on the altar was the accepted greeting to the God of War.

The cast fitted their parts, but the star, Geraldine Farrar, was born for hers. All through the picture she was the pathetic princess, sometimes loving, often sad, sometimes vengeful, but always just below her greatest gentleness was the suggestion of the ruthlessness of the savage woman of high estate.

Somewhere in the Arctraft forces is one who knows the Mexico of the Conquest, and it is to the credit of the producers that he has been given free hand with the result that from the great drum on the pyramid top to the sacrificial knife there was not an anachronism to lessen the effect.

**"A Daughter of Daring"**


Reviewed by C. S. Sewell.

Helen Gibson continues to perform thrilling stunts in the latest episodes of "A Daughter of Daring," which Kalem Company releases every month in one-reel features.

"The Detective's Danger." In this number Miss Gibson aids a detective in capturing a gang that is shipping whisky into a prohibition state. After being captured by the smugglers and escaping, the detective escapes and seeks refuge in a freight car. The smugglers lock him in, and turn off the air brakes, so that the engineer cannot stop the train. The thrill, which is exellent, consists in the star leaping from the back of a saddle horse on to one of a team, then from this horse to another and finally to a moving train. She turns on the air, averts the danger of a collision, and rescues the detective.

"The Railroad Smugglers." Helen learns of the activities of a band that has been smuggling rifles into Mexico. The thrill in this episode registers
The moving picture world

November 17, 1917

A Couple of Mutuals

Mary Miles Minter and Gall Kane Grace the Featured Roles of Two Attractive Mutual Productions.

Reviewd by Margaret L. McDermott.

"Peggy leads the Way."

Mary Miles Minter is personally as attractive as ever in the five-part American production, "Peggy Leads the Way." It is quite apparent that those who would call her a "girlish" things which cease to attract forcefully because of their unvaried frequency of occurrence. It is not her fault that, in the making of productions in which she appears, a foolish attempt is continually made to keep her girlish sweetness in the limelight. Because she is the natural possessor of this quality, why work it to death? Why not let the clever monster of a director something to do which will allow her an opportunity to display real dramatic ability?

The story of this production is one that could be made much of, containing at least one excellent situation. But while we do not deny that the picture is entertaining, and Doublets would be thoroughly enjoyed by the majority of audiences, still it cannot be said by way of criticism that the director has made the most of his opportunities. In the situation which occurs in the attempt of the mother of one and father of another to map out the matrimonial plans of son and daughter, promulgating a union of mutual benefit, regardless of the wishes of the central parties, there is opportunity for interesting work; especially with the appearance of the scene of pretty little college-bred daughter of the country grocer whose father adores her and personally indorses her associations with the son of the despicable landowner. There are possibilities of interest in the production, and the manner in which the grocer's daughter mends her father's fortunes and acts as moral guide of the townspeople will be found entertaining if not always consistent.

"A Game of Wits."

Exhibitors who want a good attraction in the shape of a comedy-drama will find what they are looking for in the five-part American production, "A Game of Wits," directed by Daniel F. Whitcomb is a good one and screens admirably. Gallo, the plays the leading feminine role, is vividly shown asxitken playing opposite her as an aged millionaire who threatens her father with financial ruin should her daughter refuse to marry him. The story has been developed into a thrilling daught- ter, overhearing the threat, opens a game of wits with her sweetheart and her chums playing important parts.

The production has been directed as a good one, and those who cannot appreciate the old millionaire's efforts to keep pace with his youthful fiancée must be without a sense of humor.

Manx-Man Has Innovation in Titles.

When George Loane Tucker's production, "The Manx-Man," is released through Goldwyn Exchanges at an early date, one of the many unusual points about it to be remarked will be the atmospheric subtitles employed throughout the action.

It is common knowledge that virtually the entire production of "The Manx-Man," is released without titles from the French version, "Le Manx." This is due to the fact that Caine's novel of the same name from which the story was adapted for screen purposes. These decorative subtitles were adapted in the literature of the world, but not without the sacrifice of the beauty of the letter form used.

One example of the series of three titles showing first a budding apple orchard, then the same orchard in full bloom and then the orchard in autumn desolation. These titles are use to indicate the progress of a romance with which the story of the play opens.

Hayakawa Helps Out Property Man.

When the scenario of "The Secret Game" was read it was discovered that Marian Fairfax, the author, had required a Japanese curio shop as one of the feature settings. This shop is conducted by the role of Hayakawa, a Japanese secret service agent, as a blind, and he had to be the real thing or as near to it as was possible. The property man was passed, but when the star of the forthcoming Paramount picture was consulted, he solved the difficulty without the least hesitation.

"You build the shop", he said, "I will make it over."

They sent a wagon to Hayakawa's house and it was loaded with the most valuable, unique and beautiful collection of old ivories, which could be found. According to the story, that in all probability has ever been drawn through the streets of Los Angeles or Hollywood. Hayakawa has performed the finest collection of oriental art in the country outside of a museum.

William S. Hart Coming in New Western Play.

Thomas H. Nce announces the completion of William S. Hart's new photoplay, which will be released by Arctraft, "The Silent Man". It is the part of a miner known as "Silent Bud" Marr, who has some sensational adventures when his claim is jumped. It is a two-part film, with desperate fighting, fancy riding and athletic stunts.
Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE UPLIFTER AND HIS DANDY LITTLE OPUS (Essanay).—A two-reel George Ade fable dealing with two small town guys who thought to get a musical education. After the metropolis manager changes it so that the only thing left of the original is the scenery, and adds considerable ginger, the play makes a bit. A good humor, with some very clever touches. As usual, much of the comedy is in the subtitles.

THE RAILROAD SMUGGLERS (Kalem).—An episode of "A Daughter of Darling." Helen Gibson performs a particularly thrilling stunt. She rides up on the station platform on a motorcycle, then through a freight car, and on to a flat car attached to a moving train. In this number she is instrumental in rounding up a band that has been smuggling rifles into Mexico, and demands the warrant as proof in this issue.

THE DESERTED ENGINE (Kalem).—An episode of "A Daughter of Darling." Helen Gibson's stunt in this number is not as well performed and does not register as well as usual. She swings from the back of a running horse on to a trestle; then mounting a water barrel, succeeds in getting aboard the train, reaches the deserted engine and stops the train in time to avert a collision. Reviewed at length in this issue.

THE DETECTIVE'S DANGER (Kalem).—Another episode of "A Daughter of Darling." There is a good thrill in this number, where Helen Helcele leaps from her horse to one of a team running parallel to the railroad track, then on to the other horse, and finally to a moving train; turns on the air brake and stops the train, rescuing the imprisoned detective.

THE LADY IN THE LIBRARY (Falcon).—An interesting four reel picture. Volta Vale, a wealthy girl interested in settlement work, succeeds in making her fiancé, Jack Veborough, give up his frivolous method of living. She secretly has a founding, a girl baby, placed in her library; his growing love for the child completely changes his nature. A charming story, above the average in human interest.

THE ENCHANTED KISS (Broadway Star).—One of the few O. Henry stories adapted for the screen in two parts. The story treats principally of a young man's absolute dream. A full review of the production will be found elsewhere.

WEEK-END SHOPPING (Falcon).—A sleepless night of no great merit. The comedy has some amusing business but is not one that we could recommend for a refined program. Considerable of the action takes place in a shoe store where the wife of one man flirts with another. A misup occurs when wife number two comes to search for her husband. Old stuff which the public must be tired of.

SEILING WOOD LIBRARY NO. 27.—The interesting objects in this number are "The Famous Hop Fields of Kent, England." "The Seaing a Long-Haired Gent" and "Rice Culture in Java." A fuller account will be found in the educational depart of our issue of Nov. 24.

Arctraft Pictures Corporation.

THE WOMAN GOD FORGOT (Arctraft).—A gorgeous spectacle with Geraldine Farrar in the title role. Pictureque and some sensational large ensembles of combat between the soldiers of Cersei and those of Montecumus.

Bluebird Photoplays, Inc.

THE LASH OF POWER, November 5.—Carmel Myers is the featured player in this five-part dream play. A young chap dreams that he becomes a great power in the financial world and has a terrible revenge on all his enemies. It is reviewed at length on another page of this issue.

PRINCESS VIRTUE, November 12.—Mae Murray is the star of this five-part picture from the story by Louise Winter. The scenes are laid among the smart social set in Paris and the heroine is an American girl who is nearly spoiled by a foolish mother. A longer review is printed on another page of this issue.

Educational Films Corporation.

ROMEO AND JULIET (Educational).—A one-reel presentation of the Shakespeare play done by the well-known sculptor Helenas Smith Dayton. Grotesque animated clay figures tell the story of the immortal lovers in somewhat of a burlesque fashion. The production is a remarkable demonstration of the skill of the artist, and has been reviewed at length for the educational department of our issue of Nov. 17.

ENEMIES OF THE GARDEN (Educational), November 5.—An interesting and instructive number of the illimns series in which we learn a great deal of the insects which destroy our gardens, including the cut-worm, the worm-worm and the cabbage-worm. Information regarding their extermination is also included in the picture.

Fox Film Corporation.

THE SCARLET PIMPERNEL (Fox).—An interesting picture of the days of the French Revolution. Justin Farnum has the leading role as an English aristocrat successful in reviving the French nobility from the hands of the mob that his capture is demanded. How his wife innocently helps to betray him and then hastens to help him makes a picture that will be popular. For a longer notice see elsewhere in this issue.

WHEN A MAN SEES RED (Fox Special Feature).—A big picture full of humanity in its red-blood, strong right arm aspect. There is no holding of action in it and it is exceedingly directed. There is no doubt that the offering will make a hit and this reviewer thinks it can be safely advertised as a picture above the average. A longer notice is printed on another page of this issue.

France Films, Inc.

THE NATURAL LAW (France Films).—This seven-part screen version of Howard Hall's stage play features Marguerite Courtois. The plot is a preaching on the ethics of abortion. A longer review is printed on another page of this issue.

Greater Vitaphone, Inc.

THE BRIDGE OF DEATH (Vitaphone).—This is the ninth episode of "The Fighting Trail." Nan escapes from the bridge to which she was left hanging at the end of the preceding episode. There is added thrill here after the audience has caught its breath, believing that she is safe. She goes for the payroll of the mine and is pursued by the gang. She drives an automobile with great skill. A member of the gang disables the car by a shot and slides over a cliff into a lake. The eighth and ninth episodes of this series are thrillers.

ROUGH TOUGH AND ROOF STUFF (Vitaphone).—One-part Lawrence France comedy, the comic antics of the cast are highly amusing. The acrobatic work is very skillful.

BOBBY TO THE RESCUE (Vitaphone).—Bobby is a little Italian street musician in this one-part picture and saves a small girl from being kidnapped. The overflow comedy picture.

THE FETTERED WOMAN (Vitaphone), November 5.—The heroine gives a sympathetic portrayal of the heroine in the five-part Blue Riband Feature production of Robert W. Chamber's novel. It is reviewed at length on another page of this issue.

Metro Pictures Corporation.

TWELVE GOOD HENS AND TRUE (Drew), October 29.—One of the best of Drew comedies in which Mrs. Ryder, desirous of experimenting with chickens, persuades her husband to bring her home a dozen hens. The end of the first day finds her in tears because of the non-appearance of an expected dozen eggs. Hubby, to save him off trouble of removing the hens and substituting others, proceeds to buy a daily allowance of eggs which he smuggles into the nests. All goes well until a couple of the hens die and the daily dozen eggs still continue to put in their appearance. The remainder of the story can be guessed at. A very funny number.

Mayfair Film Corporation.

PERSUASIVE PEGGY (Mayfair), November.—A six-part comedy-drama featuring Peggy Hyland. The production is one that will be enjoyed by the majority of audiences, presenting, as it does, in seriocomic style, a lesson on the successful management of matrimonial affairs, but is not for presentation before children. A full review of the picture will be found elsewhere.

Mutual Film Corporation.

PEGGY LEADS THE WAY (American), October 29.—A five-part production featuring Mary Miles Minter. The story is a good one which has not been made the most of, but is at the same time entertaining in its filmed state. A full review of the production will be found elsewhere.
JERRY'S LUCKY DAY (Cub), November 1.—In this number of the Jerry series, Jerry is so captured in acting a large and terrific role, the alighting of a pail of water is not without a gasp of amazement and alarm by foils and friends. When Jerry is called upon to change places with his benefactor, however, he fails to make good his settlement with his girl, and in the deceit involved he is forced to a thousand dollar price. Rather amusing.

A GAME OF WITS (American), November 5.—A fine five-ball Kate Kane feature of good quality, a full review of which will be found elsewhere. The story, which is by Daniel P. White, is about how an old millionaire who, in trying to gain a beautiful young woman for his wife, threatens the financial ruin of her father should his daughter refuse to become his wife. The manner in which the girl and her friends manage to get the better of the old millionaire is extremely amusing.

JERRY MERRY MIXUP (Strand), November 6.—Jail Belasco and Bille Rhodes are the comedy stars in this picture in which the young lover impersonates a butler in order to get even with his lady love. The comedy is clean and unquestionable, and fairly entertaining.

Paramount Pictures Corporation.

BAB'S BURGLAR, October 29.—A delightful comedy by Mary Roberts Rinehart, with Marguerite Clark in the title role. Replete with amusing incident and bright characterization.

THE CLEVER MRS. CARPAX (Lasky), November 5.—Julian Eltinge is featured in this strong drama, leavened by a goody of merriment. The subject is reviewed on another page.

FAINT HEART AND FAIR LADY (Klever), November 5.—This is quite an excellent feature in which a rich girl marries a poor man. He longs to meet a real city girl, such as he sees in the magazines at the barber shop, and comes face to face with, not one but a dozen of such an unexpected moment. The stage coach, however, is crowded with vacationists to the city, runs into the corner of the blacksmith shop, and thus does our hero find the path that leads to the city and trouble for himself.

Pathe Exchange, Inc.

THE SUBTERRANEAN (Pathe), November 4.—Episode No. 18 of "The Fatal Ring," in two reels. After her escape from the clutches of Carryg and his men, Pearl dashes into a Chinese shop. Here, being closely followed, she drops the violet diamond into one of six bottles of perfume. The subsequent action pictures an exciting effort to trace the diamond, and thus to regain the diamond. The scenes are filled with struggles between Pearl, Carlay and Tom. There is no big "stunt" in this, but it is very entertaining.

LACE MAKERS (Pathe), November 11,—Comprehensive views of the manner in which lace is manufactured by machines are shown in this instructive half reel. Various processes, such as warping, beaming, threading the machines, stretching, drying and carding are pictured in full.

THE MYSTERIOUS YARN (Pathe), November 11.—On same reel with above. This is an animated drawing, showing the Katzenjammer Kids on their adventures. The Captain, the Captain and a tame pig are amusing features of the number.

FRANCE IN ARMS (Pathe), November 11.—A five-reel offering, giving an excellent French war view, remarkable for its comprehensive scope, intense, thrilling action and the splendid insight it gives into war in its most spectacular phases. An actual battle in the air, showing a fought out aerial combat; scenes taken above the cloud line; the pounding and firing of gigantic guns; an actual view of troops "going over the top" at 6 A. M.; close-up of General Pershing and the great French leader and his officers of war and movement of military supplies, munitions and the like. This is perhaps more illuminating than any other set of views yet compiled on the great war. It is an exceptional offering.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 135 (Universal), October 25.—This issue is particularly strong in features appertaining to the war and its effect on various countries. It includes views of a U-Boat in Central Park, receiving its victim, fish in the nets of U. S. Marines and various other topics in pictorial form.

CURRENT EVENTS NO. 25 (Universal), November 2.—This leads off with French war views, remarkable for its comprehensive scope, intense, thrilling action and the splendid insight it gives into war in its most spectacular phases. An actual battle in the air, showing a fought out aerial combat; scenes taken above the cloud line; the pounding and firing of gigantic guns; an actual view of troops "going over the top" at 6 A. M.; close-up of General Pershing and the great French leader and his officers of war and movement of military supplies, munitions and the like. This is perhaps more illuminating than any other set of views yet compiled on the great war. It is an exceptional offering.

Caught in the Draft (Nestor), November 5.—An amusing knockout comedy, featuring Dave Morris, Gladys Tennyson, Charles Howard, and Kate Kirby. Dave has a large number of recruits attempting to evade military service, but the examining board and its assistants are too much for him. Timely and quite funny.

The Demise of the Yellowstone (Butterfly), November 5.—A five-reel story of a wild west show written by Frederic Ashton and Louis Ivan Shipman, and produced by Francis Ford. The latter and Shipman are the leading players in the show. There is a man who is raised by a tribe of Indians. He is unaware of his white parentage until later in the story. He falls in love with the general's daughter, but is not allowed to wed her because he is thought to be a half-breed. He is killed at the close. This feature of the plot is disappointing, as he had a right to aspire to the girl's hand. But the production as a whole is so strong in other respects that this feature may be overlooked. Large and interesting.

The Shaze of the Bellcown (Nestor), November 12.—A burlesque number by Tom Gibbons, featuring Gale Henry and William Franey. The latter plays a bad, bad man, who raises a rough house in a Western dance hall. This is a purely knockout number, but very creditable in its style and manner of presentation. When Jerry is called upon to change places with his benefactor, however, the story, which is by Daniel P. White, is about how an old millionaire who, in trying to gain a beautiful young woman for his wife, threatens the financial ruin of her father should his daughter refuse to become his wife. The manner in which the girl and her friends manage to get the better of the old millionaire is extremely amusing.

Hula Hula Hughie (L-KO), November 14.—A two-reel comic of the knockabout sort. There is a note of vulgarity running through many of the scenes, which are becoming too much; but there is too much of the type of joke to make it look like the start of the comic efforts of the early comies. The leading man of "Water Police" is a good feature, but the fat man's flirts and the heaping of ridicule on the fat girl is too laughable for a picture. This is only a fair subject and will hardly please critical audiences.

In MID-AIR (Universal Special), November 17.—Installment No. 5 of "The RedAce." Winthrop is wounded in an effort to escape the gang. He goes to Virginia, where he makes an attempt to conduct and they quarrel. Later she makes another effort to save him. The number is well cut and has the incident of Winthrop closes with Virginia hanging from the cable of a wrecked suspension bridge.

The Mystery Ship (Universal Special), November 17.—Episode No. 1 of this serial, by Elele Van Name, which features Beul Wilson and Nerva Gerber, who recently appeared in "The Voice of the Wire," is entitled "The Crescent Star." This opening installment begins with a highly spectacular representation of a volcano in eruption on an island with an earth-shaking accommodation which entirely destroys a city. These scenes are realistically staged. The story concerns a girl whose father, at his death, leaves her the key to hidden treasure on the island and she starts to recover it, followed by a man who holds a grudge against her father. The plot interest gets a good hold on the observer. Kingsley Benedict and Duke Worre are also in the cast.

Select Pictures Corporation.

Scandal (Select Pictures)—A five-part screen version of Cosmic Hamilton's story, this picture features Constance Talmadge in her first Select Pictures release. It is vastly entertaining. A longer review was printed on page 578, issue of Nov. 10.

Triangle Film Corporation.

The Medicine Man (Triangle), November 11.—Good story well acted by Roy Stewart and Ann Kronen. A longer review of this first-rate picture is printed in the issue of November 11.

Indiscreet Corinna (Triangle), November 11.—Olive Thomas acts the part of a society girl who does fancy steps and runs away from home to dance in public in this five-reel comedy. The picture is light but amusing. It is reviewed at length on another page of this issue.

War Productions.

Weavers of Lifel (Warren Productions)—The six parts of this photoplay tells a fairly interesting story of a little shop girl who manages to become a member of a family of wealth and position for a short time. A longer review was printed on page 578, issue of Nov. 10.

Service Bureau in Full Operation


The Service Bureau of the National Association of the Motion Picture Industry has been opened in offices situated in Suite 229-21 at 1476 Broadway, New York City. Wales Winter, with seventeen years' experience in conducting dramatic agencies on Broadway, has been selected as manager. Mr. Winter opened his new bureau about the middle of October. In the first ten days of business many hundreds of players had registered their names, with particulars as to their experience and qualifications for screen work. Applications are restricted to bona fide players, no accommodations being allowed for supernumeraries or "extras." It is likely, however, that later on other offices will be opened for the registration and employment of those who have no food connections with any of the agents.

Nearly fifty producing companies connected with the National Association are on the list of eastern employers who are seeking the professional work of the Service Bureau. The members of the association recognized there were evils in the conduct of some of the old-line dramatic agencies and came to the conclusion that the best way to do away with them would be to centralize the work and engage players in their own offices.

One of the first aims was the establishment of an office where men and women seeking employment would not be subjected to the humiliations and degradations of being put on the auction block, and the bureau is now well on the way to being a fair square deal for all players.


The Babes in the Woods," one of the William Fox Standard Pictures, which had been set for release November 13, has, according to an announcement made this week from the Fox offices, been moved long to December 23, making it a holiday week offering.
State Rights Department
Conducted by A. K. GREENLAND

OH! FOR THE REAL APPRAISER!

The state right field seems apparently to be misunderstood by many of the folk who have elected the motion picture business as their life's work. It is simply not the case that it is often misunderstood by many who are actually engaged in the state right phase of the game itself. That is the most important phase, I insist, of a deplorable situation in the whole matter. Such a condition only delays the ultimate success of the state right as a perfected unit of the film industry. Only the enemies of the independent market deny the validity of its existence. Business reasons compel their philosophy. These gloat at each individual rebuff the state right sustains, but a day is coming when the objects and the forces at work are too many, and significant is it that the mills are grinding slowly but surely. The state right market will not be denied.

The distribution of strictly business principles is all that the game needs to-day. Many independent manufacturers are already giving it just such treatment. The others must and will, if they are to secure a stable position in their investments. The idea that anybody can make money in the state right field has this long time been exploded. It is now conceded that mediocre productions are a losing deal on the independent market. Each must possess value above the ordinary program type of offering. If they do not measure up to and surpass the standards they stand at prices in keeping with their mediocrity or else shell-out, discarded, or if impossible rebuilt until they belong in the state right domain.

The sooner the manufacturers understand this and comprehend it in the fullest measure, the better for the whole independent field. What the business can stand is the appraiser of merit—the fearless one, the impartial one, the capable one. There are already many such in the game. More genuine appraisers are to be welcomed. And incidentally, such appraisal had far better exist from than from without. Let each manufacturer do his own appraising—properly.

WHARTON OPENS MANHATTAN OFFICE.

New York offices for the Wharton Releasing Corporation, which is the business end of Wharton, Inc., of Ithaca, N. Y., are being opened this week. It is reported that suits of glass doors are being installed. It is said the windows soon will display the announcements of the new Wharton serial, which is to be released through the Hoffman production offices. Miss Grant’s familiarity with Belgium is due to her having spent several months in that unhappy country before the opening of the world war.

Miss Grant is now studying a part for the next Oclcott production, which will be as novel as the one she has just finished with Walker Whiteside.

SPAN DUE IN NEW YORK.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, plans to arrive in New York City Wednesday, November 7, and will put up at the Astor. With him he is bringing his company’s initial production featuring Charlotte, the ice skater de luxe, of New York Hippodrome renown. Mr. Spanuth intends giving a trade showing at the Rialto before he returns to his Chicago headquarters.

FILM D’ART TRADE SHOWING.

The première showing on the first two-two reel comedies of the Film D’Art wave, entitled “Auntie’s Trial” and “Cousins,” has been arranged to take place this Thursday, November 8. at Wurlitzer Hall, 24th Street and Sixth Avenue, at 7:15 p.m. John D. Perry, president of the company, desires to invite all film buyers and distributors, as well as all others interested in his product, to this exhibition.

THE RISE OF BARBARA CASTLETON.

One year makes great changes in the life of a screen player, and this fact is strikingly illustrated in the career of Barbara Castleton. Last year, little known, in twelve short months she has attained a degree of success which has placed her at the head of her own company, to which she gave all in a state of constant activity. A few months ago Harry Herz decided to form a producing company which would release specially selected feature plays. The next step was to find a suitable star for pictures of a higher grade and made on a larger scale. This demanded a woman of exceptional versatility and ability. After considering many names Miss Castleton was finally selected.

Previous to her picture work Miss Castleton was on the stage and possesses a sympathetic soprano voice and a captivating voice. In fact at one time she planned to make a career of her life work. She is a cousin of Louise Gunning of music and comedy fame. About two years ago she felt the call of the films and decided to try to play opposite Nat Goodwin, Goodwin was forced to give up his engagement and she was given the lead in "Idle Hands." Next she played an important part in "The Daughter of the Gods," and this was followed by a Fox engagement in "The Lure of the Primitive." Then came a lead with H. H. Warner in "Pareena." Since that time she has done the lead in Herbert Brennon’s production of "Empty Pockets" and in Ivan’s "Sons of Ambition." On the legitimate stage she played in "Madame Sherry" and "It Pays to Advertise."

The present plans of the Berg productions are to present eight features yearly, featuring Miss Castleton. One of the first releases will be "Ashes of Youth," based on the book of that name by Edith Bina, and which was one of last season’s best sellers. It is a strong story and well suited to Miss Castleton’s talents. It is the old theme of hatred, but treated from a different angle and containing some new twists of plot which make it one of the best stories of the year.

BIG MONTH FOR GLUCKSMANN.

Jacobo Glucksmann, one of the largest film buyers of South America, announces that in the month of October he shipped 34,975 feet of positive film to the main office in Buenos Aires. Mr. Glucksmann is rapidly learning the American methods of transacting business. When he came here four months ago his knowledge of English was very limited, but in the short space of time he has picked up the language in a surprising manner. Glucksmann has purchased film from Pathé, Export & Import Film Co., Essany, thanhouser, Ilach, Bernstein, Inter-Ocean and the Kalem Co. This quantity of film was shipped on the steamers Vestrins for South America last week.

ALMA HANLON AND EDMUND BREESE CO-STAR.

Alma Hanlon, who has starred in upwards of ten productions released by Harry Raver, during the past year, will be seen in the leading female role of the new mystery play, now in course of filming at the Raver studios. The mystery play has not been titled as yet but relates the activities of a person afflicted with a peculiar monomania, which takes the form of mysterious thefts that completely baffles the authorities. Opposite her will be Edmund Breeze. Burton King is directing the new Raver story.
**U. S. E. B. C. Growing**

Many Appointments of Exchange Heads Already Made by
Frank Hall and William Oldknow.

By this middle of the month the U. S. Exhibitors’ Booking Corporation will be in full operation, having executive offices in New York and branches in every important city in the country.

The New York headquarters incorporate the accounting, main booking, publicity, and advertising departments of the company comprising the entire top floor of the Times building.

The U. S. productions in many of the large cities of the country will be handled by the Hoffman-Four-square exchanges. The southern territory will be in charge of M. A. Relf. The new exchange offices will be at the Crescent city, New Orleans, and at Atlanta, the Frank Gerson exchange will handle distribution in the southeastern territory. Also will be handled by the Four-square system. A special representative of the U. S. Exhibitors’ Booking Corporation will be stationed in each of the territories.

Not only will he book the pictures, but he will assist the exhibitor in the important work of promotion.

The work of organizing the sales forces in western territory is in charge of Joseph Partridge, one time general manager of the 3-2-5 in New York, and later associated with the Triangle Distributing Corporation. Partridge has left this city on a tour of the western division, and will place U. S. responsibilities in all of the exchanges west of Philadelphia. He will visit Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City, Columbus, Toledo, and may go to the Coast.

Partridge also will arrange for trade showings of “The Zeppelin,” the newest general release, which will be the first release of the new enterprise. Trade showings will take place this week in New York, Philadelphia, Pittsburgh, Cleveland, and Cincinnati next week. Showings of “Those Who Pay,” starring Jesse Barriscale, the second of the U. S. pictures, will follow. No release date for either production has been announced, but it is highly probable the Ince spectacle will be given to the exhibitors not later than November 15.

The making of the distribution forces in New York and elsewhere in the East is in the hands of Lynn S. Card, general sales manager of the new company. This office will be located in the new office building at the Union Trust and Exchange Bank.

Among the recent additions is Frederick Holderman, veteran film man, who invented many of the sales forms now in use by the industry throughout the country over. Holderman is the first booking manager of the General Film Company, and had charge of the New York headquarters. He installed the booking and account system for the General.

Mr. Holderman also conducted an exchange and a theater devoted to the pictures in Newark, and later was general manager of the United Film Exchanges in New York. He next was associated with the Mutual Film Corporation, having charge of the theater forces at the theater at the Pennsylvania and John Street office of that concern. His next assignment was the managership of the Albany office of the Mutual, after which he became in charge of the sales forces of the United, where he now has an executive capacity.

Holderman recently resigned from the Universal to join the independent concern, the U. S. Exhibitors’ Booking Corporation. He will be in charge of the marketing of the U. S. subjects in northern New York having headquarters in Buffalo and Albany.

Another well known film salesman who has been engaged by the new corporation is A. Lincoln Ehgotz, who recently resigned from the managership of the Boston office of the Triangle Distributing Corporation to handle the same field for the U. S. For a number of years he was manager for the General Film Corporation at Bangor, Me., and New Haven, Conn. He also handled the distribution of “The Seven Deadly Sins” for Montgomery Ward.

A. A. Lee, who for years has served as special representa
tive for Baumont Company in the West, will have charge of the Michigan territory for the U. S., with headquarters in Detroit.

**P. P. A. MET ON SUNDAY**

As this article is being written the selection of the sales bureau head of the newly formed Producers’ Protective Association is as yet unmade. This, however, is an expected situation, since it has been announced that a man will be appointed to a vacancy in the body’s president, succeeding J. C. Hornsby, who has been proposed, or have presented themselves, since the remuneration is a minimum of $7,500 per annum, with standardized commission on sales, but the selection committee is determined to choose carefully and lastingly. Then, too, there has been some difficulty in getting all members of the P. P. A. to sign the agreement, and the members have had to cut back in order to prevent their attending the last meeting. It is very likely, however, that one of the two men, survivors of the possible choices, will be chosen at the Sabbath meeting.

**LOUIS BROCK SEASONED BY EXPERIENCE.**

At the young age of twenty-seven, Louis Brock (nephew of the late Henry J. Brock) has to his credit a few years in the motion picture business, and a career with the Kinemacolor Company, of America, in 1910, at their Whittlestone studio as assistant director and later becoming manager of the same studio. Since then he has gained considerable knowledge in the technical end of the industry, which is now a valuable asset to him.

After the Kinemacolor Company had ceased active operations in this country, Brock proceeded to the Dominion of Canada, and acted in connection with the Canada Film Company, which managed the Scala and Francis theaters in Montreal, the Strand theater in Toronto, and later took up the exchange end of the business, managing All-Features, Ltd., both in Toronto and Winnipeg.

It was not long after this that the great rush was made to the American market, by E. W. Hornung, and Brock, being the first in the field with American productions. Having finished his missionary work in Argentine and Brazil, he immediately changed his course to countries on the Continent, visiting Spain, Switzerland, and France, in each country gaining knowledge that will be of invaluable assistance to him in the producing of the Inter-Ocean Film Corporation, whose film business encircles the globe. In visiting each foreign field, Brock not only obtained invaluable information as to the film situation, but gained further knowledge of every language. Spanish, German, French, Portuguese are as familiar to him as his native tongue.

**STRONG COMBINATION IN “RAFFLES.”**

“Raffles, the Amateur Cracksman,” is now being allotted to territorial purchasers throughout the country. The book from which the picturization was made was written by the Canadian author, E. W. Hornung, and has been published in the various languages of every country in the civilized world. The book appeared shortly after its appearance in print form, “Raffles,” for several seasons, was a smashing Broadway success as interpreted by the late Kyrie Belle.

In order to present a star whose dignity and reputation would be perfectly in keeping with the famous book and play, John Barrymore was engaged. Prominent in the supporting cast is Mike Donlin, ex-idol of the New York Baseball Club. He portrays the role of the thief in “Raffles.” Christine Mayo, H. Cooper Cliffe, and Evelyn Brent also assume important characterization.

The combination of famous author, well known book and prominent stage stars, and the production of “Raffles” should attract favorable attention from state rights buyers throughout the country.

**SAWYER AND LUBIN IN CHICAGO.**

Leaving their New York offices Friday evening, November 2, Arthur Sawyer and his partner in the General Enterprises, Inc., Herbert Lubin, who had just returned after his con
cavesc from his recent attack of appendicitis from Florida, arrived in Chicago the next day. Previous to their departure they telegraphed all exhibitors and notified them at the time that the new exchange, Platin, will be the setting for their program and exchange folk promises to be exceedingly large. A special trade showing for “The Warrior” has already been arranged for the coming day at 11 a.m., and Tweed will cooperate with the firm’s policy of doing everything correctly and thor
oughly. Mr. Sawyer and Mr. Lubin were both of the opinion that the new exchange will be a success, and were enthusiastic about the prospects as they were missed at the meeting.

**BEDDING WITH MAYFAIR.**

Thomas Bedding took charge of the exploitation of the May
fair Film Corporation on Monday, October 29. Simultaneous with his signing the engagement he went up into the film section of Manhattan, and is now located in the Puritan Building, 18 West Forty-ninth Street.

One of the newly engaged publicity director’s duties was the supervision of the trade showing of the Mayfair initial production, "Persuasive Peggy," featuring Peggy Hyland at the Miles theaters, Thursday, November 1. Mr. Bedding has laid plans for a vigorous and aggressive campaign on this, as well as all forthcoming Mayfair productions, and has made some really interesting announcements in the very near future.

**WOLFGANG ENGAGES BLANEY.**

In line with the precedent established some weeks ago to make an addition each week to the selling force of the Harris P. Wolfgang Attractions, Pittsburgh, comes the announcement of the engagement of J. A. Blaney, for the purpose of closing that state rights company in West Virginia. He will handle the following six pictures exclusively in that territory: "The Hurricane," "True to the Man," "Persuasive Peggy" and "Hats."

Mr. Blaney was one of the first motion picture salesmen to stage the "Crime" in western Pennsylvania.
Sales of the Week

Here below a Compendium of the Selling Activities Recorded in the State Rights Markets the Past Seven Days.

Messrs. Shallenberger and Goldstein, of 729 seventh avenue, New York, have disposed of all the foreign territory on their five-reel production, "The Human Orchid." This New York and southern New England sale, they sold to the Film Civilization Corp., and negotiations are pending for remaining territory in the United States and Canada. This production will be followed up with three exceedingly strong pictures, announcement of which will he made to the trade in the very near future.

General Manager Becker, of Master Drama Features, closed Manhattan with Mr. Mill, who purchased the Bob sold Kansas, Miamisburg, Ohio, Iowa, and Nebraska to the Yale Photoplay Company, Kansas City, Mo., and Illinois, Indiana, and southern Wisconsin to the Photoplay Corporation. The last two all secured their respective rights to "Who's Your Neighbor?" by Mr. Mill.

Harris P. Wolfberg, of Dominant, has acquired the rights of the Mayfair production, "Persuasive Peggy," starring Peggy Hyland, for the territories of western Pennsylvania, West Virginia and Ohio. Shallenberger and Priest, of Times building, New York, arranged the transaction.

Shallenberger and Priest, Times building, New York, who are handling the state rights sales of the Mayfair production, "Persuasive Peggy," have disposed of the picture for eastern Pennsylvania, a territory. The Photoplay Company, of Columbus, Ohio, and Virginia to the Peerless Feature Film Company, Philadelphia.

Shallenberger and Priest, Times building, New York, who are handling the state rights sales of the Mayfair Peggy Hyland production, have disposed of the picture for the entire Western half of the United States (eleven states) that has been acquired by the Desert Film Corporation.

The W. H. Productions Company has announced the sale of the Greater New York City rights to their release featuring William S. Hart, the two-gun man, in "The Baragian," to the Magnet Film Exchange. Canada has been closed out for the same production to the Regal Film Company, Limited, of Toronto, N. T.

The open territory on the Ogden Pictures Corporation's production, "The Lust of the Ages," starring Lillian Walker, is being rapidly diminished. Contracts were negotiated by Jesse J. Goldstein of the Goldstein Corporation, with John H. Kunsky of Detroit for the rights to "The Lust of the Ages" for the territory of Michigan and with the Masterpiece Film Attractions, of and in New York City and Kentucky. A contract was also closed with Carl E. Carlton on the same production for the territory of Minnesota, North and South Dakota.

General Manager E. C. Wallace of the Cosmofotofilm Company, on Saturday, November 3, sold the George Loane Tucker production, "I Believe," for the entire Dominion of Canada, to Supervision, Ltd., of Toronto, Canada, for Supervision, Ltd., of Toronto, Canada. The Canadian firm, G. C. Williams, made a special trip to New York City for the very purchase herein announced.

In addition to distributing the Ivan features for northern New Jersey, arrangements have been completed whereby the McCurley Film Corporation, 725 seventh avenue, New York City, will distribute Ivan's "Married in Name Only" throughout southern New Jersey.

The Pathe features, "Today" and "The Mad Lover," has been purchased by Messrs. Dollman and Vanderswaal for the states of Illinois, Indiana and Southern Wisconsin. The purchasers are operating under the name of the Dolyan Film Company, with headquarters in the Consumers' Building, Chicago.

The North, manager of Pathe's sugar feature department, has put returned from Chicago, where he has been spending several weeks and where he put through the deal.

Sidney B. Lust, of Washington, D. C., has just consummated a deal with the Oro Pictures, Inc., for the distribution of Oro productions in the states of Maryland, Delaware, Virginia, South Carolina and a section of West Virginia. Lust, who is well known in exchange circles as a big independent distributor, has been an important factor in the development of the exchange business in the southeastern section of this country. The pictures secured are "Loyalty," "Humility" and "When Destiny Wills" released in the order mentioned.

Frank J. Song, who presents "Paramount's Message," has closed the contract with the Famous Players Film Corporation of Toronto, Canada, to handle "Parentage" in Canada. Negotiations were concluded by J. J. Allen, vice-president of the Canadian organization, and the agreement is the happiest moment in 16 years of business. Mr. Allen has taken back to Toronto an order of advertising helps which is undoubtedly a record-breaker. In fact, he is sure that no theater in the Dominion is likely to want and not be able to secure all the ads that helps are available for putting "Parentage" over.

The Dooley Duo Do Their Duty.

Gordon Dooley and his sister Ray, well known and youthful vaudeville artists, are featured in the comedy. There is no doubt that Mr. Dooley will become famous for his funny stunts in every city he visits. He is known to be a regular old boy and his performance is a success. Young, plays the part of the old grandad, a role which suits him admirably. The supporting cast also includes little Tula Bell and Allen Barlow.

The second picture, already under way at the Thanhouser studio, will be a burlesque on "Cleopatra," called "Leo Patrick." The Fun-Art Films comedies aim to be clean and wholesome. "Leo Patrick" will be followed by "The Open Car Conductor." It is the intention to release on the state rights plan eighteen or more pictures a year.

Non-Taxable Tunes for "ZEP" Film.

An attempt has been made to gather together in as complete a manner as possible all the music used in the ZEP film. The ZEP film is to be a collection of as many of the popular dance tunes as possible. The music is to be taken from various sources and compiled into a single volume. This will be a valuable addition to the music collection and will be of great use to anyone interested in the music industry.
SHERILL PROMISES BIG SPECTACLE

Jack Noble Is Being Retained As Supervisor of Direction—Already in Florida on Location.

SOME very interesting facts are soon to be definitely announced from the offices of the Frohman Amusement Corporation in the Times building. As yet President William L. Sherill, himself, has been unable to make a statement; however, it has become known that the wily film manufacturer has started forces working on a colossal spectacle that, when finished, will represent one of the biggest and most important events thus far staged. Other than the capable Jack Noble has been engaged by Mr. Sherill as director in chief of production, assisted by three recognized directors of the first magnitude, and that three cameramen have also been engaged for this one spectacular. Noble and his staff are now in Florida, shooting the long scenes. They arrived there October 30. The scenario has been prepared by Anthony F. Kelly.

RAVER ENTERTAINS LEARNED GUESTS.

A special showing of Harry Raver's production, "The Public Defender," was given recently before an audience composed of jurists, lawyers and clergymen, representative of the leading elements of the bench, bar and pulpit of New York City.

The opinions of these leaders of thought testify to the numerous outstanding good qualities of the screen version of Mayer C. Goldmann's book "The Public Defender," both as regards its importance with respect to certain reformations of criminal procedure, as well as; for, and, its merits considered as a stand from a standpoint of entertainment.

Among those who placed themselves on record after the showing were Supreme Court Judge Edgar J. Lasker, Rev. John E. Zeiter, pastor of the First Methodist Church, Bronx; ex-Congressman Edward J. Dunphy; Dr. Wm. J. O'Sullivan, member of Congress; Samuel J. Siegel, lawyer; Rabbi Samuel Greenfield; Mr. ertner, lawyer; Franklin S. Tomlin, labor leader, and Frederick K. Zobel, architect.

DANZIGER JOINS UNIVERSAL.

The state rights field has lost one of its pioneers in the person of Abraham J. Danziger, now that he has accepted the management of the Universal Film Exchange in Springfield, Mass. Danziger is known to all old-time film men and is equally acquainted with the younger generation because of his continuous association with the independent film market.

Mr. Danziger's new position will doubt be welcome to Danziger and his friends. His ability, coupled with his unassuming personality, has won him a host of friends throughout the country. We are prompted to say that what is New York's loss is Springfield's gain.

BERG HIGHLY GRATIFIED.

Harry Berg, the president of Berg Productions, who is making a trip across the continent in the interest of the Barra Castletone Features, which he will shortly begin releasing, reports an enthusiastic reception of the pictures on the part of the state rights trade throughout the West, and feels that the success of his new organization is assured. In a letter, received at the home office, New York, Mr. Berg wrote most gratefully concerning his trip last week:

"I have already closed two deals covering a territory of seven states, have several other offers, which I expect to close in the near future. I am continuing on to the coast, and expect to close out practically the entire country before my return."

"THE GRAIN OF DUST" ALMOST READY.

After having been engaged for a period of seven weeks, the Ogden Pictures Corporation has completed its second Lillian Walker production, "The Grain of Dust," adapted from the novel by the late David Graham Phillips. The original of the Ogden Pictures Corporation who have seen as much of the positive print of the production as has been turned out feel that the results are justified by the results.

It is expected that the production will be ready for release about November 15th.

BACKER FORMING PRODUCING COMPANY.

F. E. Backer, president of the Mammoth Film Corporation, who has been in the West since last August, with headquarters in Los Angeles, has formed a company there for the production of a picture with a new idea, expects to begin producing January 1st. Other than this, no more facts are ascertainable. The Eastern Manager of Foster Moore expects to make a detailed announcement before the current month expires.

BALTIMORE ENTERTAINS GERTRUDE McCoy.

Gertrude McCoy, the Hoffman-Foursquare star, was the guest of honor at the anniversary celebration of the theater in Baltimore, dedicated to her. The Hoffman-Foursquare pictures in which Miss McCoy starred, were shown for the celebration. Later the film fans of Baltimore gave Miss McCoy a big Halloween ball.

HOFFMAN IN GENEROUS ROLE.

M. H. Hoffman, Inc., has set a most timely example to the other film concerns. In letters sent out this week, he has notified the chairman of the entertainment committees for the service clubs here in the city that he would not only be glad to furnish pictures gratis for the entertainment of our boys in khaki and in blue, but that he would deem it a privilege to assist in this way.


"THE BARGAIN" VIA STATE RIGHTS.

The W. H. Productions Co. has announced as one of its first releases for the State Rights Market William S. Hart in the "two-gun man," in "The Bargain," which gives every indication of becoming one of the most popular pictures of the year. In this picture Hart has done some of the best work of his career.

This time he is a good-bad man, who through the influence of a true woman becomes triumphant over his evil self, whereupon his regeneration is completed.

The picture furnishes an excellent vehicle for the star. The action steadily leads up to a climax, in which the hero, with a pose at his heels, leaps his horse over a great precipice, and goes crashing down with him into the gorge below. It is one of the most thrilling scenes ever photographed and one which can be sold to any audience, according to the marketers of this film.

Thomas Ince directed the picture and has given Hart a notable support. Clara Williams plays opposite him. Others in the cast are J. Frank Burke, Barney Sherry and James Dowling.

HADLEY LAUNCHING HUGE PUBLICITY CAMPAIGN.

An advertising campaign, nation wide in its scope, is being prepared to assist exhibitors throughout the country in exploiting "The Zeppelin's Last Raid," Thomas H. Ince's new spectacle and the subsequent releases of the recently organized U. S. Exhibitors' Booking Corporation.

Scene from "The Zeppelin's Last Raid."

Arrangements have been made with a well known agency for the placing of large advertisements heralding the new Ince production in newspapers in all of the large cities in which the U. S. branches are located. These ads will appear daily for a week in advance of the trade showings, concluding with a final front page "splash" the day of the trade presentations. All newspaper campaigns are contemplated for all subsequent U. S. releases.

LESSER CALLS MEETING.

The announcement is made from the office of Sol. L. Lesser that the next meeting of the State Rights Distributors, Inc., will be held at the Claridge Hotel, New York City, on Tuesday, November 20, 1917, at 11 a. m. As many pictures have been presented to the members for national distribution this will be one of the most important meetings. The offices of the corporation are temporarily located at Room 522 Longaere building.

ABRAMS DUE IN DALLAS.

Jerome Abrams, general manager of Hoffman-Foursquare Pictures, left Monday, October 29, for Atlanta, where he is establishing another branch. As soon as this office is put in running order and the branch manager is installed, Abrams will proceed to Dallas, his second objective point.
An Animated Cameraman Makes Flight

**Goes Up in Aeroplane and Gets Thrilling Close-Ups of Loop-the-Loops, Nose Dives and Spirals.**

Without doubt some of the most interesting series of aero-plane pictures ever shown constitute the main feature of Universal Animated Weekly No. 96, just released. The pictures were made at the Curtiss Aviation School at Newport News, Va., by F. J. Conway, and the men who made the flights are Ed Stinson and Carl Batts, instructors at the school. The fliers are shown in loop-the-loops, nose dives, spirals, tail spins and all the other hair-raising feats which have become a necessary part of the equipment of every air scout on the French front. Most aviators, however, insist upon an altitude of at least 3,000 feet for these stunts, but Stinson and Batts are shown doing them only 400 feet up.

Most people have wished they could be in a position to see these spectacular air feats from the vantage point of an equal altitude. In this case the cameraman went up in one of the aeroplanes and took the pictures while the other machine performed astonishing gyrations within easy camera range. In fact, many of the shots are veritable close-ups. In one instance the flier is clearly seen waving his hand to the operator, while the solid earth and Hampton Roads lie thousands of feet below him. The photography, considering the difficult conditions, is remarkable.

Another picture of timely interest shows the 12,000 jackies of the Great Lakes naval training station marching in solid mass in review before Secretary Daniels. The famous 6th U. S. Cavalry, in which Gen. Pershing held his first commission, is shown starting on a 500-mile hike on the Rio Grande border in Texas, while among the other subjects are a number of excellent views of the recent mammoth pre-election Suffrage parade in New York City. By Mayer’s clever cartoons complete the reel.

**THE HEART OF A LION** (Fox).

Some time in December, probably about the middle of the month, according to an announcement made this week, William Fox will release another William Farnum production, "The Heart of a Lion." The picture is based on Ralph Connor's far-famed novel, "The Doctor," which is ten years or more has been constantly on the book stores' lists of best sellers. "The Heart of a Lion" is the first big film feature Mr. Farnum has made in the East since 1915, and it is the only complete picture Director Lloyd has produced for Fox outside of California. Part of the scenes were taken on or near Mr. Farnum's estate at Sag Harbor, and part in a wild and rugged portion of Eastern United States. The studio work was done at Fort Lee, N. J.

With Mr. Farnum in the cast of the picture are Marc Robins, Mary Martin, William Cortalleigh, Jr., Wanda Petitt, Walter Law, and Rita Bori. There are also a number of village characters—residents of Sag Harbor and neighbors of Mr. Farnum—who are used as extras. These include Tom Carroll, who is said to be nearly 100 years old.

**FOX'S NEW RUSSIAN STAR MAKES DEBUT.**

It is as Stella Dean in "The Painted Madonna" that Mme. Sonja Markova, the Russian actress, will have her introduction to stardom on November 11. The new member of the Fox forces will portray the character of a simple country girl who goes to the city, becomes a popular and reckless member of the chorus, develops thence into a woman of the world known widely as the Black Nightingale, and eventually reforms, turning her painful home into a refuge for friend-less girls.

There are said to be a number of highly dramatic and unusual situations in the picture, which will be released as a three-reel.

**Scene from "The Painted Madonna" (Fox).**

Fox Special Feature. Mme. Markova's dog, Miss Kerensky, has the principal part in one of the scenes. A large set occupying nearly all of the first floor of the Fox studio at Grantwood, and declared to be a duplicate of a suite in a New Yorker's mountain mansion, was provided for Stella Dean's home. Here a bazaar is held during which girls disport themselves in a large nataatorium in the center of the set, and here, too, are introduced a series of novel tableaux.

The cast includes Sidney Mason, who played Jimmie in "Alias Jimmy Valentine" and Blackie Daw in "Get Rich Quick Walworth," and who is cast in "The Painted Madonna" as Milton Taylor, the artist; William Lamp, who plays the role of John Rathon, the villain, who is killed by lightning; David Heribin, who is Frank Osborne, the artist's chum: Albert Tavernier as Rev. Charles Lamb, Anita Navaro as Helen, Edith Hanes as Fanny Dey, and Julia Stuart as Annabel Dean, Stella's mother. The story is by George M. Scarborough, and the picture was directed by Oscar A. C. Lund and photographed by Joseph Flutenberg.

**THE PULLMAN BRIDE** (Paramount-Sennett).

It isn't on record that feminine Pullman travelers generally don pajamas in their berths; usually there isn't enough room to fix up as fetchingly as they might wish and the dressing rooms are always so crowded. But in a farce all those trivial matters are easily overlooked, so no one need be critical when "The Pullman Bride," the Paramount-Sennett comedy, which went to the public November 4, discloses a most amazing array of pajama-clad beauties.

Of course there is a hold-up, and the wicked "stick-up man" almost loses his nerve when confronted by the bevy of charmers in bifurcated chiffon. Also there are dozens of amusing incidents, hilarious episodes which keep things humming to the end of the picture.

Chester Conklin is the lover who loses in the touching story evolved in "The Pullman Bride." Gloria Swanson has a fine role, and there are a lot of other genuinely talented Mack Sennett farceurs besides the big ensemble of delectable femininity. After "The Pullman Bride" will come "Are Waitresses Safe," scheduled for release on November 18, with clever Louise Fazenda in the leading role. Ben Turpin and Slim Summerville.

**Scene from "The Heart of a Lion" (Fox).**
"THE ROSE OF BLOOD" (Fox).

William Fox announces the completion of a new Theda Bara Super-Picture, "The Rose of Blood." This picture, made during Miss Bara's long stay on the Pacific Coast, is concerned with the fortune and the part which the people of the White Empire played in bringing it about. It shows particularly the work done by a lone woman in overthrowing the despots who ruled the country.

"The Rose of Blood" is from a story by Richard Ordymsky, stage director of the Metropolitan opera house. In addition to Rutherford (R. Henry Grey) may summon her father. Rutherford saves Alethea from a terrible fate by opening the vault-door by spectacular means and wins Brand's consent to wed his daughter. The conspirator is saved from the Russian detectives who have followed him, and Siberia, when Paula Lavergne (Kathleen Kirkham) his sweetheart, ends her lover's life. The roles taken by Kathleen Kirkham and R. Henry Grey are given a powerful interpretation, under the direction of H. M. and E. D. Horkheimer. "His Old Fashioned Dad," a drama of heart interest, will be the fourteenth release in the Falcon series.

Scene from "The Rose of Blood" (Fox).

writing the piece, Mr. Ordymsky supervised the art details of its staging and played the leading male role. As he was born in Poland, and has spent a great part of his life in various parts of the Russian Empire, he has been able to make the settings and atmosphere of the production correct in every detail.

J. Gordon Edwards, who has directed most of Miss Bara's pictures, including her tremendously successful "Cleopatra," has charge of the filming of "The Rose of Blood." He has told a straightforward story of deep dramatic intensity in a manner which brings to the front all the power of its theme.

"OVER HERE" A MILITARY SUBJECT.

"Over Here" is the title of an exceptionally timely and unusual motion picture of contemporary patriotic interest about to be distributed by the World Film Corporation. This picture, which is in two reels, shows the building of one of the great United States army cantonments, from an actual wilderness to a city housing 40,000 troops, in a period of only fifty-two days' time.

This does not mean merely throwing so-many frail wooden buildings together, but making a complete up-to-date city with water, light and sanitary systems, breaking every construction record, and ready for occupation on the specified time.

In the course of the 2,000 feet of film employed in illustrating the progress of this story, one huge building to hold an entire company, was completed by 48 workers in precisely two hours and forty-five minutes, and later, three other similar structures are completed as an intentionally record performance in thirty-eight minutes.

Some of the accomplishments shown in this photographic narrative are the building of more than four miles of railroad in two weeks; the construction of a water pipe line twenty-seven miles long, crossing one large river and a range of high hills; the grading and laying out of modern streets covering a tract of 6,000 acres of woodland; the operations of huge power tractors and thousands of mule teams and automobile trucks, and huge bodies of skilled and unskilled laborers all working at top speed and under such control as to give a machine-like precision to every move.

"Over Here" is an official picture showing Camp Pike, situated in Arkansas not far from Little Rock. The commercial body of this city bought the land for the cantonment and presented it to the War Department, and then had the present moving picture made to record the progress of a wholly remarkable achievement in cantonment construction.

"BRAND'S DAUGHTER" EXCITING FALCON DRAMA.

The current Falcon feature, "Brand's Daughter," released by General Film Company, is an intensely exciting drama in which the resourceful daughter of an American capitalist takes part in a daring adventure in order that she may save her father from being fleeced by imposters posing as Russian munitions agents.

The picture is based on Harry S. Stabler's story of the same name which appeared in Ainsle's magazine. It is enacted by an all-star cast composed of Kathleen Kirkham, R. Henry Grey, Daniel Gilfother, Gloria Payton, Julien Beaubian, Melvin Mayo and Robert Wexford. Alethea Brand (Julien Beaubian) takes matters into her own hands and is finally locked into a vault with the chief conspirator in order that Spencer

Scene from "Bab's Matinee Idol" (Paramount).

in New York was secured for an afternoon. Later Bab is supposed to meet her idol in a large city, and this time the Maxine Elliott theater in New York was turned into a picture studio for the occasion. There will also be scenes in an ammunition factory, some of which are actual and others taken in remarkable realistic interior sets constructed at the studio. Naturally, Bab's Matinee Idol has virtually missed her play, and in a prominent part in this picture, as well as in "Bab's Burglar," which precedes it, and adds not a little to the humor of the productions.

"THE GHOSTS OF YESTERDAY" (Select.)

Norma Talmadge began work on October 31 at her 48th Street studio on the new Select Pictures. This is a screen version of the play by Rupert Hughes, "Two Women," in which Mrs. Leslie Carter starred some time ago. As the story appears on the screen, however, the first part of the drama has been very ingeniously Americanized in theme and setting. The name of the new picture will be "The Ghosts of Yesterday"; it will be directed by Charles Miller, and presented by Joseph M. Schenck probably next in order to "The Secret of the Storm Country," which is the second of Miss Talmadge's Select Pictures, and follows her smashing success in "The Moch.

In support of Miss Talmadge will appear one of the most notable casts ever seen in her productions, including Eugene O'Brien in the leading masculine role, Stuart Holmes, Ida Darling, and John Daly Murphy. The sets are remarkable for their richness even among the notably luxurious backgrounds which have been erected for Miss Talmadge's recent productions. The 48th Street studio now contains an exquisite re-production of the interior of the Bal Tabarin in Paris, which will serve as a setting for one of New York's Broadway entertainments during the filming of the picture, and numerous sumptuous exteriors designed by well known artists.

The play gets Miss Talmadge an opportunity to play two strikingly different roles, first as the beloved little actress who redeems a young waster from a spendthrift life and a suicide's grave, marries him, and dies just as he meets with success, and later as the Parisian singer, who so strikingly resembles the dead wife and yet is so unlike her in nature.

THIRD SUB-DEB STORY COMPLETED.

Variety of investiture and novelty in action characterize the forthcoming Paramount production starring "Bab's Matinee Idol," third of the delightful sub-deb stories adapted from Mary Roberts Rinehart's stories, is completed and, starring Marguerite Clark, is perhaps the most amusing of the three. It will be a November release.

"Bab's Matinee Idol" has virtually the same cast as the preceding two pictures and carries on the adventures of Barbara Archibald in her efforts to escape being relegated to the background because she is not yet old enough to "come out." It is in this picture that Bab meets her "fate," as she imagines, in the person of a public idol of the stage. She sees him first in a small-town theater, and for this purpose the Criterion theater
“THE SQUARE DECEIVER” (Metro).

With the completion of a number of scenes in Fifth avenue, New York, this week, Harold Lockwood finished his next-to-be-released Metro wonder play. The picture is the first of Mr. Lockwood has made under the Metro-York banner in the East. Advance announcements gave “Love Me, for Myself Alone” as the title, but has been changed to “The Square Deceiver.”

Francis Perry Elliot wrote the story, and in the millionaires group young man who became a chauffeur in order to learn to his “dream girl” loved him for himself alone. He, having provided Mr. Lockwood with a most congenial role and one that is different from those he has played in recent releases.

The story is a romantic comedy drama of society life and dwells upon the machinations of Mrs. Pugheather, who is anxious to break into the inner circle of society, hoping thereby to have her daughter, Celia, meet and win Billy Van Dyke (Harold Lockwood), whose splendid qualities of young manhood and whose vast wealth have made him much sought after by mothers of marriageable daughters.

The first step in Mrs. Pugheather’s campaign is to look for a liveried chauffeur, and her ward, Beatrice Forsythe, is sent to hire one. Van Dyke sees her driving through the park and immediately recognizes her as his dream girl. When he learns of her errand and that it has not been successful, he, struck by an idea, dons his ex-chauffeur’s coat and cap, approaches his dream girl, offers her service as chauffeur, and is engaged. That begins a romance that completely thralls Mrs. Pugheather’s plans for her daughter and wins for Billy a girl who loves himself alone.

The story is told in an original way and is invested with beautiful interior and exterior scenes, of which the nature of the story permits a large number. A splendid cast, including Pauline Curley, William Clifford, Dick L’Estrange, Dora Mills Adams and Kathryn Hutchison supports Mr. Lockwood.

“THE CURSE OF IKU” (Essanay).

An unusually unique feature picture, entitled “The Curse of Iku,” has just been released by Essanay. It is all the more a novelty in that, although primarily it is a drama of Japanese life, it is at the same time a valuable historical film and an attractive scenic picture.

Tsuru Aoki, wife of the famous Japanese star, Sessue Hayakawa, plays the leading role, that of Omi San, sister of a Japanese prince. The picture opens with the Japan of fifty years ago, and shows how, when the Dutch were in control, the foreigners were allowed to land there with the exception of Dutch sailors, who were permitted to unload their cargoes at Nagasaki.

Allan Carroll, a shipwrecked American sailor, is washed ashore. He is found by a kind-hearted prince, a rival of Prince Iku, Omi San’s brother. The latter is the prince’s home. Iku hears of it and sends his sister to discover the hiding place. She falls in love with Carroll and so confesses to her brother. Iku and his followers ambush Carroll and the prince. Carroll is to be boiled in oil, the prince to be crucified. The prince fails to escape death, but Carroll succeeds. He kills Iku and escapes.

Then the action jumps to the present time. Iku, III, is sent to America to learn the customs. He gets employment in a home where Allan Carroll, III, is a guest. Out of revenge he kidnaps Carroll’s fiancee and flees to Japan. Carroll follows, and with the assistance of United States bluejackets recovers the girl and slays Iku.

“The Curse of Iku” has a screen time of 90 minutes. The picture is released through the George Kleine System.

UNIVERSAL ACTIVELY PRODUCING SERIALS.

Because of the abundant fulfillment of Universal’s faith in the serial form of photoplaying, President Carl Laemme has given instructions to add further to the effort that has always been put behind the “continued-in-our-next” productions at Universal City. As a consequence the serial directors have barely outlined the offering upon which they are proceeding, when they turn their surplus thought to successive creations.

So it comes that Jacques Jaccard has just finished the seventeenth episode of “The Red Ace,” in which Marie Walcamp is now sustaining wide-spread interest, and is ready to enter that daring star in another race with adventurous fate. With “Liberty” and “The Red Ace” to their credit, Mr. Jaccard and Miss Walcamp realize that it will “take a bit of doing” to surpass their record in the serial they will now attempt.

“The Mystery Ship,” featuring Ben Wilson, starts its serial appearances November 12, as the Universal’s successor to “The Red Ace.” In this attraction, directed by Harry Harvey under the supervision of Henry McGee, the heroine is Neva Gerber, who made her in the “stunts” with Ben Wilson a close run-up. Mr. McGee has suggested the story for the serial to follow “The Mystery Ship,” and James W. Horne will do the directing. Eddie Poto will be star of “The Bull’s Eye,” with Vivian Reed his collaborator in excitement.

“OVER THERE!” STIMULATES RECRUITING.

Reports that have been received by Arthur L. Kane, general manager of Select Pictures, indicate that one of the reasons why “Over There!” the new Select production starring Charles Richman and Anna Q. Nilsson, is being heavily booked throughout the country is because of its very direct appeal to men of enlisting age throughout the communities where it is shown. It is estimated by those who have seen the picture that its presentation will have an appreciable influence on recruiting for the United States Army, and in this connection the famous land battle, “The Recruiting,” which is anchored in Union Square, plays a leading part.

The picture, the America is hidden in the direction of James Kirkwood, and its battle scenes have been especially commented on for their careful staging and attention to detail. It is a rebrodred play of war and love, and adds a new feather to Select’s cap.

“THE HUNGRY HEART” (PARAMOUNT).

An unusually attractive feature of the November Paramount releases will be found in “The Hungry Heart.” It is promised, with lovely Pauline Frederick in the role of Courtney, wife of a scientist, who is engaged in the honeycomb experiments.

When David Graham Phillips’ novel, from which this picture was adapted, first appeared it struck a note by its popular appeal, which jumped it to the top list of the best sellers. It was one of the most popular novels of its year, was regarded in many circles as mirroring a situation in real life that is prevalent in many American homes, as well as in other countries where the interest in research is developed almost to the point of a mania by those who go in for scientific life.

Pauline Frederick gives a performance that is characterized in particular for its sympathetic understanding, a rendition that is appealing and touching; there also is the element of mother-love introduced, a never-failing source of appeal. The best part of the story is that it ends so satisfactory just when there appears no way out that will not lead through the avenues of tragedy and sorrow. An exciting laboratory scene, an explosion, rendered realistic in the extreme, forms a thrilling moment in a story that is declared to be closely knit, dexterously developed and gripping to the end.

Ing. G. Vignola directed the picture with his accustomed skill.

Scene from “The Square Deceiver” (Metro).

Scene from “The Hungry Heart” (Paramount).
"THE MAN FROM MONTANA" (Butterfly). Neal Hart, with his handy and timely "shooting irons," gets into big type in Universal's billing for its butterfly feature week, starting Nov. 19. His chief aid to entertainment is Vivian Hitch, and the supporting company names George Berrell, E. J. Piet, Willard Wayne and Miriam Shelby. These forces will unite in presentations of "The Man from Montana," directed by George Marshall, from Harvey Gates' and Mr. Marshall's story and scenario.

There is an odd combination of the old West ideals and the new in working out the story — for the brave hero gets himself into trouble on a "white slavery" charge when he motors over a boundary line and makes an innocent trip an inter-state affair. The original title of the story was "The Bumble Bee," an indication that somebody would be "stung" — and in working out the plot the hero is not the sufferer, neither does the heroine feel the sting.

Riding and shooting of the most vigorous order are promised as incidents to make the sensational features of the drama exciting and real. Exhibitors who cater to this period of the strenuous in their entertainments will have "The Man from Montana" as a satisfactory offering, in the advance promotes of the manufacturer.

"PLEASE HELP EMILY" (Empire All-Star). "Please Help Emily," the play that made such a sensational Broadway success last year, is the next Empire All-Star Corporation picture that Mutual is to release November 19. Dainty Ann Murdock is to be the star of the picture, as she was of the play, and many of the original cast are also in the picture. Ferdinand Gottschalk, who directed the Herbert Tree gold which he created on the stage; Hubert Druce has his same role of Professor Delmar, while John Harwood, whose impersonation of "Superman" in the play, has given just as clean cut and clever a performance before the camera.

The play lent itself very well to the screen. All the delicious bits of comedy that Ann Murdock delighted her audiences with on the stage she has transferred to the screen in her own inimitable way.

Ferdinand Gottschalk is a veritable "find" in pictures, and the Empire are congratulating themselves on being the first to introduce him to the screen. Many of the scenes were taken at Long Beach in the height of the bathing season, and the costumes of the athletes are among the most effective spots. Miss Murdock wears a bathing suit that by its daintiness and "chic" proclaims from afar that Paris was her birth place. Rex McDougall is Miss Murdock's leading man, and plays the rather difficult role with a full appreciation of its possibilities.

"Please Help Emily" was chosen — not in the order of its making — but as a fitting successor to Miss Murdock's two other recent hits, "Outcast" and "The Beautiful Adventure." Dell Henderson directed this picture, and also two other two mentioned above.

RESULTS COMING FROM HEAVY ADVERTISING.

In a recent statement from Famous Players-Lasky Corporation, it is said that as a direct result of the Paramount and Arrows' million-dollar campaign, the national dailies and the large magazines, a veritable flood of publicity for these pictures is going out to the people to whom the names of Paramount and Arrows are synonymous with the best in motion pictures.

During the last three weeks statistics have been compiled by the advertising department of the organization which show that by means of advertising in the national magazines every town in the United States is being blanketed successfully in this campaign. There is hardly a city that has not more magazines in circulation than there are families in the community.

Letters from exhibitors continue to pour into the office of the organizations in New York and to the various exchanges, commending the responsibility for the campaign upon the excellence of the advertising.

HARRON AND MARSH IN "SUNSHINE ALLEY." In its production of "Sunshine Alley," Goldwyn presents not only its second Mae Marsh starring vehicle, but also the reunion of one of the celebrated acting teams of the screen. From the early days of the industry, when the two stars of this constituted a feature, there have been few productions in

Scene from "The Man from Montana" (Butterfly)."Scene from "Sunshine Alley" (Goldwyn)."
November Triangles of High Merit

Olive Thomas in "Indiscreet Corinne" and Winifred Allen in "For Valour" with Walt Whitman, Alma Rubens, and Roy Stewart also on Well-balanced Bill.

Substantiating the policy recently announced by Tri

American, five-reel features has a broad and varied appeal for all types of theatregoers.

The dramas have light and plots in stories and situations that

embrace the running the gamut of emotions in a way to find contact with every.

An officer which is played with a military furor, a couple of westerns staged along modern lines, a society comedy, an adventure, and a forthcoming Western will

amid actual recruiting and training camp scenes across the Canadian border.

The week in November, William Desmond, with Claude MacDowell, is scheduled to appear in "Fighting Jack," a play which centers around the theft of dispatches from an army officer. The plot is based on underlying facts. "The Triangle," starring Livingston, Josie Sedgwick, and a large company of Triangle western players.

"Up or Down" is also released November 4, is a story of waving

fortune, as the title suggests. It deals primarily with the reformation of an ex-convict through the confidence and kindness of an author who takes upon himself the risky duties of sheriff.

The week of November 11, deals with the work of a two-gunman (Roy Stewart) who takes upon himself the risky duties of sheriff of El Dorado and manages to be an inquisitive appointee to collect his first month's pay.

The second half of this week, "Indiscreet Corinne," the company's top grosser, just released with Oliver Mystic, which is released as this Broadway Miss' first out-and-out siren play. She has always been alluring, and has had little difficulty in breaking through the scenes in pictures she has already made for Triangle, but Corinne promises to be a dangerously successful character. Apart from the photographs found in workmen's pocketbooks, there are scarce any indications what sub-titles can be. Their epigrammatic pungency is entertainment in itself; the dialogue is as fresh as the evening's breeze.

The week of November 25, Triangle will offer two features, which promise to make many new friends for this brand of pictures. Walt Whitman, who scored a great success as the eccentric old miner-major of Baxterville in "The Fiery of Tough Luck," with Alma Rubens in the title role, will again star with Miss Rubens in a play called "The Regenerators," which is about a character who has gone his own way that has brought him commendation from all critics. Blood Blue is his fetish in this new play, and he needs little make-up or heating in the performance. He has the rare grace with which the character is endowed. It is his ambition to perpetuate, undiluted, through the marriage of his grandchildren, the blood of the Man Who Dyed families. In the supporting cast with Miss Rubens are Pauline Stark, Darrel Foss, John Line, and a well-supported company of Triangle players. The picture was directed by E. Mace Heppler.

"For Valour," the second release of the week, gives little Whitman a part which is one of that same talent. It is the story of war, not grim nor sordid, but a measure of the feeling that is now gripping the hearts of mankind in the present world. The scenes are answering the call to the colors. The scenes are laid in Canada, the story opening just before the beginning of the war. Much of the action is in the family camps, a fortably but humbly on the father's pension. Richard Barthelm-

ese, a young man of unusual ability, who scores success as the youngest son in Herbert Brenon's production, "War Brides," and in the leading male role in "Bab's Bulgari," plays opposite Miss Allen. The production is directed by E. Mace Heppler.


William Russell, athletic star of the American Film Company, has had many a thrilling screen fight; but the one he pulls on the top of an elevator in a New York palatial residence, is one that is a bit out of the usual, even for this "fighting gentleman," who likes a screen scrap better than any other form of acting. "New York Luck," his latest vehicle, gives him an unusual role and one that is piled to the guards with comedy and youth. As a station agent in Hoboken, Nick Fowler dreams of New York. He places a bunch of Incense In "New York Luck" and spends his first week there trying to decide whether to chuck it and go back to his station agent job or whether to stick it out and find the job and the beautiful girl for whom he is searching. She had dropped her hand-bag at the Hoboken station one day and Nick found it. It contained her picture but not her address; but Nick hoped he would find it, if he intrigued around among the older New York residents.

You know how it is. Just when you are ready to give up and acknowledge defeat, fate suddenly turns around and hands you a platter of New York Luck. So Nick found her girl and his job of writing thrilling stories for a motion picture company in New York, which ought to satisfy almost any young station agent.

The point is, that "New York Luck" is not only a good story; but it has a most unexpected twist at the end of the picture and enough comedy to please the most hardened picture fan. Add to this a genuine Russell fight on an entirely new basis—an elevator—and you have a picture as a picture.

Walthall Finishes First Picture.

A few months ago, Henry B. Walthall made the statement that he had completed arrangements with Paralta Plays to appear as a star at the head of one of their producing companies, and that in the future he would appear in productions of such magnitude as would constitute a complete evening's entertainment. He is working on a play, "His Robe of Honor," which is a visualization of the book written by Ethel and James Dorrance. The production is now in the final stages of completion, and it is seen it proclaim it the supreme success of this great dramatic star.

The story is a vivid expose of the methods used by the graft-permitted political machines which exist in many of the larger cities, and sets forth in telling manner the methods with which vice is shielded by the politically-controlled courts and civic departments.

Rex Ingram is credited with having attained a triumph in the direction of "His Robe of Honor" and the handling of the remarkable production which is presented with an ingratiating cast which includes many notable players of the screen.

First National Buys "Alimony.""
December Bluebirds

Releases for End of Year Include Several Popular Players.

MANAGING Director Carl Laemmle, in announcing the releases set for the Bluebird program to finish the current year, lists the following—another Robert Leonard production—for Christmas week; places Ella Hall's next appearance on the program for the week preceding, and gives Violet Mersereau and Ruth Clifford positions in the opening fortnight of December. Thus appear four of the girl stars in Bluebird's galaxy in offers, a share of the screen popularity of those favorite players to the full extent.

Violet Mersereau's appearance in "The Raggedy Queen," week starting Dec. 3, has previously been published. John C. Hinkley, producer, under the capable guidance of Neil R. Brown, a story and the direction was accomplished by Theodore Marston as his third production in the Bluebird series with Miss Mersereau the leading role. Donna Hall, Charles Slattery, James O'Neill, Frank Otto, Robert F. Hill and Grace Barton appear in the supporting company.

Clifford's appearance Dec. 10, will be made in conjunction with Monroe Sallisbury in Rupert Julian's presentation of Samuel Merwin's story, "Anthony the Absolute." Elliott J. Clason prepared the scenario. George McDanielis and W. H. Bainbridge will have important roles in the support. Director Julian was at great pains and expense in preparing the Oriental settings for this feature (still to be definitely titled) as the action requires both Japanese and Chinese "atmosphere" to frame the story in proper scenic surroundings.

Ella Hall will next appear in what might be called her "homeymoon picture," for she was married to her leading man, Emory Johnson, just previous to beginning work, under the direction of Elsie Jane Wilson, on "My Little Boy," the feature to be released Dec. 17, with Little Zoe Hae and Gretchen Lederer sharing the billing honors with Miss Hall. A role resembling the Dickens character of Scrooge, in "A Christmas Carol," will be played by Winter Hall, and Harry Holden will have a conspicuous comedy role.

Mae Murray brings her second Bluebird to the schedule Dec. 24, to mark Christmas week. Robert promise to capitalize the "value" from his own story, Fred Myton helping on the scenario. Miss Murray is declared to have an effective successor to "Princess Virtue," last week pre-released at the Broadway Theatre, New York and set for the program Nov. 19.

Franklyn Farnam, in "The Winged Mystery," is scheduled for Nov. 25, but will probably be pre-released at the Broadway before schedule date. The stars of Bluebirds are all accounted for in the following mention, save Dorothy Phillips, who will reappear early in the New Year, and Carmel Myers, who is listed to offer "The Lash of Power," during the current days, as her introduction to the program.

"STRIKE ONE" (Nestor).

Universal's comedy offerings for week commencing Nov. 19 include "Strike One," a Nestor-brand product, created by Craig Hutchinson from a story furnished by Alfred F. Statter. It is very likely that Mr. Statter is "head pin" on some bowling club, as his story appears just at the start of the new season for the strenuous indoor sport.

Sondra Hale and Gladys Tennyson are the featured ones, with Charles Cook and Charles Dorian among the supporting principals. There will be a numerous company of girl bowlers and vintage stars at the alley rallies; and some surprising outcomes during the comedy progress of the popular pastime.

Nestor comedians get a lot of fun out of an undertaking of this type, and the opportunities afforded for derring-do and other forms of mirth-provoking in "Strike One."
Metros in the Making
Several Companies at Work on Most Important Productions in Organization's History.

MANY magnificent productions are under way at both Eastern and Western studios of Metro Pictures Corporation. The organization has turned out a notable group of photodramas produced, with so notable a gathering of stars, at the same time. Productions at the Metro plant are under the superintendence of Ben Lyon, Max Palestine, and Maxwell Karger. Prominent in the list is "An American Widow," the new comedy just placed in preparation with Ethel Barrymore, the present time being the second, as it were, of Kellett Chambers' play of the same name, adapted for the screen by Albert Shelby Le Vio. It is a distinct departure for Miss Barrymore, with Ethel Browning Mills, Mabel Jeanne, and others sharing the affections of the audience, having been depicting in previous Metro wonderplays, giving the versatile star opportunity for her talents as an comedienne.

The new photodrama being prepared, will be Miss Barrymore's leading man in "An American Widow." Although Mr. Cummings is not well known in the American film world, he has recently appeared as a star in his own right in "A Man's Law," and previously played leading parts in Fox, World, Famous and American productions. He will appear with Miss Barrymore in this production. Frank Reicher is directing the five-part production.

In the variation of the productions is "God's Message," with the Mine. Nazimova star. As Joline, the carefree girl of the Latin quarter, who becomes regenerated by, as if by magic, Nazimova, a colorful story of emotions. This colorful screen version of Mabel Wagnell's story has been prepared for the screen by Ethel Browning Mil ler, and R. B. Baker, and depicts from the artist's life of the Latin quarter of Paris to the solitude of a French monastery the action progresses, giving the star opportuni ty to play the role of the young man. Mr. Bryant appeared with Mine. Nazimova in "War Brides" and is a well-known actor on the speaking stage. Others interested are Frank Capra, Eugene O'Brien, Syne Conde, Philip Sandford and Bigelow Cooper.

Emily Stevens, having completed work under the direction of William Dieterle in a Metro Dunlop production, play which will have an early release (picturesized by Blair Hall's story by Albert Shelby Le Vio), is beginning work on her next version under the direction of Albert Dwan, his "Daybreak" director. "Daybreak" has been adapted for the screen by Miss Stevens from the play by Grandma and Jane Murfin. It is a powerful story of American life, in which Miss Stevens portrays an American woman of a well-known family, who is the daughter of the Adopted Son." "Red, White and Blue Blood," adapted by June Mathis from Shannon Fife's original story, is a play of charm and truth that Miss Stevens also directed. Miss Mathis, Dora Mae, Arthur Housman and Cecil Fletcher are among the well-known players included in the cast.

Mr. Dwan's new production will produce some one-act Metro-Drew comedy a week, to the delight of Drew "fans" the world over. At present they are preparing "The Spirit of Merry Monday," which will be showing in the coming week. At the Quality studio, under the direction of Fred J. Balshoise, the "Square Deciever," is being completed by Miss, H. L. Shaw and J. W. B. of this picture. "Square Deciever" Mr. Lockwood plays the part of a wholesome young American in which Miss Stevens and the circumstances in which he finds himself are usually clever and amusing. Pauline Curley plays Beatrice Porsythe, the "wonder girl," and other players supporting Mr. Lockwood are E. P. Sullivan, Dora Mille Adams and Richard L'Estrange.

Out in Metro's Western studios, at Hollywood, Cal., Eltow Storey is engaged in the production of "The Legend of Death," a stirring photodrama based on the present situation in Russia. "The Legend of Death," which was released June 25th, is being produced under the direction of Tod Browning. Miss Storey has the role of Marya, a girl who goes into battle and fights against the tsar. Not all of her scenes are of production of timely interest, but it has a story full of adventure and romance. Supporting Miss Storey in this Metro wonderplay are Philo McCluggage and Pomeroy Cannon. A lavish production is being made of "The Legend of Death." Viola Dana has begun work at the Pacific Coast studio on "The Legend of Death," in which Miss Dana is in the east. "The Winding Trail," which has been written by Katherine Kavanagh and June Mathis, is being produced with the cooperation of Hearst, a sort of role new to her. In it she plays Magde Mallory, a Young singer, who, to avenge the wrongs of her little sister, goes to the Russian border as an official "aid," a dance-hall girl, Fate thrusts her into strange and vivid adventures. At the story provides brilliant contrasts and exciting moments.

Metro's two great special productions de luxe, "Draft 258" and "Draft 255," with Mabel Taliaferro as star, was directed by William Chambers' Cabanne and written by him in collaboration with June Mathis. Viola Dana is star of "Blue Jeans," which is a screen version of the famous old play by Joseph Arthur, directed by John H. Collins and presented by R. A. Ross. 

Emmy Wehlien will return to appear in a new Metro wonder-play after a complete rest, following her completion of "The Outsider," directed by William C. Dowlen, adapted by family heart. Myrtle Lind and Alatia Marton are the principals in a cast including all of the famous Keystone beauties. "A Boomerang Frame-Up" and "His Household Butterfly" will also be released this week as one-reel Triangle Romedies.

VICTOR MOORE IN "FAINT HEART AND FAIR LADY." On November 5 Klever Pictures, Inc., will present Victor Moore in his latest one-reel comedy, "Faint Heart and Fair Lady," written by Thos. J. Gray and directed by Chester M. DeVonde. Vic, discovered in a blacksmith shop with Pudge, his helper, is wishing that some day he will see some of the swell city girls like those in the papers in the barber shops. A tallyho loaded with girls is enroute through the country, and just as it gets under way Vic's heel of the tallyho hits the corner of the blacksmith shop and nearly knocks it to pieces. The tallyho stops and Vic and his helper rush out. The girls get down from the tallyho and Vic is confronted with his wish. Vivian, the leader of the party, immediately becomes infatuated with Vic's bashfulness, and before the party leaves Vivian invites Vic to call on her in the city. Vic and his helper, Sunday clothes and all, leave for the big city, and on arrival Vic makes for Professor Mush's School to take love lessons. After six tailor made lessons, he visits Vivian, only to get into all kinds of trouble with her mother.

Scene from "Faint Heart and Fair Lady" (Klever). This leads Vic with his "faint heart" to decide to steal Vivian. It develops that Professor Mush is also in love with Vivian, and that he has been teaching Vic to make love to his own mother. He also decides to steal Vivian, and both armed with ladders, start for her house. Needless to mention, many mishaps happen with the ladder, and in the finish we find Vic the winner.

This is a different kind of a comedy from any Klever Pictures Corporation have made, and Moore has a character which affords him many opportunities. He is ably supported by Dave Don, Peggy Adams and a big cast of comedy players.
Butterfly Program

Schedule of Releases Complete Up to December 17.

The Universal has arranged its schedule of Butterfly fea-
tures far in advance as December 17. Productions com-
pleted or under way will carry the list well into the new
year. The importance of the present here is the line-up as it will stand
until the date mentioned:

Nov. 5.—"John Enrine of the Yellowstone," with Francis Ford
the first Buck Hemmings' wild and wily story. Sensa-
tional features will abound, attacks by Indians upon the
old fashioned stockade sheltering the beleaguered settlers be-
ing the most intense. Winter Hall, and Fred Ward have roles of importance to
an engaging plot. Elsie Jane Wilson, one of the few de-
veloping youth to moving picture direction, has been
in-duction, and is declared to have accomplished capital results.

Nov. 12.—"The Cricket," presenting little Zoe Rae in E. J.
Chambers and her brothers, Cooley, Harry Holden, Winter
Hall, and Fred Ward have roles of importance to
an engaging plot. Elsie Jane Wilson, one of the few de-
veloping youth to moving picture direction, has been
in-duction, and is declared to have accomplished capital results.

No. 19.—"The Man from Montana" offers Neil Hart and Vivian
Barnes in a story of adventure and George Marshall of
Universal's writing staff, furnished the story, and George
Marshall directed. The story pictures a miner's determina-
tion to avenge a swindle, an idea that was indicated in
the original title of the release, "The Bumble Bee," whereby
some-
body is apt to be stung.

Nov. 26.—"Fear Not," a feature introducing Brownie Vernon
and Murdock Macquire in a story contributed by J. Grubb
Alexander and Grey Myton, produced by Allen Holubar. Joe
Girard and Frank Borzage will be featured in the support.

In the first announcements this attraction was referred to as
"The Twisted Streets." This is an unusual and timely story
and is apt to have an enormous success.

"Fighting Mad," in which William Stowell is fea-
tured, with Helen Gibson and Betty Schade prominent in the
support. Messrs. Alexander and Myton also furnished this
story and the original title is that of the Man of Courage.
J. LeSaint directed. Mr. Stowell has all along been leading
man for Dorothy Phillips in Bluebirds.

Silent Ladybird's have little Zoe Rae and Gretchen Lederer featured in the billing. Elsie Jane Wilson

directed a sensational story from E. J. Clawson's history of an
accident in the mining business. But in the diminutive Jim star
has unusual opportunities in this feature.

Delegate of Broadway, starring Harry Carey, and
Molly Malone featured as his leading lady. George Hively
wrote the story, and Jack Ford directed a picturesque narrative of
a cowpuncher who rescued his lady love from the "Great
White Way."
The Universal believes that exhibitors will find in these offer-
ing a high degree of quality, to keep their audiences
attractive, with plenty of opportunity to reach out for patron-
age. The magnificent potential of Butterfly stars are num-
erous among the present.

CLARA KIMBALL YOUNG STARTS "MARIONETTES."

Clara Kimball Young has started to film "The Marionettes,"
which is to have been her first picture under her own man-
agement, but on account of the misunderstanding with the
Charles Frohman Estate interested in the production, they
began to consider the American rights to the play, it was
necessary to supersede it with "Magda" and "Shirley Kaye."
The Universal has now purchased its rights, established and settled with the French Authors' Association, and Miss Young will produce "The Marionettes" as her third offering.

The supporting cast will include Nigel Barrie, Alexander
Francis and Corlis Glines, who appeared with Miss Young in "The Diary of a Young Girl," which produced marks Mr. Griffith's first appear-
ance on any screen. With Miss Young in the picture will also appear her father and mother.

Emile Chautard, who has just finished a picture for Lina
Cavalieri, has been engaged to direct "The Marionettes," and will direct for Miss Young all pictures in the future.

"THE LITTLE PATRIOT" (Pathé).

Baby Marie Osborne, the famous little Pathe child star, will
make her next appearance on the Pathé program early in
December. The picture is entitled "The Little Patriot," a story
of a child who has come to represent the American rights to the play, it was
necessary to supersede it with "Magda" and "Shirley Kaye."
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Cavalieri, has been engaged to direct "The Marionettes," and will direct for Miss Young all pictures in the future.

BALLOON USED TO FILM SPECTACLE.

While producing the Artcacek picture, "The Woman God
Forgot," Cecil B. De Mille encountered serious difficulty in
properly placing the camera to photograph the scenes which
were being made at a height of nearly two hundred feet. This was overcome by using a
balloon, which was anchored opposite the big settings and permitted the cameraman to get some excellent close-up views which otherwise would have been impossible.

GAMBLING HOUSE IN "THE AUCTION BLOCK."

The gambling house scene in Rex Beach's motion picture production of "The Auction Block," his internationally popular novel of New York's night life, is so strikingly realistic as to convince the critics of the authenticity of the film at private showings. Inquiry of the author reveals the reason for this:

"From time to time some of the doings in New York's new
generally defunct gambling games have come to public attention through the courts. Their history was pretty well spread through the country at the Decrees, but no one in authority ever succeeded in finding out just what went on behind the sturdy bronze door of the certain house in the Fortlotes, intended as a psychological and physical deterrent to the gambling passions of the
strong arm days."

"I tried in setting the scene for the gambling raid in "The Auction Block" to approximate from memory the layout
and furnishings of this justly celebrated house.

FAIRBANKS TO MAKE TEN PICTURES NEXT YEAR.

While discussing plans for the New Year, John Fairbanks, business manager of his brother's Artcacek company, said:
"We have made ten productions next year. With two directors on the payroll, namely, Allan Dwan and John Emerson,
it will be a simple matter for each one to make five good pictures in twelve months. Each director has a staff of as-
sistants who look after the technical side of the production, while Dwan or Emerson concentrates on his story.

"In the various Thompson pictures, while Anita Loos continues with John Emerson, and of course Dwan will still in a supervisory capacity. We are corralling several excellent authors and story writers. Ruth Allen is scenario editor, and is in a position to render immediate decision on submitted manuscripts.

ALICE BRADY IN "JANE EYRE."

At the Paradg studio in Fort Lee, Alice Brady began work last week on her screen version of Charlotte Bronte's immortal novel, "Jane Eyre." The picture is being directed by Edward Josse. Miss Brady's leading man will be Charles Ogle.

Coincident with the beginning of her second Select Picture Series is being made on the cutting and titling of the first of Miss Brady's Select Pictures. This was directed by Edward Josse. This picture was also directed by Mr. Jose. The director, Miss Brady's leading man, is Charles Ogle.

THE Announcements of a co-starring production for Jack
Pickford and Louise Huff is invariably welcomed by screen patrons and exhibitors, who realize that there are a few more powerful film attractions than those in which these two young people appear. "The Ghost House," their last picture from Paramount, was released last week, and was received generally with favor. It is safe to say that "Jack and Jill," which Paramount will release November 12, with this same general approval. It is the story of the rough way it affords the stars and all members of the cast an excellent opportunity for effective work. At the same time the setting is interesting, the story is well told, the Mexican border, are well chosen and the situations thrilling and humor-
ous in turn. William D. Taylor directed the picture. Margaret Tandy wrote it and Gardner Hunting prepared it for the screen.

CAPRONI TRIPLANE IN PATHE NEWS.

One of the most remarkable aeroplane pictures ever made
over New York appeared in the Hearst-Pathe News Reel No. 37, just released. It shows the huge Caproni tri-plane, which
recently made a successful flight from Norfolk, Va., to New
York.

An operator was stationed on the roof of a prominent Fifth
Avenue structure photographing the Liberty Loan parade,
when the machine, in charge of an Italian operator, appeared in
the procession, flew over the avenue, and Stewart. The aviator steered a course up Fifth Avenue, directly over the
heads of the marchers, showing them with the Liberty Bond
literature. The picture showed very plainly the marchers, the buildings in the distance and the huge machine overhead.

ADDS GENERAL TOPICS TO WAR NEWS REEL."

The Cinema News Syndicate announces that the title of its
"American War News Weekly," a General Film release, has been changed to "The American War News Weekly," and that in the future it will be conducted on a much broader scope
than in the past. Instead of picturing war time activities ex-
clusive, as has heretofore been the custom, the new General
feature will include other live news items of topical interest,
giving picture theater patrons a wide variety of subjects in picture news. News topics to be included will be events of the world by the thirty camerapersons who have been engaged in collecting war pictures for past releases. This im-
provement is in keeping with the rapidly growing demand for this feature among exhibitors.
THE PHANTOM” HEADS MUTUAL LIST

Schedule for the Week of November 12 Has Other Features.

THE PLANTER,” a seven-reeel spectacle produced from Her- nando Wheeler’s story by Julius L. Dunn, with Fred Muser in the leading role, tops Mutual’s release schedule for the week of No- vember 12. “The Planter” is released as a special. The star produc tion release has been claimed as the “Buccaneers,” a pretty five-reeel drama from the American studios, starring Juliette Day, the Broadway actress.

“The Planter” was produced by F. M. Manson under the per- sonal direction of the author, Herman Whittaker, who went into southern Mexico with hundreds of actors and technical staff to supervise the filming of the scenes from his book. Few productions have ever been made under more careful supervision, with greater attention to detail and with more wonderful scenic effects. Tyrone Power, who carries the leading role, is one of America’s foremost actors. He has a stage and screen reputation that dates back to the early nineties. He is admirably cast in “The Planter” as Ludwig Hertzke, the domineering, cruel, merciless planter. The supporting cast includes Charles Marriott, Joe King, William Kyle, Tote Du Crow, Gordon Russell and Harold Wilson.

Chapter IX of “The Lost Express.”

Chapter IX of “The Lost Express,” the fifteen-chapter Mu- tual-Signal photo serial, is entitled “The Looters” and it was during the filming of this episode that Helen Holmes, playing the role of Helen Holmes, committed suicide. The chapter closes with a flight aboard a runaway ore car between Helen Holmes and Leo Maloney, who plays the role of Pitts in the production. The car actually did run away down a steep incline and was smashed, realistically as well as actu- ally, in conjunction with a building at the end of the hill.

The story of the missing express train, with its sensational incidental plots, reaches a new pitch of interest in Chapter IX, in the hole of the train where the gang of thieves who stole them from the train in Chapter I.

Two Comedies and a Topical.

The comedy releases on the week’s schedule are “That Dog Gone,” a two-reeel comedy by H. B. Rhine and “Jerry’s Running Fight,” a one-reeel Cub comedy, featuring George Phillips, has been supported in the Mutual Strand comedy by Joe Belasco and the Mutual Weekly, which has been appearing with her in the new series of Mutual one-reelers. The One-reeel comedies are directed by Milton Fehrney at the Hors- ley studios.

SELBURN COMEDIES READY.

Announcement is made this week by General Film Com- pany that it has acquired for exclusive distribution a new series of ten short length subjects to be known as the Selburn Comedies. This series is controlled by the Piedmont Picture Corporation, one subject to be released each month beginning November 15, when “Huffic’s Holiday” will be ready for distribution. This picture is a two-reeel high class comedy. The succeeding numbers will be in one-reeel form.

Neal Burns and Gertrude Selby, two of the most refresh- ing and popular light comedy stars who have ever appeared in pictures, are the leading stars of the Selburn Comedies. Both are noted for their sprightliness and clever work. The Selburn Comedies are the most attractive vehicles in which they have yet ap- peared and the general public find that the Selburn films are of a very high order. Incidentally their unusual ex- cellence is the reason for restricting releases to one a month.

“CLEVER MRS. CARFAX” OUT NOVEMBER 5.

November 5 is the date set for the release by Paramount of Julian Eltinge’s next photoplay, “The Clever Mrs. Carfax.” Said by many to have one of the best scripts ever written, it is to be the cleverest thing of its kind that has yet been attempted. It is a novelty in screen plays. Victor Turnbull, author of numerous Paramount pictures, wrote the scenario, while J. S. Hunter, the scenario was arranged by Mr. Hunting. Don- aid Crisp directed the picture. He also directed the first screen screen production of “The Girl in the Yellow Silk.” The story of the dusky Carfax, and the scenario was arranged by Mr. Hunting. Don- aid Crisp directed the picture. He also directed the first screen screen production of “The Girl in the Yellow Silk.” The story of the dusky Carfax, and the scenario was arranged by Mr. Hunting. Don- four the “love- journ” column in a newspaper. But there are innumerable rami- fications of this story, which ends in a gust of merriment with many surprises.

THE JOY RIDERS” (L-Ko).

Served to exhibitors by the Universal for showings Nov. 21 and thereafter, the “Joy Riders” is an L-Ko for which many laughable outcomes are promised by General Director J. G. Bijstone. The former had immediate charge of this direction, jumping from behind the megaphone into scenes before the camera to co-star with Lucille Hutton in forwarding the merr- making.

Scene from “The Joy Riders” (L-Ko).

Like all of the popular comedy subjects turned out by L-Ko girls and lots of em, in more or less during costumes and stunts, constitute an attractive adjunct to the outrushing inci- dents. Mr. Dunham has combined his experience as a comedian with his inventiveness as a director in preparing numerous situations of unusual sort, depending upon surprises and ridiculous situations, according to L-Ko’s publicity man, to advance the plot to a more or less plausible solution.

EXHIBITORS ACCEPT CHANCE TO BOOK “THAI’S.”

Goldwyn Pictures Corporation during the past fortnight has leap the reward of announcing its intention of giving all contract customers the most spectacular and costly of all the Goldwyn productions, Mary Garden in “Thais,” at regular rental prices.

Goldwyn or any other company having such a money- making film property on its hands could have made a fortune by making a "special" of “Thais” and thereby marketing it as an independent attraction. It is the contention of President Samuel Goldfish that no matter how remarkable a producing organization is assembled in the film industry there is no possibility of there being a company that month in and month out makes 100 per cent. pictures. There are occasional pic- tures that do not do well at the box office, and the only logical means of representing the normal achievement of a carefully operated produc- ding firm. These below normal pictures are played by con- tract customers of any organization, and therefore, strengthened Mr. Goldfish’s intention of giving Goldwyn’s best and most ex- pensive production to the men who have shown their faith in the company and their loyalty for its initial pictures.

From every section of North America contracts have poured into the Goldwyn home offices from the branches during the past two weeks.

TENTH GEORGE ADE FABLE.

George Ade was never fonder and Rod LaRocque never more sprightly and entertaining than in the tenth George Ade-Essayam New Fables in Slang, “The Fable of the Girl Who Took Notes,” and Gold With Two Faces,” just released by General Film Company. The popular star plays the part of the lively bachelor in this story, and is supported by Thelma Lujack as the girl who takes notes on what men most de- sire in women. After a couple of failures she hits the right key even though she “does a lot of things that none of the men approve, but somehow love to put up with.” The second series of the Ade Fables in Slang is drawing near a close.

The eleventh of the twelve Fables, which has just been completed, is “The Fable of the Back Trackers from the Hot Side- walks.”

SELIG LIBRARY ITEMS.

A happy combination of interesting subjects gathered from all corners of the world is featured in the current issue of the Selig World Library, No. 23, from General Film Company. Subjects pictured in this number are: “The Hop Fields of Kentucky,” “The Happy Family of the Phantoms,” and a prize long-haired goat whose fleece is worth $145, the mammoth tree grove of Mariposa, California; an odd boxing contest between blind boys attending the public schools of Manila, and rice culture in Java.
HUMANE TREATMENT OF GERMAN PRISONERS.

In striking contrast to the manner in which the Germans maltreat their prisoners of war, as described in Ambassador Cardenas' speech, the US and humane treatment accorded the German prisoners in France, as pictured in Guarnon-Mutual Weekly No. 145, released Sunday, November 4. Though some prisoners have to perform some labor, the work is done under the most hygienic conditions and they are furnished with sufficient food of good quality and have water daily. The prisoners are given regular medical inspection, and the sanitary rules are strict.

Another picture taken "somewhere in France" shows the training of American officers at the front. Artillery officers are shown leaving for a flight over the enemy lines to determine the range for our heavy guns which are now pounding away at countless German positions.

All happenings seem now to pertain to war. News events in this issue of the Mutual Weekly are the volunteer work of the students and the work of the American Red Cross in the United States. Most of the Atlantic are mostly of a martial nature. Among them are some of the aids which were used to make the new Liberty Bond issue. The London Churches and the Red Cross have expanded the "U-Buy-A-Bond," did its bit. Fresh from the muddy plains of Flanders is a newly-repaired British tank helped to push the subscriptions far "over the top." In the nation's capital a monster bonfire at the foot of the Washington Monument symbolized the kindling of a "liberty light" all over the United States.

Down where the sandy plains of California touch the arid desert of Mexico a great coming of the Sea is ready for its use in the manufacture of explosives for our army and its allies. At Fort Sheridan the reserve officers are instructed in the many arts. In Chicago a woman patriot crochets an American flag, which will fly over General Pershing's headquarters in France.

FOX COMEDIES SHOWN.

The Fox exchanges of the United States have been supplied with prints of the first three films in the Sunshine Comedy series, and have held trade showing in their various cities. The exhibitors flopped to these showings all intent upon putting the "acid test" to the new band of comedies with Fox is offering. Mr. Fox insisted that the exhibitors see Sunshine Comedies before they booked them. According to the contract received at the Fox offices these new comedies have been a long waited for. A feature which has appealed to all the exhibitors is the fact that they can book Sunshine Comedies, irrespective of their other film affiliations.

VICTOR MOORE PLAYS A ROMEO.

Imagine Victor Moore as a Romeo. That is what must be done properly to enjoy "Faint Heart and Fair Lady," his latest Klever Comedy to be released November 8 by Paramount. In it the situations and scenes are humorous, there is speedy action to the end of the reel and enough real story to keep up the interest.

MOSS BOOKS "CO-RESPONDENT.

Contracts were exchanged recently between Jewel Productions, Inc., and S. Moss, whereby the latest seven-reel feature, "The Co-Respondent," with Elaine Hammerstein, will be shown in all theaters controlled by Mr. Moss.

Picture Theaters Projected

LITTLE ROCK, ARK.—War Department will erect theater at Camp Philip Construction under supervision of Commission on Training Camp Activities.

PINE BLUFF, ARK.—Majestic is the name of a moving picture and vaudeville theater to be opened in the Knox-Scully building by Mr. C. B. Lewis.

ANNISTON, ALA.—Clelland Land Company will build a $5,000 theater near Camp Clelland. Plans by Markel & LaRocque, Smith.

HOLLYWOOD, CAL.—J. O. Tabor has plans for a theater to be erected at Hollywood boulevard and Wilcox avenue. The structure will be 150 feet by 160 feet.

STOCKTON, CALIF.—Orpheum theater has opened under the management of Edward G. Vollman.

SUSANVILLE, CALIF.—Orpheum theater is being remodeled by Mr. A. Pavlicka. A new theater has been designed by the Auditorium and Strand theaters, has transferred the moving pictures back to the Strand for the winter months.

GUSTIN, CALIF.—Gustine theater has opened under the management of Fred Muller.

LOS ANGELES, CALIF.—Woodley's Strand theater at 729 South Grand avenue, near Seventh street, has been opened under the management of H. W. Woodley.

LOS ANGELES, CALIF.—Ground has been broken for the new Miller theater on Main street. It will be constructed of reinforced concrete, have a seat capacity for 2,500, and be operated by the Miller Company.

NILES, CALIF.—Fox theater in the MacRae building has been opened by J. W. Fox.

OAKLAND, CALIF.—Emory Clover has been appointed manager of the new T. & D. theater.

SAN FRANCISCO, CALIF.—Theater to cost $350,000 is being erected by A. J. Comstock. It will be located on Market street, between Fifth and Sixth streets. It will have seating capacity for 2,500 people.

SCOTTSBORO, CONN.—Lapides & Feuer, 478 Water street, have plans by Frank J. McCabe, 461 Eighth avenue, New York, for a theater building to cost $75,000.

WASHINGTON, D. C.—Radio Theater Company plans to erect a new theater at 213 Nineteenth street. It will be 4 stories high with an interior costing over $25,000.

WASHINGTON, D. C.—War Department's Commission on Training Camp Activities reports good progress in the construction of theaters at the National Army cantonments. The camp playhouses, to be known as Liberty theaters, will be fully equipped and arranged to accommodate 1,000. Admission of troops to fifteen will be charged to defray expenses.

ATLANTA, GA.—Forsyth theater is now under the management of Dick Pant.

COEUR D'ALENE, IDAHO.—Liberty theater has reopened under the management of E. L. Daniels.

CHICAGO, ILL.—Harris & Kusel, 797-17 South Dearborn street, have the contract for construction of a 3-story theater and store building for Theodore F. Brett, 15 N. Ashland avenue, to cost $250,000.

CHICAGO, ILL.—Grand Oak Theater building at Grand and Vincennes has been leased by Ascher Brothers from Thomas A. Collins.

CHICAGO, ILL.—Fairfield theater is under construction at 5731-57 West Twentieth street. The Sunshine Comedy team and store building for Theodore F. Brett, 15 N. Ashland avenue, to cost $250,000.

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MT. PULASKI, ILL.—W. H. Stafford has sold the building belonging to Herbert N. Capps of Los Angeles, Calif, to G. C. Zahn. The new owner will convert it into a moving picture theater.

PARIS, ILL.—Joy theater, located in the Witt building on Railroad street, will be opened under the management of Virgil La Vern.

INDIANAPOLIS, IND.—Lenwood Amusement Company has taken over the Gayety theater at East Washington street.

SCOTTSBURG, IND.—J. H. Christy plans to erect a moving picture house here.

BLOCKTON, ILL.—Starland theater, formerly conducted by Glassco, has been purchased by K. D. Fuller and Beryl Ransy.

PRAIRIE CITY, IA.—American theater is now being conducted under the management of B. J. Blum.

REDFIELD, IA.—Management of the People's theater has been taken over by B. A. Benjamin.

SIOUX CITY, IA.—Plaza theater has changed owners.

TINGLEY, I. A.—Sheasley and Verploegh have leased the Empire theater.

VARINA, Ia.—Clampitt & Reis will convert a business property into a moving picture house.

CHARLESTON, S. C.—J. W. Lyons has the contract to remodel a two-story theater for W. H. Dewey to cost $2,500.

FAIRFIELD, Ia.—Hugh Bennett has leased Fairfield theater from D. R. Beatty.

JEFFERSON, Ia.—Manager Fett has disposed of the Lincoln theater to J. M. Wiggins.

MASON CITY, Ia.—Moving picture theater has been purchased by C. E. Brown.

SIBLEY, Ia.—Moving picture theater formerly conducted by D. L. Wilbern has been taken over by Dr. G. E. Dixon.

VINTON, Ia.—Brehner and Irvine have reopened the Columbia theater with moving pictures.

CAMP FUSTON, KAN.—Incensed in the group of buildings to be erected here will be one moving picture house to seat 2,000 people.

JUNCTION CITY, KANS.—W. E. Robinson has plans by C. T. Williams, 319 W. Fifth street, for a two-story moving picture theater, 46 by 140 feet, to cost $15,000.

LOUISVILLE, KY.—Casino Amusement Company has been incorporated with a capital of $3,000 by Mr. and Sam Switow. Purpose will be to operate moving picture theaters.

BALTIMORE, MD.—John Henry nickel, 700 E. Baltimore street, will remodel the Monumental theater on Baltimore street.

HAGERSTOWN, MD.—Moving picture theater will replace the theater company's office in the Antietam Fire Company building on Summit avenue.
BIG RAPIDS, MICH.—Fitzpatrick & McElroy of Chicago, have leased the Colonial theater and purchased the Princess theater located here.

CHARLOTTE, MICH.—C. C. Newman has disposed of his interest in the Arcadia theater to E. Bay Hancock.

IRON MOUNTAIN, MICH.—Iron Mountain Lodge No. 125, I. O. O. F., will convert their block into a moving picture theater.

OLIVIA, MINN.—Firm of Conford & Morgan, proprietors of the Ideal theater, have dissolved. J. M. Conford will continue as sole owner.

ROUND LAKE, MINN.—E. R. Tripp has disposed of his moving picture business to P. L. Thompson.

SHAKOPEE, MINN.—Frank Veigel has sold the Gem theater to W. A. Shelton.

STAPLES, MINN.—W. E. Ellis has taken over the New Palace theater.

AKLEY, MINN.—John A. Bell has sold the Bijou theater to R. B. Motz.

DASSEL, MINN.—Premier theater has been purchased by C. L. Hughes.

ELY, MINN.—Slogan Brothers have leased the Rex theater to Emil Schaefer.

GALLATIN, MO.—Star theater, formerly the Isis, has opened under new management.

KANSAS CITY, MO.—C. W. Shepperd has plans by L. G. Madlough, 306 Gumbel building, for a one-story moving picture theater on 23rd street, 150 by 120 feet.

KANSAS CITY, MO.—Overland Amusement Company has plans by Frederick E. McJlvin for fireproof moving picture theater, to be known as the Liberty.

ST. LOUIS, MO.—Federal Hotel & Real Estate Co., C. M. Hill, president, 1953 Railway Exchange building, have plans by G. H. Lansburgh, Majestic building, Chicago, to build an addition and convert office building into a commodious night-story theater and hotel structure, to cost $1,000,000.

ST. LOUIS, MO.—A new moving picture theater, the Liberty, located at 1526 Olive street, has been opened.

BAINVILLE, MONT.—New moving picture house is being erected here, with seating capacity for 300 people.

MUSELHELL, MONT.—Moving picture house will be opened here.

CHESTER, NEB.—Gem theater has been purchased by A. W. Hindman.

HERBON, NEB.—Mr. Fetterman has purchased the interest of J. B. Reid in the Elite theater.

NORTH BEND, NEB.—E. J. Myers has sold the Lyric theater to A. B. White.

O'NEILL, NEB.—A. Plummer has disposed of the Star theater.

WEST POINT, NEB.—Oaks & Carrell have taken possession of the Ideal theater.

COLUMBUS, NEB.—North theater has been leased by Mr. Swan.

ELMCREEK, NEB.—Fred Frakes has taken over the Gem theater.

PALISADE, NEB.—A moving picture theater has been opened here by Krehmeyer & Wright.

SALEM, N. J.—New Fenwick theater has been opened.

DEMING, NEW MEXICO.—P. G. Sowris and P. G. Nemes have been appointed Joint managers of the Grant theater.

SANTA FE, NEW MEXICO.—Santa Fe Amusement Company has been Incorporated with a capital of $20,000 by W. S. Sargent, Levi A. Hughes, A. B. Renehan and Arthur Seligman. Will erect a $15,000 moving picture house on Water street.

SOOROHO, NEW MEXICO.—George Keith will convert the Chambo Hotel into a 130 by 30-foot theater building.

ALBANY, N. Y.—Delaware theater, on Delaware avenue, has reopened under the management of Thomas J. Murphy.

DUNKIRK, N. Y.—A two-story moving picture theater, 60 by 160 feet, with seating capacity for 2,000 people, is being erected at Central avenue, by E. A. Aldrich, the contractor.

BUFFALO, N. Y.—Charles E. Mott, 1380 Prudential building, is preparing plans for a one and two-story moving picture theater, $50 by 120 feet, to cost $25,000.

DUNKIRK, N. Y.—G. A. Pulvino, 87 East Third street, plans to expend $3,000 in remodeling his moving picture theater.

ENDICOTT, N. Y.—Lyric theater, which is about completed, will be conducted under the management of Benjamin Dittrich.

GLOVERSVILLE, N. Y.—Moving picture theater is being erected for Allen & Palmer.

KEW GARDENS, L. L. N. Y.—Barlow, Benedict & Bradford have leased the new company. They will erect a $100,000 theater on Fifth avenue, Lenox Greenwood Amusement Company.

LANSINGBACH, N. Y.—Moving picture theater will be erected on the site of Thomas Lively stable, with seating capacity for 1,000 people.

PRATTSTONVILLE, N. Y.—W. M. Mose will establish a moving picture theater in the Masonic building.

GRAND FORKS, N. D.—A. L. Zachari has disposed of his interest in the Royal theater to P. Cornwall.

FARGO, N. D.—Floyd Junkin has purchased the Isis theater.

GRAND FORKS, N. D.—H. O. Mugudge is now owner of the Photo-Play theater.

LAMOURE, N. D.—Rex theater has been leased by Wesley Johnston and Elmer Patterson.

CLEVELAND, O.—A moving picture theater, 38 by 154 feet, will be erected on Lorain avenue near W. Eighty-fifth street. It will have seating capacity for 650 people, and cost $45,000.

CLEVELAND, O.—Nally and Bender have disposed of the Olympic theater to M. E. Lovell.

CINCINNATI, O.—Hennegan Brothers have disposed of their interest in the Kublin theater to L. Frankel.

COLUMBUS, O.—Linkenhell Planning Co., 152 E. Columbus street, have the contract to remodel the Colonial theater for the Hart Opera Company, to cost $3,500.

CINCINNATI, O.—A new moving picture theater. The Gift, located on Vine street, has been opened to the public by McMahen and Jackson.

NEW BREMEN, O.—Crown theater is now being conducted under the management of Roma McCabe.

La Cinematografia Italiana ed Estera

Given a good scenario, a capable cast and a clear picture, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The right film is easily identifiable by the stencil

“EASTMAN” in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.
Trade News of the Week

Hub Pictures Corporation Opens Exchange


By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Another film distributing corporation has broken into the New England field, thus increasing the rapidly growing list of states rights organizations in this section. The new concern will be known as the Hub Pictures Corporation and will exploit big pictures throughout the New England territory.

Daniel J. Horgan, senior manager of the Boston sales office of the International Film Service, and at various times connected with the local offices of the Pathé, Metro and Fox organizations, has been elected treasurer and general manager of the newly organized company. His exceptional executive ability and wide acquaintance among New England exhibitors should prove a big asset to the new corporation.

Mr. Horgan plans to immediately commence a canvass in New England to get a firmly established clientele for the Hub Pictures Corporation in this section. John G. Lynch, associated with the E. W. Lynch Enterprises, and the Acme Photo Plays, Inc. of this city, has been appointed by Mr. Horgan as exchange manager of the company, and will lend able assistance to him in his great “drive.”

The present headquarters of the corporation are at No. 23 Church street, this city, formerly occupied by the Central Feature Film. Mr. Horan, acting for the Hub Pictures Corporation, purchased the entire stock of the Central Feature Film Company, and will exploit it together with other features which he has bought and intends to buy later.

It is stated that several New York producers have definitely informed their intentions of distributing their productions through the new company, and as Mr. Horan is thoroughly conversant with conditions in the New England territory, there seems to be considerable foundation for this report.


Boston, Mass.—Great success is attending the nation-wide tour of “Uncle Tom’s Cabin,” the famous picturization of the equally famous story, according to J. Mullaney, who together with William Pearson has bought the Uncle Tom’s Cabin Company for the exploitation of the film throughout the United States. Mr. Mullaney, who is in charge of the road tour of the picture in stopping in Boston for a short while, and is playing the picture at several towns in New England. He is highly pleased with the reception that has been given him in most of the New England theaters he has visited. The picture is being played on a percentage basis.

With him, as a part of his company, Mr. Mullaney has a real New Orleans jazz band, which has made a decided hit with the customers. Mullaney conducts a street parade and concert preceding the showing of the film in each city and town, thus giving the picture wide-spread advertising and assuring a capacity audience.

The picture was played in the Loomey opera house, a moving picture theater in Willimantic, Conn., for three days and did capacity business. It was also exhibited at the Empire theater in Hartford, Conn., three days and crowds were turned away. The theater has a seating capacity of 1,200 and every seat was filled at each performance. Foll’s Meriden theater, Meriden, Conn., played the picture all one week, and did exceptional business. The Orpheum, New Bedford, Mass., has booked the film for this week, as has Al Allen, the popular and progressive manager of the Columbia theater in Attleboro, Mass.

Mr. Mullaney makes his headquarters in the great moving picture company of New York City. All business communications may be addressed to him there.

New England Theaters Help Hoover.

Boston, Mass.—Many “Four-Minute” speakers are busy in the moving picture theaters throughout New England this week, urging housewives to sign the food pledge cards. A large part of the theaters in New England are showing films and slides on food conservation.

Pine Tree State Letter

From John P. Planagan, 51 Main St., Bangor, Me.

James W. Greeley Will Manage Plymouth House.

OUTLAND, Me.—James W. Greeley, a well-known Portland moving picture man, has just assumed management of the Colonial Theatre in Bangor, Me. The Colonial is the leading theater of that city, and books road companies, vaudeville and other pictures, and has a very strong clientèle, which has been increased by the addition of the new management.

Bangor’s Bijou Changes Policy.

Bangor, Me.—The Bijou theater has discontinued vaudeville until some time in January, 1918, and until that time will show to road productions, stock companies, and moving pictures.

The Park theater recently gave the Portland High School’s high school football game on an animated score board. This game is of great local interest, and proved to be an interesting feature.

Leaweston City Hall to Be Picture Theater.

Leaweston, Maine.—Leaweston city council is planning the old city hall of the name, being a commodious building of brick construction.

In answering advertisements, please mention The Moving Picture World.

New Amumu Theater Ready.

Southport, N. C.—The New Amumu theater, being built by Price Furpless, is nearing completion, and will be open within the next sixty days. With its opening Southport will have a modern motion picture theater for the first time, the New Amumu replacing the old theater of the same name, being a commodious building of brick construction.

J. P. Flanagan Gets Important Job.

Bangor, Me.—Your correspondent for Maine has been appointed city editor of the Bangor Daily Commercial, and will be pleased to meet moving picture men at his office, 51 Main street.

IN SOUTH CAROLINA.

By D. M. Holm, Atlantic, C.

City Council Keeps Sunday Tight.

COLUMBIA, S. C.—City Council in session this week, by a unanimous vote, refused to allow the motion picture theaters of Columbia to open on Sunday. The cantonnorial authorities had petitioned council for authority to open the theaters to provide suitable amusement for the thousands of soldiers who take advantage of Columbia as a southern holiday, to visit the city, and one of the bitterest fights in the history of City Council apparently did not meet with the favor of the council. The original petition was read, a vote taken, which was unanimously against the open Sunday.

The local motion picture managers took no active part in the fight, as sentiment was so strongly against the open Sunday that they felt it would be better not to openly support the movement. The decision by council here affects many other places in the state, which had hoped to take advantage of the Columbia fight to open the shows of their respective towns on the Sabbath day.

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Buffalo Filmdom News of the Week Past

City Theaters Will Net Uncle Sam About $1,500 a Week—Managerial Changes in This Territory—Notes from Other Points in Western New York.

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Buffalolians have been thoroughly apprised through the newspapers of the new tax war ticket. It is not believed that the tax war will keep many patrons away from the theaters. Buffalolians are enjoying industrial prosperity and are seeking amusements in a whole-hearted fashion.

It is estimated that the pennies, nickels and dimes that Buffalo theatergoers will have to pay for theater tickets will net Uncle Sam about $6,500 a week in this city. On ten large moving pictures houses will have box office receipts of about $15,000 a week, netting a tax of $1,500, according to estimate.

Jack Lee Gets Management of the Madison

Buffalo, N. Y.—Jack Lee has been pointed out as the Madison theater, formerly the Sun, at Broadway and Madison street. Buffalo. Mr. Lee has been planing and operated theaters in Cutlerford, Pa., Batavia, Albion, Brockport and Arnold. He will show first features, pictures and comedies, changing programs daily. There will be a slight admission, and will have several special added attractions. The house has been thoroughly redecorated. Mr. Lee’s manager, assistant manager; Mrs. Lut, pianist; Marie Holley, treasurer; Mr. Vincent, operator; Phil Phill, chief usher.

Cherry Creek Theater Gives Dance.

Cherry Creek, N. Y.—After a recent performance at the Colonial, Cherry Creek, N. Y., has been converted into an improvised ballroom. This is how the manager advertised on hand-bills the big extra attraction: “There will also be an old folks” dance all night. The ladies are requested to bring lunch. Hickok’s four-piece orchestra, M. Young, called dancing 75 cents.” The dance did not interfere with the regular evening moving picture show at 15 cents.

Exhibitors Bought Bonds and Boosted.

Buffalo, N. Y.—Buffalo exhibitors, exchange managers and their employees and patrons contributed magnificently to the sale of federal bonds. An appeal to the nation’s call for a second loan amounted to $60,212,000. Many of the exhibitors and exchange men left their places of business for hours each day and successfully sought subscription. There were liberty loan booths in some of the theaters and many thousand dollars’ worth of bonds were sold there. In this way the theaters devoted considerable space urging customers “to do their bit.” Twenty-five thousand cards used in connection with the campaign were distributed at the local houses. Those in the audiences who had not been able to indicate that fact on the cards and those who had not filled out a request for a representative have been notified that the Buffalo Theatrical Managers’ Association provided $200,000 in subscriptions.

Notes From Super Film at Syracuse

Syracuse, N. Y.—Thomas W. Dooley, manager of the Super Film Attractions, of that city, has been worrying about the services of Harry N. Devere as representative in Western New York, and J. L. Luna, Eastern representative. His company has also installed and equipped its exchange with an up-to-date projecting room, which is a great benefit to exhibitors. “We have just added to our list,” said Mr. Dooley, “an Ivan production, ‘Married without Notice,’ an Overland ‘A Man’s Law’ and a David Horsford feature, ‘Mary MacLaren, Her Bargain.’ Our business has increased so much this season, due to the Yarborough production, ‘Babbling Tongues,’ has compelled us to order extra prints. We are doing more business than ever in other big state right productions.”

Exhibitors Worried Over Coal.

Buffalo, N. Y.—Buffalo exhibitors realize the coal situation in this city is becoming a serious problem. Owners of theaters are anxious to know where they are to get their winter’s supply of coal, and they keep the local fuel administrator busy answering the same question. “We have to get coal in Buffalo this winter!”

Maritime Province News

From Alice Fairweather, St. John Standish, N. B.

M. W. Nathanson of Regal Films Visits.

ST. JOHN, N. B.—The most important news that has been heard lately is the arrival of M. W. Nathanson, general manager of the Regal, spent some days here last week making programming. This means that the Regal firm will handle World-Brady pictures, Goldwyn and Triangle, with specials also. The Triangle will be taken over November 1.

N. W. Nathanson, who is also managing director of the Regal in Montreal, and the Regent, Toronto, expressed himself very much pleased with prospects for the Maritime Province. The trip over to Halifax to meet the exhibitors in that town, are questioned, as to the managership, A. K. Munday, of the Triangle, smiled and talked Triangle pictures.

Imperial Theatre Changes Policy.

St. John, N. B.—The Imperial theater has signed contracts for the Famous Play and Artcraft productions, and on the 15th of the month. This theater is also altering its policy and giving the Keith vaudeville acts which, previous to this time, did not come into this territory. The price of the best seats will be 25 cents downstairs with some 15-cent seats, and 15 cents upstairs. The boxes are to be 35 cents.

Notes of the Trade.

The Lyric theater will show “Joan the Woman” the week of November 5.

J. H. Greer, of the Famous Players, returned to Fredericton, N. B.

S. F. Barnfield, of the Independent Theatre film Supply Co., reports the following bookings on “The Battle of Arrows”: New Westminster, Nanaimo, Parksville, Westville, Antigonish, N. S., Sydney, North Sydney, Sydney Mines, Glace Bay, N. S., Yarmouth, Truro, Antigonish, C. P. R., Yarmouth, Port and Windsor; also a return booking on the same picture in Halifax, N. S.

The Fall of the Romanoffs” is expected in this territory and will be given a trade showing here.
Seattle Begins Higher Rates to Meet Tax

Many Theaters Are Asking Five Cents More for Seats—Cheaper Houses Have Not Yet Moved But Expect to Follow Suit.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Exhibitors of Seattle and its vicinity have accepted the war tax very philosophically. They have for the most part already prepared their patrons for the necessary raise in prices through the medium of announcements from the various roadshow and downtown theaters in the city put the higher admission prices into effect this week, beginning with the Clemmer, which had already raised to 20 cents in the evening and 30 cents for logos, has established its maline admission, also at 20 cents, instead of 15 cents, and the loge tickets sell at 33 cents now. The Liberty raised for the first time this year from its flat admission price of 15 cents to 20 cents for both afternoon and evening, and its loge seats are 30 cents. The Coliseum will raise to 20 cents on October 28. All the twenty cent houses have raised the children's admission price to 10 cents.

The Rex is playing a special feature at 25 cents straight admission this week, but will raise its maline price to 20 cents next week, that being already its evening price. The Strand's old prices of 15 cents for maline prices and 25 cents in the evening have not yet been raised.

The five and ten cent houses have not yet affected the managers and operators as a quandary what to do. Before they knew of the extra assessment of 15 cents per reel to the exchanges the exchanges added to the price of films they had planned to simply charge the public the exact amount of tax per ticket, but now most of them think that they will have to raise the admission five cents, and their general feeling is that this will mean the closing of many of the smaller houses. So far, however, they are not letting pessimistic apprehensions cause them to give up before they have given the new order of things a trial, and the next week's bill will show how the motion picture fan accepts it.

John Hamrick's Little Theater Opens.

Seattle, Wash.—John Hamrick opened his new theater at 416 First Avenue on October 24 with "Broadway, Arizona." As first announced, Mr. Hamrick intended to call his theater the Hegemon, but this week the show a program composed mostly of second run films, but he changed his plans on both accounts. He has advertised the house as The Little theater and is showing first run Triangle pictures. Since this change in policy naturally the prices for admission prices were changed. Twenty cents for the evening and 15 cents for the afternoon are being charged. Instead of the first planned price of 10 cents straight.

New House Manager at the Mission.

Seattle, Wash.—Mr. W. E. Evans, formerly house manager at the Coliseum, has been transferred by the Greater Theaters Company to their Mission theater.

De Luxe Loses Two Best Salesmen.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film company, has lost two of its best salesmen. Mr. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps two of his best salesmen, M. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps two of his best salesmen, M. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps two of his best salesmen, M. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps two of his best salesmen, M. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps two of his best salesmen, M. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps two of his best salesmen, M. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps two of his best salesmen, M. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps two of his best salesmen, M. Neider and Albert Fink, who had been with the company several years, have been taken to the training camps.

V. M. Schubach New Metro Salesman.

Seattle, Wash.—V. M. Schubach is new road manager of the Metro office, H. B. Dobbs, who is now in the southern Washington territory, is sending back reports of good business.

Other Metro Notes.

B. F. Rosenberg, of the Metro company, has assumed charge of the Spokane, Idaho area. Following points in Oregon this week, and reports conditions very good. He persuaded a number of exhibitors, so he states, who were frightened by the film tax, to raise admission on Metro nights.

B. F. Rosenberg of the Metro, company, is back in the city after a short business trip.

Seattle, Wash.—All the employes of the Greater Theaters Company, which owns and operates theaters in Seattle, Portland, Spokane and Bunt, have invested in one or more Liberty Bonds.

Spokane News Letter

By S. Clark Patchin, 1811 East 11th Ave., Spokane, Wash.

Getting Ready to Cover Tax Charges.

SPokane, Wash.—The habit of going to the movies is showing itself to be more expensive in Spokane November 1. Along with other theaters throughout the United States pictures and vaudeville houses, and road attractions were where the tax was collected, with every admission they purchase to a theater.

The "deadhead" will be a thing of the past, for under the new law all theater managers are obliged to collect the tax even from those who have passes. He is not permitted to pass anyone through his door with the exception of bona fide employees of the theater or city officials who are "on official business."

At this writing, October 23, a majority of the theaters, undecided as to how they are going to cope with the war tax from their patrons. Some favor raising the price of their admission tickets, those others raise the admission prices. Some favor raising the admission price of their admission tickets. Those who do not raise the prices are keeping as many as possible of their old customers.

The Clemmer Abandons Children's Shows.

Spokane, Wash.—The Clemmer theater has abandoned its Saturday morning children's matinees. A few months ago it wasClemmer's policy to charge the regular price of 10 cents for each 10 cents ticket, but others are discussing the plan of raising the prices for the producers and distributors charge less for their more expensive films thus saving the tax in this manner. They plan to hold a conference before November 1 to make final arrangements.

"Swiss City" Plans Ready.

Spokane, Wash.—Archibald Riggs, a Spokane architect, was successful in the plans he presented for the new "Swiss City" to be constructed at Camp Lewis on account of the strikes in the mines and crop failures. Heretofore Montana has been the best part of the Northwest territory.

"Bab's Diary" Makes A Hit.

Spokane, Wash.—Marguerite Clark scored a big success with the Bab's Diary, a series of articles appearing in the first of the Mary Roberts Rinehart sub-day stories, "Dead Head," which was a huge hit in the next spring at a Nome, Alaska, theater. Due to this additional interest was manifested in the production.

Wisconsin Theater Notes.

By Frank H. Madison.

With Wisconsin Exhibitors.

NEENAH, WIS.—A. A. Green, formerly manager of the Neenah theater, now associated with the Bluebird corporation, is to be manager of a new motion picture and vaudeville theater. Which will be opened next spring in a Nome, Alaska, street. Neenah. Variety attractions will be supplied by the same circuit which supplied Appleton. Further details are to be announced.

Livingston, Wis.—James Hird has sold his interest in the Coker Entertainment Company to Frank Hark Blanchard, and the company has been renamed the Park Theater Company.

Winter, Wis.—The Pomeroli building, forming a saloon, has been leased by Manager Carter for his movie picture theater.

Milwaukee, Wis.—The Downer theater has made plans to install a large orchestra. A new house policy includes the admission of Wednesday and Friday matinees.

Platteville, Wis.—Realizing the importance of an additional attraction from Platteville, Manager Jack De Sommers of the Gem theater, contracted to have films made by a local company stationed at Waco, Texas.

Appleton, Wis.—The Appleton theater was used for the annual safety day given by the Kimberly-Clark Company, of this city, and the Neenah Paper Company of Appleton. Pertinent moving pictures were used.

Notes from the Dakotas.

Aneta, N. D.—A. G. Torfin of Aneta, has leased the Bain opera house at Bainsville, N. D., and operates it as a moving picture show.

Tioga, N. D.—H. C. Laske has leased the Bijou theater and it has been opened.

Sentinel Butte, N. D.—The opera house has been leased to J. H. Kane who has opened a moving picture show.

North Dakota Jottings.

Edgar, Neb.—The Edgar opera house has been leased to Summerville Brothers. Dickinson, N. D.—A moving picture show has been opened by Krenmeyer and Wright.

Coburn, Neb.—D. Brugh has sold the Gem theater to A. W. Hindman.

West Point, Neb.—Alm Oaks and John Carroll, of Oakland, have purchased the Ideal theater at West Point, Neb., who has returned to his home at Stanton.

Columbus, Neb.—William Swan, proprietor of the city theater, has equipped the theater with the North theater, and has taken the lease on the house. He will operate the theater Saturday and Sunday. The lease on the North theater was relinquished by M. M. Rothstein.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.
THE MOVING PICTURE WORLD

No Price Agreement in Portland
Exhibitors in Suburbs Not to Agree on United Price Raise to Meet War Tax—Low Priced Vaudeville Houses Remain the Same.

By Abraham Nelson, Mid-Jestie Theater building, Portland, Ore.

PORTLAND, ORI.—After a series of price meetings of the Motion Picture Exhibitors’ League of Oregon to decide upon a united price raise to meet the war tax, the administration situation as it concerns suburban exhibitors is in a more chaotic condition than ever before.

It seems to be every man for himself on the price question.

The right side five-cent theaters, the Home and the Empire, have agreed to go to 10 cents for adults. J. W. Washrock, one of the Johnson exchange, has commanded 15 cents as the top price after November 1. W. A. Ayres, of the Sunnydale, indicates that his prices are required above the additional tax required by the government and that his 10-cent price will stand. W. A. Greaper, at the Union avenue, has been doing business at 10 cents for the past few weeks and getting away with it in fine style.

Low Priced Vaudeville Remains Same

At one of the first of the series of price meetings the impression indicated that a united price raise would be effected, based upon the reports that the Hippodrome and Garden vaudeville and picture houses and the greatest competitors to the straight playhouse, were going to raise the prices, it has been decided to hold their prices for the present.

Price Raise Planned Throughout State.

Reports by road men and visiting exhibitors are to the effect that up-state exhibitors will raise their prices to nickel instead of merely the war revenue. C. C. Ferguson, Baker theater, Newberg, goes in 15 cents; Carlson & Percy & Moran, Rialto theater, Medford, have advised Sol Baum, manager for Bluebirds, that the prices on those productions in Medford would hereafter be 10, 20 and 30 cents. Camas, Washington, which has been landing 15 cents, will go to 15, and Goldendale, Washington, heretofore 10 and 15, goes to 15 and 20 cents.

Small Towns Cut Regular Shows.

One of the harmful effects of the war tax is the closing of smaller theaters to regular program business. One road man returning from small towns in southern Oregon states that he was unable to book regular features at all because the exhibitors were heretofore going to play only the biggest attractions in order to command unusual prices. He said the exhibitors were much more scared by the possible effects of the tax than anything else.

Musician’s Queer War Time Proposition.

Seizing upon the price raise by downtown exhibitors as an excuse to modify their demands, the Portland piano players union has sent the following notice to theater managers employing union music: “Take pleasure in notifying you that where increase in your price of admission is just sufficient to cover War Tax, our scale of wages for musicians will remain as at present.”

Inasmuch as the downtown houses have raised their admission more than the war tax, they will be compelled to pay their musicians more than at present, while vaudeville theaters will still continue to pay the old scale under this ruling.

15-Cent Tax Declared Outrage.

Portland, Ore.—That the concerted action by exchanges in demanding 15 cents per reel per day from exhibitors to meet the war tax levied on producers savored of the stock market in Portland, the state company had the exhibitors collectively by the tail, was the sentiment expressed at the meeting of exhibitors here October 23 at the most rousing meeting ever held by the organization. According to the views voiced at the meeting exhibitors would not have felt so much that exchange were holding them up if increases in their traffic had not been made by the tax. It was the seemingly arbitrariness of the whole business in face of all the protest that caused the feeling. Itsolutions were adopted by the league setting forth the exhibitors’ ideas on the subject.

Among the out-of-town exhibitors who came a long way to attend the meeting were: Ross Nelson and C. W. Henkle, Isis theater, Independence; O. C. Smith & Son, Orpheum theater, Dallas; George Bligh, Bligh theater, Salem; F. H. Park, Lyric theater, Molalla, and A. E. Lathar, Oregon theater, Salem.

C. E. Greger, vice-president of the league, presided at the meeting.

Hurrah for Mutual!

On Thursday, October 25, two days after the protest meeting, Mutual sent a circular letter to exhibitors advising that the price increases throughout the country other than Mutual were reported by exhibitors to the writer, the canceling exhibitors intending to take their business to Mutual at once.

Winstock Says, “Unjust.”

Addressing a meeting of the Motion Picture Exhibitors’ League of Oregon, Melmore Winstock, a Portland showman and film authority of the Pacific Northwest, said: “I do not see any justification for the 15-cent per reel per day tax; it is not an imperial tax. I am afraid that we are not going to take it very lightly. We do not intend to levy such a tax upon the exhibitor.” State rights men in this territory do not see it as a rule made the 15-cent charge as a tax.

Mrs. Bergner Now in Control.

Portland, Ore.—After roundabout deals have been made, Mrs. H. Bergner, Mrs. Bergner’s Ashland theaters, Mrs. O. F. Bergner, of Ashland, a recent visitor in Portland, advises that she has purchased the Hunt interests in Southern Oregon and now controls the Pogue and Star theaters in Medford and the Vining theater in Ashland. The Ashland house has belonged to Mrs. Bergner for some time, and about a month ago it was reported that she had sold to Mr. Hunt.

De Luxe Boys in the Army.

Portland, Ore.—Louise Rosenberg, De Luxe, one of all downtown theaters doing business in Portland taking care of his picture “Re- duction,” showing to big business at the first, has been commissioned as a first-class officer in the U.S. army. He has been promised a pair of officers in the army organization in the army. At Finkenstein, road man, was drafted and is now at Camp Lake, and William Lake, also a road man, enlisted a few weeks ago.

Hart Breaks All Records.

Portland, Ore.—Manager E. J. Myrick, of the Liberty, received the first $150 for “How the Pigeon Won the Game Trail,” with William S. Hart, broke all attendance records at the big Jansen & Von Herberg house during its week’s run. In appreciation of this business Jansen & Von Herberg subscribed $100,000 in Liberty bonds in Portland.

Novel Lobby Display for “The Garden of Allah.”

Calgary, Alta.—One of the most lovely lobby displays ever seen in Calgary is the desert scene reproduced in the lobby of the Allen theater for “The Garden of Allah,” which has been showing for the past three days.

This display has undoubtedly caused much talk and admiration of the originality of the idea, also the manner in which the decorations were carried out in detail, the sand, representing the desert, and the blue, representing the ocean, which is the box office, the palms, Oriental draperies, etc., went to make the desert scene very realistic.

Another Allen in Famous Players.

Calgary, Alta.—C. G. Allen has arrived in Western Canada, makes three Allen in the film business in Western Canada. Mr. Allen was the chief salesman of the Famous Players office in Calgary.

F. C. Allen, who has been in Western Canada for over two years, is now on the road for that company, covering the Alberta and British Columbia territories.

H. J. Allen, treasurer of the Famous Players Film Service, Ltd., and director of various theater enterprises, is the general sales manager of Western Canada for the Famous Players and the Monarch Film Company.

The Monarch Film Company, in addition to handling all the selecte subjects, including “The Miracle Man” and “Ally Bracy,” Norma Talmadge and Constance Talmadge pictures, is also handling the Mary Martin series and reports much success with these films.

Daylight Theater Raises Prices.

Saskatoon, Sask.—Exhibitors in Western Canada, for the most part, increased their admission prices. Whereas the prices were formerly 10 and 15 cents, they will now be 10 and 20 cents. The largest adherent to this policy is Frank Miley, of the Daylight theater. Saskatoon, one of the finest theaters in Saskatoon.

In Moose Jaw, the Allen theater, as well as the Tonic house, has increased its admission prices to 20 cents.

In Regina, the Rex theater has increased its admission prices.

In Calgary, the Allen theater has increased its admission prices.

In the smaller towns, while many of these will continue to run at 15 cents, the majority of the majority of exhibitors to run, at least, one production weekly at 25 cents.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.
Salesmen and Managers Dine Together

Philadelphia, Pa.—The Motion Picture Salesmen's Association of Philadelphia held its annual dinner at the Hotel Pennsylvania last night, attended by American producers and the local exchange managers.

Philadelphia Salesmen's Association Tenders Dinner to Exchange Members on October 27—Wit, Humor and a Good Feast Enjoyed.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Motion Picture Salesmen's Association of Philadelphia on last Saturday night, Oct. 27, held the annual formal dinner tendered to the local exchange managers and nearly every manager along film row chairman of the association and is fully satisfied with its success. During the evening Sam Ford presided as toastmaster and as a token of esteem was presented with an auto-strop safety razor by R. Eugene Goldsmith in behalf of the association. L. George Booz of the Mutual proved the big card of the evening. His impersonations of various men connected in the industry were excellent and funny. His comedy even exceeded those of the paid talent, most of whom went home early. The diller, cigars, cigarettes and the beer made everybody cheerful. Among the home talent who volunteered were Dan and Wm. Heeman, Bert Morcan and J. Haslett. The popular men and all the managers responsible for speeches, managers and salesmen present represented the following exchanges: Paramount, Artcraft, Lubin, Bluebird, Perfection, Metro, Wm. Fox, World, General Film, Pathé, Bluebird, Peerless, Select, Triangle, Million, Independent, Biograph, World, Vitagraph, George Kleine Adv. Co., Electric, etc.

The committee in charge was G. Mailard, president; E. W. Booth, vice-president; N. M. Poole, treasurer; J. Lefko, sergeant-at-arms; J. T. Ford, ex-president; and B. Lefko, recording secretary.

Post Better Than Express for Cheaper Films

Philadelphia, Pa.—Oscar Morgan, sales manager, paramount, has experi-enced considerable success with the parcel post delivery of their cheaper films. He attributes the advantage here in the fact that there are more mail trains available over several roads than express companies' trains, thereby insuring quicker deliveries.

M. Greenwalt Arranged for Liberty Slide Loan

Philadelphia, Pa.—To M. Greenwalt, manager of the Stanley Advertising Co., goes the credit for arranging for the showing of the Liberty Bond slides in over 300 theaters in behalf of the big campaign which just closed so successfully.

Perfection Takes More Room

Philadelphia, Pa.—Bert Moran, manager of the Perfection company, announces that it has taken over the entire second floor above their present headquarters to facilitate the shipping and receiving of films and in order that they may enlarge their first floor business offices. The building is 1331 Vine street, both interior and exterior will undergo extensive alterations and considerable painting will be applied where it will do the most good.

Local No. 307 I. A. T. S. E. Pleased

Philadelphia, Pa.—Union representative of the Local No. 307, I. A. T. S. E., states that the new wage scale for operators has been worked out in a most satisfactory manner by the local exhibitors. Mr. Krouse is preparing to attend the American Federation of Labor convention to be held in Buffalo in the near future.

New Company Buys Old Lubin Plant

Bettawood, Pa.—The 356-acre tract of land at Bettawood, formerly owned by the Lubin company, has been purchased by a new Philadelphia concern, which will manufacture films on the premises. The promoters of the new company promise to build up a large plant at Bettawood. The property has a frontage of 3,500 feet on the Schuylkill River and Indian Villages and Western Villages, already established there, and statements were made for the enactment of photoplays. Mansions and other essential buildings are also now being constructed. The new building will be in the charge of Clarence Wolf, president; Ira M. Lubin, vice-president; Charles W. Fanger, treasurer; directors, Edwin Wolf, Ben Wolf, Lawrence Rock, Ira M. Lubin, A. Blumberg, Ira M. Lowrey and Clarence Wolf.

"Daughter of Gods" Coming Back

Philadelphia, Pa.—Arrangements have been perfected whereby the Stanley Company secured the rights to exhibit the Fox production, "A Daughter of the Gods," featuring Annette Kellerman in this city, and it is announced that the first theater at which this million-dollar masterpiece will be presented will be the Liberty of Victoria, and it will be the big feature there during the entire week commencing Monday, November 12.

Masterpiece Film Got Midget Comedies

Philadelphia, Pa.—B. Amsterdam and L. Corson of the Masterpiece Film corporation have secured the Midget Comedies for exclusive distribution in this territory. The principal roles are Paul Faulus, Jimmy Rosen and Adlai Lurton. Already reports many successful bookings from up the state. This exchange has recently installed a new projection plant and is under the capable supervision of Sam Harris.

"Intolerance" at Popular Prices

Philadelphia, Pa.—"Intolerance" will be presented at several theaters that are under the direction of the Stanley company during the month of November. By this arrangement the public who were unable to see this spectacle when it was presented at prices up to $3.00 last season, will be enabled to enjoy it at popular prices of $1.00. "Intolerance" will be under the Stanley plan, be presented at the Great Northern on Monday, Tuesday and Wednesday, November 12, 13 and 14. West Philadelphians will have the chance to see it at the Imperial Thursday and the Maryland will get their opportunity on November 15 and 16.

Popular Has Many Short Subjects

Philadelphia, Pa.—David Barrett, who recently opened the Popular exchange at 1331 Vine street, announces that they have over 1,500 short subjects ready for immediate bookings.

Theda Bara's Camille Postponed

Philadelphia, Pa.—Following the much advertised appearance of Theda Bara in presentation of the Fox production "Camille," with Theda Bara, at the Ardela theater, the management was compelled to postpone the showing of this picture, pending a decision by Mr. B. Amsterdam No.

No T. on Five Cent Theaters

Philadelphia, Pa.—A question has been raised by some of the theater men which concerns the charge of five cents in the afternoon and ten cents in the evening officially. Here have been asked to decide whether the new war tax applies to the five-cent charge as the tax applies to the tickets for admission being the maximum and liable to the levy under the law. No ruling has been made on the point yet, it was said at revenue headquarters last week, the matter having been referred to Washington for settlement. (The theater pays no tax in the afternoon; but when it raises its price to ten cents.)

Interesting Pennsylvania Theater Notes

Olyphant Pa.—Tom Bible formerly of Philadelphia is said to be equal to any success as manager of the Bell theater.

Haleton Pa.—C. R. Block who until recently managed the Capitol in Wilkes-Barre, has been guiding the destinies of the Campbell theater here for the last month with great success.

Providence, Pa.—The M. E. Comford Amusement Co. has taken over and re-opened the Palace theater in this town. They have also lit the fireplace, and have a new full projection equipment of Simplex machines from Swaab's in Philadelphia.

Philadelphia, Pa.—Lewis Bell severed his connection with the Paramount and is now representing the Bijou theatre of Atlantic City.

Capital City Notes

Washington Film Boys Make Fine Sold-
ers

Washington, D. C.—The bugle is calling for Dobob Berkeley, ex-radio announcer board at Scranton, Pa., has declared him physically fit and a new championship to the fight for democracy. Manager Berger of the K. E. S. E. has charged that the owner of Lewis Sam's Sammies. All the fellows in the local film circle hate to part company with the boys. They say, to a man they wish him luck. A rumor has just come out from Camp Meade which says that Davis Brandt (formerly assistant manager under Mr. Berger) and one has to stop and than to look for the decline. When the call came—he'd win something before he was stopped.

Washington is proud of its boys in the ranks. A postal card has just come up from the big camp at Anniston, Ala., from Mel. Crouch, former employee of the Cran-dall company, and brother of George (Cotton) Crouch, one of the best known youngsters in the film game; he's doing fine. Fred Goode, who is also at Camp in a winning way for himself as an entertainer, and one could go down the line and single out a baker's dozen or more whom the trade misses.

VICTOR L. ABBEY JOINS K. E. S.

Washington, D. C.—Victor L. Abbey, well known throughout this territory, by reason of his connection with the local branch of the Mutual, for which he has held sway over the serial department, has parted company with that concern and has joined K. E. S. E. as salesman.

HAD 'EM CHASING ELUSIVE PENNIES.

Washington, D. C.—There's one youngster in the motion picture industry of this city who has his attention fixed on figuring out how to put over something useful, many times evoking that old cry of the Indians, "You're such a d---. That man is George (Cotton) Crouch, manager of the Ninth and E streets house of the Crandall Amusement Company, and private "seer" to the boss.

If they did not know it on November 1, all the men in the theater are well aware now of the depletion of the penny market. But what has become of the pennies? What's bothering the boys.

This week forewors the coming of this difficulty and sought to prepare in advance. He handles all the funds, sup- poses and all the travel of the theatrical theaters, so he figured that for his own houses, the Avenue Grand, Apollo, Knick- erbocker and the Savoy he'd need "a slew of copper." He marshaled a group of
newboys and offered them one dollar and one egg; this was known as changing bibles, they could scrape up, and furnished them with a bunch of big bills to start work on. The next day, the young man was filled with changing dollar bills into pennies just consult one of the three.

The same lot was the hardest worker, and at the end of the day he found that he had earned just 65 cents; he had his own lot of loose pennies which he turned in his bunch of pennies he found that someone had short-changed him and that he possessed 14 cents. A whole day for 51 cents.

All of the city's exhibitors are being hampered in their efforts to fill out present addresses of the General, Paramount, Select and Capital. There others have been tried out but find better quarters than those they now possess. The film industry in Washington has expanded, and during the past couple of years; this is a bustling, bustling film city. Pathe and V. L. Stull have already moved into enlarged quarters. Goldwyn is getting out of the McLachlan building. Sidney B. Lust has just rented and moved in 502 E street. L. M. Day, president of the Metro company in this city, with his family moved into Ninth and D streets a long time ago Mutual moved and so did Universal, both getting more space this year. All of these are considered the film topography of Washington during the past year has changed so that any of the exhibitors feel that there is more room for all of the terri- tories, who have "been up" for ten or twelve months, relying too strongly on the belief that they can find all their old friends and all the old stands, are very likely to get set.

Two Managers Will Share Vault.

Washington, D. C.—The Capital correspondent this week delights in references to taxes and moving; he dislikes writing about anything else for the reason that it's in the air. But there are more important things in the city. This story has to do with a move on the part of the Fox Film Corporation and the Universal to get their homes in shape to comply with the regulations governing motion picture film exchanges which are scheduled to go into effect with the coming of the new year.

When the World man made his rounds this week he did not expect to find the manager of Fox, moving around with a pencil and very large pad of paper, taking his inventory of exchanges. As it happened his rearrangement of his establishment followed the completion of the work soon to be undertaken that will result in his having a fine film vault which he will share with his next door neighbor, Manager White of the Universal company. The Fox company has just renewed its lease to its present quarters at 305 Ninth street for a term of five years, just in time for renewal for an additional two years. Both companies will take advantage of the opportunity to rearrange the vaults and have a sufficient number of exchanges to accommodate the number of stories desired. Manager White of the Universal company has just made a trip to one of the large exchanges in the eastern part of the country and will be back with an exchange to fix up the vaults of the company.

Arising out of one experience with the tax collectors, the Capital people have been compelled to pay a goodly portion of the taxes on the vault, privilege, and taxes. The legislation making a change in the regulations of the Department of the Treasury was never made so prompt as it was this year. The volume of business being conducted in all of the exchanges has increased, and the tax collectors are now insisting on a more stringent enforcement of the regulations. This has resulted in an increase of the proportion of the taxes paid for the privilege during the corresponding quarter of $18, amounting to $278,309.48. This increase this year being $159,573.50

New Commissioner Wants to Sweep Clean

Capital City Exhibitors Do Not Object to Reasonable Regulation, but Unjustified Criticism Hurts—No Trouble Expected.

By Clarence Riggs, 222 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Exhibitors of this city may be compelled to use placards announcing "Standing Room Only" when the last of their respective houses are occupied, if Commissioner Gardiner has his way about it. The Commissioner of Taxes has been brought up to date in all of the regulations made a few weeks ago, and already he is making himself felt in many ways.

He is not being led to make any statements as to future activities that after he is on the job a while he woidl get another go at the House, in the same breath, he is quoted as saying that strict enforcement of the regulations prohibiting overcrowding at motion picture theaters would be demanded, and that exhibitors should take heed that if the regulation is made he will ask a jail sentence for the offenders; that he will probably take up with his colleagues on the board the adoption of the amendment to the regulations which will require the exhibitors to display the sign relative to the standing room policy. In another part of the paper he urges a $100 fine for playing dogs, and announces that speeding up the collection of the boards will not be tolerated. Some day's work.

Washington exhibitors may have to appeal to their brothers in the other cities to use all of the resources of the state to fight some of the things that are tried out on Wash- ington. They do not object to reasonable regulation and they want to keep their houses in best shape, but they do object to adverse advertising that gives the impression that the public and that the people take their lives in their hands when entering a motion picture theater.

Fire Marshal Nicholson was detailed to make a round of the theaters to observe conditions, and he reports that he found no cases of violations of the fire regula- tions, and that he so informed his chief. Commissioner Gardiner has said that he was aware that the regulations requiring the aisles to be cleared are observed, but, in view of the large crowds that congregate back of the rails. He further stated that the Commissioner was expected to report to the eight of February 26, 1892, to regulate the moving picture theaters and that he would recommend any means be taken to remedy these dangerous conditions.

Taxes Are Indeed Heavy.

Washington, D. C.—No letter from the National Capital would be complete at this time without at least one reference to the all-important subject of taxes. Poor Mr. Exhibitor, he gets caught coming and going, if not for direct taxation at least for indirect taxation. He is now demanded by Uncle Sam from all entering the portals of his theater. He handles money, aside from the possible demoralizing effect on his business, the exhibitor is not particularly anxious to count the amount of money that will pour from the box of- fices into the coffers of his uncle—what business man will pay himself for the privilege of remaining in business, the amount of the tax being, on the number of seats in his house.

During the three months ending September 30, the tax authorities of the present fiscal year, proprietors of theaters, both legitimate and motion picture, must make their returns, the basis of the number of seats in each of the establishments taxed, the sum of $435, 380.87. These returns give theatri- cians an idea of the taxes paid for the same privilege during the corresponding quarter of $18, amounting to $278,309.48. This increase this year being $159,573.50.

The seat taxes paid during the month of September, 1917, amounted to $41,728.76, an increase of $20,677.66 over the cor- responding month in 1916, when the pay- ments totaled $20,051.64.

General Film Has to Move.

Washington, D. C.—The big news this week is the pending removal of the exchange of the General Film Company from the old building of the Capital and Select at Seventh and E streets, Northwest, to "somewhere in Washington." Anyone who has been house hunting, office hunting or exchange hunting in this city knows what a big order it is that the Government put up to Manager A. J. Nelson when representatives of the War Department stepped in and said the building was needed for war purposes. The Bank of Commerce and Savings building, one time more famous known as the "Film Exchange Building," having housed a number of exchanges, is located just across the street from the present General's building. The General Film Corporation, as its tenancy for about seven years. Nowhere in America is floor space so scarce as in Wash- ington, so that the film company will be up against it. The Government wants possession in thirty days—that means December 1. The company, in its efforts to locate a new building is in a minor way by the Capital Film Company, W. White manager, which also offers its building; or by the Marshals, in a larger manner by the Select Picture Exchange Corporation. Buildings have been taken over in a similar manner by the government, and so that now it is almost impossible to get even an office room, let alone the vast amount of floor space required by a modern film exchange.

Both Paramount and Select Exchanges Move.

Washington, D. C.—While the General Film Company is being evicted by the great war, a double move is on the cards of the Select and Paramount exchanges. The former goes from $25 Thirteenth street, Northwest, to 421 Tenth street, Northwest, the latter, from Ninth and E streets going from a one-floor exchange to a two-story building where each floor has more space than the one before. Overcrowding.

Speaking of the change, Manager Barron states that Paramount will now have one of the finest in the city. There is being expended in fixtures alone the sum of $5,900, and everything is going to be up-to-date in every particular. The building will conform to the requirements of the new fire regulations which are scheduled to go into effect on January 1. There will be a vault and all other like improvements as demanded by the city authorities.

The Select Pictures Corporation will remove to a new exchange from Ninth and E Street, Northwest to the quarters evacuated by Paramount. Manager Vivian Whitaker is expecting the new exchange will fill the board proposition for he will get a much better exchange than the one he has. This new building for the Select now has two floors and goes to a one-floor place and will benefit the change.

Two Theaters Darken.

Washington, D. C.—Washington has in- vaded Washington and no more do the twinkling lights peep out from the Carolina avenue or the Eastern theater on Eighth street. Both are located in Washington and was recently operated by Francis Painter.
Pennies for the Tax Scare in Cincinnati

(Cincinnati, O.)—Preparations for meeting the war tax imposed on persons attending theaters and other places of amusement included much of the attention of exhibitors during the week preceding the tax. They never expected that at sea regarding the manner in which the tax was to be collected and accounted for, other than under the impression that they could absorb the tax themselves, as a competitive measure, and thus avoid paying it. But the raying demonstrates the inconvenience of paying the extra pennies represented by the tax.

The tax was collected by the Federal authorities, however, that exhibitors could in no way pay the tax themselves, but that it must actually be paid by the theatergoer himself, as a personal tax. In addition to the price fixed for his admission ticket, he was charged the tax of one cent for each adult and one-half cent for each child. Inevitably, it was pointed out that if a theater manager increased his prices, he charged them to the customer in the anticipation of absorbing the tax out of the increase, he would not be able to do so, but would have to charge his patrons an extra two cents. He can make his price what he pleases, but he must advertise it as his price. The tax is added to it.

These matters having been made clear to the exhibitors, Word prepared himself by providing himself with extra tickets to cover the tax, and with pennies to make change.

T. Libbey, manager of several of the largest houses in the city, ran into an unusual state of affairs when he was unable to pay up the required amount, and was reduced to the expedient of buying pennies from newboys in town for three and a half cents each, and, on the contrary, managers of the big ‘legitimate’ houses said that many people bought extra tickets for two and a half cents, and, on the contrary, managers of the big ‘legitimate’ houses said that many people bought extra tickets for two and a half cents, and, on the contrary, managers of the big ‘legitimate’ houses said that many people bought extra tickets for two and a half cents, and, on the contrary, managers of the big ‘legitimate’ houses said that many people bought extra tickets for two and a half cents, and, on the contrary, managers of the big ‘legitimate’ houses said that many people bought extra tickets for two and a half cents, and, on the contrary, managers of the big ‘legitimate’ houses said that many people bought extra tickets for two and a half cents, and, on the contrary, managers of the big ‘legitimate’ houses said that many people bought extra tickets for two and a half cents, and, on the contrary, managers of the big ‘legitimate’ houses said that many people bought extra tickets for two and a half cents.

Dayton News Letter

By Paul Gray, Alhambra Theater Bldg., Dayton, Ohio.

Comedian Murray Makes Many Friends in Dayton.

Dayton, O.—Business at the Strand theater this city is always above par when any one of the MacMurgot comedies are playing. A recent run of Charlie Murray shows are the World’s representative recognized in “A Bedtime Story,” and the current comedy featuring Charlie Murray is shown. The world’s representative recognized in “A Bedtime Story,” and the current comedy featuring Charlie Murray is shown.

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Prominent Scotch Theater Man Loses Paper in Dayton.

Dayton, O.—A. E. Pickard, who is in Dayton on a world tour studying the problems of the advertising industry, and who is proprietor of four theaters in Glasgow, Scotland, lost important business letters which were offered a liberal reward for their return. One of the letters contained a signed contract for the foreign rights of a recent release. Mr. Pickard arrived in the United States in January and toured the Eastern, Southern and New England States and Cuba. Mr. and Mrs. Pickard also toured the West and Northwest by auto. In an interview Mr. Pickard declared that Dayton had done very well with the war pictures which they are showing, and Daytonians declare that the “Red-Clouds” and “The Battle of the Marne” are the best war pictures they have seen.

At present the only houses in Dayton using the Pacific advertising which are those controlled by the Keith interests.

Manager Rayburn of the Lyceum in Dayton states that business is very good at all the houses, and that condition is strong. The Lyceum plays second run features in Dayton, and although they have been here a few months, the shows are still drawing power. Mr. Rayburn says the Fairbanks pictures are the real winners.

Ohio Court Sustains Sunday Show Fine

Decision Makes Every Theater Owner in State Liable for Sunday Shows If He Opens House—Photoplays Classed With Spoken Plays.

From A. A. Malaney, 218 Columbia Bldg., Cleveland.

Cleveland, O.—A decision, far-reaching in effect, if enforced, was handed down last week by the Court of Appeals, sitting in Cincinnati.

The Court sustained the action of the County Court of Medina County, Ohio, in fining William Wright, operator of Washington theater, O., for keeping his theater open on Sunday.

The decision virtually makes every theater owner in the state liable and defines the law as respecting theatrical performances, including motion pictures, as it does the legitimate performances. It is not thought, however, that executives of Ohio cities will enforce the ruling, unless some reformer influences insist upon it.

Small Fire at Dayton Theater.

Dayton, O.—Owing to the presence of minds of its employees and his assistants, what would no doubt have been a panic was averted and the entire audience of the New Lyceum appeared in a short time when a fire broke out at this house last week. Much praise is due the operator, Mr. Pickard, for his prompt action that even though the fire looked dangerous for a while. Such was not the case, however, and in a short time, the blaze was extinguished.

The house is situated in Dayton’s downtown district and enjoys a large patronage, thanks to the efforts of one of Dayton’s most popular managers, Pete Rayburn. He is a brother to the owner and manager of another one of Dayton’s theaters, the New Lyceum, managed by Valentine Rayburn. The Lyceum also has a great distance from the Globe and there is quite a keen competition to see who gets the crowd, which is in attendance for at this time both houses are doing an exceptional business. The Globe operated as usual the day after the fire.

Harry Ellsworth Is Sick.

Dayton, O.—Harry Ellsworth, a former Dayton, who has been preparing for the production of the Oberammergau pictures which have been playing at the entire State College, is lying in bed in a New York hospital. Mr. Ellsworth is a prominent man and has always been deeply regretful of his illness. Mr. Ellsworth’s real name in civil life is Harry Flecht.

Notes of the Trade.

Gil Burrowes, manager of the Auditorium, Dayton, invited several newspaper men to attend the premier of "A Day in the Life," with which he is responsible for that private showing of Fox’s "Gentleman," with William Farnum. It was declared by the exhibitors and all those present that the picture would be a success if played at the Auditorium.

B. F. Keith’s theater in Dayton has done very well with the war pictures which they are showing, and Daytonians declare that the "Red-Clouds" and "The Battle of the Marne" are the best war pictures they have seen.

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Takes Nearby House as Overflow Theater.

Cincinnati, O.—The management of the Bon-Ton theater, on Woodburn avenue, in Windrow district, located a highly unusual and unusual method of taking care of its excess patronage, which would otherwise have to be turned away. Each week, from the Bon-Ton, and adjoining the Bon-Ton airline, is the Mars theater, another moving picture house, which has been used for some months. The Bon-Ton management made arrangements under which it is now using the Mars, whenever there is an unusually large crowd, as on
law was amended to permit Sunday baseball games.

Stladen based his appeal on a claim that photographs are not "theatrical or dramatic performances" prohibited by the state law.

Montgomery and Hagman Buy Another Theater

Cleveland, O.—Montgomery and Hagman, owners of the Golden Eagle and Camera theaters, Cleveland, have added another theater to their organization. They purchased the Orpheum theater on Wade Park Avenue. These progressive managers are rapidly coming to the front.

New Sanger Theatre Opens.

Akron, O.—The new Sanger theater, Akron, opened recently. The theater, which cost $50 and is located at Cole and Grant avenues, was built and will be operated by V. Sager.

Cleveland Screen Club Perks Up.

Cleveland, O.—An effort is being made to interest the Screen Club in the Screen Club. The luncheons will be held every other Wednesday, hereafter, and a speaker will be on hand for each luncheon meeting. Last Wednesday, October 31, Jack Raper, a Cleveland newspaper humorist, gave a talk on "High Cost of Living." M. Flint, corresponding secretary, and William Friedman, recording secretary, of the Cleveland Screen Club, have designed, and the executive board has appointed S. A. Gerson, of the Buckeye Poster Co., corresponding secretary.

George Heimbuch Flies Service Flag.

Cleveland, O.—The first "service flag" o' talking Cleveland and the flag was displayed last evening at the George Heimbuch's second theater. It had four stars. One operator, one usher and two piano players are in the employe of the theater. George now has lady musicians and hopes to keep them, unless they are drafted for the Red Cross nurses.

Interesting Canadian Jottings.

Toronto, Ont.—The Strand theater, Toronto, held a benefit for a midnight show on Monday, October 29, when the first Hoffman Foursquare special production, "The Rite of Spring," was presented to the benefit of Canadian film men. The feature was "The Bar Sinister" and the presentation was under the auspices of Manager Harry Law of the Toronto branch of the Metro Film Service Company, Canadian distributors of the Hoffman releases.

Winnipeg, Man.—The Province theater, started the presentation of noon-hour performances on Monday, October 22, under auspicious circumstances. This downtown house was well filled for the first mid-day entertainment, which included the screening of a Nestor comedy and a news reel. The management arranged a high-class concert to attract business men and women of appreciative talent.

Toronto, Ont.—When the attendance at the Imperial theater, 408 Queen street East, Toronto, began to fall off precipitately, Manager William Sturgess started to worry. Every night many of the people in the audience would make light of the small seats and large numbers left the house. They did not have colds and the cause of the trouble was beyond his ken. He invoked the aid of the police. A number of plain clothes men decided to take in the matinee and as they were seated in the audience the show started they took in a youth by the name of Sidney Oldfield on the charge of disorderly conduct. He had blown in the price of admission for nothing because he started to blow Chinese powder around the house.

Many Reels Seized in Toronto by Censors

Censors Change Method of Certifying Approval and Exhibitors Get Into Difficulty

Matter Has Been Taken Up With Provincial Treasurer.

By W. M. Gladish, 1263 Gerard street East, Toronto.

TORONTO, ONTARIO.—There has been considerable excitement in Toronto over the inspection of thirty-two reels which were being screened at various theaters of the city. The seizures were made respectively three days—following a raid on Ottawa theaters for the same purpose. Somewhat of a crisis developed among managers and Provincial officials was reached as a result of the action, and one film man went so far as to state that the privilege was better than the regular rate of $5 per chair per year. Gauvin's license will cost him $1,139.85.

Wounded Soldiers Guests of Peter Griffin.

Toronto, Ont.—Wounded and sick soldiers at the Central Hospital were the guests of Peter Griffin of Griffin Pictures at a presentation of "Civilization" at the Capri, Hill, Toronto, on Thursday, October 25.

Manager Mitchell's New Magazine.

Toronto, Ont.—Manager of the Regent theater, Toronto, has brought out a brand new weekly feature in the shape of a "picture penny magazine," a "The Screen Magazine." It is a twelve-page book of heavy coated stock, attractively bound and handsomely illustrated with photographs of Goldwyn and other stars. The contents include new paragraphs about the Regent, its policy and coming attractions. A slide on the screen tells patrons to ask for it at the door. It is marked "five cents," but it is sold at a quarter. As the magazine is intended for free distribution among regular and prospective patrons, the magazine carries itself because of outside advertisements.

Regal Films Gets "Macbeth."

Toronto, Ont.—Regal Films, Limited, have received the Canadian rights for the film production of "Macbeth" with Sir Herbert Tree in the title role.

H. E. Stone to Manage New Oakwood.

Toronto, Ont.—The Oakwood theater, which will be one of the largest suburban moving picture theaters in Toronto, is rapidly nearing completion. This house, which will seat 1,400 people on the one floor, is in the St. Clair avenue district. H. E. Stone, formerly manager of the Vermont and U-Kum theaters, has been appointed manager of the new theater. Mr. Watt has succeeded Stone at the U-Kum theater.

High Praise for "Battle of Aras" Film.

Toronto, Ont.—Hon. A. E. Kemp, the Canadian war minister, has written a strong letter of recommendation for the war view serial "The Retreat of the Germans at the Battle of Aras," which is controlled in Canada by the Perkins Electric Company and which were shipped out for instant use during the last three weeks of October at Shean's Hippodrome, Toronto. Mr. Kemp has written:

"I would be glad if every man and woman in Canada were to see these pictures. They are some of the most interesting séries that has yet come from the war zone. They cannot fail to be a source of interest to all women and, as they do the unfailing cheerfulness, the indomitable spirit and the resourcefulness of our Canadian soldiers in all the difficult and trying conditions of modern warfare."
Music Publishers' Tax Ruffles in Detroit


By Jacob Smith, 713 Free Press Bldg., Detroit, Mich.

Detroit, Mich.—The more Detroit and Michigan exhibitors think about the tax on music the more furious they become. It is a long time since the music publishers were paying cash to performers to "plug" shows and a long time since the music publishers were paying cash for every seat in their house. Well, this is what John H. Kunsky, operating ten theaters in this section, has done. He has refused to pay the tax, has to say on the proposition.

"Let it be understood from the outset that the music tax is not a war levy, nor an increase in production cost due to the war, nor a Liberty Loan assessment. The tax music is a most unjust and arbitrary demand made upon the motion picture industry. The Kunsky organization has refused to pay the music tax and is asking for a raise in cost of everything that enters into a well-managed motion picture theater. It is a daily tax paid on every seat in a theater, occupied or unoccupied, for the privilege of playing certain selections. As a part of our entertainment, after the orchestrations for these selections have been bought and paid for at a price less than a nickel imposition, we will protest this tax until the authors and publishers are made to see the light and reasonable terms. The Kunsky organization intends to spend more money on royalties of non-taxable music rather than pay a tax on music that has already been purchased. After all, music is made popular by its rendition in the theaters, and it will soon be apparent to the publishers that much of the music we use in the five and ten-cent stores and department stores comes from the patrons of the motion picture theaters."

In the stand taken by Mr. Kunsky he has the support of practically all of the Michigan exhibitors. Not a single one so far is paying the tax, nor do they intend to. There are increasing expenses enough right now without incurring more.

Detroit Theaters Will Meet Tax.

In most of the larger houses the tax will be added to the regular price of admission. Yet there are a few theaters which have paid the tax and are now collecting receipts, instead of adding it. It is not for a correspondent to be the judge of the business, but those who are financially interested have the right to express himself, which is to the effect that this is the greatest opportunity the exhibitor has ever had to make the public pay the tax and be foolish not to do it for his own good. As a matter of fact, the tax was meant for the public—it is not an exhibitor's tax unless he makes it so. The reason why the government insisted that the theater post its price and the war tax conspicuously in the lobby above the register is the protection of the exhibitor. Mr. Kunsky of Detroit, Mr. Butterfield of Battle Creek, both operating big chains of theaters in Michigan are adding the tax to their regular prices. We know of a number of instances where exhibitors have raised prices from 15 cents and up, and from 20 to 25 cents, and announcing that "two cents of this covers the tax". It seems that the additional increase covers all other war taxes. Exhibitors maintain that the tax is being levied, not because they are being called upon to pay 15 cents per reel per day additional—besides a war excise tax and a postmaster tax— but upon profits. If ever the time was ripe and opportune for increasing prices just slightly, this is the time. It is now, Mr. Exhibitor, don't think of standing the tax yourself—pass it on.

E. H. Forbes is now traveling Michigan for the United.

Bay City Theater Destroyed.

Bay City, Mich.—Fire on Tuesday morning, October 23, did $10,000 damage to the Wenzonah theater, Bay City, Mich., one of the prettiest houses in the state. The fire originated in the furnace of the building. R. P. Leahy, manager, says it will be rebuilt at once.

Change at the Jewel Exchange.

Detroit, Mich.—Ralph Plewos has resigned as manager of the Jewel Production, entertainment, and has succeeded by Ira Aaronson, former manager of the Cameraphone theater in Pittsburgh.

Ray J. Branch With Select Pictures.

Ray J. Branch, formerly manager of the Detroit Cinematech and Equiptment Corporation, is now Michigan road representative for Select Pictures.

Dawn Masterplay Moves to Owen Bldg.

The Dawn Masterplay Co., handling "Redemption" and "The Whip" for Michigan, has moved its offices to quarters at 501 Owen building, Detroit. This concern, although in business a short while, has already made a stride in Michigan. "Redemption" is proving a big money-getter for Michigan exhibitors showing it, while "The Whip" has had its day at the Washington theater the week ending November 3. and it did well. A. S. Hyman and J. M. Freiberg comprise the firm. They contemplate the purchase of several other film attractions. They told the World representative that they would probably not to exceed six big pictures the first year.

G. A. Gregg is Drury House Manager.

Detroit, Mich.—G. A. Gregg is the new house manager of the Drury Lane theater. He is the other arm of the theater. The rental of the theater is $25,000 per year.

Jacob Wenzel Sells Theater.

Detroit, Mich.—Jacob Wenzel has sold his theater at 2617 Michigan. The sale was to De- troit, to Joseph Optner, who built the Circle, Arcade and Castle on Hastings street, and who formerly was with Jones, Unick and Schaffer in Chicago.

Curran Booking "Intolerance." Detroit, Mich.—Jack Curran has arrived in Detroit to arrange Michigan bookings on "Intolerance." He is making his headquarters at the Hotel Staller. Curran, according to strict orders from New York, is supposed to do nothing, of preponderant interest, no matter what size the theater may be.

Building New Theaters.


Detroit, Mich.—The Regent, Miles and Ormond theatres, those in connection with the vaudevillers, the Colonial has discontinued big features, having extended its policy to two-a-day for vaudeville.

Atlantans Must Pay Pennies With Tickets

Managers Decide to Let the Patrons Pay the Tax and Provide Ample Coppers to Sell Tickets.

By A. M. Beatty, 421 42nd Street, Atlanta, Ga.

Atlanta, Ga.—Atlanta moving picture theaters will begin on November 1 the collection of a war tax imposed by the government. An announcement Monday that the public would be required to pay the tax, as the law expressly states it is to be paid by the proprietors, is to bear the burden.

The tax at 10-cent theaters will be 1 cent, 5-cent theaters 3 cents, and at 30-cent houses the extra assessment will be 3 cents. The 5-cent houses will not collect the tax at all, but when children under 12 years will have to pay a tax of only 1 cent, no matter what house they attend. Persons entering the theaters the day will have to pay the tax, just as if they had bought tickets. Even policemen and firemen, unless they are strictly on a business mission, will have to dig up.

In order to facilitate matters the various Atlanta managers have of course secured big supplies of pennies for change. They have requested that the public aid by providing the correct change when possible.

Fire in Theater at Brunswick.

Brunswick, Ga.—A Brunswick moving picture audience quietly walked out of the Bijou theater recently when the unper portion of the playhouse burst into flames and thus prevented a stampede. As the auditorium was not overcrowded, those though the theater was badly damaged. The loss, which is quite heavy, is covered by insurance.

New Policy Announced by Odeon.

Atlanta, Ga.—Announcement has just been made by the owners of the Odeon theater that a new service has been secured for the popular Peachtree street house. In the future the Odeon will present first-run Triangle dramas and Keystone and Triangle comedies. Pictures showing from 10 in the morning until 11 at night.

Don't Want Lingerie Pictures.

Atlanta, Ga.—There'll be no more motion pictures in Atlanta showing "women, maybe not wholly objectionable, playing a lavish amount of lingerie." Such is the policy of the Atlanta directors of motion pictures, which has just issued a booklet covering the policy and standards of the state of Georgia. Below, the screen can, it is indicated, show pictures of women wearing no clothes at all, provided the film was passed by the National Board prior to January 17. Such pictures probably would include those of Annette Kellerman and others of this character only. There also will be no more prolonged, passionate love scenes, and the prudish parents will be entertained by a lesson of "permanent profit or enjoyment," or extreme sex plays.

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Women's Clubs to Survey Pictures Again

T R A V E R S E C I T Y, M I C H .—The Michigan State Federation of Women's clubs at their annual convention adopted a resolution providing that a thorough survey be made of the moving pictures in Michigan, with a view of obtaining proper legislation at the next regular session of the Legislature to prevent the class of pictures shown in the state.

Garson Company Sues Select in Michigan.

Montrose, Mich.—The Harry L. Garson Production Company has filed suit for $5,000 damages against Frank J. Bixler, manager of the Lincoln Theatre, for alleged copyright violation. James C. Kent, sales-manager of the Garson company, filed an affidavit claiming possession of one print of the film "Poppy" produced by the Norma Talmadge Film Company. A writ of replevin was issued and the films which were being shown in a local theater were seized. The Garson company is demanding the legal right to "Poppy" and other feature films.

Many Minneapolis Houses Add Five Cents

MINNEAPOLIS, MINN.—Exhibitors of the Twin Cities held a series of meetings in St. Paul and Minneapolis last week and as a result it is in 5% per cent. of the theaters of the two cities are now five cents higher than previously.

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Theater Jottings Across Illinois.

Decatur, Ill.—Ray Colvin has sold his interest in the theater to J. T. Bixler, of Big-Fried. The Orpheum, which shows pictures, will be managed by Paul Witter, who also is manager of the Bijou.

Waukegan, Ill.—The Waukegan theater has been reopened by Charles H. Takaes, who a few years ago was manager of Chatterton, in Springfield.

Rockford, Ill.—Marguerite Clark, in "The Amazon," was shown at the local theater for the benefit of the People's Nursing and Hospital Aid association.

Waukegan, Ill.—The Elite theater has installed a new screen.

Lincoln, Ill.—The Star theater has experimented with moving pictures on Saturday afternoon, and those present were "The Light of Our Saviour," and a percentage of the proceeds were given to the Commercial Club.

IN DETROIT.

Frisko Bixler in Detroit.

Detroit, Mich.—Howard J. Sheehan, managing director of the Rialto theater, San Francisco, and a brother to Winfield, manager of the Fox Film corporation, was in Detroit last week. He felt it necessary to return to Detroit because his doctors told him that Detroit had many fine theaters, but he still clung to San Francisco as being the most satisfactory city. Here are some of the things Mr. Sheehan believes in, and has taken in conduct of a big theater with week attractions which are too many short reels.

Don't put on a cheap vocalist. If you are giving the highest class film attractions, please provide a good average talent. The conventional Hollywood cheap singer. The two don't go hand in hand. Mr. Sheehan believes in the best organized orchestra the Wild West would throw up. Too large an orchestra is not necessary to play the picture—in fact, it makes too much noise and can't be heard from the screen. On the other hand, get a good organist, and make him render the overtures. Change the bill around—don't stick in the same rut all the time with the same old policy—shift the program around to make it different.

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Theater and Newspaper Show Patriotic Film.

MINNEAPOLIS, MINN.—Manager Brahman of the Strand, and the Minneapolis Journal were running school children of Minneapolis at a series of five special matinees on "The Man Without a Country," October 12, 13, 14, 15 and 16. The children were admitted on presentation of coupons clipped from the Journal, and for which privilege the Journal gave away five thousand dollars for advertising space and publicity. The feature was highly recommended by Col. A. L. Parmenter, of Minneapolis, city officials and critics, and Mr. Braham enjoyed a good week's business as a result.

John Margoles Joins Universal.

MINNEAPOLIS, MINN.—John Margoles, formerly with the United Theatres company, has succeeded in the sales department. Fred S. Meyer of the Universal has gone to Duluth for a two days' business visit.

Police Order "Price Mark" Off.

MINNEAPOLIS, MINN.—Following the second day's demonstrations at a feature, Dorothy Dalton, the New Lyric here was forced to take the feature off by order of the police. Virginia Pearson in "A Triumphant Toast" succeeded in the Paramount feature. Manager Keough of the New Lyric has booked "The Garden of Allah" for showing the week of Nov. 11.

Interesting News Jottings.

ST. PAUL, MINN.—Film catching fire on the screen caused considerable damage to the operating room at the theater last week, but cooled?ed?when the officer in charge, William Sobelman, managing the theater, prevented any disturbances among the audience.

ST. PAUL, MINN.—Manager Morton S. Nathan of Starland, has received the co-operation of the St. Paul Dispatch and Pioneer Press and the Golden Rule department store in advertising "The Man Without a Country," which begins a week's run at his theater November 4.

MINNEAPOLIS, MINN.—Manager Dan Donnell of the Universal Mutual branch exchange has announced that upon advices from John R. Freuler his exchange will not charge five cents for an orchestra feature.

MINNEAPOLIS, MINN.—Manager Billy B. Watson of the New Garden theater has charged his houses five cents for the arrival of new admission prices and in the future he will show the best first run features available. “The Fibbers,” featuring Bryant Washburn and Virginia Valli, will begin a four-day run at the New Garden Nov. 4 and "On Trial," "Idle Wives," "Princess Virtue" are among future productions coming to the theater.

Business Notes from the Exchanges.

MINNEAPOLIS, MINN.—Manager Edward A. Westcott of the Fox exchange has returned from a two-day business visit to Chicago.

Manager J. Earle Kemp of the Westcott exchange has returned from New York, stating that a frame of a big production he has secured territorial rights on, within the next few days. Mr. Kemp also announced that Paul T. A. Burke for the latter's services for a long period. W. Gribble has been added to the Westcott exchange's "Intolerance" road force.

Earle D. Perkins has been appointed manager of the Supreme Feature exchange, St. Faroo, and Loe A. Horn has been made manager of the Des Moines branch. Manager Conham of the Minneapolis branch has leased his exchange to John R. Freuler, that a Sioux Falls, S. D. branch exchange will be opened within a short time.

Vctor C. Huddup, New York representative for the Pathe, spent several days in Minneapolis last week talking over business conditions with Harry Buxbaum, new Pathe exchange manager.

Julius Bernheim, former manager of the Minneapolis Laemmle exchange, has gone to Los Angeles of the same company.

Manager Michalove of the Triangle exchange has reported an even hundred contracts for Hart and Fairbanks re-issues during the last two weeks.

Manager Stombaugh of the Standard exchange has announced the acquisition of sixteen Hart features.

Louis J. Cohen, manager of the Minneapolis Metro exchange, spent two days in Milwaukee the past week on business. Harry Cohen, New York Metro representative, who has been in Minneapolis for the past eight weeks, has returned to New York headquarters.

Manager L. C. Larsen of the Minneapolis General exchange has announced that the General will soon release a serial entitled "A Daughter of the U. S. A.

Visitors in Minneapolis.

MINNEAPOLIS.—Among the visitors to Minneapolis' film row last week were Theodor Connors, Duluth, Minn.; Frank Phelps, Grand, Duluth, Minn.; T. J. Aibel, Holdingsford, Minn.; Mrs. Hoff, Cannon Falls, Minn.; Archibald W. Farrow, Aberdeen and Watertown, S. D.; T. C. Torgeson, Dancing Door, Dawson, Minn.; John M. Hart, St. Paul, Minn.; N. E. Young, Up-To-Date, Ojibville, Minn.; Mr. Gallant, Gilbert, Minn.; W. W. Hock, Rochester, Minn.; Mrs. J. B. Wilderman, Rochester, Minn.; "Doc" Robinson, Comfrey, Minn.; Ralph Parker, Sunbeam, Duluth, Minn., and Stanley Smith of the Princess theater at Sioux Falls, S. D.
Kansas City Theaters Are Not Slacking

Exhibitors Are Doing Their Bit for the Great Cause Both by Buying and Selling Bonds and Lending Screens to Government.

By Kansas City News Service, 265

KANSAS CITY, Mo.—Kansas City exhibitors have done more than their share in the recent drive on the sale of Liberty Bonds, in that in addition to heavy subscriptions of their own, they effected the presentation of a perfect program of "four-minute" speeches and demonstrations in every theater in the city, during the campaign, one of these speeches was given. A different man was on the platform every evening, the advantage of this being that some speakers were more successful in presentation of the program than others. The Kansas City men got together and planned the programs and selected the speakers, who included judges, city officials, and business and professional men. These men were well known men, capable of reaching people unaffected by other means of solicitation. So it is readily seen that a good portion of the bond's overall purchase of bonds can be indirectly attributed to the zealous efforts of Kansas City moving picture theater owners.

A. A. Bourg Well Named for Vitagraph.

Kansas City, Mo.—A. A. Bourg has been made the managing salesman for the Kansas City Greater Vitagraph Office to succeed D. O. Reardon, who resigned recently. Mr. Bourg held the position of assistant manager of the local office prior to his taking charge of the Vitagraph sales office. He is a member of the company's office here October 24. He is an old Universal man, having been associated with that company for the last nine years. He has had considerable experience in exchange management as he was associated with Atlanta, St. Louis, Cairo, Illinois offices of the company. During this service, he has familiarized himself with all branches of work handled by the Kansas City office, and should undoubtedly prove an ideal man in the position, as he is both the technical knowledge and the business personality necessary for such an office.


Kansas City, Mo.—T. W. Talbot, assistant manager of the Universal Film and Supply Co. to succeed D. O. Reardon, who resigned recently, held the position of assistant manager of the local office prior to his taking charge of the exchange. He is a member of the company's office here. He is an old Universal man, having been associated with that company for the last nine years. He has had considerable experience in exchange management as he was associated with Atlanta, St. Louis, Cairo, Illinois offices of the company. During this service, he has familiarized himself with all branches of work handled by the Kansas City office, and should undoubtedly prove an ideal man in the position, as he is both the technical knowledge and the business personality necessary for such an office.

Standard Film Gets Out Newsy Weekly.

Kansas City, Mo.—The Standard Film Corporation has gotten out another 16-page magazine worthy of attention in that, unlike many other publications of its kind, it contains current news items of the work of the exhibitors in the territory. An example of this is a story of the recent convention of Kansas exhibitors at Manhattan, Kansas. It also contains cuts and stories of the different stars appearing in productions released by the Standard company, advertising hints, personal notes of the stars, as well as the preparations for the opening of the new theaters and the like, and other things of interest to the exhibitor. The paper is edited by Mr. Balsey, manager of the Kansas City office of the company. Mr. Balsey was formerly manager of the advertising department of the Paramount office here, and has had similar work with the International Harvester Co. here.

L. B. Douglas Promoted.

Kansas City, Mo.—L. B. Douglas, who has been home office advertising manager of the Universal Film and Supply Co. for the last few months, has been made assistant manager of the Kansas City office here, which he has with the company for the last three years. He fills the position left vacant by the resignation of J. E. Doddson, who is now working with another local exchange for the present.

Wichita High School Puts in Picture Machine.

That moving pictures are becoming more essential to education each day is brought out by the installation of a projection machine in the Wichita, Kansas, high school. It is planned to use the machine for assembly programs as well as to provide entertainment or public meetings and conventions that are quite frequent in the building. The machine was installed by B. W. Truesdale, vice-principal of the school. He will also install a stereopticon in the near future.

K. C. Feature Film Has Two New Men.

Kansas City, Mo.—The Kansas City Feature Film Co. announces the signing of two new men. Harry H. Young, formerly head of the serial department of the Universal Co. at Kansas City, will assist G. E. B. Kinnard, who has recently been added to the poster department.

Louis Stahl Will Go to St. Louis.

Kansas City, Mo.—Louis Stahl, a booker at the Kansas City Feature Film Company here, has resigned his position to go into the oil business. Mr. Bourg comes to Kansas City from New Orleans. He began his new work October 29.

Homer Gill Leaves Local Universal.

Kansas City, Mo.—Homer Gill, formerly head of the Supply Department of the Universal Film and Supply Co., has gone to Chicago, Illinois, where he will take a position with the Enterprise Optical Co.

Edgar Cook With Goldwyn Sales Force.

Kansas City, Mo.—Edgar Cook has been added to the Goldwyn office. His territory has not yet been assigned. He began his new work October 25.

Trade showings have been conducted on the feature picture, "The Freedom of the World," which is distributed by Goldwyn, at the projection room of the local Goldwyn office. These showings have been held for all the exhibitors last week and all of them have been well attended.

Kansan Theater Changes.

Coffeeville, Kan.—J. C. Kindley, of Kindley and Perry, owners of the Drexel theater here, has left Coffeeville for service in the United States, and the theater will be managed by Mr. Perry.

Ibler, Kan.—Guy Lemonev has bought the Liberty theater here from O. B. Meiselmier.

Caney, Kansas.—An addition is being built to the rear of the Hobson theater.

New Kansas City Theater.

The Majestic theater, which has been remodeled, is now open to the public.

Horton, Kan.—Burbank and Norris, who have been conducting a picture show in the High Street theater, have closed it and will operate a large moving picture theater at Army City, near Camp Funston.

Topeka, Kan.—I. Feltenstein has leased the Iris theater and will open the house November 5. He is redecorating the house at present.

Lawrence, Kan.—An addition is being made to the Vaudette theater which will increase the seating capacity about two hundred.

Perry, Kan.—The Peerless theater company has increased the capital stock from $55,000 to $90,000.

Army City, Kan.—W. E. Robinson will build a stucco and hollow tile theater, 46 x 75, at a cost of $11,000.

Army City, Kan.—W. E. Robinson will build a brick theater and store building.

J. B. Lowe, Oklahoma and Arkansas salesman for the Kansas City Greater Vitagraph, has severed his connection with that office. His plans for the future are unknown. The territory is about to be filled.

Nashville Theater's Collect Tax Smoothly

Regular Scale of Prices Revised to Cover Tax—Exhibitors Have Been Careful to Make Patrons Understand Condition.

By J. L. Ray, The Banner, Nashville, Tenn.

NASHVILLE, Tenn.—Reorganizations have been made in this city to meet the war tax burden which has been placed upon the theaters by the government. Ticket prices are in process of revision, both at moving picture and vaudeville houses, as well as at legitimate theaters. A regular scale is being adopted in theaters where tickets are to be sold at a price according to the desirability of the seats. On the first of November, the date when the new prices went into effect, the public had become accustomed to the method employed, and very little difficulty is anticipated by the theater owners in taking care of the increase.

The local managers have fully impressed their patrons with the fact that they will not be able to raise any prices under the pretense of a war tax measure other than the stipulated sum provided by law. It has also forcibly stressed that free admissions, such as held by newspaper men, etc., must add the ten percent on the complimentary passes, based on the value of the seat they occupy. The only persons admitted to the theater in future will be the actual bona fide attaches of the theaters, and municipal officers when engaged in the discharge of their official duties.

In the regular scale of admission prices provided for the sake of convenience, an

Nevada Theater Collects Tax Smoothly.

Theaters Help Liberty Loan.

Nashville, Tenn.—Newspapers and officials in charge of the Tennessee subscriptions gave due recognition to the splendid manner in which the moving picture men again showed their patriotism, helping in every possible way toward the success of the great Liberty Loan. In this state, Patriotic slides were used in practically every theater of any size in the big cities, adding the public to subscribe to the bond issue.

Farrar Makes Splendid Week's Run.

Geraldine Farrar in "The Woman God Forgot," which ran for an entire week at the Liberty theater, proved a splendid box office attraction. In spite of inclement weather conditions, a steady patronage held up during the entire week's run.
What Indianapolis Theaters Plan to Do

War Tax Makes Several of the Larger Houses Revise Prices—Some Will Pay the Tax and Keep Price Down—Not Expected to Affect Patronage.

From Indiana Trade News Service, Indianapolis—There is little or no objection from local exhibitors and theater men to the new wax tax, except that most of them doubt whether they can make considerable extra work for them in tabulating it. Then, too, it is quite likely that they will have to do a great deal of talking and advertising to explain to the public that they have lost a penny’s worth from the additional charge. There will be a number of people who do not understand how the tax is to be applied. The tax will draw the conclusion that the extra charge is going into the pockets of the exhibitors and will demand in the coffers of Uncle Sam to be used in the great work of capturing the villain in that real drama across the sea.

The tax matter was thoroughly discussed at a recent meeting of the Indianapolis Exhibitors Association and the Indianapolis Theater Managers Association, and the majority of the managers announced, among other things, and in the intention of calling in all season passes in order to avoid the sudden height rise. At English’s, the Murat, Keith’s, the Majestic, and Majestic theaters the tax, as far as possible, will be charged at the box office as a separate item in addition to the usual price of a seat.

Large Percentage of Houses Charge 10% Income Tax

Inasmuch as approximately 95 per cent.

Small Town Theaters First to Feel Tax

Bad Roads, Scattered Patronage and the Penny Extra for Admission Discount

An Owensboro Theater—Winter a Hard Season at Best.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Louisville, Ky.—The new Federal war tax law is having its effect on the theater business as has been known as an exhibitor, and former exchange man, is running for prosecuting attorney on the Republican ticket.

Lexington, Ky.—Charles H. Berryman, head of the local vaudeville and other theaters of Lexington, Ky., as manager of the Hagin estate, was recently elected a member of the executive committee of the Burley Tobacco Co., of Lexington, a large leaf tobacco and tobacco manufacture.

Providence, Ky.—Dr. W. T. Hayes, of the Dreamland theater, has sold his private lighting plant to R. L. Vaughn and R. D. Barr, who have purchased a private theater at Dixon, Ky. The Dreamland is now using central station service, a move which has been an established in the city, and has no further need of the private plant.

Mayme Phillips Operator at the Dixie.

Murray, Ky.—The Dixie theater is one of the very few moving picture theaters in Murray. The building was first a bank, and has been very successful. In emergencies she has shown herself cool and quick to recite a story to a group of children, and has been steadier than most of the men and boys who formerly handled the booth. However, the Dixie has been reopened, having succeeded Ernest Smith, who was drafted.

Promises to shortly become one of the big resorts of the community, and the company has capitalized at $6,000,000 to erect a massive all-year hotel at the famous springs, and has purchased all neighboring hotel property.

Theater at Camp Taylor Ready.

Louisville, Ky.—Work on the new outdoor theater at Camp Taylor is progressing rapidly, and the building will be ready to stage operations shortly, featuring vaudeville, minstrel shows, and special picture entertainments. The original performances will be endured by the camp personnel, and it is to be noted that the troopers. Col. Crain, provost marshal of the camp, has sent men out to ascertain whether the restaurants, stores, etc., discriminate in any way against the uniform, and reports of such cases are being investigated.

Theater Notes of Interest.

Burnside, Ky.—J. M. Lloyd and Co. have completed a large concrete building, the lower section of which will be used as a picture theater, while a confectionery will be located by the front and a rooming house on the upper floor.

Mayville, Ky.—The Gem theater will be opened again as soon as a new mechanical outfit is installed. The new outfit will pay twenty-eight cents instead of twenty-five, while the person occupying a seat will pay twenty-three cents instead of twenty-five cents.

The new tax will practically eliminate pass giving, and distribution of free paper at all times will be done. Stealing will be eliminated the nickel house and many of the ten cent theaters, which will either get the tax or be forced to discontinue. The blow falls hardest on the small town theaters, which have been struggling for existence during the winter months of the past.

Small Town Will Be Important.

Dawson Springs, Ky.—In order to popularize the serial, “The Fatal Ring,” featuring Ritalt-o-Motion and starring Wilford.html, the Auditorium recently announced that a free show would be given on the opening night, the first time in many years that a movie has been shown in the small town. However, Dawson Springs promises to shortly become one of the big resorts of the community, and the company has capitalized at $6,000,000 to erect a massive all-year hotel at the famous springs, and has purchased all neighboring hotel property.

When writing to advertisers kindly mention The Moving Picture World.
Texas Theaters Tell of Higher Admissions
Associated Press.

DALLAS, TEX.—Advanced prices for admission to Texas moving picture theaters went into effect November 1, with the going into effect of the war tax on amusement places. What theater patrons will think of the new war tax is yet to be seen, but the belief is strong that with the campaign of education that has been going on publicly will take the new order of things with as good grace as it has accustomed itself to pay- ing the tax for tobacco, for its use of its cosmetics, and its ribbons.

Owners of the first class theaters where hefore have gone for a quarter of a dollar will have five cents added to them, and that addition is likely to obtain all the way down the line, with five cent admission becoming a thing of the past.

For the last several weeks daily newspapers through Texas have carried articles written by the Texas Amusement Managers' Association, in which it has been explained that the tax was levying; that the amusement tax is taxed on other things in addition to his admission, and that the advanced prices must mean that share of the country's war burden which the public—the theater patron—must.

E. H. Hulse, president of the Texas Association, and the guiding head of a campaign of enlightenment with the Old Mill at Dallas its headquarters, have entered strongly in the matter of advances. Two column advertisements appeared in Texas papers late in the month following the advance notice that the advance was to come. It may be of interest to theater proprietors running the Moving Picture World to quote it in full. Here it is:

Announcement of Rise in Prices.

"Effective November 1, the Government has levied the war tax and distinct new taxes upon the moving picture industry, as follows: New graduated tax according to seating capacity; tax on the raw film; separate tax on the positive or printed film; separate tax on the ticket. Incidentally, separate war tax on theater admissions.

In order to meet these taxes, which have been levied in concert with the other management will be forced to slightly increased ticket prices on admission on seats.

The following prices will prevail: Five cents for balcony seats; 25 cents for any seat except box seats; 10 cents for adults in rear balcony; 20 cents for adults in standing room; 36 cents for adults to lower floor; 35 cents for box or loge seats.

These prices will apply to all night shows after 6 p.m. Weekday matinee prices will remain as heretofore.

The difference between the old and the new prices is not profit for the theater. Every penny of it goes into Uncle Sam's war chest to support and encourage him in the greatest undertaking of his life. (Uncle Sam.) And since the "boys over there" first through the agency of the Liberty Loan and now through a tax on luxuries. We have oversubscribed the two Liberty Loans. Let's do this! Yes, let's do it! Let's adopt a slogan: 'A Million Dollars a Day from the Movies.' We can do it! Let's everybody pull for Sam.

Rural Exhibitors Not So Happy.

Dallas, Texas—Business in the big town during the current fall season has been fairly good, but the fellows out in the rural districts are still a bit anxious over the conditions. The weather has gone by with a marked absence of precipitation, and as a result all the crops are in either a barren field or have gone to seed. Among the many crops—particularly wheat—planted in the fall and depending upon winter moisture the situation as it exists is not promising. However, history has been in some ways the complaints grow worst relief comes, and everything will return to normal optimism is paramount in the face of mighty dry conditions.

Texas Towns Are Voting Out Saloons.

Dallas, Texas—Speaking of dryness, there's another character of dryness which seems to be sweeping across Texas—that's of real benefit to the moving picture business. Hill landlords are voting hereofore distinctly "wet" communities to vote "dry." In other words lots of Texas, but accepted with excellent grace, and no one can deny the benefit after the temporary resulting depression happened.

In connection with the closing of the thirst-quenching places, Dallas, J. Duggar, manager of the Lo-Jo, has sent out mourning cards. People allied with the trade, and the newspaper, for weeks when black-bordered envelopes showed up on their desks on the morning of October 31. Inside was a neat, black-bordered card, which read:

"Died, at Dallas, Texas, October 29, 1917, at 9:30 p.m. John Barleycorn. Mourners are requested: Those left for coming to Dallas is to book The Fighting Trail." And he says he's booking it too.

Hal C. Nosfleet Will Be the Miller.

Dallas, Texas.—Hal C. Nosfleet, formerly manager Zoe theater, Houston, has been appointed manager of the Old Mill, Dallas, by Manager Hulse, the owner of the Chaplin, "Adventurer," and Bill Hirt in "The Narrow Trail" played to big business during the last week in October.

Some New Women Exhibitors.

Dallas, Texas.—Texas women as managers of the local film playing business have been in number. The latest woman to join the Texas Amusement Managers' Association is Miss Grace Oscar, of the Auditorium Annex, at Waco. Mrs. Vernon, manager of the Steeger Co., Texarkana, and Miss Edith Johnson, of the Key and Liberty, Houston, are also recent new members.

Two leading picture houses in Gainesville, Tex., are run by Misses C. Braggins.

New 15-Cent Clause in Contracts.

Dallas, Texas.—Most of the Dallas branch exchanges have received wire instructions from headquarters including the following clause in all future contracts: 'The present United States war revenue act of October 3, 1917, shall remain in effect the exhibitor shall operate the theater owned, or received hereunder the sum of fifteen cents per reel per day, because of the war tax imposed upon motion picture film.'

A. & H. Circuit Will Charge Tax to Patrons

I. C. Ackerman Calls Attention to a Danger—Theaters That Raise May Be Charged With Profiteering—Tax May Be Increased and New Rise Be Needed.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—Ackerman & Harris, who conduct a chain of more than 50 first class vaudeville and moving picture houses in the Pacific Coast territory, have adopted the plan of maintaining present prices while in effecting the tax to the public only the exact amount of the new Federal tax. This plan will be followed regardless of what action theater owners take in the respective cities in which they operate. In speaking of this matter, Irving C. Ackerman says:

"These prices can be operated at the present time and absorb the tax may find themselves in a serious predicament later on, besides laying themselves open to the charge that they are profiting by the new tax law. An increase in the tax may be a development of the future and those who have advanced their prices will then have to make a still further advance or face the charge of complying with others of complying with the spirit and letter of the law. Ackerman & Harris will be moved shortly to a new building on O'Farrell street, near Mason, opposite the Alcazar theater.

Coin Machines Handle Pennies.

San Francisco, Cal.—The manufacturers of pay-who-is-what coin machines are busy correct the impression that recently went the round to the effect that the use of coin machines with the war tax would place the coin machines out of business. They state that these machines are made to handle coins of all sizes and that the Government has sanctioned their use. Many of the well known theater and film exchanges are now representing the American Coin Register Company, manufacturer of coin machines to San Francisco and is meeting with great success in placing the machines. He states that while one or two houses have re-

Turned to the ticket selling plan on account of the war tax, many others have installed them in order to cut down expenses to a minimum. The Edison theater on Powell street is the latest local house to put in the coin machines, and figures that a saving of about $1,000 a year will be effected.

Oakland Houses Raise Prices.

Oakland, Cal.—Representatives of the Kimberly-Clark circuit recently met and decided upon an advance in admission prices because of the war tax, which has filled the position of 20 cents for lower floor seats and 15 cents for balcony seats on evenings, and 15 cents for all seats at matinees. Children will be admitted at matinees for 10 cents. In speaking of the advance, one of the exhibitors interested stated that prices in the downtown district had long been regarded as being too low and that the present was looked upon as being an advantageous time for making a change.

T. & D. Get Perfection Franchise.

San Francisco, Cal.—The Turner & Duhmek circuit has acquired the Perfection pictures franchise for the entire Bay district. The D. & T. exhibitors recently met and decided upon an advance in admission prices because of the war tax, which has filled the position of 20 cents for lower floor seats and 15 cents for balcony seats on evenings, and 15 cents for all seats at matinees. Children will be admitted at matinees for 10 cents. In speaking of the advance, one of the exhibitors interested stated that prices in the downtown district had long been regarded as being too low and that the present was looked upon as being an advantageous time for making a change.

New Business Agent for Union.

San Francisco, Cal.—Herman Lubin, operator at the Orpheum theater, has chosen business agent of the local Mov-
Another 3,000-Seat House for Camp Dodge

Snyder Bros. Will Build House on Opposite Side of Camp from the Elbert and GETchell Theaters—Ready by December 1—Walter Davis Manager.

By Dorothy Hay, Register-Tribune, Des Moines, Ia.

D ES MOINES, Ia.—Another big cantonment theater is to be erected at the Camp Dodge, ten miles out of the city. The new institution will be located in the small town of Herrod, at just the opposite end of the mammoth camp from the Elbert and Getchell theater, already under headway. The new theater is to be erected by the owners, the Snyder Bros. & Company, and a big dinner has been wagered that the company can have the house open and already in use by the fifteenth of November and the first of December. With 45,000 soldiers in training at the camp, and with a vast aggregation of civilians to the city held at a high premium owing to the lack of proper conveniences for such a vast number of men, the two theaters stand a splendid show of making big money.

Walter Davis, manager of the Palace theater in this city, has handed in his resignation to J. Miloslawsky, owner of the Palace, and accepted a most flattering offer to take complete management of the Snyder Bros. Theater, Des Moines. While Davis has been pocketing a splendid salary Mr. Davis has been offered a big share in the profits, equal to that of a trio of the finest and most desirable living rooms above the theater. Mr. Davis will continue to manage the Palace until the completion of the Camp house.

Iowa Exhibitors Present at Omaha Convention

Des Moines, Ia.—The following exhibitors were at the recent convention in Omaha: Louise Rosenfield, of Creston; Edward Awe of Fort Dodge; Henry Lo- go, of the Palace, and a man accepting a most flattering offer to take complete management of the Snyder Bros. Theater, Des Moines. While Davis has been pocketing a splendid salary Mr. Davis has been offered a big share in the profits, equal to that of a trio of the finest and most desirable living rooms above the theater. Mr. Davis will continue to manage the Palace until the completion of the Camp house.

Lyric Decides to Add the Tax to Ticket

Columbus Junction, Ia.—J. W. Pence of the Lyric theater in Columbus Junction has already distributed a big circular over the little city stating in full the future policy of the house and admission taxes. He will raise in prices, simply letting the patrons pay the tax themselves and is encouraging them to aid the U. S. A. in the war and to see the pictures at the regular price.

Mrs. B. Cassell Visits Her Brother

Des Moines, Ia.—Mrs. B. Cassell, the sister of Zach Harwell, manager of the Bluebird office in this city, stopped in Des Moines last week to visit with her brother. Mrs. Cassell is on her way to the coast to look after the production of some of her pictures. In the author of over a hundred successful pictures, produced by the Universal, Geo. Cline and Valdman's company, and recently signed a contract with the Vitagraph company to write subtitles.

Business Notes of Iowa and Des Moines

Des Moines, Ia.—F. S. Swartwood, Metro salesman of Des Moines, unex- pectedly called back to his home in Pursit- burg. The chances are that Mr. Swart- wood will remain in Pursitburg from now on.

F. Porter of the opera house in Monroe was a Des Moines visitor. C. Trammaco- poulos, manager of the Garden theater in Atlantic, was a caller at the Metro ex- change. W. J. H. Davis, operator of the theater in Washington and W. S. Hall, operator of the first theater in Scranton were callers at the exchange.

Mrs. John Waller, formerly the owner of the Lyric theater in Osceola, was in Des Moines the latter part of this week looking for a favorable location in this city.

D. Lesserman, general manager of the League Film Corp., was in Des Moines town over Saturday and Sunday, the 27th and 28th of October, visiting with Dan B. Lagers, manager of the local Laccioni office.

Des Moines, Ia.—Sisk and James, other- wise known as "The Boys," are in town this week, introducing a war song and a warlike mood in the theater at Camp Dodge. The Boys have been engaged by the United States personally, introducing a song. Sisk and James are the proprietors of the St. Mary's street theater. While they were in the city yesterday they vis- ited the Metro exchange and arranged for a service at the American.

C. C. Cartwright, of the Picture theater in Pilot Mound, was in town this week.

P. S. Spartoof, Metro representative in the western part of Iowa and in Ne- braska, suffered a severe attack of pres- sure, being poisoned while out on his last trip and was compelled to return to Des Moines for treatment. He was laid up for several days, but was able to start out again Monday.

Manager Skirkoll, of the Metro, in this city, took a three days' flying trip through Iowa, visiting at Pilot Mound, Iowa and Council Bluffs over Sunday the 7th.

Mr. Baker, of Baker and Dodge, man- agers of the Grand opera house in Keo- kuk, was in town this week.

D. B. Lederman went to Chicago to hold a conference with Carl Laemmle, while the last week making a business call there last week.

J. M. Loos, of the Lyric, in Dallas Center, is in the office of the Dodge Film company last week.

Mrs. M. E. Ferguson of the Palace in Altoona, managers for the last two weeks of the Idle Hour in Tama, were Mutual callers last week.

Theater Changes Over the State

Oelwein, Ia.—T. W. Bryant has pur- chased the Gem theater in Oelwein from E. N. Nye.

Pilot Mound, Ia.—Doctor R. S. Shane has resigned the management of the Odd Fellows opera house, Pilot Mound, Iowa, and will conduct a motion picture house in Pilot Mound this winter.

Prairie City, Ia.—R. K. Walker has taken over the management of the opera house in Prairie City from M. D. Mahaffey, the present manager, who is associated with the picture machines at the Palace theater in Des Moines.

W. F. Lindsey Gets Back His Secretary.

By—W. F. Lindsey, manager of the Idle Hour theater, Pilot Mound, Iowa. The editor of the Decatur County Journal, is writing in the ringing voice. Mr. Lindsey, his former private secretary. Miss Emma Herrold had charge of Mr. Lindsey’s office for a long time, when she left a year ago to take a position in Hartford, Wis. She has come back to Leon now. Lindsey found his business will again return to its well-oiled running order.

well party was tendered Mr. Dolliver be- fore his departure for the East, the event being held at the Great Western A. & M. H. O. and was participated in by several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success. The wounds were several hundred of the prominent citizens of the Metropolis, and was a great success.
# Calendar of Daily Program Releases

*Releases for Weeks Ending November 17 and November 24*

(For Extended Table of Current Releases See Pages 1080, 1082, 1084, 1086.)

**Universal Film Mfg. Company**

<table>
<thead>
<tr>
<th>Date</th>
<th>Title &amp; Description</th>
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| MONDAY, NOVEMBER 12, 1917. | \*BUTTERFLY—The Cricket (Five Parts—Drama)\*  
\*NESTOR—The Shame of the Balloon (Comedy)\* |
| WEDNESDAY, NOVEMBER 14, 1917. | \*L-KO—Hula Hula Hugie (Two Parts—Comedy)\*  
\*UNIVERSAL ANIMATED WEEKLY—Number 98 (Topical)\* |
| FRIDAY, NOVEMBER 16, 1917. | \*UNIVERSAL SCREEN MAGAZINE—Issue No. 45 (Educational)\*  
\*UNIVERSAL CURRENT EVENTS—Issue No. 27 (Topical)\* |
| SATURDAY, NOVEMBER 17, 1917. | \*UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 5, "In Mid Air")—Two Parts—Dr.)\*  
\*UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 1, "The Crescent Scar")—Two Parts—Drama\*  
\*SPECIAL—Finley Nature Studies No. 2, "Taming Wild Birds" (One Reel Educational)\* |
| MONDAY, NOVEMBER 19, 1917. | \*BUTTERFLY—The Man From Montana (Five Parts—Drama)\*  
\*NESTOR—Strike One (Comedy)\* |
| WEDNESDAY, NOVEMBER 21, 1917. | \*L-KO—The Joy Riders (Two Parts—Comedy)\*  
\*UNIVERSAL ANIMATED WEEKLY—Weekly No. 99 (Topical)\* |
| FRIDAY, NOVEMBER 23, 1917. | \*UNIVERSAL SCREEN MAGAZINE—Issue No. 46 (Educational)\*  
\*UNIVERSAL CURRENT EVENTS—Issue No. 28 (Topical)\* |
| SATURDAY, NOVEMBER 24, 1917. | \*UNIVERSAL SPECIAL—The Red Ace (Episode No. 4—"Fighting Blood")—Two Parts—Drama\*  
\*UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 2—"The Grip of Hate")—Two Parts—Drama\*  
\*UNIVERSAL SPECIAL—Finley Nature Studies No. 3, "The Bears of the Yellowstone" (Half Reel—Educational)\* |

**Mutual Film Corporation**

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| MONDAY, NOVEMBER 12, 1917. | \*02775 MUTUAL STAR PRODUCTION—Betty and the Buckaneers (American—Five Parts—Drama)\*  
\*02776 MUTUAL SPECIAL—The Planter (Seven Parts—Drama)\* |
| TUESDAY, NOVEMBER 13, 1917. | \*02779 STRAND—That Dog-Gone Dog (Comedy)\* |
| THURSDAY, NOVEMBER 15, 1917. | \*02781 CUB—Jerry's Running Fight (Comedy)\*  
\*02782 SIGNAL—The Lost Express (Episode No. 9, "The Looter")—Two Parts—Drama\* |
| MONDAY, NOVEMBER 19, 1917. | \*02784 \*02786 MUTUAL STAR PRODUCTION—Snap Judgment (American) (Five Parts—Drama)\*  
\*02786 MUTUAL STAR PRODUCTION—Please Help Emily (Frohman) (Five Parts—Drama)\* |
| TUESDAY, NOVEMBER 20, 1917. | \*02787 MUTUAL WEEKLY—Issue No. 151 (Topical)\* |
| THURSDAY, NOVEMBER 22, 1914. | \*02790 CUB—Jerry's Victory (Comedy)\*  
\*02791 SIGNAL—The Lost Express (Episode No. 9—"The Secret of the Mine") (Two Parts—Drama)\* |

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**ERBOGRAPH COMPANY**  
LUDWIG G. B. ERB, President  
Producers of  
MOTION PICTURE FILMS  
COMMERCIAL DEVELOPING and PRINTING  
Telephone Audubon 3716  
203 to 211 West 146th St., New York City
It is not necessary to cover this entire page with words, nor need we shout it in large type, to show how important it is to you that three out of every four Simplexes sold take the place of other makes of projectors.
JAXON COMEDY.

TOO MUCH ALIKE (One Reel)—Pokes, an all round good fellow, with a slight inclination to flirt, has a jealous wife, a suspicious brother, Jabs, and an inquisitive neighbor. One day as he crosses (from) town a band of bandits pass, and Pokes manages to catch one, and is invited to a Russian dance party, the next night. Pokes hurries home to replenish the exchequer. Wiley is hard to win over, but he produces an overwrought bill, and she gives him $50 to pay it. However, his hurried departure arouses his wife's suspicions, and with the aid of a telephone she discovers the deception. Just then Mrs. Newy calls and reports the news that she saw Pokes at the beach with a bunch of girls. Leaping into his automobile, he races back to town and finds the two women start out. Poor Pokes is caught red handed. When he arrives home he makes the bold excuse that he bought a club for his fellow that looks like him, and apparently gets away with it.

However, the following day Mrs. Pokes, Jabs and Mrs. Newy plan to get every bandit in town in which they do so nearly overcomes Pokes, who is rescued by a fellow that look like him, that he nearly goes wild.

SPARKLE COMEDY.

AMBITION (One Reel)—Featuring Kate Price and Billy Bundesen. Kate, a hard working girl living on a farm, dreams of the joys of high life. Finally Kate learns an advertisement for a man to attend a wealthy foreigner and secures the position. Kate sees success in her dreams. Miss Adair receives an invitation to a week-end party, and is obliged to send her groom, as her son Robert will re-write it, sending an acceptance, and, after her departure, Kate goes to the party as Miss Adair.

Meanwhile Bill also gets a job with the De Nuce family, which is giving the party. He is engaged to take a drink to the hostess’s room and splits the liquor on the bar, who promptly hits him. Bill wallows the baron and puts his arm around Miss Adair’s waist. Wearing a long coat, he is so delivered clothes, he joins the guests and, in the bolstering of the party scene, Kate, meanwhile, has made a great hit with a Russian count. Bill insults Kate before the count, who demands satisfaction. Bill has to do with a duel. As they draw their swords, Bill gets scared and runs. A long chase follows, and finally Bill is caught in the middle of the street. The count tells Bill over to Kate, deploring an apology, when in reality he is unloving. Miss Adair, in a dramatic gesture says, “She is my maid.” At this point the real baron enters and exposes Bill. Both Kate and Bill are thrown out body, and the show goes on again. When they recover their faculties, Bill and Kate admit they have had enough of high life and embrace.

KALEM.

THE DETECTIVE SMUGGLER (An Episode of “Daughter of Danger”): The Mexican bandit (Helen Gibson); Norman Brown (L. T. Whitehead); Sam Duvall (George Reuth); “Bummer Bill” (G. A. Williams). Directed by James Dugan.

Norman Brown, a secret service agent, arrives at the Lompec post, and tells Helen, the operator there, that, although Congress has passed an iron-clad law making it a crime to ship anything into the United States, the Mexican bandit has continued to carry on his nefarious work. Helen co-operates with the Mexican authorities. In the United States, however, the gang has continued to carry on. A mysterious stranger sends a telegram in code from Helen’s office. Helen copies it, and shows it to Duvall for his perusal. As she does so, she is startled to see the face of the man who sent the telegram. Helen darts out of the house and follows him. She歧 his trail to a barn on Helen’s ranch. There she is surprised by Helen and a black-bearded accomplice comes upon her, makes her surrender, and Helen plans on the stranger’s behalf. She tells Helen he is an American spy. “Hecker’s accomplice sent it, her, and Helen fever on the stranger’s motorcycle. Helen hears the freewheeling whispering and nothing to attach the stranger to car carrying a party of naval officials. She steps on the brakes, arbitrates the change, and returns with them to the Hecker ranch just in time to save the lives of the motorcyclist, who turns out to be a secret service agent, when the smugglers blow up the barn, which is just being loaded with the Washington. The police, who have been smuggling into Mexico.

Mutual Film Corp.

STRAINS.

HIS DOG GOES DOG (One Reel—Nov. 13)—Jay and Billie, dogged by Buster Brown, and his dog, went to the Brown’s masquerade party, a law to notice the dog at first opportunity he escapes from the ball room. The sight of a trap suggested an idea to the hero and a few dollars convinced the Knight of the Tins, so he put on his disguise and joined the party. After having visited the refreshment room they met the dress they had sent to the guests and behaved like Billie and all the other guests. But at any rate Billie and Jay was sleeping. Finally Mrs. Brown called the to calls while they were the only the two regular.]

In the meantime Jay had changed clothes with the trap and, disguised again, walked into the hotel. He did not forget him and a policeman who wants to take him to the police station, and where he of course alive, the direct bachelor of the Brown’s house again. The trap, too, returns—recognized by Jay, who explains to Billie.

SIGNAL.

THE LOST EXPRESS (Chapter 10—“Fire and Water”—Two Parts—Nov. 21).—Pfts is found unconscious and asks the way how he was thrown from his car by a man in a checked coat, having failed to recognize Helen in the crowd. Helen and Rev. Thompson, preacher at the workhouse, are detained by the warden—important homes. Pfts recovers and believes Helen to be dead.

Pfts and his gang are desperate at their in-ability to keep the Indians out of the bridge. The bridge falls under her.

CUB.

JERRY’S RUNNING RACE (One Reel—Nov. 15).—The cast: Jerry (George Ovey); The Girl (Clara Alexander); Father (Joseph Hareston); Jerry’s Rival (V. Omar Whitehead); Alkali Pete (Jack Rand). Written and produced by Milton H. Fahey. After a “water” encounter with a policewoman, Jerry receives a Christmas present delivered by her kid brother. He meets the girl, but the signet-ette is interrupted by the girl’s father and the father’s favorite suitor for the girl’s hand. When Jerry peaks himself up, he meets the girl again, and, with the aid of the kid, they take to the bridge. The boy disguise himself in the girl’s clothes and lead the pursuers astray, while the girl, in the boy’s clothes, is to meet Jerry. Jerry has not been swimming, and if the minister had not been out of town, Jerry would have. This is perhaps his best. Jerry is the girl, and the girls’ favorite suitor for the girl’s hand. When Jerry peaks himself up, he meets the girl again, and, with the aid of the kid, they take to the bridge. The boy disguise himself in the girl’s clothes and lead the pursuers astray, while the girl, in the boy’s clothes, is to meet Jerry. Jerry has not been swimming, and if the minister had not been out of town, Jerry would have.

Thus it is that Jerry and the girl are forced to get out of the bridge, and there is only one room vacant. Jerry excuses himself with the landlord from occupying his share of the room by his “little brother” sproces. While he is trying to make himself comfortable, Alkali Pete arrives, and at the points of his guns demands Jerry’s return. In desperation the landlord is forced to give Peet just in time to save the life of the motorcyclist, when and then things happen—Jerry, the girl, Alkali Pete, the girl’s father, and the favored suitor, who arrive on the scene, the landlord, and the landlord.

General Film Company, Inc.

Special Roll Tickets

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<td>One Hundred Thousand</td>
<td>$10.00</td>
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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Com- modity for Prize Drawings, 1,000 $5.00. Fromm shipments. Cash with the order. Get the samples. Send for our Special Roll tickets. 1 of any number or serial or dated. Stock tickets 5,000 to 25,000, fifteen cents per thousand, 50,000 nine cents.

MUTUAL WEEKLY.

ISSUE NO. 149 (Nov. 4).

Chicago, Ill.—Mrs. Belle Ocker crochets American flags at Worker’s Club in advance of the 16th anniversary of the founding of the eight-hour day, which is observed today all over the Union.

Someday in France.—Training the American artillery, a German officer leaves for a flight over the lines to determine the range of the new projectile. They are now pounding away at the German positions.

St. Dieter, France.—German prisoners are well fed and taken care of. They are being used in needed work. Subtilés: Some work in fields, others are on a road building. After work they return to camp. Building new barracks. They get regular meals. Sanitation and sanitary rules are strict. Dinner time.

MUTUAL STAR PRODUCTION.

BETTY AND THE BUCCANEERS (Five Parts—Nov. 12).—The cast: Betty (Juliette Day); John (Newtonhyper); Captain Morgan (Joe King); Captain Tobias Crow (Tote De Groat); Gentleman Jack (Gordon Sell); the mulatto (Willis Kyle): Peg-Leg (Harold Wilson). Director R. S. Sturgeon. Author—Herman Chang.

Betty lives on fiction; she dreams of pirates, princes in chains and king's ransom's. Her father is a gold miner, gone to the ends of the earth, and curios. Winthrop is an officer of the secret service. Betty's sweetheart is his name, while her crew are like the sixteen men of the ship of his life. The buccaneers are on a trip.

We discover the professor "falling" for the captain's scheme; resuming buried treasure. They outfit a bark and set sail. Betty wanted to go, but the captain put the kitbosh on her, and started her parrot to chatter with. Winthrop learns about the treasure junket and decides all is not right. So he commandeers a gunboat and goes after the pirates.

Arrived on the coast of Hullabaloo, the pirates kill the professor. They tell him a flying rhinoceros, with a gunboat in tow is behind them. Buzzard, the captain, is captured. Winthrop has a chart to the last and rescues the professor, who does not die after all.

The pirates attack and Betty and the "gentleman jack," the captain and the mulatto meet with tragedy. With Peg-Leg rendered helpless through the loss of his ship, Betty can not get away.

Betty and all to appearances a tragedy is to ensue. Then comes the rescue and the culmination of the remaining days of the story.

PLEASE HELP EMILY (Empire All Star Corp., 1917).—The cast: Emily (Belle Ocker);柒—Dave (Newtonhyper); Captain Morgan (Joe King); Captain Tobias Crow (Tote De Groat); Gentleman Jack (Gordon Sell); the mulatto (Willis Kyle); Peg-Leg (Harold Wilson). Director R. S. Sturgeon. Author—Herman Chang.

Emily is about to be married when her sweetheart is taken by the pirates. Emily decides to follow them. They cannot escape her. The professor gets her into all sorts of scrap, but at last manages to save her. With Professor Delmar, Emily's father, to the rescue, they manage to catch the pirates. Knowing Emily's wildness, he decides to place her in the care of Mrs. and Mr. Lethbridge, old friends of his. Things begin to happen. Emily is pursued by two men in particular, and many in general.

Trotter, one of the ardent pursuers, has proposed to Betty and the other, Winthrop, has proposed to Emily on many occasions, such as rescuing her from pirates, saving her from fire, and saving her from the police. Emily instinctively turns to him for protection. Herbert Throolgold, a private, is proposing to her on every possible and impossible occasion.

Throolgold is to receive her final answer. Trotter, prefers to give a game of cards to seeing Emily surrounded by a crowd of men, as she always is, makes arrangements to have an all-night session at the club.

Emily meets an old friend at the dance who says she needs some excitement and proposes going to a cabaret. Emily jumps at the chance and slips off. Judge Lethbridge misses her charge and soon the whole place is in an up-buzz. Long over, is the council of the bowery, and Uncle Sam are doing their bit. In New York a large crowd, and monument kindred is being sent all over the Union.

Meanwhile in France.—Training the American artillery, a German officer leaves for a flight over the lines to determine the range of the new projectile. They are now pounding away at the German positions.

St. Dieter, France.—German prisoners are well fed and taken care of. They are being used in needed work. Subtilés: Some work in fields, others are on a road building. After work they return to camp. Building new barracks. They get regular meals. Sanitation and sanitary rules are strict. Dinner time.

Universal Film Mfg. Co.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 96 (Oct. 31).

Training Pilots to Give U-Boats the Slip.—Undersea deep-sea navigators to keep up with his growing merchandising and show business. Learning to use the sextant, which gives the position of a ship at sea. Shooting the sun, learning to sight by evening, and miles of training by night.

Modern Betsy Ross.—Mrs. Belle Ocker crochets American flags to the President in honor of her father and his work as a war worker.—Chicago, Ill. Subtitle: It took three years and twenty-six skeins of yarn to complete the garland.

Puncture-Proof Boat Defies Gravity.—Eighteen inches thick and weighs 2,000 pounds.

Using the Command of the G6 S. Cavalry, in which General Pershing held his first commission as an officer, in 1917, states that the tank is self-propelled and ready to go to the front. —Washington, D.C.: The tank weighs 2,000 pounds and is 18 inches thick and weighs 2,000 pounds.

Learning to use the sextant, which gives the position of a ship at sea. Shooting the sun, learning to sight by evening, and miles of training by night.

Three thousand women Plead for Vote in Staring Pageant by every election, miles of earnest campaigners parade Fifth avenue, while thugs appeal.—N. Y. City. Subtitle: The Bag-bearer.—Mrs. Charles L. Tiffany.—Mrs. C. C. Parrott.—More than 1000 signatures of Suffragists to Dr. Anna Howard Shaw and Mrs. Carrie Chapman Catt. A dignified meeting of the New York Association of the National American Woman Suffrage. Thousands of names on petitions to be presented to Governor Willoughby, New York to vote for Woman Suffrage.—President Wilson.

Training Uncle Sam’s War Birds.—Graduates of Curtiss High School for Pilots learn all the tricks of their profession. Subtitles: Carl Batta (left) and Ed. Stinson, who trained Finley Fido in the Dezevlop loop-the-loops to his credit, "Crankings up." Batta makes a graceful going through the loop-the-loop, starting off 400 feet up. The usual limit is 500 feet. A fine example of universal cameraman, Conway, at great risk, secures marvellous pictures. “Come take a ride in our airship.” As they spin along, the city looks like grandma’s umbrella. With men like these, America need no German terror of the air. Causing a “loop” from the air blachers. Vertical bank; risky for the best of them. Wins 139 out of 1000 of those quantities of lumber for their ride and upside down. The tail slide. The cork-screw dive—straight down. The side flip; there is no better stunt. Cartoons by Hy Mayer.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 25 (Nov. 3).

Loan Drive Army Parades to Quicken Golden String.—In France, a patriotic demonstration brings to a dramatic climax the drive to sell the American Liberty Bond. In New York City. Subtitles: Giant Caproni over the Metropolitan Tower, British tank from the front marauded by veterans Tommies. Rear Admiral N. R. Usher (left) and Rear Admiral Albert Gleason (center). Secretary of War by which we must do impossible things every day," Secretary Daniels. Mr. Fessenden reopens the U-Boy-Bond in Central Park. J. Pierpont Morgan (center) an active member.

Fighting the High Cost of Gasoline.—Entering into the gas market, with his own device, which solves the problem of the great gas activities. To add insult to injury, Aunt Agatha sells gas for the next day, but he refuses. Then Emily bribe a ringleader of the clearances. They decide to have a swim and will refuse to leave until Pido is fitted.

Then Aunt Geraldine and the rest of the party arrive on the scene only to be arrested by the police. Emily asks about Throolgold's activities. To add insult to injury, Aunt Agatha is over the stock. The police demand that Emily produce the map. Emily and Trotter decide to go to the Naples hotel at Long Beach for dinner and Emily agrees to the Trotter's plans for the next day. It comes to a showdown.

May 15, 1917—Universal Newsreel a national best seller. The Universal Newsreel is now the principal film, and by motion picture folks, they study the industry.

Famous Naval Band Under Sousa's Command The famous band of the Philadelphia Marine Training Station reviewed by thousands in great magnificence at the center of the parade. Subtitle: Mayor Armstrong greets John Philip Sousa and gives him and his boys the city's freedom.

Low Water Pressure Causes Great Loss in Spectacular Fire.—Following an explosion which shook blocks for blocks around fire completely, the fire was stopped. Three thousand blocks were destroyed. Ancient and American military commanders take part in imposing ceremonies. Prince of Connaught, and his wife. Invaders decorate French fighters. He presents the town with a white flag.

Football Control is Here, and All Can Ail in
THE FIGHTING TRAIL (Episode No. 11—
"Pardoned"—Two Parts—Nov. 19)—
The cast: John Gwyn (William Duncan); Nan Gwyn (Dorothy Young); Jack Hogan (Fred Lrink); Mac (Bert A. Stinson); Van Hoek (Walter Rodgers); Cut Deep Rawis (George Helt); Shoestring Runt (Joe Ryan). "Square Deal!" Hogan is elected sheriff and all the unscrupulous things which have been going on by the Gwyns and the new sheriff organise a posse, and they pursue Long John through the streets of the village. A fight ensues in which Hogan is killed. The outlaws lure Gwyn's men across the field where they have hidden a mine, and it explodes, killing the entire gang of outlaws.}

"As good as gold." "As white as snow." "As fine as silk." Do not order these papers in the field invariably try to secure from the Motion Picture World. Then there is a reason.

There is only one best in all fields of endeavor. In DEVELOPING and PRINTING we lay claim to this distinction.

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Telephone St. Nicholas 340
to retire, Grace comes to her, saying that her husband returned unexpectedly, and finding Barret- tente, she took him. Vera promises that Blair will defend him.

She sides Blair in planning his line of defense. He threatens to sue New Blair, but Vera has many clients, and his head is turned. At a dinner, FlorenceBlair's wife, :] New Blair and Blairs are having a gala conversation, and Blair is attracted to her. The gossip about her is so much, that the newspapers are filled with stories about her. FlorenceBlair and Vera meet, looking over the register she recognizes her husband's handwriting of an assumed name, in green ink.

The rooms of Vera, Blair, and Florence are adjoined, and Vera brings her husband make plans for the evening. When they go out, Vera secures to-day's key from her inventory, and unlocks the adjoining door and goes back to her room. When Florence enters Blair's room, she takes a revolver and opens the door. Vera finds Florence to go at once. In the quarrel Blair tells her that he is in trouble. She kills him.

Vera is placed under arrest and several months later her somewhat selfish, and Vera has been in a trance since the shooting. Her lawyer points out the fact that she could not have been in her right mind on in her last incar. She told him that she loved him. He begs for mercy for her. Vera is found not guilty. The jury finds that she was not guilty.

Elaine Esmond, the novelist, is standing with arms outstretched. Suddenly there is a knock and FlorenceBlair's wife, who works in the shop, finds that she is still working on the novel. She dismisses the stemwinder on the grounds that the story could end as ours will." 

Blake asks her to explain, and she replies, "They lived happily forever after."
One evening, while Cot. and Mrs. Fairfax sat in the parlor, another Mr. Fair-ax who writes a request for Carol to tie her shoe. Carol ties the string of Mrs. Fairfax's left shoe to the armpit of Leonard. Mrs. Fairfax breaks the string and stalks upstairs. Carol says she is sorry. She says Mrs. Fairfax looks a picture, and she knows a kiss a photograph, and is informed that it is a mistake but she will be sitting again before the next meeting. Carol brings Mrs. Fairfax a bunch of flowers. She says she has been looking for the tree is so sorry Mrs. Fairfax cannot talk. Mrs. Fairfax writes this question on her slate: "Who told you I couldn't talk?" Carol answers: "Mr. Fair-ax—he said he had not heard you speak for so long years that his heart was starving for the sound of your voice."

Mr. and Mrs. Fairfax are reunited and he tells her that he has for a long time been trying to locate their daughter and has at last succeeded. She is now coming to them. The daughter proves to be Carol's mother, and the Inspector Montgomery comes with her. When asked why she would not tell her who she was or where she lived to any of those who might have sent her home, she replies: "I promised daddy I would never tell anybody who I was or where I lived until I found out what happened, and I had to keep my promise."

BLUEBIRD PHOTOLAYS, INC.

THE MAN TRAP (Five Parts—Oct. 29).—The cast: John Mull (Herbert Rawlinson); Mrs. Mull (RUBY LA FAYETTE); Rose Mull (Steadman); Burton Grange (Jack Nelson); J. H. Strensky (Mark Foioten); Inspector Finn (Frank McQuarrie); Trusty No. 1007 (Hal Withey). Written and directed by Wladimir Young. Produced by Elmer Clifton.

John Mull, reporter of Steadman's Chron- icle,loyd in love with Steadman's mull. Miller's elir is Burton Grange, son of the District Attorney. Mull collects material which aids Steadman to forward a grafting scheme, is made "the goat" and sent to prison. Steadman keeps the real evidence, thus holding a club over Inspector Finn. Mull takes advantage of his first opportunity to escape. On the same day Grange has asked Stead- man's consent to marry Rose and was refused. The sithers determine to elope. Mull makes his way to his home, and takes an automatic pistol. Going to Steadman's house, Mull is discovered. A police shot from Mull's hand the pistol he is about to use, and Mull gets away.

Steadman is alone in his study. Grange ar- rives. When Steadman hears a noise he runs and puts Mull from his grasp. Mull is a struggle. Mull knocks Steadman out. Despite his belief that he has killed Steadman, the young man proceeds with his plan to elope.

When officers arrive the policeman has turned his back. Following his shot at Mull, the officer in charge is Inspector Finn. Steadman is dead. And from lips of a single caller, coupled with other evidence, Grange is associated with the crime.

The railroad agent discloses the destination of the departing train, and Grange is arrested. After a series of adventures, Grange is brought into Steadman's library and put through "the third degree" by Inspector Finch. He confesses that he struck Steadman.

Finn hurries home, conveying a tin box con- taining the evidence Steadman had held over his head. While scanning the evidence, Finn breaks into the Finn box, the get the drop on the inspector and appropriates the box and Mull handkerchief. Finn hugs the Steadman home, where the crime is being investigated.

Mull reaps vengeance for his humiliation. He puts Finch through one of his "occupation degrees" and a confession is wrung from Finch that he killed Steadman.

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Baron Strensky (Paul Nicholson); Monsieur Ernest (Jennings); Mrs. Mul (Mrs. Demarest). Directed by Granville Hicks. From the novel of Louise Winter's novel of the same title. Prepared for the screen by Fred Myton. Directed by Herbert Rawlinson.

Robert Demarest married against his mother's will. When he was 20, his daughter was born. When she was 10, he died and his wife migrates to Paris to make a living. After her death, he becomes a very old man. In the garden of his house behind the church, he is found by a French woman. She rears her and when she is a little girl, she is sent to the orphanage. When she grows up, she writes fairy stories for her own entertainment; as she grows to girlhood her mind develops along visionary lines.

Count Oudoff surprises Liane in the act of composing one of her fairy tales in which the heroine is referred to as "Princess Virtue," which is supposed to have three suitors—Prince Passion, Prince Desire and Prince Love. In Liane's' fairy tale the Princess cannot decide between her three suitors and awaits the caprice of fate to aid her in her decision.

But Oudoff is a man who desires a child and Liane is a woman who prefers a child's imagination. She is strong enough to write fairy stories for her own entertainment; as she grows to girlhood her mind develops along visionary lines.

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COUNT OUDOFF (20 reel) Directed by Granville Hicks. From the novel of Louise Winter's novel of the same title. Prepared for the screen by Fred Myton. Directed by Herbert Rawlinson.

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Goldwyn Pictures.

NEARLY MARRIED (Six Parts—Nov. 18).—The cast: Betty Gilford (Madge Kennedy); Harry King (Dick Gilford) (Frank Lindsay). Directed by Herbert Rawlinson. From the novel of Louise Winter's novel of the same title. Prepared for the screen by Fred Myton. Directed by Herbert Rawlinson.

A girl from the provinces is engaged to be married to a young man who is to return to England immediately after the engagement. The girl-. . . .

The girl falls in love with another man and elopes with him. The young man returns to England, but the girl is found by the young man when she returns home from her elopement.

The girl is found by the young man and elopes with him. The young man returns to England, but the girl is found by the young man when she returns home from her elopement.
FOX FILM CORPORATION.

MISS S. A. (Five Parts.—Nov. 4).—The cast: Capitola (June Caprice); Herbert Grayson (William Cowper); Robert Young (Frank Evens); Major Walford; Tom Burroughs; Clay Walford (Al Hall). Scenario by Randolph C. Lewell. Directed by Harry Millarde.

Jennie Lenoir marries the sister of Major Walford. He dies soon afterward and his wife does not survive him long. The union of these two prominent Virginia families results in bitter feeling among the remaining members of the Walford family, who inherit her of his brother, but only after forcing a horse to swarm about the Walfords, and his brother's wife just before her death.

Afterward and tells the Major of the child which had grown up with a family in the tenement district of New York, and says that he has just come from Germany and calls her Capitola Black. Shortly afterward, Visits the home of the Walfords, and Spies are known to be at work in the district. A second man, Herbert Grayson, is detailed to ferret them out.

Capitola determines, too, to aid her country. She goes to the New York headquarters and learns that her uncle, Gabriel Lenoir, is the arch-demon of the spies. He has murdered the brother of Lenoir, is arrested finally. The Major (A. Page Brooks), by order of Lenoir, has ordered the murder of Capitola when she was a baby and that he had stolen her fortune.

SELECT PICTURES CORP.

SCANDAL.—The cast: Beatrix Vanderdyke (Constance Talmadge); Folham Franklin (Harry C. Brown); Sutherland York (Herbert Bert); Ida Larpert (Aimee Dalmores); Malcolm Fraser (Gladden James); Mrs. Vanderdyke (W. F. Carleton); Mrs. Vanderdyke (Ida Darlington). Directed by George Archainbaud.

Beatrix Vanderdyke is the spoiled daughter of a wealthy New York lawyer. Her over宠爱导致了整个家庭的不幸福，尤其是她的母亲和妹妹。然而，她对纸醉金迷的生活充满了向往，以至于她成为了整个家庭的灾难。她与显赫的家庭女管家Billie（Mary McAllister）和她的女儿Bebbe（Gracie Barnes）的冲突最终导致了整个家庭的破裂。

GEORGE KLEINE SYSTEM.

This week at the Essanay—Perfection Picture—For Four—Nov. 4.—Billie (Mary McAllister); The Crab (Granville Bates); Shoot Em (James Pfitzner); Billie's Pete (James West); Sure Shot Mike (William F. King); The Denver Kid (W. H. Hoppit); Death Valley Joe (Chris Pino). Directed by Charles Sturges.

Billie and her father are crossing the plains to the frontier town of "Contentment," an "Eves Eden," where he becomes lost in a search for water, falls from a cliff and is killed. Little Billie, alone, is the object of a story-chance wagon, and is taken to "Contentment," a secret village. Billie's suspicions are aroused by the curiosity of her stepmother, who believes she has brought a woman to the camp. Billie sees to it that her stepmother's suspicions are unfounded, and procures a rope. Her relationship with the stepmother eventually ends because of her stepmother's jealousy.

She makes an agreement with the town to have her kidnapped by Indians, but in revenge for the abduction, Billie, with her smile and childish clescence, has won over the majority of the Whites.

TRIANGLE FILM CORPORATION.

UP OR DOWN? (Five Parts.—Nov. 4).—The cast: Mike (George Hernandez); Esther Holister (Prithi Ridgeway); Allan Corey (Jack Curits); Sherif (Herm demonstration); Ranch Foreman (Robert J. Lynd). Directed by Lynn F. Reynolds. Directed by Lynn F. Reynolds.

Telling him, Mike, that he was selling out and that he was a traitor, he left the house and went to his apartment. Mike was soon thinking over his situation when he came to the realization that he must take the offerings. Mike received a note from Jack, who had been with him, asking him to pack the things. The cash was for Corey. Corey was not thinking of selling out, but he was starting out with the cash, when he bumped into Mike. Mike told Corey that the partnership between the two, and Mike accepted.

Westward they wandered in quest of the idea. They decided to take a band of Indians, sign a contract with Mike, and left Corey to go to the West country, and Mike went to work so that Corey might remain, and finish his story. But things went wrong. He couldn't find a punch ending for his story. He was forced to take a band of Indians, sign a contract with Mike, and leave Corey.

When a fall broke engineered by Mike, which liberated "Texas" Jack, Mike washed his hands of Corey, and left him to his own fate.

FIGHTING BACK (Five Parts.—Nov. 4).—The cast: The Weakening (William Desmond); The Fury (Chaplin); Bill; China Mox (Jack Richardson); Binnie (Tanley Hunt); Colleen Hampton (Thaddeus H. Kistler); Tony (Thomson Edwards); Dance Hall Girl (Sedgewick). Directed by Raymond Wells. Photographed by Lively Horne.

Tells the west-enders, with the help of the heat, at the side of a water hole on the frontier, while Ram and Pete were riding through the area, looking for mavericks. After administering first aid, the band of Indians arrived, and Ira Newton, the strongest man in the group, was selected to ride. Ira Newton, the strongest man in the group, was selected to ride. He couldn't get the horse more like a cavalryman than a cowpuncher.

Then came a trip to the C-O ranch to the little town, where the band of Indians gathered. It was pay day, and the band of Indians gathered. Pete was left to take the job, and the band of Indians gathered.
The story

A.

HERBERT PATHE NEWS NO. 88 (Oct. 27).

Great Lakes, Ohio.—The U. S. Submarine No. 451 and the Navy

Redwood City, Cal.—Steel ships, wooden

Epernay, France.—It was three years ago

Jassy, Roumania.—First pictures of the

New York City.—J. A. Berst, general man-

New York City.—The patriotic demonstra-

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November 17, 1917

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of General Electric Company
HARRISON, N. J.
**List of Current Film Release Dates**

ON DAILY CALENDAR OF PROGRAMS Release See Page 1068.

**General Film Company, Inc.**

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**

The Duplicity of the Harrows (One of the O. Henry Series—Four parts—Drama).

The Loncon Road (One of the O. Henry Series—Two parts—Drama).

The Dry Valley Johnson (One of the O. Henry Series—Four parts—Drama).

Laid and Order (One of the O. Henry Series—Two parts—Drama).

A Night in Arabia (One of the O. Henry Series—Four parts—Drama).

The Exchange Kid (One of the O. Henry Series—Two parts—Comedy—Drama).

The Renaissance at Charleston (One of the O. Henry Series—Four parts—Comedy—Drama).

Hygiene at the Salute (One of the O. Henry Series—Two parts—Comedy—Drama).

**CHAPLIN COMEDIES.**

The Champion (Two Parts—Comedy).

A Jitney Elomment (Two Parts—Comedy).

By the Sea (Two parts—Comedy).

**CINEMA NEWS SYNDICATE.**

American War at Home Weekly.

**ESSANAY.**

The Fabie of All That Triangle Stuff as Signed Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).

The Fabie of the Film Fed Family (George Ade Fable—Two Parts—Comedy).

The Fabie of the Uplifter and His Dandy Little Opera (One of the George Ade Fables—Two parts—Comedy).

The Girl Who Took Notes and Got Wise and Then Palled Down (George Ade Fable—Two parts—Comedy).

The Fable of the Pack Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).

**FALCON FEATURES.**

The Climber (Four Parts—Drama).

The Understudy (Four Parts—Drama).

The Best Man Out (Four Parts—Drama).

The Lady in the Library (Four Parts—Drama).

The Cleverest (Four Parts—Drama).

Feet of Clay (Four Parts—Drama).

Brand's Daughter (Four parts—Drama).

His Old Man (Four Parts—Drama).

Zolletzien (Four parts—Drama).

**HANOVER FILM COMPANY.**

Camille (Helen Hemperia—Six Parts—Drama).

The Marvelous Mother (Six Parts—Drama).

**JAXON COMEDIES.**

(Fourth Series.)

From Bad to Worse. (A Day.)

A Day of Adventure. (Another Part.)

How It Happened. (Too Much Alibi.)

Bankyard Polite. (Breaking In.)

**KALEM.**

A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).

The S之日起 of the Heart (Grant, Police Reporter, Series—One Part—Drama).

A Mox With the Lime (Grant, Police Reporter Series—One Part—Drama).

A Race to the Drawbridge (Daughter of Daring Series—One Part—Drama).

The Mounds Plot (Daughter of Daring Series—One Part—Drama).

A Detective's Daughter (Daughter of Daring Series—One Part—Drama).

The Railroad Sneakers (Daughter of Daring Series—One Part—Drama).

The Detective's Daughter (Daughter of Daring Series—One Part—Drama).

**PHYSICAL CULTURE PHOTOPLY CO.**

Physical Culture Magazine (Monthly).

**RAY COMEDIES.**

A Peaceful Husband—Cheating His Wife.

A Bath Tub Marriage.

**SERL.**

The Angel of Poverty Row (One Part—Drama).

Selig World Library No. 20 (Educational).

The Rustler's Indictment (Two Parts—Drama).

The Witness for the State (One Part—Drama).

Selig World Library No. 21 (Educational).

Selig World Library No. 22 (Educational).

Selig World Library No. 24 (Educational).

**SLEDBURN COMEDIES.**

Hubby's Holiday (Two parts—Comedy).

**SPLARKLE COMEDIES.**


**THREE C COMEDIES.**


**Pathe Exchange, Inc.**

**RELEASES FOR WEEK OF OCT. 21.**

The Painted Doll (Five parts—Drama—Russian Art Films—Special).

The Fatal Ring (Episode No. 16—"The Double Disguise"—Two parts—Drama—Astra). The Seven Pearls (Episode No. 6—"The Abandoned Mine"—Two parts—Drama—Astra).


Heart-Pathe News No. 90 (Topical). Heart-Pathe News No. 87 (Topical).

**RELEASES FOR WEEK OF OCTOBER 28.**

The Seven Pearls (Episode No. 7—"The False Pearl"—Two parts—Drama—Astra).

The Fatal Ring (Episode No. 5—"The Man Trap"—Two parts—Drama—Astra).

Rainbow Island (Comedy—Rollin).

The Mole Cricket (Colored—Half Reel and Spiritue in the Rivalry (Colored—Half Reel—Pathé Educational).

Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Spilt Reel). Heart-Pathe News No. 88 (Topical). Heart-Pathe News No. 89 (Topical). Heart-Pathe News No. 90 (Topical).

**RELEASE FOR WEEK OF NOV. 4.**

The Mark of Cain (Five parts—Drama—Astra).

The Fatal Ring (Episode No. 18—"The Substitute"—Two parts—Drama—Astra).

The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).

Pacch Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).

Lonesome Lines to Laramie, Laughs and Lathe (Two parts—Comedy—Rollin).


**RELEASES FOR WEEK OF NOV. 11.**

Francis’ Tom Arna (Five parts—French War Pictures).

The Fatal Ring (Episode No. 19—"The Crystal Mystery"—Two parts—Drama—Astra).

The Seven Pearls (Episode No. 9—"The Warning on the Wire"—Two parts—Drama—Astra).

The Flirt (One-Reel Comedy—Rollin).

Japanese Pictures (Two parts—Drama—Astra).

The Blue Christmas (Pathe—Spilt Reel.

**Paramount Pictures Corp.**

**BLACK DIAMOND COMEDY.**

Sept. 17—Susie’s Science Week. (One part—Drama).

Oct. 7—Susie Slips One Over. (Two parts—Drama).


Nov. 12—A Society Scrummage. (Two parts—Comedy).

**KLEVEN COMEDY.**


Nov. 5—Paint Heart and Fair Lady. (Two parts—Drama).

**PARAMOUNT—MACK SENNITT COMEDY.**

Sept. 7—A Bedroom Blunder. (One part—Drama).

Oct. 21—Roping Her Romeo. (One part—Drama).

Nov. 4—Pullman Brides. (One part—Drama).

Nov. 18—Are Waitresses Safe. (Two parts—Drama).

**PARAMOUNT—ARBUCKLE COMEDY.**

Aug. 20—His Wedding Night (Two parts—Drama).

Sept. 20—Oh, Deacon! (Two parts—Comedy).

Oct. 20—Patty at Cony Island.

**PARAMOUNT FEATURES.**

Oct. 8—The Trouble Buster (Five parts—Drama).

Oct. 15—The Call of the East (Five parts—Drama).

Oct. 22—The Son of His Father (Five parts—Drama).

Oct. 29—Bah’s Burglar (Five parts—Drama).

Oct. 29—The World for Sale (Five parts—Drama).

Nov. 5—The Antics of Ann (Five parts—Drama).

Nov. 5—The Clever Mrs. Carfax (Five parts—Drama).

Nov. 12—Jack and Jill (Three parts—Drama).

Nov. 16—Molly Entangled (Five parts—Drama).

Nov. 16—The Jumble (Six parts—Drama—J. Stuart Blackton’s Production).

**PARAMOUNT—BURTON HOLMES.**

Oct. 8—The Birnur City of Seoul (Scenio).

Oct. 15—Queer Korean Customs (Scenio).

Oct. 22—Tokyo, the Metropolis (Scenio).

Oct. 29—Nikko in Snow Time (Scenio).

Nov. 5—The Land of Mine. Butterfly (Scenio).

Nov. 12—Around Fijiyama (Scenio).

Nov. 19—Kyoto, the Ancient Capital (Scenio).

**PARAMOUNT—RAY PICTOGRAPHS.**

Oct. 4—Subjects on Reel: Further Education for Army Coos: A Demolish Entertain- ment: Goodrich Dirth, Lunch Detective.

Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam’s Hips to Housewives; No. 1; Soap Making at Home; A Wood-Checking Trip in N. Skeland; Cartoon—Bobby Bumps “World Series.”

Oct. 15—Subjects on Reel—Woodcraft and Camping—Uncle Sam’s Hips to Housewives, No. 2, The Ice-Refrig- istrator; Dalmation Jungle; Cartoon—Quacky Doodles the Cheater.

Oct. 22—Subjects on Reel—Humpeback Whaling in the Pacific; Uncle Sam’s Hips to Housewives; No. 1, The Wool. Least; Levengoth’s Airplane Machine Gun.
The Motion Picture Producers of America Form A Central Employment Bureau for Your Protection

By means of this simple diagram you can see the advantages of registering with the newly-created SERVICE BUREAU of the National Association of the Motion Picture Industry, formed to do away with employment agency evils and extortions.

The following companies are members of the National Association and active participants in the operation of the SERVICE BUREAU:

ARGUS LABORATORIES
ARROW FILM CORP.
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ASTRA FILM CORP.
BALBOS AMUSE PROB CO.
BIOGRAPH CO
BRAY STUDIOS, INC.
CHARTERS FEATURES
CORONA COHERA CO.
COSMOP HOTOIFILM CO.
CRYSTAL FILM CO.
CREATIVEN F ILM LABORATORY
E. S. MOTION PICTURE CORP.
ERIBOGRAPH CO
EVANS FILM MPG. CO
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FOX FILM CORP.
FRIDMAN AMUSEMENT CORP.
GAUMONT COMPANY
GOLDWYN DISTRIBUTING CORP.
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IVAN FILM PRODUCTIONS
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KALERM COMPANY
KEystone FILM CO
JESS L. LASKY FEATURE PLAY CO
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MAYFAIR FILM CORP.
METRO PICTURES CORP.
ODDEN PICTURES CORP.
PARAMOUNT PICTURES CORP.
PATHE EXCHANGE, INC.
FRANK FOWELL PRODUCING CO
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SANGER PICTURE PLAYS CORP
NORMA TALMADGE F LMP CORP
SELS PULYSCOPE CO
SELECT PICTURES CORP
LEWIS J. SELLENS ENTERPRISES
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THANHOUSER FILM CORP.
TRIANGLE DISTRIBUTING CORP
UNIVERSAL FILM MPG. CO
U. S. MOTION PICTURE CORP
WHEATON INC
VITAGRAPH CO. OF AMERICA
WORLD FILM CORP

Suite 320-321 Longacre Building, 1476 Broadway, New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
### List of Current Film Release Dates

**ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS**

(For Daily Calendar of Program Releases See Page 1685.)

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<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>Oct. 15</td>
<td>Wild and Wooly Women (Comedy)</td>
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<tr>
<td>Oct. 15</td>
<td>A Fire Escape Finish (Comedy)</td>
</tr>
<tr>
<td>Oct. 21</td>
<td>A Bad Little Good Man (Comedy)</td>
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<tr>
<td>Nov. 5</td>
<td>The Half of It (Comedy)</td>
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<tr>
<td>Nov. 12</td>
<td>The Shame of the Bullock (Comedy)</td>
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<tr>
<td>Aug. 18</td>
<td>Doing His Bit (Cartoon, Comedy)</td>
</tr>
<tr>
<td>Aug. 20</td>
<td>Pepper's Mobilized Farm (Cartoon, Comedy)</td>
</tr>
<tr>
<td>Oct. 22</td>
<td>The House of the Living (Dithmar's Edu.) (Split Reel)</td>
</tr>
<tr>
<td>Sept. 2</td>
<td>A Dream of Egypt (Two parts—Dr.)</td>
</tr>
<tr>
<td>Sept. 15</td>
<td>My Teacher (Two parts—Society Drama)</td>
</tr>
<tr>
<td>Sept. 17</td>
<td>The Right Man (Two parts—Drama)</td>
</tr>
<tr>
<td>Sept. 24</td>
<td>A Romany Rose (Two parts—Drama)</td>
</tr>
<tr>
<td>Oct. 8</td>
<td>A Prince for a Day (Two parts—Drama)</td>
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<tr>
<td>Oct. 15</td>
<td>The Cross-Eyed Submarine (Two parts—Drama)</td>
</tr>
<tr>
<td>Oct. 22</td>
<td>Little Marianna's Triumph (Two parts—Drama)</td>
</tr>
<tr>
<td>Aug. 13</td>
<td>The Bram Girl (Two parts—Comedy—Drama)</td>
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<tr>
<td>Aug. 20</td>
<td>A Five Foot Ruler (Two parts—Comedy—Drama)</td>
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<tr>
<td>Aug. 27</td>
<td>Scandal Everywhere (Comedy)</td>
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<tr>
<td>Sept. 5</td>
<td>A Plundered Heart (Com.)</td>
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<tr>
<td>Sept. 10</td>
<td>In the Clutches of Milk (Comedy)</td>
</tr>
<tr>
<td>Sept. 17</td>
<td>Marathon Maniacs (Comedy)</td>
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<tr>
<td>Sept. 24</td>
<td>Your Boy and Mine (Comedy)</td>
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<tr>
<td>Oct. 1</td>
<td>Kicked in the Kitchen (Comedy)</td>
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<tr>
<td>Oct. 8</td>
<td>A Capital Investment (Comedy)</td>
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<tr>
<td>Oct. 15</td>
<td>When Liz Lets Loose (Comedy)</td>
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<tr>
<td>Oct. 22</td>
<td>What'll We Do With Uncle? (Comedy)</td>
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</tbody>
</table>

**Universal Film Mfg. Co.**

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<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Sept. 23</td>
<td>The Bond of Fear (Five parts—Comedy)</td>
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<tr>
<td>Sept. 23</td>
<td>Devil Dog (Five parts—Drama)</td>
</tr>
<tr>
<td>Sept. 30</td>
<td>Broadway, Arizona (Five parts—Drama)</td>
</tr>
<tr>
<td>Sept. 30</td>
<td>The Tar Heel Warrior (Five parts—Drama)</td>
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<tr>
<td>Oct. 7</td>
<td>Ashes of Hope (Five parts—Drama)</td>
</tr>
<tr>
<td>Oct. 14</td>
<td>One Shot Rose (Five parts—Drama)</td>
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<tr>
<td>Oct. 21</td>
<td>The Firey of Tough Luck (Five parts—Drama)</td>
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<tr>
<td>Oct. 21</td>
<td>Cassidy (Five parts—Drama)</td>
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<tr>
<td>Oct. 28</td>
<td>The Stainless Barrier (Five parts—Drama)</td>
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<tr>
<td>Nov. 4</td>
<td>Fighting Back (Five parts—Drama)</td>
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<tr>
<td>Nov. 4</td>
<td>Up or Down (Five parts—Drama)</td>
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**Metro Pictures Corporation.**

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Sept. 10</td>
<td>The Lifted Veil (Five parts—Drama)</td>
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<tr>
<td>Sept. 17</td>
<td>Their Conquest (Five parts—Drama)</td>
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<tr>
<td>Sept. 24</td>
<td>The Silence Sellers (Five parts—Dr.)</td>
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<tr>
<td>Oct. 5</td>
<td>Life's Whirlpool (Five parts—Drama)</td>
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<tr>
<td>Oct. 15</td>
<td>A Sleeping Memory (Seven parts—Drama)</td>
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<tr>
<td>Oct. 22</td>
<td>More Truth than Poetry (Five parts—Drama)</td>
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<tr>
<td>Nov. 5</td>
<td>The Outsider (Six parts—Drama)</td>
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<tr>
<td>Nov. 12</td>
<td>Outwitted (Five parts—Drama)</td>
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**Yorke Film Corp.**

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<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>July 16</td>
<td>The Hidden Spring (Five parts—Dr.)</td>
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<tr>
<td>Sept. 5</td>
<td>Under Handicap (Seven parts—Drama)</td>
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<tr>
<td>Oct. 1</td>
<td>Paradise Garden (Five parts—Drama)</td>
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**Metro Comedies.**

<table>
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<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>Sept. 17</td>
<td>Henry's Ancestors (Drew)</td>
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<td>Sept. 24</td>
<td>His Curiosity (Drew)</td>
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<td>Oct. 8</td>
<td>His Joy (Drew)</td>
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<td>Oct. 15</td>
<td>His Double Life (Drew)</td>
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<td>Oct. 22</td>
<td>His Desert (Drew)</td>
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<tr>
<td>Oct. 22</td>
<td>His Spies (Drew)</td>
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<tr>
<td>Oct. 22</td>
<td>Twelve Good Hens and True (Drew)</td>
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<td>Nov. 5</td>
<td>His Deadly Calm (Drew)</td>
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<tr>
<td>Nov. 12</td>
<td>The Rebellion of Mr. Monor (Drew)</td>
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**Triangle Film Corporation.**

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<tr>
<td>Nov. 4</td>
<td>Fighting Back (Five parts—Drama)</td>
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<tr>
<td>Nov. 4</td>
<td>Up or Down (Five parts—Drama)</td>
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**Triangle Comedy.**

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<tr>
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<th>Film Title</th>
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<tbody>
<tr>
<td>Sept. 30</td>
<td>Caught in the End.</td>
</tr>
<tr>
<td>Oct. 7</td>
<td>Half and Half.</td>
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<tr>
<td>Oct. 7</td>
<td>All at Sea.</td>
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<tr>
<td>Oct. 14</td>
<td>Their Love Lesson.</td>
</tr>
<tr>
<td>Oct. 21</td>
<td>His Busy Day.</td>
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<tr>
<td>Oct. 21</td>
<td>Modern Sherlock.</td>
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<tr>
<td>Oct. 28</td>
<td>Their Husband.</td>
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<tr>
<td>Oct. 29</td>
<td>Their House.</td>
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<tr>
<td>Nov. 4</td>
<td>Here's a Pair.</td>
</tr>
<tr>
<td>Nov. 4</td>
<td>An Interrupted Honeymoon.</td>
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**Keystone Comedy.**

<table>
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Aug. 26</td>
<td>Two Crooks (Two parts).</td>
</tr>
<tr>
<td>Sept. 2</td>
<td>A Shanghaied Jonah (Two parts).</td>
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<tr>
<td>Sept. 2</td>
<td>His Precious Cargo (Two parts—Com.).</td>
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<tr>
<td>Sept. 15</td>
<td>Hula Hula Land (Two parts—Com.)</td>
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<tr>
<td>Sept. 25</td>
<td>The Late Lamented (Two parts).</td>
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<tr>
<td>Sept. 30</td>
<td>The Sultan's Wife (Two parts).</td>
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<tr>
<td>Oct. 7</td>
<td>His Christmas Present (Two parts).</td>
</tr>
<tr>
<td>Oct. 14</td>
<td>Pearls and Perils (Two sera).</td>
</tr>
<tr>
<td>Oct. 21</td>
<td>A Hindoo Hoodoo (Two parts).</td>
</tr>
<tr>
<td>Oct. 28</td>
<td>His Busted Past (Two parts).</td>
</tr>
<tr>
<td>Nov. 4</td>
<td>Haunted by Himself (Two parts).</td>
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</tbody>
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**Triangle Reissues.**

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>Sept. 2</td>
<td>The Lamb (Five parts—Drama)</td>
</tr>
<tr>
<td>Sept. 16</td>
<td>Hell's Hinges (Five parts—Drama)</td>
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</tbody>
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Producers.—Kindly furnish titles and dates of all new releases before Saturday.
Your Receipts

Depend entirely upon the kind of pictures you show and how you show them. You cannot get the best results on the screen by using alternating current.

Westinghouse Motion Picture Equipment

transforms the alternating current into the direct current needed in order to get the best results.

Westinghouse Electric & Manufacturing Co.
East Pittsburgh, Pa.

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A carbon for every current requirement!

National Carbon Company, Inc.
CLEVELAND, OHIO
List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1085.)

MUTUAL FILM CORP.

CUR.
Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Hully (Comedy).
Oct. 18—Jerry's Last Stand (Comedy).
Oct. 24—Jerry's Soft Spot (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry, and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).

GAUMONT.
Oct. 15—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolinas; When Dishwashing is a Pleasure; A Primitive Jeweler; An Optical Illusion—the Animated Drawings from Life).—Two Reels.—Two Reels—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Pecker-Wood Year Mining Stock Panned Out; Animated Drawing from "Life."—The Apparel and the Men's Smoking Habit.

Nov. 1—Reel Life No. 78 (Subjects on Reel: Safety Last; The Pipe Organ; A Cowboy's Visit to the Banana Industry; A Water; It Was Not the Collo "The Five Years a Honolulu Flower Girl").—Two Reels.—Two Reels—Subjects on Reel: Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Pecker-Wood Year Mining Stock Panned Out; Animated Drawing from "Life."—The Apparel and the Men's Smoking Habit.

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cowboy's Visit to the Banana Industry; A Water; It Was Not the Collo "The Five Years a Honolulu Flower Girl").—Two Reels.—Two Reels—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Pecker-Wood Year Mining Stock Panned Out; Animated Drawing from "Life."—The Apparel and the Men's Smoking Habit.

MUTUAL WEEKLY.
Nov. 4—Number 140 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 102 (Topical).

STRAND COMEDY.
Oct. 9—Firing Father.
Oct. 16—For Pete's Sake (Comedy).
Oct. 23—And Alone Came Mary.
Oct. 30—A Science Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).

MUTUAL SPECIALS.
Oct. 22—The Adventurer (Charlie Chaplin Pictures). Two parts—(Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unknown (Frohman—Six Parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five Parts—Drama).
Nov. 5—A Game of Wits (American—Five Parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five Parts—Drama).

SIGNAL.
Oct. 15—The Lost Express (Episode No. 5—Silent.—Drama).
Oct. 22—The Lost Express (Episode No. 6—Silent.—Drama).
Nov. 1—The Lost Express (Episode No. 7—Silent.—Drama).—The Race With the Limited.—Two Parts—Drama.
Nov. 7—The Lost Express (Episode No. 8—Silent.—Drama).—The Mountain King.—Two Parts.—Drama.
Nov. 14—The Lost Express (Episode No. 9—Silent.—Drama).—The Loote.—Two Parts.—Drama.

ARTCRAFT PICTURES CORPORATION.
Sept. 15—Racing in Rovine (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Drama).
Oct. 1—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five Parts—Dr.—Drama).
Nov. 19—The Rise of Jennie Cushing (Five Parts—Drama).
Nov. 26—Desert Dust (Five Parts—Drama).

ART DRAMAS, INC.
Sept. 10—Blood of His Fathers (Horsley—Five Parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five Parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.
Sept. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Death of the Moth (Five Parts—Drama).
Oct. 29—The Man Trap (Five Parts—Drama).
Nov. 5—The Last of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five Parts—Drama).
Nov. 19—The Savage (Five Parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

EDUCATIONAL FILMS CORP.
Oct. 1—Our Vanishing Game (Dimtar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Dimtar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Dimtar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scientific and Educational).
Oct. 15—Eight Indians in Their Native Haunts (Scientific and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT.
Oct. 10—Shall Not Steal (Five Parts—Drama).
Oct. 21—The Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five Parts—Drama).
Nov. 4—Miss U. S. A. (Five Parts—Drama).
Nov. 11—The Painted Madonna (Five Parts—Drama).

FOX STANDARD PICTURES.
Sept. 7—Jack and the Beanstalk (Ten Parts).
Oct. 6—The Magic Cupboard (Ten Parts).
Sept. 29—Pamphlet.
Oct. 7—Where a Man Seen Red.

FOXFIELD COMEDIES.
Sept. 5—Tom and Jerry Mix (Two parts).
Nov. 11—Wedding Bells and Parting Lions (Two parts).
Nov. 18—A Milk-Spotted Lamb (Two parts).
Dec. 9—His Shamming Career (Two parts).

GOLDWIN PICTURES CORPORATION.
Sept. 7—Baby Mine (Six parts—Drama).
Oct. 7—The Heritage (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six Parts—Drama).
Nov. 4—Sunshine Alley (Six Parts—Drama).
Nov. 19—A Gentleman from Tennessee (Six Parts—Drama).

GOLDWIN DISTRIBUTING CORPORATION.
The Manxman (Eight parts—Drama).
The Freedom of the World (Four parts—Drama).
The Auction Block (Two parts—Drama).

GREATER VITAGRAPH (V—L—S—E).
Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—Silent.—Drama).
Oct. 8—The Love Doctor (Five Parts—Drama).
Oct. 15—Favorite Film Features—Dr. Lefuer's Theory (One reel—Drama) and Jerry's Uncle's Namesake (Two parts—Comedy).
Oct. 15—Dead Shot Baker (Five parts—Drama).
Oct. 15—The Fighting Trail (Episode No. 6—Silent.—Drama).
Oct. 22—The Fighting Trail (Episode No. 7—Silent.—Drama).
Oct. 22—Favorite Film Features—The Still Voice (Two parts—Drama) and Champs (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).
Oct. 22—The Fighting Trail (Episode No. 8—Silent.—Drama).
Oct. 22—The Strands of Doom—Two Parts—Drama.
Oct. 29—The Flam ing Omen (Five Parts—Drama).

Bobby of the Home Defenders (Bobby Connolly Series).
Bobby and the Fairy (Bobby Connolly Series).
Bobby and Company (Bobby Connolly Series).
Nov. 3—The Fighting Trail (Episode No. 9—Silent.—Drama).
Nov. 3—The Bridge of Death—Two Parts—Drama.

JEWEL PRODUCTIONS, INC.
Pay Me (Drama).
Sirens of the Sea (Drama).
The Man Without a Country (Drama).
"K." (Drama).

GEORGE KLEIN SYSTEM.
Oct. 1—A Bear Past (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Eidson—Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker (War Bond Edison—Perfection Picture—Five Parts—Drama).
Oct. 29—Young Mother Hubbard (Eidson—Perfection Picture—Four Parts—Drama).
Nov. 3—Two Bits Seats (Eidson—Perfection Picture—Four Parts—Comedy—Drama).

PARAFLA PLAYS, INC.
Rose o' Paradise.
A Man's Man.

SELECT PICTURES CORP.
The Silent Master (Seven Parts).
Sedalia.
The Moth.
Lost We Forget.
The Wild Girl.

WOLESOME FILMS CORPORATION.
Sept. 3—The Penny Philanthropist (Five Parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four Parts—Drama).

WORLD PICTURES.
Oct. 1—The Corner Grocer (Five Parts—Drama).
Oct. 15—Rasputin and the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five Parts—Drama).
Oct. 29—The Burglar (Five Parts—Drama).
Nov. 9—The Maid of Belgium (Five Parts—Drama).

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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1068.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION. 
Humility—(First of "Seven Cardinal Virtues"—Drama). 
June—Who Knows? (Six parts—Drama). Loyalty (Drama).

J. FRANK BROCKLISS, INC. 
U. S. Navy (Five parts). 
Terry Human Interest Reels (900 Feet Every Other Week). 
Russian Revolution (Three parts). 
Land of the Rising Sun (10,000 feet—Issued en masse or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC. 
The Eagle's Wings. 
Heil Morgan's Girl. 
Mother O' Mine.

BRENNON PRODUCTIONS. 
Lone Wolf Boy (Ten parts). 
Furnished.

CAMERAGRAPH FILM MFG. CO. 
June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO. 
May—The Curee of Bre (Seven parts—Dr.).

CENTURY COMEDIES. 
Sept. 1—Balloonatics (Two parts—Comedy). 
Oct. 1—Automaniacs (Two parts—Comedy). 
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy). 
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS. 
(The Lincoln Cycle Pictures.) 
My Mother (Two parts). 
My Father (Two parts). 
Myself (Two parts). 
The Call to Arms (Two parts).

CHRISTIE FILM CO. 
July 23—Shirley (Comedy). 
July 30—Won in a Cabaret (Comedy). 
Aug. 7—His Merry Mix-Up (Comedy). 
Aug. 14—A Smokey Lovel Air (Comedy). 
Aug. 21—Local Color (Comedy). 
Aug. 28—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP. 
June—The 13th Labor of Hercules (Twelve parts). 

CORONET FILM CORP. 
Living Studies in Natural History. 
Animal World— ISSUE No. 1. 
Ants— Issue No. 2. 
Birdland Studies. 
Horticultural Phenomena.

COSMOPHOTO, INC. 
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP. 
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP. 
Trooper 44 (Five parts—Drama). 

M. S. EPSTEIN. 
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO. 
June—Robespierre.

FAIRMOUNT FILM CORP. 
June—Hate (Seven parts—Drama). 

FLORA FINCH FILM CO. 
"War Prone" (Two parts—Comedy).

FORT PITT CORPORATION. 
The Italian Maid (Comedy).

FRATERNITY FILMS, INC. 
Oct.—Devil's Playground (Nine parts—Drama). 

FRIEDMAN ENTERPRISES. 
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP. 
June—A Bit o' Heaven (Five parts—Drama).

FRIDIAN AMUSEMENT CORP. 
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP. 
Mutt and Jeff in Antarctica. 

JOSEPH M. GAITES. 
August—The Italian Battleground.

GENERAL ENTERPRISES, INC. 
The Warrior (Seven parts—Comedy—Drama).

GOLDIN FEATURES. 
A Bit of Life (One Real Comedy—Drama).

HILLER & WILK, INC. 
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES. 
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PRODUCTIONS. 
Photograph (Box Kites and Captive Balloons with Cameras). 
Falcon of the Sea (Hydroplanes for Coast Patrol). 
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS. 
August—Babbling Tongues (Six parts—Drama). 
Married in Name Only (Six parts—Drama).

KING BEE FILMS CORP. 
July 1—Cupid's Rival (Two parts—Comedy). 
July 15—The Villain (Two parts—Comedy). 
Aug. 1—The Millionaire (Two parts—Comedy). 
Aug. 15—The Goat (Two parts—Comedy). 
Sept. 1—The Fly Cup (Two parts—Comedy). 
Sept. 15—The Chief Cook (Two parts—Comedy). 
Oct. 1—The Chief Cook (Two parts—Comedy). 
Oct. 15—The Candy Kid (Two parts—Comedy). 
Nov. 1—The Hobo (Two parts—Comedy).

A KAY CO. 
Some Barrier (Terry Cartoon Burlesque). 
His Trial (Terry Cartoon Burlesque). 
Terry Human Interest Reel No. 1 (Character As Revealed In the Eyes). 
Terry Human Interest Reel No. 2 (Character As Revealed In the Eyes).

KLOTZ & STEINER. 
June—Whither Thou Goest (Five parts—Drama). 
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP. 
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP. 
Persuasive Peggy (Drama).

MCLELLAN PICTURES. 
Mother (Drama).

WALTER STEINER. 
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP. 
June—The Planter (Drama).

OGDEN PICTURES CORP. 
August—The Last of the Ages (Drama).

OVERLAND FILM CO. 
The Russian Revolution.

PARAGON FILMS, INC. 
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC. 
To-Day (Seven parts—Drama). 
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP. 
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears"). 
Mo-Toy Troupe (Release No. 10, "Dolly Doings"). 
Mo-Toy Troupe (Release No. 11, "School Days"). 
May-toy Troupe (Release No. 13, "Little Red Riding Hood"). 
May-toy Troupe (Release No. 13, "Puss in Boots"). 
Mo-Toy Troupe (Release No. 14, "Jimmie the Soldier Boy"). 
Mo-Toy Troupe (Release No. 15, "Jimmie and Jamb"). 
Mo-Toy Troupe (Release No. 16, "In Japoland").

PURKALL FILM CO. 
July—The Liar (Six parts—Drama).

HARRY RADER. 
The Public Defender (Drama).

RENOVED PICTURES CORP. 
June—In Treasure's Grip (Five parts—Drama).

ROBARD PLAYERS. 
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG. 
April—The Garden of Allah. 
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG. 
May—Parenslage (Drama).

SHERMAN PICTURE CORP. 
July—Corruption (Six parts—Drama).

JULIUS STEGEB. 
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC. 
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP. 
Just a Woman.

ULTRA FILMS, INC. 
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West Is West. 
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS). 
May—The Hand that Rocks the Cradle (Six parts—Drama). 
June—The Cross-Eyed Submarine (Three parts—Comedy). 
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS. 
Sept.—The Fated Hour (Six parts—Drama). 
Sept.—The Slave Mart (Six parts—Drama).

E. WARREN PRODUCTION. 
April—The Warfare of the Flesh (Drama). 
The Weaver of Life (Drama). 

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In every mail come expressions such as these from Exhibitors who are using our TWO-A-WEEK NEWS SERVICE. And there’s mountains of reasons why. Latest and greatest smash is the EXCLUSIVE showing of the most amazing, most spectacular CLOSE-UP PICTURES of high speed aeroplanes doing a dozen feats of death-defying stunts, while being photographed by another plane CLOSE UP. Never before accomplished. Without a single doubt the greatest pictures ever shown on any screen, NOT SHOWN IN ANY OTHER WEEKLY OR NEWS REEL. That’s why thousands of Exhibitors say there’s nothing on the market like the "TWO-A-WEEK NEWS SERVICE".

Subjects of most timely and fascinating interest in every release. No big event of any importance but what is covered by the TWO-A-WEEK NEWS SERVICE (Universal Animated Weekly and Current Events). Exhibitors on regular contract get ALL the big extra specials without extra cost. Non-subscribers can book the big specials at rates quoted by any Universal Exchange.

Always First with the Big Stuff

Scoop after scoop—not once, but first always, with the big news of all the world. People know it, therefore people want it. GIVE YOUR PATRONS THE BEST.

BOOK NOW

thru any Universal Exchange or communicate direct with the

ANIMATED WEEKLY and CURRENT EVENTS

1600 Broadway, New York
JOSEPH M. SCHENCK presents

NORMA TALMADGE in

"THE SECRET OF THE STORM COUNTRY"

Norma Talmadge, a personal portrait

From the book of the same name by
GRACE MILLER WHITE

Picturized by Mary Munillo and Courteney Ryley Coote

Directed by
CHARLES MILLER

In this, the second in her series of Select Pictures, Norma Talmadge is seen in the role of Tess, the little daughter of the squatter village on the shores of Lake Cayuga, made famous by Grace Miller White in her two popular novels, "Tess of the Storm Country" and "The Secret of the Storm Country."

It is a role which will add new laurels to the heroine of "The Moth," "Poppy," and "Panthea." As Tess, Miss Talmadge gives further proof of her versatile talent as a screen actress of the highest order. Already this picture has broken records wherever it has been shown. "The Secret of the Storm Country" sets a new mark in Miss Talmadge's record of artistic achievement.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue
New York
"SCANDAL"
in which LEWIS J. SELZNICK presents
CONSTANCE TALMADGE
directed by Charles Gilbyn; from the serial by Cosmo Hamilton

has scored an instantaneous hit! It has been received enthusiastically by critics, by exhibitors and by the public. The story has been praised as one hundred per cent entertainment—the star has been acclaimed a brilliant and gifted artist of the screen.

"'Scandal' is excellent entertainment!"
—Moving Picture World.

The lovely star of "Scandal," from her latest portrait

Here is a typical endorsement of "SCANDAL" from an exhibitor of high rank:

Mr. Fred Aiken, Branch Manager, Select Pictures Corporation
220 South State Street, Chicago, Ills.

Dear Mr. Aiken:

It is very seldom that I am ever moved sufficiently to voluntarily write a letter to any distributing concern, relative to their productions—but I wish to say that I started a nine (g) days' run of Constance Talmadge in "Scandal" at the Bijou Dream yesterday morning, and my business was so unusually satisfactory that I was wondering if it was the weather, but today's extraordinary business satisfies me that it is a combination of the star and the story, "Scandal," which is responsible for the satisfactory box-office receipts. My patrons are all well pleased.

I have always figured productions from two angles: my personal opinion and box-office receipts, the latter, of course, always having preference over the former, but Constance Talmadge in "Scandal" makes good on both.

Here's hoping that you will be able to offer me many productions in the future of equal merit.

Cordially yours,

Bijou Dream Theatre
by Sig. Faller, Treas. and Mgr.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
"HER SILENT SACRIFICE"

is the first SELECT picture starring

ALICE BRADY

Directed by Edward José

In this story, the scenario of which was written by Eve Unsell from the successful play, "The Red Mouse," by Henry J. W. Dam, Miss Brady is seen in the role of a young girl against whom the hand of Fate is raised from birth. It is a role which gives the talents of Alice Brady full scope, for from a simple girl Arlette develops to become the toast of Paris!

Alice Brady needs no introduction to the audiences of America. Her fame as a star rests not upon one picture, but upon dozens. She has been acclaimed both by the fans, who have grown to love her, and by the exhibitors, who have made fortunes out of her pictures. As a Select star she will eclipse even her notable performances in "Bought and Paid For," "Maternity" and other favorites. "Her Silent Sacrifice" is a glorious beginning.

Distributed by

SELECT PICTURES CORPORATION

720 SEVENTH AVENUE
NEW YORK CITY
An Advertisement
by
W. W. Hodkinson

ANOTHER STEP FORWARD

1907—Started my first ten-cent house, the same program all week.

1911—Placed the hundreds of Pacific Coast customers of the General Film Co. on a non-conflict, uniform age, definite schedule basis, with special services for better houses charging ten cents and using longer runs.

1913—Organized the “Progressive” Exchanges in Los Angeles, San Francisco and Seattle, establishing through their service and protection to exhibitors the first houses in the United States to run the same program for a full week at ten and twenty cents.

1914—Founded Paramount, applying the year-old “Progressive” policies of service and exhibitor protection on a national scale. Originated and applied the percentage basis of handling films between producer and distributor, which gave the first incentive to quality production and assured a cooperation which created the largest organization yet known in the business.

1917—I am applying the same principles of protection and cooperation, but dividing the responsibility and profit between producers and exhibitors, to the end of insuring the exhibitor against paying more than any picture is worth to him, and to the further end of tying exhibitor and producer together for the development of the business along its logical, progressive lines.

Instead of exhibitor and producer feeling no responsibility toward each other, which is the tendency at the present time, I expect to bring those elements with which I deal together as units co-related and interdependent upon each other with fair profits for all concerned.

W. W. Hodkinson

Exhibitors are invited to write to the home office regarding the first of the Paralta Plays, “A MAN’S MAN,” with Mr. J. Warren Kerrigan, which is ready for immediate bookings, and “MADAM WHO?” with Miss Bessie Barriscale, each in seven reels, which will be booked now for showings after December first.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York
October 8, 1917.

Paralta Plays, Inc.,
729 Seventh Ave.,
New York City,
New York.

Gentlemen:

With J. Warren Kerrigan in "A MAN'S MAN" as the attraction, we did a phenomenal business all last week at CLUNE'S AUDITORIUM, seating over 3000, breaking the house record on Saturday night and being compelled on both Monday and Saturday nights to turn away more people than we could accommodate inside. At the matinees on practically every day the line up for the second show extended a block long or more.

CLUNE'S AUDITORIUM, having had the premier presentation of the world's greatest pictures, such as "THE CLANSMAN" or "THE BIRTH OF A NATION", "RAMONA", "THE EYES OF THE WORLD", etc., we are particularly gratified that "A MAN'S MAN" should have approximated the business on those pictures.

Criticisms in the six daily newspapers of Los Angeles actually graded 100%. Unanimously they complimented everything connected with the picture; especially the fine, clean work of Mr. Kerrigan, Miss Lois Wilson and Miss Ida Lewis; the devotion to details in the settings, the practically faultless direction, superb photography, and the excellence of Mr. Kyne's story as adapted for the picture. At CLUNE'S AUDITORIUM this seven-reel production pleased all who attended. Praise was unstinted. I consider "A MAN'S MAN" exceptionally acceptable to the public.

Paralta Plays, Inc. is to be congratulated on the success of its first release. It is but natural that the success of "A MAN'S MAN" at CLUNE'S AUDITORIUM should create the wish on my part to have the opportunity of giving your next release its premier showing at the same house.

With sincere wishes for your continued success,

I remain

Very truly yours,

CLUNE THEATERS COMPANY.

WHC/LS
J. Warren Kerrigan

IN

“A Man’s Man”

Written by
PETER B. KYNE

Screen version by
THOMAS G. GERAGHTY

DIRECTED BY OSCAR APFEL

Nothing that we could say
would be as truly convincing
as Mr. Clune’s letter,
on the previous page,
wherein he tells of the results
he obtained by booking
“A Man’s Man.”
Earnestly we advise you to heed
the injunction of the good book;
“Go and do thou likewise.”

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE Telephone Murray Hill 2123 NEW YORK CITY

Bessie Barriscale

IN

“Madam Who?”

Written by
Harold McGrath

Screen Version by
Monte M. Katterjohn

DIRECTED BY REGINALD BARKER

ROBERT BRUNTON, Manager of Productions.

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
NAT. I. BROWN, Secretary and Gen’l Manager

PARALTA PLAYS, INC.
"TO CAPACITY"

The test of a serial is at the box-office. Therefore, read a few opinions from exhibitors:

"Played to capacity all day."

"Obliged to turn away crowds the second episode."

"Never had a serial that pulled them in stronger."

"Best serial I have ever booked."

That's what they are saying about WHO IS "NUMBER ONE"? PARAMOUNT'S FIRST SERIAL
EVERY DAY IS SERVICE DAY

for

Paramount and Artcraft Pictures

Foremost stars, superbly directed, in clean motion pictures.

Take any one week in the year, in the Publicity, Advertising and Service Departments, and the Calendar looks as if the entire time was taken up in the service of the exhibitor.

Something is done directly for the exhibitor every day of the year—for instance—

<table>
<thead>
<tr>
<th>1917</th>
<th>Week of October 21st</th>
<th>1917</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mon.</strong></td>
<td>12 advertisements appear in 12 great metropolitan newspapers; 15,000 one-sheets distributed free for exhibitors tie-up. Cuts and mats on productions and stars distributed by exchanges to newspapers—pure publicity.</td>
<td></td>
</tr>
<tr>
<td><strong>Tues.</strong></td>
<td>35 advertisements appear in 35 great metropolitan newspapers; 15,000 24-sheets printed for free distribution; 28 stories, 45 pages, supplied to all dramatic and sporting papers. Motion Picture magazines, newspapers running magazine page.</td>
<td></td>
</tr>
<tr>
<td><strong>Thur.</strong></td>
<td>54 advertisements appear in 54 great metropolitan newspapers. Ads prepared for Photoplay, Photoplay Journal, Motion Picture and Picture Play Magazines, December issue. Four exclusive stories mailed to selected list of big town newspapers.</td>
<td></td>
</tr>
<tr>
<td><strong>Fri.</strong></td>
<td>70 advertisements appear in 70 great metropolitan newspapers; 30 full-page mats made and distributed free on request of exhibitors featuring increase in admission price and inaugurating longer runs with the addition of all Artcraft and Paramount Pictures by Service Department. Ad prepared for Ladies' Home Journal, December issue. Two selected stories consisting of interview or Sunday Magazine stories, mailed to selected list of 275 newspapers.</td>
<td></td>
</tr>
<tr>
<td><strong>Sat.</strong></td>
<td>85 advertisements appear in 85 great metropolitan newspapers; 2 full-pages in Saturday Evening Post. Five special news stories distributed to newspapers in which we advertise. Special news paragraphs distributed to 200 newspapers. Special news mats distributed to 325 newspapers. Stories of current productions sent out to photoplay magazines, with special supply of new photographs.</td>
<td></td>
</tr>
</tbody>
</table>

Can any organization so dedicated to the service of its customers help succeeding? Then why not succeed with us?
JOE M. SCHENCK presents

ROSCE "FATTY" ARBUCKLE
in "FATTY in CONEY ISLAND"

What the Exhibitors Think of "Fatty"
The surest proof of a star's value is the exhibitors' commendation. The box office is always right.

Here is the box-office viewpoint

To save the roof, I opened all the doors and gave the streams full run. People one or two blocks away heard the enthusiasm and came to the Crystal, taking their place in line to wait for seats.

—CRYSTAL THEATRE, Walton McNeil, Mrs., Burlington, Wis.

If "Fatty" earlier pictures inspired this approval, you are certainly safe in plunging heavy on "Fatty at Coney," which is, without a doubt, the greatest Arbuckle picture ever released.

Are you sure your "run" is long enough?

FAMOUS PLAYERS-LASKY CORPORATION

PARAMOUNT PICTURES

November 24, 1917

THE MOVING PICTURE WORLD
An Unbroken Record of Successes

J. Stuart Blackton's every picture has been a profitable one for exhibitors.

With greater stars than he has ever used before—Conway Tearle, Violet Heming and Wilfred Lucas—with the work of one of the world's greatest authors—Sir Gilbert Parker—on which to base his story, and with his own genius ripened to the fullest it is only reasonable to assume that "The Judgment House" will be another link in his unbroken chain of successes.

* This picture deserves all the publicity you can give it—and a longer than average run.
Cutting a melon for you

“Cutting a melon,” on Wall Street, means giving them something extra and unexpected.

There’s a melon being cut for you on this new Mary Pickford picture. Written by the greatest author of fanciful stories in the world, scenario by the adapter of “Rebecca,” directed by the same genius who directed “Rebecca”—if you ran “Rebecca” you know what that combination counted for.

Add the appealing whimsical art of Miss Pickford in this story of the little girl born to riches, left in poverty, and then suddenly rich again—and you have attraction value, plus.

If this isn’t something “extra and unexpected” we’d like to know what is!

The least you can do to benefit from this winner is to take advantage of the unusual exploitation possibilities and book a “long run.”
Thos. H. Ince's NEWEST and

The

ZEPPELI

Thos. H. Ince

November 24, 1917
GREATEST SPECTACLE

THE NEW YORK TRIBUNE SAYS:

"Nothing At All Like It Has Ever Been Seen On The Screen!"

Applications for bookings, following the "Trade Showings" in New York, Boston, Philadelphia and Pittsburgh, prove that Exhibitors all over the country appreciate the wonderful money-making qualities of this smashing big INCE success.

DEMAND "SPOT" or "OPEN" BOOKINGS IMMEDIATELY.

ALSO apply for the franchise for your ZONE (or neighborhood) and become a part of the U. S. Exhibitors' Booking Corporation, with early-run and franchise-fixed-maximum-price privileges.

US-EXHIBITORS' BOOKING CORPORATION

Executives—Frank G. Hall, William Oldknow

Top o' The Times Building, New York

BOOK THROUGH THE FOLLOWING EXCHANGES:

Hoffman-Foursquare, New York, 170 Seventh Avenue; Buffalo, 17 West Swan Street; Philadelphia, 1120 Vine Street; Pittsburgh, 127 Fourth Avenue; Cleveland, Strong Building, Prospect Street; Cincinnati, 202 Theatre Building; Detroit, Peter Smith Building; Chicago, 507 South Wabash Avenue; St. Louis, 501 Emerson Theatre Building; Kansas City, Minneapolis, Denver, Portland, San Francisco, address 729 Seventh Avenue, New York, pending opening of new office; Frank Gerdten, Inc., New Jersey, 220 West 42nd Street, New York; Globe Feature Film Company, New England, 26 Windower Street, Boston, Mass; Consolidated Film & Supply Company, Atlanta, Walton Street; New Orleans, Gravier Street; Dallas, Commerce Street.
Two New Hoffman - Foursquares

The Fringe of Society

The Big Punch Picture by Pierre V.R. Key

Produced by George Backer Film Corporation

A Picture Drama Which Will Be One of the Sensations of the Season with Zeena Keefe and Alan Hale

Produced by Harry Rapf

Featuring Ruth Roland and Milton Sills with Leah Baird (Specially Engaged) and J. Herbert Frank

An Original Society Photo-drama of distinction with a Big Theme

Bookings at all Hoffman-Foursquare Exchanges and at M.H. Hoffman, Inc. 729 Seventh Ave. New York
PATHE IS PROUD TO PRESENT TO AMERICANS
THE WONDERFUL FIVE REEL

FRANCE in ARMS

For absorbing interest, for educational value, for the extraordinarily comprehensive idea it gives as to the greatness of effort put forth by our gallant ally, this picture has no peer.

The aeroplane battle above the clouds is the greatest motion picture that has ever been taken. It probably will never be equaled.

Photographed by the cinematographic division of the French Army.
"THURLLING ~ DIRECTION ~ FLAWLESS ~ RICH IN DRAMATIC SITUATIONS ~ FULL OF SUSPENSE ~ MAINTAIN TENSEST INTEREST" 

that's what men who know say of the PATHÉ PLAYS.

"Stranded in Arcady is thrilling. It interests and holds throughout. 'The Mark of Cain' a mystery story of unusual excellence. A model of its type." 

Moving Picture World


Motion Picture News

"In 'Stranded in Arcady' suspense is kept up until the final fadeout. Satisfactory in every way. 'The Mark of Cain' is brimming over with thrills, action and excitement."

Exhibitor's Trade Review

"'Stranded in Arcady' full of thrilling adventures. Will be popular. 'The Mark of Cain' plenty of suspense, action fast." 

Dramatic Mirror

"THE PATHÉ FILMS"
PLAYS

The CHARMING, DASHING
NATIONAL CELEBRITY
IRENE CASTLE
is the star of the third great
box office PATHE PLAY 

SYLVIA of the
SECRET SERVICE
a five part drama replete with
thrilling situations, splendidly
produced and enacted
by a cast that is
superior in every
way.

story by Joseph Trant
Scenario by Philip Bartholomae
Directed by George Fitzmaurice
Produced by Astra

A FEATURE YOU
CAN BE PROUD
TO SHOW TO YOUR
PATRONS

Released Nov. 25th

IRENE CASTLE
A terrifying individual he stalks through "The HIDDEN HAND" always a menace, always fascinating. He will lay a strong hold upon the imagination of your audiences. He will bring them back again, and again. He is The HIDDEN HAND
DORIS KENYON
One of the most beautiful girls who ever acted before the camera
he looks funny— he is funny. The comedies in which he is featured will tickle the funny bones of your audience so hard that laughter will be a habit at your house.

Hal Roach directs them. That means they have to be good.

Produced by ROLIN
Triangle announces that it will pay the entire war tax of 15 cents per reel levied upon film manufacturers and will not transfer this tax to exhibitors.
“A CASE AT LAW”

with

Dick Rosson
and
Pauline Curley

A play with a direct appeal to young men, their sweethearts, their parents and to all who are interested in the welfare of American youth.

Released
Nov.
18
"FUEL OF LIFE"

with

Belle Bennett

A pretty woman with brains is dangerous as a foe, which this society woman proves when she turns business adventuress to protect her son.

Released
Nov.
18
Keystone Comedy

"HER BUSTED DEBUT"

with

Dale Fuller, George Binns and the Keystone Bathing Beauties

Hilarity, dashed with beauty and seasoned with thrills—just the right appetizer for any movie menu.

Released
Nov.
18
Mr. Foreign Buyer

When you entered our harbor, the first inspiring object you saw was
The Statue of Liberty enlightening the world.

Let us enlighten you.

Do you know

We possess an efficient organization
We are the largest distributors of films in foreign fields
We are acquainted with your requirements
We speak your native tongue
We are specialists in foreign fields
We are exclusive exporters of
World-Brady-Made Productions
And other
Dramas-Comedies-Series-Educationalss-Cartoons
"We operate everywhere."

Exclusive Exporters of Speer Carbons

Inter-Ocean Film Corporation

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

220 W. 42nd St.
New York City
again will captivate the millions who frequent the nation's picture theatres in a rollicking comedy-drama of laughter, plot, situation and adventure

NEARLY MARRIED
by EDGAR SELWYN

This picturization of a famous stage success marks the second big step upward for this young and joyous star who with her first production attained nation-wide popularity.

If you liked Madge Kennedy in Margaret Mayo's "Baby Mine" then your audiences will adore her in "Nearly Married."

Love story—action—drama—a swift, speedy story and the girl with the sunniest smile in the world. Who could demand more in one picture?

Released everywhere November 18.
returns to the screen after a year’s absence in an entirely new type of motion picture production created for her by Goldwyn—an exciting, full-of-action, patriotic comedy-drama

"Joan of Plattsburg" is a story filled with excitement and suspense; a story in which this wonderful girl is supported by thousands of soldiers at the great Plattsburg military camp.

Mabel Normand’s popularity is greater than ever. This means still bigger audiences.

Released everywhere: December 2.
Unanimous in Chicago!

The Chicago Tribune: George Loane Tucker's production of "The Manx-Man," from Hall Caine's story, is a great picture. It contains a big story and a big cast. It is one of THE pictures of the day. Don't fail to see this unusual production released through Goldwyn.

The Chicago Examiner: "The Manx-Man" commands the respectful attention of all critics of the photo-drama. There is heart in the story and tremendous interest. It will be a great success in theatres everywhere.

The Chicago Herald: George Loane Tucker has achieved a great success in his production of "The Manx-Man," one of Hall Caine's greatest stories which is now distributed by Goldwyn. Elisabeth Risdon is tremendously likeable and there is a big and powerful supporting cast.

The Chicago American: George Loane Tucker in producing "The Manx-Man" from Hall Caine's novel, has scored a triumph for Goldwyn, which released this remarkable picture. In Chicago "The Manx-Man" is drawing capacity audiences.

George Loane Tucker's powerful picturization of Hall Caine's Greatest Story

THE MANX-MAN

Elisabeth Risdon Henry Ainley Fred Groves

is receiving the whole-hearted indorsement of all newspapers and the delighted approval of the public in all cities where it is presented.

This production is offered to all exhibitors under a system of open bookings and can be obtained only through the North American Branch offices of Goldwyn

Goldwyn Distributing Corporation
16 East 42d Street New York City
Patriotism Plus Profits!

Phila. North American: **"For the Freedom of the World," a big special production released through Goldwyn, has grip, intensity and it contains the best battle scene any patriotic film has ever included in a picture—a big, thrilling production.**

"The North American's three stars mean 'a picture of special excellence.'"

Phila. Public Ledger: "For the Freedom of the World," now packing the Victoria Theatre is thrilling and compelling—a patriotic drama done on a big scale, that will enjoy wide popularity.

Phila. Record: No picture of the year has been staged on so tremendous a scale as "For the Freedom of the World." A lesson in genuine patriotism.... An unrivaled picture of human valor.... Thousands have been turned away during the engagement!

Phila. Press: Here is a picture that makes the spectator feel proud that he is an American—"For the Freedom of the World." Patriotism, romance and thrills crowd the picture from start to finish—all Americans will want to see it.

Phila. Inquirer: "For the Freedom of the World" is the best story of its kind ever shown on the screen. Every scene is alive with the tension and naturalness of war. It makes one proud of the men who fight for their country.

The answer to the remarkable reviews quoted from the powerful and conservative Philadelphia newspapers is that the Victoria has done a capacity business for a week with a turn-away at all performances.

This production will turn the tide against war tax depression or dull business for exhibitors everywhere. Prints, accessories and remarkable lithographs are ready in all our branches. "For the Freedom of the World" is released exclusively through

Goldwyn Distributing Corporation
16 East 42d Street New York City
Fox Special
ONE A WEEK
WILLIAM FOX
Presents
GEORGE WALSH

In a thrilling Patriotic Play of Today
STAGED BY R.A. WALSH, DIRECTOR OF

"THE PRIDE"
BIGGEST, MOST PRETENTIOUS, MOST EXPENSIVE
BOOK NOW AT NEAREST EXCHANGE
features
52 A YEAR

THE MOST POPULAR STAR OF THE FILM IN
THE GREATEST BOX OFFICE DRAG-NET EVER OFFERED

Loyal Americans will revel
"THE HONOR SYSTEM" "THE CONQUEROR" ETC.

OF NEW YORK
PRODUCTION EVER MADE FOR A FEATURE
FOX FILM CORPORATION
BE A SANTA CLAUS
William Fox's storehouse is From Fairyland NOW

Mr. Exhibitor—your own be well filled if you give to your patrons. Book FOX FILM
TO YOUR PATRONS

filled with Christmas goodies available for exhibitors

Christmas stocking will one of these presents before it is too late.

CORPORATION
STANDARD

William Fox

The thrilling story of

Treasure

Directed by C.M. and S.A. Franklin

PLAYED BY THE WORLD'S MOST WONDERFUL YOUNG AMERICAN ACTORS

FOX FILM
PICTURES

Presents
Robert Louis Stevenson

Island

Scenario by Bernard McConville

PIRATES-ISLAND OF MYSTERY-ADVENTURE FOR MEN WOMEN AND CHILDREN

A Merry Christmas stocking filler for exhibitors, who may see this picture at nearest Fox branch and book it NOW

CORPORATION
FOX SPECIAL FEATURES
ONE-A-WEEK

WILLIAM FOX
PRESENTS
VIRGINIA PEARSON
IN
ALL FOR A HUSBAND

THIS GIRL WAS SIMPLY CRAZY ABOUT A MAN

Yes, Crazy! Dippy! even a little wild, and she went a little farther than most—just how far you will see in this November release.
The pressure of explosive laughter will test your theatre walls, Mr. Exhibitor, and you'll learn how much cash can be crowded into your sock.

OTHER NOVEMBER RELEASES

June Caprice in Miss. U.S.A.
A play that will stir the patriotism of the country

Sonia Markova in The Painted Madonna
Redemption of a fallen girl

Gladys Brockwell in A Branded Soul
Love and intrigue

FOX FILM CORPORATION
WILLIAM FOX PRESENTS

SUNSHINE COMEDIES

HENRY LEHRMAN PRODUCTIONS

A Sunshine Comedy will be the hit of any show

They will hold up the program of any theatre

HERE IS WHAT SOME OF THE CRITICS SAY ABOUT SUNSHINE COMEDIES:

"A new series, side-splitting in humor, is inaugurated in the presentation of the Fox Sunshine Comedies, "Roaring Lions and Wedding Bells." New York Evening Sun

"A new comedy film "Roaring Lions and Wedding Bells" drew great laughter from the large audience." New York Globe

"A Fox Sunshine Comedy called "Roaring Lions and Wedding Bells" is truly marvelous" New York Tribune

SEE A SUNSHINE COMEDY AT THE NEAREST FOX EXCHANGE AND FIX YOUR DATES.
New STANDARD

William Fox

THEDA BARA
in a Theda Bara Superpicture

Du Barry

Another Colossal Production

The tragic story of a famous French adventuress who rose from poverty to dictatorship in the court of Louis XV, only to die on the guillotine. A flashing, dashing picture of regal splendor, court intrigue and conditions paralleling those today in a war-wracked world.

BARA at her beautiful best

ANOTHER DELIGHTFUL
A THRILLING TALE OF THE WITCH
THE BABES
WITH THE WONDERFUL
FRANCIS CARPENTER-
AND A WHOLE ARMY OF OTHERS-
PICTURES

Presents

WILLIAM FARNUM

IN

The Heart of a Lion

BASED ON RALPH CONNOR'S NOVEL "THE DOCTOR"

On the tip of the world in the Canadian Rockies—where it is man against man and heaven help the weakest—

The Lion Heart of William Farnum was never better shown than in this wonderful picture—

FOX FILM CORPORATION

FAIRY STORY AND THE GINGERBREAD HOUSE

IN THE WOODS

YOUNG AMERICAN ROMANTIC ACTORS—VIRGINIA LEE CORBIN

RELEASED FOR CHRISTMAS—GET BUSY
ETHEL CLAYTON
in "Easy Money" Directed
by Travers Yale.

KITTY GORDON
in "Her Hour" Story by Raymond
Selrock. Directed by George Cowl.

MONTAGU-LOVE
DOROTHY KELLY
in "The Awakening" Directed by George
Archainbaud.

MADGE EVANS
in "The Adventures of Carol" Story
by Julius Burnham Directed by Harley
Knott.

ALICE BRADY
in "The Maid of Belgium" Story by
Adrian Gil-Spence Directed by George
Archainbaud.

CARLYLE BLACKWELL
Muriel Ostriche
EVELYN GREELEY
in "The Good for Nothing" Story by Alex-
ander Thom. Directed by Carlyle Blackwell.

MADGE EVANS
HENRY HULL
in "The Volunteers" Directed by Harley
Knott.

KITTY GORDON
in "The Wasp" Story by Wallace
Mack. Directed by Lionel Belmore.

JUNE ELVIDGE
in "The Tenth Case" Directed
by George Kelson.

Nine Releases
that complete a record year
of Seat-Selling Pictures—
Special in story, stars,
direction, titles and ad-
vertising. Fair in price, plan
and policy—assuring you of
perfect service and

Guaranteeing Satisfaction.
Who is June?

June is the most wonderful character in the most wonderful picture in the history of the screen.

Before long METRO will ask you to judge for yourself.

Watch for June!
A word to Mr. Hulsey of Texas

Dear Mr. Hulsey:

Metro Pictures have been favorites with you because they made money and delighted your audiences. Bushman and Bayne have recently come to you in "Their Compact" and in "The Adopted Son", two productions which you realized were the greatest they ever appeared in.

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by the President

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Reviewed by
Lisle M. Albright.

The Exhibitors Herald says:

"The Planter" is a splendidly produced picture, the story has been handled in an excellent manner, the settings are very well selected, the photography clear, and the work of the cast is fine. Tyrone Power's acting especially is something that theatre patrons do not have an opportunity of seeing every day.

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Beautiful sweet and altogether lovely though she was, romance had gone out of the life of Clara’s mother, but it returned to her when Fred and Clara met and loved. Clara’s mother—Gretchen Lederer.

Joe, bless him, had lived with the family for many years. "Fred," said Joe. "If you’re like your father you’ll lick your Uncle Oliver when you grow up. You can’t help it." Joe—Harry Holden.

His name was Paul, but his mother called him "Little Boy Blue," as she had dreamed. And Uncle Oliver’s dislike was turned to love only when he thought their "Little Boy Blue" was gone forever. Paul—Little Zoe Rae.
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To follow "Empty Pockets" Mr. Brenon will present Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back"—another important and distinguished contribution to the silent drama.
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I cannot tell you how enthusiastic I am over the fact that Herbert Brenon, the Master Director, has joined forces with the First National Exhibitors Circuit. Such an affiliation will give him the opportunity of exhibiting his pictures in the finest Theatre Circuit in the world and with guarantee to these theatres a series of the greatest Motion Pictures Masterpieces ever conceived. This makes an unbeatable combination.

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KALEM COMPANY
235 West 23rd St., New York City
FOOLISH competition is possibly a bit more prevalent among picture exhibitors than in any other line of endeavor. We continually have glaring examples of this condition brought to our attention. It was, therefore, no surprise to learn of exhibitors who are trying to take advantage of each other over the war tax, paying the war tax out of their present scale of prices or intimating that their competitor is unpatriotic if he charges the tax to the public. etc. There is surely nothing that can be said for this sort of thing but condemnation and it certainly will add no permanent patronage to any theater.

BY the way, we would very much like to have someone in authority give us some information on the inside workings of the Motion Picture Bureau of the American Red Cross for the past few months. We have been endeavoring to learn how we might co-operate with this important society, but have been absolutely unable to secure any real information on the subject. While other departments of Government work are closely co-operating with the moving picture committees, we have been unable to reach one who knows anything of the Red Cross work.

WE are being continually reminded that this country is at war and has a bigger job on hand than most of us realize. Many of the present indications show that we have not yet seriously settled down to the task. One of these indications is the highly pessimistic view that some in this industry seem to be taking. There is certainly no occasion for any panic feeling. The public will look for relaxation perhaps more than ever and the pictures still continue to furnish the most popular and most keenly appreciated form of public entertainment in the world. Let us take a fresh grip and "carry on."

WE should not lose sight of the necessity for conservation along all lines. The cutting out of all extravagance and waste everywhere is more imperative than ever. This should all be done, however, without any sacrifice or lowering of artistic standards. No saving of a dime to thereby lose a dollar. We can think of some ways in which an added expense might be more than justified. Additional effort to secure new patrons, anything that will bring new faces in your audiences. There is a far greater number than the pictures now reach who have not yet got the habit.

CONFIRMATION of the fact that the moving picture continues to give offense to many of our most desirable patrons is found at every turn. The use of moving pictures in the activities of the Red Cross Chapters throughout the country these past few months has brought into many theaters and halls people who never frequented picture theaters heretofore. In a short discussion with a minister from the northern part of New York State this week, we again were compelled to listen to a most discouraging recital of the experience of himself and three or four of his parishioners. After four programs they gave up in disgust. According to this gentleman, the so-called "elevated" pictures were the worst offenders, either being "silly and lacking in any sense of humor or disgustingly offensive."

WE desire to call the attention of our many friends and readers to the fact that our first announcement of the removal of our New York office to 516 Fifth avenue gave a wrong telephone number. The correct numbers of our new telephone connection are 1610, 1611, 1612, 1613 Murray Hill. Kindly correct your record accordingly.
CINDERELLAS, Camilles and Cleopatras by the carload, vampires and doll-faced ingenues by the trainload, they have imported from the stage a little mincing waddle which is supposed to be very feminine, which is about as graceful as a fat lady climbing the stairs of an omnibus. It is not that tight skirts have brought on anemia of feminine unmentionable extremities, nor is it an inheritance from train time—there are no more trains running on fashion’s schedule—it is merely an ungainly walk, largely due to natural clumsiness.

Imagine Mother Eve, better known to poets as Lilith, pacing the ground in any such tottering and vacillating manner when Adam arrived home late for dinner! Picture brassy-armed Lilith at the camp fire, stirring the vegetable soup with the hem of a mastodon, narrowing her eyes cynically when she hears the cracking of Adam’s unsteady feet—how would she strike toward him, bone in hand, as he came on scene with a small armful of faggots and a heavy load of juice from the vine? She would reach him in about three bounds, bone in hand, and convince him that even if she was a happy second thought, he was merely an experiment and a most lamentable mistake at that.

Think of Rebecca at the well, a cherished idealization, woman inspired to her finest self at times, though often tempted and sometimes erring, such a composite creature as man himself, how could this heel of earth and of heaven carry water from the well if she rocked from side to side like our stage ladies. The girl who drew water for Efiezer and his ten camels without spilling any could stand straight and move with muscular grace and strength. All honor to Rebecca.

And then there is Ruth the Gleaner, daring little girl who went out to earn an honest living and earned a great romance besides; Lorna Doone, the patrician who loved a plebeian; Portia, eloquently resisting the demands of Shylock; Catherine de Medici of political intrigue, Lady Macbeth of deluded ambition, and a long list of heroines famed in fiction and history—my lady of the stage would portray them all with the same duck walk. Her idea of characterization is “ME.” With one eye on the director and the other on her salary envelope, her mind is really occupied with using the play as a vehicle to ride in by similar easy stages from subway obscurity to limousine opulence.

Now and then some great lady of the theater steps down—so she thinks—from her limousine of stage notoriety to walk through a screen representation. She does not even walk through—she is the most pronounced waddler of the lot. Between the old habit of mincing about in society drama and a certain absence of youth in her knee-joints she fairly creeks as she moves through her role of limited screen opportunity, a role kept within the border of a stage star’s restricted scope of action.

Whether a versatile Sappho in the midst of her literary coterie, a Queen of Sheba testing Solomon’s wisdom, a Sybil of prophecy, or a Siren fascinating the unway, my stage lady can only interpret human character as “me” when she uses her feet. She becomes merely a well-dressed piece of mechanism in her self-expression when assigned to a part with flesh and blood in it, a human framework on which is draped some gorgeous robes of fashion. Audience interest is fixed upon the characterization, and an actress sins against her interpretation who allows her physical habits to distract audience attention.

The duck walk of stage ladies is representative of their indifference to what they are called upon to portray. They are so intent on the personal effect in screen pictures that they fall far below girls brought up in studio companies, who easily pass stage favorites in public fancy. The author is responsible for more than the mere ordering of incident. He is the indirect means of effective character presentation, but he can only indicate it briefly within present scenario limitations—it is for director and actor to charge themselves with its gradual and intelligent disclosure. They are the chemicals who bring out the latent forms merely shadowed forth in the script.

Those who imagine that production is the whole thing do not know that it is lack of production which is responsible for the failure of many of a good story, lack of ability on the part of those attending to interpretation to realize how boundless are their opportunities in moving pictures. The painter, or the sculptor, can only present a single instant of beauty in life, “one note of passion, or one mood of calm,” whereas all the myriad phases of fear, happiness, pleasure, pain, hope and despair can be vividly portrayed on the screen in one product.

In the eternal twilight of a Corot landscape so great is the artist’s skill that the nymphs dancing amid the poplars seem endowed with graceful movement. The painting is only concentrated on a single instant of perfection, yet it is marvelous in effect. Far less difficult should it be to give beauty full expression in that most expansive of visible arts the motion picture. But, instead of stirring the imagination with grace and beauty they see hard bounds to it by lack of both. Both director and actor are too intent on representation of the real.

Merely waddling across the studio floor gives to no creation of character its universal and esthetic element—it presents joy and sorrow as one and the same thing. It is realistic only so far as mere movement alone is concerned. It is asking us to accept the turban of the Moor for the rage of Othello. My lady moves, it is true, but all the mystery and motive behind her action is robbed of its charm. It is merely a definite presentation of a wobbly woman. It is obvious that she is walking, but it is tediously obvious also that she is doing so to no definite purpose, and they call this production!

We are at a stage of development in this new art where two elements clash. The right sort of production is to so tell the story that its subtle music will creep into the mind of the spectator, color his thoughts and set him to searching his own soul. It is really a transference of emotion for a purpose, mainly that of entertainment, but the star system, instead of contributing to this delightful effect, is merely destructive of illusion. It serves merely to elevate the importance and salary of the interpreter beyond reasonable bounds.

Let the duck walk go on—it will cure itself in time. It is representative of a shallow idea, that a player can lift a poor play into public favor. It is the product of minds that exist in the present but do not really know anything of the age in which they are living. There are worse evils, such as the world’s ignorance, which considers the marketing of a product more important than the perfection of its development. To the overworked and undereducated of our time moving pictures have come as a blessing—is it better to increase that blessing or merely trade on the urgent need for it?
As We See It

We Won't and We Will.

WHEN we listen to and read the many objections to the fifteen-cent increase on each reel of film we are reminded of a passenger on a railroad train berating the conductor and brakeman about the "bum" service of the road. The complaint is probably justified, but why fuss with the hired man? He is only carrying out the orders of the management and has no more to do with the question than the "news butcher" or the office boy. Instead of complaining to the employees, why not register your objections with the proper authorities and the heads of the companies who issue the orders? In this way the question could be settled one way or the other before making it public.

The reported speech of a film salesman at a recent convention of exhibitors, said it when he asserted: "I have no alternative but to refuse the exhibitors' service if they refuse to pay the fifteen-cent-a-reel tax. It matters little how I consider the exhibitors' view, I have to act in this matter as my company directs." Differences.

Then you will hear at the same meeting and in the same report, some exhibitors say they will cancel the service and others will declare they must have it. Here it is in a nutshell; we won't have it, and we must have it—a direct contradiction and the cause of opposition. "Bill" Brady said something when he said: "It is a divided industry." What is the answer? It resolves itself into an individual matter and each one does as he pleases. The trouble is we do not first consider and then conclude, we conclude and then consider. It is only a repetition of the advance deposit and many other questions.

Still An Open Question.

To go back to the first proposition of the fifteen-cents-a-reel charge, we gave in a recent issue of this publication the reason of the distributors for making it, due to the footage war tax on film, including waste and discard. They who heard the interpretation of the tax at Washington claim that the tax should be passed up to the exhibitors who want their pictures. If some exhibitors won't and some will pay this fifteen cents increase, and the exhibitors who won't can get along without the pictures of the distributors who insist, and the distributors can get along without those exhibitors who won't, what are we going to do about it?

Conservatively Speaking.

Some exhibitors claim that this extra fifteen-cents-a-reel is not a war tax, others say it is an extra charge for increased cost of production which the exhibitors have no right to pay. No doubt you would like our opinion on the question. Conservatively we would say it is both. We are charged excess price on almost every commodity at the present time. As to whether the distributor should charge you fifteen cents more a reel and whether you should pay, we would say it is entirely a voluntary matter on the part of the producers. We have no higher authority than that which was quoted by the press and those who heard the interpretation of the law at Washington. There is one thing certain, the footage tax has got to be paid to the Government by the producers of the films and pictures and they have a right to collect it, if they can, whether it is distributed, handled, sold, bought, or delivered to the tobacco dealer or anybody else does. We understand the National Association will appeal the 1/4-cent tax on footage when Congress meets in December in an effort to eliminate it.

We Can Profit by Experience.

A practice which has been in vogue in London and provinces and at the Rialto theater in New York City strikes us as a very good one. As the patrons pass into the theaters the ticket man at the cancellation box tears the tickets in half and gives the patrons one-half of the admission and tax tickets and he deposits the other halves in the box. By this means the patrons have some evidence that they have paid their war tax and admission, in case any question should arise. The prevailing method of depositing the entire tickets into the cancellation box, where they are chopped up or destroyed, makes it impossible to retain any record or identification of a person who has or has not paid admission and war tax.

The following clipping from the London Bioscope explains the reason for the above remarks:

"Many exhibitors in different parts of the country are having trouble with the authorities over the question of giving patrons back a portion of the admission ticket, and I hear that more than one prosecution is threatened. The rule works smoothly in those halls which took the precaution of starting it in May of last year, and in those halls the patron has got into the habit of looking for his half. In other halls the rule was ignored, and the proprietors now find it irksome to put it in force. To give the patron a portion of the ticket is one of the conditions and it is safest to comply with it. Of course, some patrons walk on and don't wait for it, and difficulty occurs. I took occasion the other night to watch at the entrance of a big East End cinema, and though there was a rush of patrons the checkers had no trouble, and not one in fifty refused to take the half portion, while others had the tickets already torn and gave up one portion to the checker. It seems to be a case of how the patron has been educated in the matter?"

It appears that the Rialto in New York is following the above practice although it is not obligatory in this country.

The Exposition.

The exposition which is to be held in New York City the week of February 2-10 is awakening a great deal of interest in the industry generally. As projected, it bids fair to establish the industry in the eyes of the world as the fifth largest in commercial interest. We believe the exhibits that can be displayed will astonish the industry itself. With the dignity of its many uses in co-operation with the Government in national affairs and the many distinctions accorded members of the industry in matters pertaining to the world's war, we believe it will be representative and international in character.

Nearing the Goal.

We have every hope that this exposition will be another mile-stone in bringing the industry closer together as a united industry to win the respect of the business world. At the same time we cannot lose sight of the dangers of politics and selfish interests
which have crept into affairs of this kind in the past. We stand ready to lend our columns and personal effort to this worthy undertaking under the presumption that it is a good thing for the whole industry. We ask no special privileges or favors and we presume none will be granted to those who, like ourselves, are only interested in the growth and establishment of the industry on business principles, without ulterior or unduly selfish motives.

A Real Exposition.

Being fully assured that the motion picture exposition at the Grand Central Palace, New York City, February 2-10, 1918, will be for the benefit of the industry, its advancement and establishment, we are heartily in accord with the project. We are further assured that it will be a real exposition of general appeal to the public for its full recognition, setting forth in an industrial and educational manner the great value of motion pictures in all matters for the betterment and progress of the world.

Propaganda Camouflage

By Edward Weitzel.

THERE are divers effective ways of indulging in that amusing and oft-times lucrative occupation known as "chasing the devil around the stump." No one has ever advanced the theory that the stump in question served as the base of the Tree of Knowledge or that the original pursuit took place in the Garden of Eden. One thing is certain, however: our first parents were the original discoverers of the advantages to be derived from properly constructed camouflage. Since then, man has gone on improving and adding to his outer covering; while woman, often with a devotion that excludes every other thought, has followed the same course with even greater success, and has created such wonders of camouflage that the onlooker is completely deceived as to the real proportions of the figure underneath.

Step by step with his progress in sartorial device, has gone man's ability to cloak his thoughts and intents by a free use of moral precept and ethical camouflage. In this way he has been able to keep hidden the unlovely but true aspect of many of his schemes for personal profit, and to make a credulous and easily-deceived following believe that it was elevating nothing but a much needed uplift of the most exalted character.

The stage has long been a favorite field for this brand of charlatan. Situations that would be severely condemned if it were frankly advertised that the true object of their introduction in a performance was to appeal to the sensual in human nature have been accepted without protest by many circumspect persons when the situations formed part of a drama that made a more or less authentic claim to teaching the consequences of evil or the darker pages of history. Evil for profiteer's sake is the motto of this gentry, and members of the brotherhood are scattered through every branch of stage activity. Propagandism of any available sort is the camouflage behind which they conceal the debased showmanship that is eager to profit on the taste for the salacious and also on the blindness that will accept the evil, if the claim that it forms the basis of an impressive moral lesson be put forward in its behalf.

Dramas of a similar purpose try, from time to time, to force their way on to the screen. To the everlasting credit of the new art and of those who are most vigilant in watching out for its best interests, such pictures generally fail of their purpose. No well balanced mind will seek to narrow the scope of the photoplay to trivial or one-sided views of life; but all well wishers of the art will insist that subjects of grave import be handled with the highest skill and with absolute sincerity.

John Francis Skerrett Passes Away

AFTER having been ill for a number of months, making a brave fight against a fatal malady, John Francis Skerrett died at his home in New York City on Saturday morning, November 10, at three o'clock. He was forty-two years old.

Mr. Skerrett was a native New Yorker, and for several years was the chief of the Bureau of Electricity of the Department of Water, Gas and Electricity of the City of New York. In 1913 he became the general manager of the Nicholas Power Company, and at a recent meeting of the board of directors of that company was made vice-president.

Mr. Skerrett was a very broad-minded man of great ideals, and was an enthusiast in his devotion to the Nicholas Power Company and their output, and had a happy knack of imparting his enthusiasm to all who were associated with him. He was a man of great culture and a versatile linguist, and could converse with equal fluency in four or five languages. In the several years he had been identified with the motion picture industry he had earned the hearty respect of his associates and all with whom he had business dealings, and a host of friends will regret his untimely passing away. A widow and a son survive.

The funeral was held at the home of the deceased, 1077 Fox Street, Bronx, at ten o'clock Monday morning, November 12.

MOVIE AMBULANCE FUND.

The ambulance for service in France, which was provided by donations from prominent moving-picture producers and their stars, will not as was first intended be put into immediate service for the war. The "Movie Ambulance," as it has been called, will be used to raise funds for six more of the same pattern. Funds for the six additional ambulances are expected to be raised by special subscriptions. The moving picture producers, and stars whose money procured the first ambulance have already made liberal donations. Mrs. J. Stuart Blackton is the chairman of the committee. Others on the committee are: Daniel Frohman, J. Stuart Blackton, Jessie Lasky, Edgar Selwyn, Samuel Rothapfel and George Kleine.

MRS. JOHN R. FREULER DIES.

Mrs. Augusta Freuler, wife of John R. Freuler, president of the Mutual Film Corporation, died at the family residence in Milwaukee, Wis., on Thursday, Nov. 15. The deceased leaves her husband and two daughters.

BARUCH SUES UNIVERSAL.

Dr. Baruch, who was chairman of the German bazaar held at Madison Square Garden last year, has sued the Universal Film Company for showing his picture in company with former German Ambassador Count von Bernstorff, asking $50,000 damages. The plaintiff alleges that the Universal intended to falsely and maliciously injure him. The Universal has instructed its attorneys to answer the charges, entering a general denial and further alleging that the Doctor was filmed in company of von Bernstorff at his own insistence.
Distributors Explain Views on War Tax

Defend Charge of Fifteen Cents a Reel and Say Exhibitors Must Pass It on to the Public

REALIZING their mistake in not more quickly getting to the exhibitor their side of the story of collecting additional money, members of the National Association of the Motion Picture Industry have issued a statement to exhibitors under the title of "The Truth About the War Tax." It was issued from the office of Executive Secretary Elliott following a meeting of distributors Friday, November 9.

"We consulted with Washington and with Price, Waterhouse & Co., the accountants, and with exhibitors here in New York," said one of the manufacturers who had been instrumental in drafting the statement, "and unthinkingly took it for granted that exhibitors throughout the country knew just how the footage tax was going to hit the distributors. We now know that we made a mistake in not getting right on the job and explaining to exhibitors everywhere that this tax is absolutely the most serious thing that ever confronted the trade.

"If the manufacturers are forced to absorb the tax there is no question that many of them will have to quit producing. Should this situation come about the exhibitor will be hard hit. Immediately there will be a shortage of film supply, and the price will automatically jump. The exhibitor either will have to pay it or shut up shop. The only way to save the situation is for us to pass it to the exhibitor and for him to pass it on to the public, which will carry out the intention of Congress, just as the exhibitor is expected to do with the admission tax.

"The distributors, of course, could have played politics. They could have said 'Oh, forget it, boys, we'll take care of the manufacturers, but our company will not be soaked the exhibitor,-the cost of his show. They chose to do things man fashion and aboveboard. And while on the subject of playing politics, I want to say that I hardly think the Moving Picture World would care literally to quote my opinion of a man who would take advantage of an emergency so grave as this one to further his own ends with the exhibitor. With the distributors it is not a question of what they want to do, but of what they have got to do. We never have expected the exhibitors to pay the tax and we don't now—we expect them to pass it on to the public."

The statement, which is signed by Artec Pictures Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Inc., Metro Pictures Corporation, Paramount Pictures Corporation, Pathe Exchange, Pictures Corporation of America, Universal Film Manufacturing Company, Vitagraph-V-L-S-E, Inc., and World Film Corporation, is as follows:

The Admissions Tax became effective November 1.

The war tax on films began on the 4th of October, the day after President Wilson signed the bill. Ever since October 4 we have been paying our toll of over $100,000 a week.

The same toll will continue—over $100,000 a week—as long as the law remains in effect.

The Government never expected us to pay that money out of our own pockets, but it does hold responsible for him that amount, and it is not concerned in our method of getting it.

Uncle Sam merely says: "Pay me."

"We are to collect this tax and turn it over to him at the rate of over $100,000 a week, and the undersigned cannot pay this amount and remain in business."

The only possible way we can collect it is from the public, but we can't do this directly because we don't own the theaters, therefore, have to do our collecting through the people with whom we deal directly—the exhibitors.

Nor does the Government expect the exhibitors to stand this drain on their own book accounts. It expects the exhibitors to accurately report the money from the public—because every tax ultimately comes from the public.

Every schoolboy knows that if a tax is placed on cigars this tax becomes a part of the cost of producing and marketing the cigars, and is therefore paid by the men who ultimately consume the cigars.

If a tax is placed on telephone calls the tax is paid by the user of the telephone. Any tax that is levied on the theater you occupy is added to the rent by your landlord, and in the case of the landlady who operates your theater for a profit and in so doing you pass that tax, plus all your other expenses, plus your profit, on to the public for ultimate payment.

And so on with everything and anything that is taxed or payable. Some exhibitors have complained because we adopted this method announced by the Government to provide the money that the Government has called for. Some of them have canceled their orders with some of our exchanges.

But the cold, hard fact remains that the Government demands the tax, and we intend to see that it gets it.

This is the whole story of the tax in a nutshell. We can't dodge it and you can't. Your clear duty is to collect the tax from your patrons. Motion picture entertainment is taxed. It is put outside of the classification of necessities. It is in the classifications of luxuries, the enjoyment of the people should ultimately pay for.

And if any of your patrons kick about it or threaten to quit patronizing your theater because you do your plain duty, you will know just exactly how we felt when exhibitors did the same thing to us.

Obviously, there were two other methods by which we could have passed the tax along to those of your patrons who intended should ultimately pay it. The first was by raising our prices to the exhibitors; the second was by unfair competition.

But neither exhibitor should fool himself. In most contracts between distributors and exhibitors there is a cancellation clause, and no exhibitor hesitates to cancel when his business does not permit him to pay the prices agreed on for pictures. Every exhibitor who does not honestly and straightforwardly announce, as we have announced, that we are compelled to collect substantially the same amount as we are required to tax the Government, will be forced to ruin his own existing contracts and raise his prices or he will try to make the exhibitor think he is a philanthropist and actually get an additional return sufficient to cover his tax and more by taking on at a higher rate than he has asked before the business which we lose through cancellation.

It is absolutely impossible to increase of produce enterprise, the sales price must increase or business is going into bankruptcy.

And with business gone, what of the "boys over there?"

Incidently, and to set any fears or suspicious at rest, there is no question of the additional five cents per reel to be paid by exhibitors. As a matter of fact the greatest expert accountants in New York have demonstrated that the tax actually costs over sixteen cents per reel per day for every reel that was on the screen. But two of the big companies will try to make the exhibitor think he is a philanthropist and actually get an additional return sufficient to cover his tax and more by taking on at a higher rate than he has asked before the business which we lose through cancellation.

It is absolutely impossible.

Letter from Price, Waterhouse & Co.

Price, Waterhouse & Co., expert accountants, have written the following letter to the National Association of the Motion Picture Industry under date of October 17.

Dear Sirs:

We have requested that we may have a copy of the cost of footage taxes imposed on film by the war excise tax law of 1917. The law is in some respects novel, and the figures embody an interpretation of the law agreed upon by your members, and are subject to the final determination of the meaning of the act:

1. The tax will be imposed only on film released after October 4, 1917.

2. The tax—one-half cent per foot—will be paid only once on each print, not each time the print is leased.

3. At the basis of the tax is ninety-nine-tenths of a cent per foot of released positive, the taxes being added to the cost of prints, one-fourth cent on raw stock, including waste and prints not released, and one-fourth cent on negative raw film, none of which is leased.

See 1607 for the maximum amount of the tax, which is payable for each roll of film, and is within the range of between one and two cents per foot. The tax is in addition to the new excise tax of 4 per cent on each roll of film, which is payable to the Government.

Yours truly,

[Signature]

November 24, 1917

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In some way make a charge to the lessee to cover this footage tax. This would be easy for the manufacturer but unjust to the lessee.

If the lessee supplies the reels or parts of reels, because such replacements, if made after the lease, would be paid the full tax.

Plan 2—Division of the tax among the successive lessees of a print. Unfortunately, what is in the law as is the number of times a given print would be leased; the accounting would be burdensome; the plan is not easily workable.

This is the average charge on all film leased; the charge to be sufficient to reimburse the manufacturer for taxes paid.

Plan 2 is theoretically correct, but the work it would entail would make the total cost of the tax too high. In the case of reels or parts of reels, because such replacements, if made after the lease, would be paid the full tax.

We have already assumed some copies of which were not taxed, some partly and some wholly taxable.

Although the method is to be adopted, it would be best. If adopted, the charge to exhibitors would take the form of an addition to the regular price for reprints or reels. The amount to be paid is computed as follows:

15c. (per reel) of tax, approximately $8.75. Number of rental days earned by each print as per estimate furnished to us and according to the best information we can obtain, average 50. Cost of tax per extra day, 35c.

So far as we can ascertain the average of rental days given above is reasonable.

The charge would apply on all film, old or new, the manufacturers pays the full tax upon release, and the charge would have to be applied on all film to reimburse the manufacturer's outlay. On the other hand, upon the repeal of the law the charge should cease immediately, and the charge is then in use on the film which has already been paid.

This provision would entail much additional clerical work. The number of tax items would be the same as the number of entries of film rentals, the individual amounts being much smaller.

Not an Unmixed Evil

West Virginia Exhibitor Calls Attention to War Tax Elimination of All Semi-Benefit Performances.

T HAS fallen to the lot of a Southern exhibitor to call our attention to at least one helpful provision in the new tax law. This provision is the following letter from C. S. Musser, manager of the Opera House in Shepherdstown, W. Va. We commend to the N. A. M. P. L., the A. E. A. and other exhibitor organizations his suggestion which has been incorporated in a number of federal and state laws. This would greatly help the small town exhibitor, and do away with a persistent volume of unfair competition, although we can hardly agree with Mr. Musser when he says it justifies the purpose of the entire bill.

"Practically everyone engaged in the amusement business is acquainted with the provisions of the recently enacted War Tax Bill insofar as it relates to the assessment of ten per cent, on the purchase price of all tickets sold, but there is one provision of the bill that will probably not be seen by the casual observer that, in the opinion of the writer, justifies the entire bill. This important proviso placed a new interpretation on what are benefit performances, and if the bill is rigorously enforced, and we hope it will be, those engaged in legitimate business will see a wonderful falling off in benefit performances for this and that affair."

"Due to general apathy, in the past when a shoe-string concern started on the road it went hither and thither about the country playing to this audience and to that audience under the guise of a benefit to this or that charitable or benevolent association, with the result that the benevolent association received ten cents and the promoter ninety cents of the net or gross receipts, depending on how the local box office proceeds. This tax, however, drives this nefarious business out of the ring, as upon close scrutiny of the bill we find that 'charitable and benevolent organizations are exempt from the tax upon all admissions covered by the lease with the exception of benefit of the association.' Under the operation of this bill it will easily be seen that the highly salaried artist cannot operate his personally profitable trade among the unsuspecting public without the operation of the law."

In large cities, perhaps, the working of this new law will not be appreciated as much as in the smaller towns, where the legitimate exhibitor is eternally running up against the unscrupulous and unscrupulous organizations that benefit the local charity, as a matter of fact, receive in almost every instance a much smaller sum than that imposed under the tax laws. To the minds of those who have been in the industry consider this. It is found that the amusement enterprise, regardless of its title or claim, begged by all methods of fairness to come under the established license laws, and the only proviso that should be entertained is in cases where all services of whatever character are rendered absolutely free and the admission fees inure exclusively to the object for which they are intended.

Fighting Film Tax

North Carolina Exhibitions Make Strong Objections to Paying 15c. Per Reel.

PRESIDENT Percy W. Wells, of the North Carolina Exhibitors' Association, is making a strong fight against the matter in the territory, so far, have heard the North Carolina exhibitors in the matter of the fifteen cents per reel per day tax, and is having some lively experiences as a result. In response to instructions from General Manager Pettijohn a week ago Mr. Wells addressed a letter to all exhibitors in the State advising them to refuse to lay this levy and to report all differences which should arise as a result of this action. Since these letters have gone out, Mr. Wells' desk has been daily topped with a pile of correspondence from bewailing theater managers who have been threatened with all sorts of dire punishment by the exchange unless they fork over the fifteen cents. Manager F. E. Cline, of the exchange in Charlotte, is decidedly strong on the matter and is wiring all exhibitors who refuse to come across that their service will be canceled. As Universal is very strong in this territory, especially among the larger towns, so far, has therefore been reigning in many a manager's office as a result of these threats and they are imploring Mr. Wells to advise them 'what to do.'

While Mr. Wells has not advised any other exhibitors to take the same course, his own action was to immediately notify Universal that he did not intend to pay the tax and they could cancel if they so desired—which they did. None of the other exchanges in the territory, so far, have been back with such elaborate threats as the Universal office.

It is likely that an effort will be made to have the Mutual and Triangle open exchanges in Charlotte, and that they will refuse the use of the North Carolina Association on their stand to shoulder their own tax themselves.

One question is as to what action an exchange can take where an exhibitor has a written contract for service, with deposit up on it. It is considered extremely doubtful whether an exchange could cancel service on an exhibitor under these conditions, unless there had been some serious improvement in the contract, and none of the contracts has a clause regarding the War Tax. Should any of the exchanges take this risk, it is very likely that the matter will be thrashed out in court.

D. M. BAIN

Triangle Assumes Burden of War Tax

Will Not Pass 15c. Reel Levy on to the Exhibitor, General Manager Freeman Announces.

IN DISCUSSING the new war tax levied upon the motion picture industry, to practices every General Manager of the Triangle Distributing Corporation, made the following statement to the position which Triangle would take with exhibitors:

"It is not our belief that the tax of 15 cents a reel imposed upon film manufacturers was intended by the United States Government to be paid by exhibitors as they have already been taxed 10% on admission charges. We believe that film producers and distributors shall bear their just proportion of the new tax, and we are not in sympathy with any plan that is intended to throw an additional burden on the shoulders of exhibitors. It is for this reason that we have announced to our exhibitors that we will pay the entire tax of 15 cents a reel levied upon Triangle productions."

First National to Absorb Film Tax

Sentiment of Members Against Placing Further Burden on Exhibitors.

AFTER having secured a mass of opinion from the entire membership of the First National Exhibitors' Circuit, its officers announce definitely that their organization will pay the war tax of 15c. per reel recently imposed by the government. This action will, no doubt, be very welcome news to the other exhibitors of the country, as the Circuit's new "Signature Protected" Chap-
lin comedies promised to be booked by almost every theater in the United States. The same policy will apply to all First National releases, due to the Circuit's members belief that the various new war impots are going to prove a heavy burden on their fellow exhibitors.

The First National Exchanges are rapidly preparing for business, reports indicating that those not already in full war work will complete their organization in ample time to take care of the early releases of Petrova's first picture, "Daughter of Destiny," Brenon's "Empty Pockets," "Alimony," the sensational feature just purchased, and Chaplin's comedy. The releases will probably take place in the order mentioned.

CALIFORNIA EXHIBITORS ORGANIZE AGAIN.

A meeting of exhibitors in the San Francisco Bay district was held Friday. Officers elected were: Aaron O. Coblentz, president; and the Exhibitors' League of Northern California was formed as a result. The attention of those who attended the meeting was focused on the formation of the new organization, the election of officers, and to a discussion of plans for meeting conditions arising from the war tax. Decided opposition was voiced to the payment of 15 cents a reel per day to film exchanges and notice was served that the exhibitors would not pay such charge. This is in line with the decision of the Motion Picture Exhibitors' League of Alameda County, which has sent telegrams to San Francisco film exchanges declaring that its members will not pay this charge.

The officers of the Exhibitors' League of Northern California are W. A. Cory, of the Cory theater, president; H. Taubner Goethe, of the Grand theater, secretary, and I. O. Cocke, treasurer, of the Royal theater, treasurer. It was announced that the membership three days following the formation of the organization reached fifty.

Where to Find the Collectors

List of Officials of Internal Revenue Departments, Together with Their Territory and Address.

FOR purposes of reference by exhibitors the Moving Picture World publishes herewith a list of the several Internal Revenue collection districts, together with the name of the collector, the territory within his jurisdiction and the address of his office:


Alaska—(See Washington).

Arizona—(See New Mexico).

Arkansas—(See Texas).

California—Fifty-nine counties and the State of Nevada.


Colorado—Colorado and Wyoming—Mark A. Skinner, Denver.

Connecticut and Rhode Island—James J. Walsh, Hartford.

Delaware—(See Maryland).

Florida—James C. Cathe, Jacksonville.

Georgia—Aaron P. Ayers, Atlanta.

Hawaii—R. B. Johnston (Acting), Honolulu.

Idaho—(See Montana).


Indiana—Sixth District—Peter J. Kruyer, Indianapolis. Seventh District—Isaac R. Browne, Terre Haute.

Iowa—Louis Murphy, Dubuque.

Kansas—William H. L. Peppin, Wichita.


Maine—(See New Hampshire).

Maryland—First District, Delaware, District of Columbia and the Counties of Anne Arundel and Montgomery of Virginia—Joshua W. Miles, Baltimore.

Massachusetts—John F. Malloy, Boston.


Missouri—First District, Kansas City. Second District—St. Louis. Third District—Kansas City.

Mississippi—First District—George H. Moore, St. Louis. Sixth District—Kane County, Illinois.


Nebraska—Frank R. Buehler, Omaha.

New Hampshire—(See New Hampshire).

New Jersey—First District—Samuel Iredell, Camden. Fifth District—Charles V. Dutch, Newark.

New Mexico—New Mexico and Arizona—Lewis T. Carpenter, Phoenix.

New York—First District—Bishop of Kings, Nassau, Queens, Richmond and Suffolk—Henry P. Kelly, Brooklyn. Second District—Third, Fourth, Fifth, Sixth, Ninth, Twelfth, Fourteenth, Twenty-first and Twenty-second wards of Manhattan; that portion of the Fourteenth ward lying west of the center of Mott street; that portion of the Sixteenth ward lying south of West Twenty-fourth street, and Governor's Island.


Rhode Island—(See Connecticut).

South Carolina—Duncan C. Heyward, Columbia. South Dakota—(See North and South Dakota).

Tennessee—Edward B. Craig, Nashville.

Texas—Alexander S. Walker, Austin. (See Montana).

Utah—(See New Hampshire).

Virginia—Second District—Richard C. L. Monroe, Richmond. Sixth District—David T. Prince, Dinwiddie (See Ohio).


Brenon Starts Forbes-Robertson Production

Herbert Brenon has started "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson will appear in his famous role of the Stranger. Scenario, sets, and every detail of production for "The Passing of the Third Floor Back" will undergo certain changes necessary to give variety of background and to work out the development of the characters. In the stage version of Jerome K. Jerome's "The Passing of the Third Floor Back," the director began his first scene with Sir Johnston in the living room of a shabby London boarding house. The spoken dialogue made it possible to show the individual shading of character of the various people with a single room. The motion picture adaptation, on the other hand, will reveal the different rooms of the lodgers. The three whole floors of the Bloomsbury Place boarding house have been constructed at the studio, including seventeen different rooms, halls and stairways. These range from the slavey's garret corner to the third floor back annexe, to which the Passerby is relegated by the mercenary landlady, Mrs. Sharp.

Sir Johnston Forbes-Robertson.

TRIANGLE SENDS ANOTHER MAN TO THE COLORS.

Donald Fullen is the latest Triangle employee to heed the call of war, though this actor has chosen an unusual field on which to "do his bit." He will leave soon for Seattle to enter the employ of a shipbuilding concern, and will help increase Uncle Sam's merchant marine. This was Fullen's line of work before becoming a screen actor.

SELZNICK OFF FOR MIDDLE WEST.

Lewis J. Selznick left Friday afternoon, November 9th, for a business trip to Detroit, Cleveland and Pittsburgh. In Detroit Mr. Selznick will call on the new manager of the Select exchange there, Mr. W. D. Ward, and will meet prominent exhibitors of that section.
Irwin Retires From Cinema Commission

Marion to Sail Soon for Spain—First Films Sent Abroad to be Educational and Topical.

Things are humming at the offices of the American Cinema Commission, 220 West 23d street, New York. Chairman J. E. Brulatour is surrounded by a large force, at the head of which is Al Kaufman. One of the chief duties of Mr. Kaufman is the inspection of the large number of films coming into the commission. George Mooser is in charge of the mass of clerical work accumulated as the commission begins to get into its stride. L. Rublee, from the Committee on Public Information at Washington, is viewing films and generally assisting Chairman Brulatour.

One change has taken place in the personnel of the commission during the past week. Walter W. Irwin, who was the first Russian man to do, has, owing to factors that have developed within the past fortnight, decided to retire from the board, and Chairman George Creel, of the Committee on Public Information, under the auspices of which the Cinema Commission is working, has arranged arrangements by which the work of the motion picture division of the governmental activities will go forward in Russia.

Chairman Brulatour is spending practically all of his time in the offices of the commission. In a conversation last week with a World man he said the members of the commission were working in the closest harmony with Chairman Brulatour and the other representatives of the government, that they were only too glad to do anything they could do that would be of benefit to the Government, and to that end had arranged to give as much of their time as might be necessary.

Frank J. Marion, the commissioner to Spain and Italy, intends to take his departure within a few days. The addition of the former country to the itinerary of the Kaiser is one of the recent ventures of Chairman Creel.

It is the intention of the commission to send abroad at first pictures of an educational and topical description. When a goodly supply of these are on the way, they will be followed by comedies and short dramatic pictures. The first shipment to Russia is practically ready now to go forward, the only remaining work to be done on the films being the substitution of Russian for English titles.

Chairman Brulatour said the response of the Russians to the films had been of the heartiest. Many had offered the free use of their negatives and also had agreed to do any necessary printing at cost. The same proposal had been made by all of the firms engaged in commercial printing.


Chairman Creel Praises Work of Commission.

George Creel, chairman of the Committee on Public Information, was in New York on Sunday, November 11, in company with Mr. Brulatour and Messrs. Marion and Powers of the Cinema Commission. To a World man Mr. Creel expressed the highest satisfaction with the work so far done by the commission. He said that this feeling was shared by all the officials in Washington, and that too much praise could not be given the New York film men for the efficient and enthusiastic manner in which they were pushing this most important government work.

Monat Comes to Buy and Sell Films

Exchange man and Exhibitor Says American Manufacturers Do Not Understand Limitations of French Film Market.

JOSEPH MONAT, of Monafilm, and one of the prominent exchanges and exhibitors of Paris, accompanied by F. E. Mann, manager of Western Edison in New York for a stay of several months. Mr. Monat brought with him a number of French productions, for which a trade showing will be arranged within a few days. The French film man also brought along a shipment of modern French pictures. Mr. Monat says while he is not prepared to pay any price to get them, he is willing to pay in every case what they are worth for the French market. He expresses his surprise at the size of the sums asked for the pictures he has looked at, declaring there seems to be a lack of understanding on the part of American manufacturers as to actual conditions in the French film market.

A year ago Mr. Monat introduced in France the productions of Famous Players-Lasky and Triangle. In spite of the handicap imposed by war conditions and the criticism of French producers, exchanges and even newspapers, and dependent only on his own resources, the pictures have been most successful. Mr. Monat says as a result French producers, authors, directors and players pay homage to the skill of American directors. The Frenchman came to New York with the hope of building up his territory more cheaply here than in London, but found to his surprise that the figures were higher than those set by the middlemen in London.

"Paramount pictures in France are now in the hands of Gaumont, and Triangle in those of the Societe Eclipse," said Mr. Monat. "I want to pay my respects to the foreign representatives of the Famous Players-Lasky and the Triangle, Mr. C. G. Clark, who thoroughly understand the needs of our market, and who have taken care of it so well. The reason their companies' products have taken such a prominent place in the French productions is that besides the reality they have made the prices conform to the ability of the exhibitors to absorb them under the present war conditions, and consequently satisfy both parties.

I have spent two weeks in looking at many fine productions here, I must say I have met few producers who understand our situation in France. As a rule, they seem to think it is as easy to dispose of American films there as to sell Liberty Bonds in New York. Our great France just now is a poor country, and affords 'simly' small opportunity for American films. Two American concerns show good results, and there is room for others, which explains my coming here. Do not forget we must also make room in our programs for French productions, which, in spite of the difficulties under which they are produced, have never been so good as they are today. American producers must understand that the future of their business is still invaded by the Boche, and that for three years we have been living a nightmare, the end of which is not yet in sight, and consequently our resources do not allow us to carry as many films as we wish.

"Manufacturers who understand the situation of the French market and others to whom I shall be glad to explain it, and who have good films to show, I shall be glad to give them an opportunity to get in touch with me at the Hotel Roosevelt.


"THE BELOVED TRAITOR" MAE MARSH'S NEXT.

When Mae Marsh completes the last scenes in "The Cinderella Man," a Goldwyn production drawn from the stage success of Edward Childs Carpenter, the young star will begin preparations for her next picture, which picture will be "The Beloved Traitor," a photoplay drawn from the famous novel by Frank Packard.

ANDERSON GOES TO COAST.

Carl Anderson, president of Paralta Plays, Inc., will leave New York Saturday, November 17, for Los Angeles, California, where he will spend several weeks at the Paralta studios consulting on the future developments of the Paralta organization.
WRITE US EARLY AND OFTEN

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

Bronx Exhibitors Hold Successful Ball

Fifth Annual Affair Attended by Approximately 3,000—Leah Baird and Earle Williams Lead Grand March—Prominent Picture People Present.

On Monday evening, November 5, the fifth annual entertainment and ball of the Cinema Exhibitors' Association, Bronx Local No. 2 of the Motion Picture Exhibitors' League of America, was held at Hunt's Point Palace, Third Street and Southern Boulevard, Bronx, New York City. The affair is one of the big events in Bronx moving picture circles, and this year's function was as successful from every angle as any of the previous ones. There were many prominent photoplayers on hand, and their presence lent special distinction to the affair. There were also representatives from Manhattan and Brooklyn locals present, and all, including the film stars, mingled with the nearly 3,000 other guests who came to participate in the evening's jollification. From the time the fun really got under way until the affair was over—and that was just as the first streaks of dawn could be seen coming up on the horizon in the mist of festivity did the pail come into one particle. Every one entered into the gayety of the occasion with vim and verve, and kept it at its highest pitch until the strains of "Home Sweet Home," had died out.

Something near nine o'clock there were a little over 2,000 persons in the hall, and it was then that the first item on the bill of entertainment was given. It was a two-reel comedy made by the Fox Film Corporation under the "Bing Bang." It was one of this concern's characteristically funny pictures, and created waves of laughter. It was a good offering with which to start the ball of fun rolling. Following this was another comedy entitled "The Recruist," which also came in for a full measure of applause. Keeping up the hilarity was the next number, which was another two-reel Fox comedy called "Wedding Bells and Roaring Lions." The audience seemed to like this subject very much and roars of laughter was the result. When this mirth provoker had been projected, Henry Cole, secretary of the Cinema Association, announced that the next two items on the "menu" would be given by local talent. The first of these was a dance by seven-year-old Josephine Martin. Her contribution took well, and she was followed by Baby Ester Levy, an acrobatic toe dancer, who gave an entertaining reproduction of the Follies. "The Fear of a Snake." The applause that she elicited was prolonged. The next numbers consisted of several fencing bouts given by Miss Adeline Gehrig, who was announced as the champion woman fencer of the world; John Moynan, Albert Strauss and Miss Alice Glinko. This part of the entertainment was replete with thrills and excitement. The demonstration was instructive as well as entertaining, and was acclaimed a good number. The program was rounded off with selections from Tin Pan Alley by Miss Ethel Pearson. These numbers thoroughly entertained the patrons and were a direct result of the amuse-ment of the assemblage these entertainers also performed a patriotic service by making a collection when dancing was in order for the benefit of the Sun War Tobacco Fund. Everyone gave generously and a nice little sum was netted for our boys in France.

According to the entertainment schedule, Mr. and Mrs. Sydney Drew were next on the list to add to the fun, but owing to the fact that Mr. Drew had just returned from Mr. Douglas Fairbanks, read expressing regret at not being able to appear, but wishing all a merry time. Eddie Lyons of the Universal comedy staff, was also incapacitated by illness from attending, and his place was filled by Mr. Louis Wolheim, another of the Universal comedy staff, who appears in Nestor pictures with Mr. Lyons, and introduced him saying that the real reason for his partner being absent was because there was one full dress suit between them, and that the tossing of a coin had decided that he was to be the lucky one to help increase the fun at the Cinema exhibitors' ball. The audience, of course, knew that Mr. Moran was a walking bunch of comedy, and that his remarks concerning Mr. Lyons were just the overflow. Then, last but not least, were introduced Leah Baird and Earle Williams, and the volume of laughter that sprang from the audience and all their favorites can best be left to the imagination of the reader, for all know the nation-wide popularity that attaches to these celebrities.

The program came to an end a little after midnight, and the floor was cleared of chairs for the grand march and dancing. The march was led by Leah Baird and Earle Williams who were followed by John J. Wittman, president of the Cinema Exhibitors' Association, and Mrs. Wittman. Also in the march could be seen Bill Shea, Mrs. M. Anderson, Evert Overton, Wally Van and Gertrude McCoy. When this feature of all balls had been put through its various forms of evolution, and the participants were well, the orchestra played "The Spangled Banner," and the entire assemblage sang the national anthem. The waving of several hundred little American flags added to the impressiveness of the scene, and when the last echo of the national hymn had died away in the distance of the hall dancing was the diversion until the affair came to an end with the break of day.

The decorations of the hall were patriotic. American flags, banners bearing the national colors, and red, white and blue festoons were arranged artistically about the place, and from the boxes were hung banners with the names of the officers of the local. Among those who had boxes were the Frohman Amusement Company, Simplex Motion Picture Machine Company, Fox Film Corporation, Greater Vitagraph, Inc., Nicholas Loewy Company, Hoffman-Foursquare, Inc., Universal Film Manufacturing Company, the M. & S. Crescent theater of the Bronx, Lee A. Ochs, national president of the Motion Picture Exhibitors' League of America; Manhattan Local No. 1 and Brooklyn Local No. 2 of the National League, the Moving Picture World and a number of local politicians. Pictures were projected by Simplex machines. A program containing thirty-two pages of good stock of glazed paper with the cover of serviceable light brown stock was handed to each of the patrons as he entered the hall. The advertising pages were patronized by a number of prominent picture concerns and local business houses. A page each was devoted to the display of big halftone cuts of Leah Baird and Earle Williams, the leaders of the grand march, and to John J. Wittman, the president of the Cinema Association. Pages were also devoted to group layouts of the officers and the members of the association, the entertainment program and the order of dancing.

Among the notables present in addition to those already mentioned were Lee A. Ochs, president of the National League; William Wright of the Kalem Company, George Balsdon, manager of the New York Exchange of Greater Vitagraph, and his son, George, Jr., the assistant manager; Mrs. Festhorn, wife of the manager of Brooklyn Local No. 1 of the National League; P. V. R. Key, sales and publicity manager of Hoffman-Foursquare, Inc.; Oscar I. Lam-berger of the Ivan Smith Company; Will F. Manheimer, vice-president of Brooklyn Local No. 11; M. H. Hoffman of Hoff- man Foursquare, Inc., and Maurice Needles, treasurer of Manhattan Local No. 1.
COLORADO EXHIBITORS OBJECT TO FILM TAX.

At a meeting of the Colorado Exhibitors' League held recently at Denver, at which 24 exhibitors were present, the proposal of the film manufacturers and distributors to assess the exhibitors fifteen cents (15c) per reel on every film was discussed at length. As a result these resolutions were adopted:

Whereas, the film producers have seen fit to charge the exhibitors fifteen cents (15c) per reel tax originally intended to provide against fiscal concerns. Such tax will work to a profit to the producer, is assessed impracticable, not being in proportion to film rental, thereby discriminating against the small exhibitor, and such charge, according to the Internal Revenue Department, is not applicable to service revenue prior to the date of the tax law, and with full consideration to the price of film rental being as high as it can be stood.

Resolved, We the exhibitors of the Rocky Mountain region, assembled in convention, do hereby protest against and refuse to pay the so-called war tax of fifteen cents (15c) per reel assessed against the exhibitors.

HOWELL HANSEL Passes Away

HOWELL HANSEL, a well-known director of motion pictures, died on Monday, November 5, at his home in New York. The deceased was fifty-six years old, and had been in ill health since last spring. In fact, the director's death dates back to a cold he contracted while directing Mary Fuller and Lou Tellegen for the Famous Players in ‘The Long Trail’ at Saranac Lake, N. Y., when Howell had taken his pya in quest of heavy snow scenery. This cold developed into pneumonia, which turn evolved into a g sty consumption. The deceased is survived by his widow and a seventeen-year-old daughter, both of whom have been associated with the profession.

Hansel started his career shortly after leaving his birthplace in Indiana, with the Castle Square stock company in Boston, where he was the leading man, which in turn equipped him for an important role under the name Kyrie Bellew in ‘The Gentleman of France’.

In 1912 Mr. Hansel broke into the picture business as a director for Thanhauer. Under the late Hite management he was selected to direct ‘The Million Dollar Mystery’. Later he went to the Arrow company, for whom he directed ‘The Deener’ and certain episodes in ‘Who’s Guilty?’. His last engagement was with the Famous Players organization, and his last picture that of ‘The Long Trail’ previously referred to. Other of his successes include ‘Ben Bolt’ for William Fox, ‘Col. Carter of Cartersville’ and ‘Tillie’s Tomato Surprise’.

Lewis Physioc, who worked with him in many of his undertakings, and who was his closest friend in the profession, describes his late comrade as a man of great kindness, possessed of wide learning and reading, very retentive to a fault and sympathetic beyond measure.

After appropriate services at the Campbell Mortuary Chapel the remains were cremated at the New York-New Jersey Crematory, Union Hill, N. Y., on Wednesday, Nov. 7.

VOLUNTEERS NEEDED FOR A GOOD CAUSE.

J. F. Lamp, who is located in the Palace Theater Building, New York City, is providing a series of entertainments for the soldiers at Governors Island every Monday evening. He is very anxious to secure the services of any of the moving picture stars who will volunteer to make an appearance before the boys in khaki. They are strong on the heroes and heroines of the screen.

At Leading Picture Theaters

Programs of the Week of November 11 at New York's Best Motion Picture House—‘The Rise of Jennie Cushing’ at the Rialto.

ELSIE FERGUSON was the feature player at the Rialto the week of November 11, in her second Artcraft production, ‘The Rise of Jennie Cushing,’ a story based on the popular novel by Mary S. Watts. Maurice Tourneur was the director. The story is that of a city waif of unknown parentage whose exceptional qualities of heart and mind carry her inevitably upward from the slums and playhouses to the grand ballroom in that station to which her nature entitles her. Elliott Dexter was seen as the man in whom Jennie finally finds her happiness. Fania Marinoff, Frank Goldsmith and others make up a capable cast.

‘The Rialto Animal Magazine,’ a specially selected scenic picture, and a high-class comedy completed the picture portion of the entertainment. The solosists were Mary Ball and Gaston Dubois.

‘The Little Princess’ at the Strand.

Mary Pickford was seen at the Strand Theater in her latest Artcraft Picture, ‘The Little Princess,’ arranged for the screen by Frances Marion from the story by Frances Hodgson Burnett. Miss Pickford first appears as the only daughter of a wealthy Indian captain who brings his child to an English boarding school. A little later in the story, when Captain Crewe loses his fortune and goes to sea and dies, Sara Crewe has to discard her costly dresses and leave her school companions and become a slave and maid-of-all-work in the same establishment. Victor Moore, in his last comedy entitled ‘Nutty Knitters,’ a travel and educational study of East India in colors, a zoological feature entitled ‘Enemies of the Garden,’ and the Strand Topical Review were also on the program.

The solosists were Helen Scholder and Herbert Waterous.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater on Monday, Tuesday, Wednesday, Thursday, and Friday, the program was ‘The Fair Lover’ and on Thursday, Friday, Saturday, Sunday, Jane Cowl in ‘The Spreading Dawn’ were the picture stars.

‘The Winged Mystery’ at the Broadway.

At the Broadway theater the attraction for the week was ‘The Winged Mystery,’ a screen version of Archer MacMackin’s story, produced by Bluebird Photoplays, Inc., for which Franklyn Farnum posed before the camera in a dual role. It is an international story in which twin brothers born in Germany of American parents are involved.

The remainder of the program consisted of the weekly news events, scenic and educational pictures, and a two-paint comedy.

DIRECTORS’ ASSOCIATION MEETS.

On Thursday evening, November 8, a full attendance of the Motion Picture Directors’ Association met at the association rooms at 234 West 55th street. During the business session the following directors were elected to membership: James Kirkwood, Roscoe Arbuckle, Hobart Henley, Carroll Fleming, George Irving and Charles F. Miller.

Director Chas. Giblyn left after the meeting with his star, Constance Talmadge, for Marblehead, Mass., where he will complete his next production ‘New Pictures.’

Director Robert Vignola of the Famous Players Co. who was to have read a paper, is in Jacksonville and will be heard from upon his return.

During the meeting the address on ‘The Handling of a State Rights Picture’ was delivered by Joseph Farnham, president of the Screen Club, and general manager of the Frohman Amusement Corporation.

HAWK’S SIXTY-SECOND SCRIPT ACCEPTED.

John G. Hawks, a prolific and successful scenario writer, is again on the Thomas H. Ince staff of writers, and his first work to receive the approval of the producer is a new picture for Dorothy Dalton, a story of the West in the late fifties. This is Mr. Hawk’s sixty-second scenario accepted by Mr. Ince in a little more than two years. This is an uncommon record and represents eleven two-reel stories, three “state right” features and forty-eight five-reelers. None of his pictures has been a failure and this would seem to refute the theory of a literary authority that the brain is only capable of turning out one good plot a month.
Spokes from the Hub

By Marion Howard

FOX has given us a good offering in "The Yankee Way," a comedy done by George Walsh, Emil Markay and a capable company, put on at the Fenway. Here we get the small kingdom stuff and the American well planted and making good.

"Southern Pride," directed by Henry King, so associated with Mary Sunshine pictures, featuring Gall Karras and Jos. Vose, was liked the French atmosphere with some old houses and views in New Orleans. A character to stand out is that of Father Moret, capitaly done by Spottiswoode Aitken. Another was Corinne, the cook comi, whose name should have appeared in the titled cast.

"Young Mother Hubbard"—there's a play for all to see and thoroughly enjoy. The first showing here was given by Mrs. Ayer at the Exeter Theater to a full house. Having seen the child wonder, Mary McAlister, I was prepared to settle down to enjoy the play. Somewhere in there is a kind of picture, though adults are conspicuous as to types. Here we get rotund Bobbie Bolder as chairman of the children's welfare committee, and the only one there to look human. What an indictment — for adults only — of so-called welfare crowd, and I wonder where they rounded up so many to look the part of fendi in the business. Who will ever forget the escape of the kiddies, the splendid-acting of Russell McDermott, and that dear baby, to say nothing of the influence of the "little mother" over the case-hardened Banning. This picture grips and is so intensely human that I hope all fans will see it.

On the same program we had "Arms and the Woman," with the only Bilie Burke, who naturally gives pleasure in her light comedy work. Somehow the play does not appeal in the day when all realize the terrible tragedy of the German invasion of Belgium, for here we get flippancy, a spectacle of a German general as a fat comedian. I hold no brief for anything German (as to autocracy), but this is far fetched to a degree. Perhaps it is meant to be a burlesque on German efficiency. Anyhow we were spared the harrowing or suggestive, and every one howled at Billie's way of making one time on a platform in a New York hotel. Louise Bates was stunning as the spy and poor Tom Meighan struggled. Great atmosphere, especially about the railway station, which registered as foreign sure.

Douglas Fairbanks scored again in "The Man from Painted Post." He seems to lead a charmed life. His entrance in this picture was some stunt, and we did not see his smiling face until he had jumped over a high gate, climbed via barn door and window sill, to the tip of the roof and faced us, gun in hand. It is a picture of the Fairbanks brand and that is enough to advertise it.

Well, it is good to see genial Edward J. Farrell in the patrician office of Metro at 60 Church street, where he has gone from the Pathé offices. At the run-offs here we can see the latest Metro, Jewel, Bluebird and American feature films. I looked in at the New England Exhibitors' meeting and banquet here last week and met many worth-whiles, notably Walter W. Irvin and William A. Brady, both of whom made corking speeches. It was my privilege to address a very large gathering of prominent women at Laconia, N. H., on Saturday, giving a new talk (for me) on "Motion Pictures"—their value in this war, etc.—and to tell them these two representative men had to say on the subject. So I feel indebted to them for some brain food, at least for an inspiration.

At Laconia there is but one picture house, which serves a double capacity, for speaking plays get there once in so often. It is a commodious house and doubtless the manager gives his public what it thinks it wants. Did the wonder like what I said? Well, you should have seen their faces when I told of the great mission of the screen and what it is to reveal to benighted Russians and others when the commission appointed by President Wilson get over there.

I reeled off names of the great pictures seen the past year, and pencils were used freely in making notes. I talked "agin" censorship and told why the General Federation of Women's Clubs (of which they are a part) took the action it did on the great original last to go on the "kiddie" pictures of interest to young and old, of the animals, of the educational value, and urged their support of the box office where "kiddie" plays were put. I showed pictures of the stars and scenes from some of the big plays.

Believe me, those Fox kiddies are pulling strong—and are way clever. I was not fortunate to have seen them in some of their recent pictures, but "The Two Little Imps" was shown here last week and rightly filled the house. Some of their pranks caused howls of genuine, healthy laughter, and that's mighty good in these days.

We are having repeats all along the line of "Rebecca of Sunnybrook Farm," and no wonder, for it is one of the best offerings of the year and could not be improved upon. Little Violet Wilkey—so like Mae Marsh—was excellent in a "sassy" part, naturally done. Helen Jerome Eddy, often seen with George Beban and always liked, had a small part, as did Marjorie Daw.

One of the shorter subjects, seen since my last letter, is 'The Duplicity of Harragars,' a splendid O. Henry picture featuring that famous scholar, the famous, a typical Southern gentleman. The acting of J. Frank Glendorn as Harragars was something to long recall, for nothing finer has been done than his impersonation of the fake scholar, at the close of the picture they deceiver all in front as well as the man he wanted to befriended. It is a picture without any "love business," as my friend said, save that of the daughter for her poor but proud father. This is the story of the play, and every one of us.gets what we want."

We have had an embarrassment of riches here of late and had our first look at Taylor Holmes in his second picture, "Fools for Luck." He made an instantaneous hit with the house and certainly proved a good "find" for Essanay.

"Under False Colors," with Frederick Warde ably supported, went well, and is a credit to Pathe and to Emile Chautard, who directed it. I was pleasantly surprised in Warde, who is no longer young, yet took the close-up well despite the lines, which after all make for character, and here they looked well. I know of actors one-half his age who have deeper lines in the brow, for instance, causing me to elevate the eyebrows too diligently, but Mr. Warde keeps his serenity of countenance, and we do not note a line not in keeping with his years. Jeanne Eagles was splendid, and a good deal better the second time round. This picture is involving the young heroine's masquerade, which did not result as we felt it would. The Drews are seen where real comedy is recognized, and how we laughed over "The Dentist."

Marion Craig Wentworth, formerly of the Hub and author of "The Brides of Pride," is at work on a tabloid play written around President Wilson's war message. Believe me, it will be worth while and may be seen later on the screen.

The Hub has a new picture house—the old Castle Square —and it opened with "The Manxman." Many players and directors of the screen were once members of the Castle Square forces—Charles Miller and William Parke, Lillian Lawrence and her husband, George Terry, George Hassell, Maid Odell, Thais Lawton, Theodore Friesen, Edmund Breese, and others whom I do not recall.

"Broadway Arizona" is a splendid offering of Triangle, with Olive Thomas and a well balanced cast. The part I liked best of all was that of Uncle Isaac Horn, the wild and woolly westerner, philosophical, fat and funny and "on the job" of aiding and abetting his Fritz, cassian of style. Good, wholesome play, even if a bit inconsistently spots. We are getting the Sub-Deb pictures and like them, of course, for Marguerite Clark never fails us. We have had "Baby's Diary" and "Baby's Burglar," and hope for many more.

"The Ghost House" is a capital comedy, written by our own Iohana Marie Dix, and well done by the Paramounts, with Jack Pickford and dainty Louise Huff. The story was entirely new in its idea and working out. James Neil made a dandy ghost.
**Essanay Making Government Pictures**

**Moving Pictures of Cantonments to Show How the New Army Men Live.**

ESSANAY has just closed a contract with the United States Government to make moving pictures of many of the military cantonments in various parts of the country. Already two directors with their cameramen and other assistants are in the field, and others will follow soon. The Government will show the pictures throughout the country. The proceeds will be turned into the Divisional Staff for soldiers in training in this country, and those at the front in France.

Recently a squad of Essanay cameramen went to Rockford, III., where the Government has built its great Illinois cantonment, and where thousands of Illinois drafted men are in training for war. The object was to show by moving pictures how the men are treated, and how they enjoy the life, so their friends and relatives back home may rest at ease regarding their welfare. This picture was not made for the Government.

Agents unfriendly to the United States Government have circulated reports that the men are underfed, have poor quarters, and otherwise suffer, and that they don't dare write home about it. This moving picture will give the lie to that story quicker than anything else that could be devised.

The men are shown at mess, in their sleeping quarters, playing outdoor games, drilling, at hayonet practice, and in other forms of their work. The picture gives an excellent view of the buildings, both inside and out.

Two former Essanay advertising men, J. Bradley Smollen and Frank M. Suttle, share the job of a close-up with the three highest officers of the camp. The close-ups were taken separately of course, the one of Smollen and Suttle being just for the benefit of their Essanay friends. It will be cut out before the picture is released. Smollen has just been made a top sergeant.

The picture will be shown in every theater in Chicago and in most of the cities and towns of the state and adjoining territory.

**Ashley Miller to Direct O. Henrys**

A SHLEY MILLER, director, received his dramatic training during fifteen years' stage career in support of Louis James, Katherine Kidder, Ezra Kendall, Walker Whiteside, Henrietta Crosman, Anna Held and Otis Skinner, and in stock companies in most of the principal cities. He learned the motion picture business under D. W. Griffith as a member of the old Biograph company, which then included Mary Pickford, Mack Sennett, George Loane Tucker, Florence Lawrence, Marion Leonard, Violet Mersereau, Herbert Prior, Gertrude McCoy and other notables.

Scenario writing for Mr. Griffith and for the Edison company brought an offer of a directorship with the latter for which Mr. Miller produced—principally his own stories—during the preceding seven years, making their first European trip with a company. His next engagement was to direct Arnold Daly in a detective serial released by Pathe, and this was followed by special productions for Famous Players, Lasky, and Art Department of the Majestic Pictures. He is the author of a number of short stories, of a well-known mental science book, entitled "You," and has written and produced two-three-act plays, which have been seen in the larger cities. Since his engagement by the Vitagraph Company Mr. Miller has staged three five-reel features, the "Princess of Park Row," "The Love Affair" and "The Invader." His first O. Henry production for General Film Company is "The Last Leaf" with Mildred Manning, Patsy De Forest and Bernard Siegel in the principal roles.

Mr. Miller is an enthusiastic believer in the world mission of the photoplay, an O. Henry "fan," and after wide experience in several of the largest studios here and in Europe, a strong advocate of advanced production methods.

**Exhibitors Welcome Hodkinson**

Many Telegrams of Congratulation Received—Line-Up of New Organization.

The announcement of the return of W. W. Hodkinson to the motion picture business is, in fact, an outburst of gratifying telegrams and letters from all over the country. These were chiefly congratulatory messages from exhibitors, and their general tone was a sincere welcome to new force in which they felt they could trust.

One of the telegrams, with no disparagement excepting ignorance of the first product to be distributed by the W. W. Hodkinson Corporation, was as follows:

"Do not know anything about Pathe, but if Hodkinson handles them they must be good. Would like to have franchise here. Wire or write price. I know it will be fair. Wishing you success.

The basic organization of the W. W. Hodkinson Corporation is now practically completed, and the offices established at 527 Fifth Avenue, New York. Raymond Pawley, who was treasurer of the Paramount Pictures Corporation during Mr. Hodkinson's presidency, and also of the Triangle Distributing Corporation, is vice president and treasurer of the new company. P. N. Brinch, who was division manager of the Triangle Distributing Corporation, is in charge of exchange and booking. S. Kenneth Hodkinson, private secretary of his father at Paramount, and lately with the Pathe Exchange in Chicago, is acting assistant to the president, and Wallace Thompson, director of publications and advertising at Paramount, under Mr. Hodkinson, is in charge of publicity and advertising.

GORDON LINKS WITH HALL AND OLDKNOW.

The Gordon interests of New England have tied up with the U. S. Exhibitors' Booking Corporation, recently organized by Frank Hall and William Oldknow to market special productions by a novel system of distribution. The U. S. subjects will be marketed through the Globe Feature Film Company of 20 Winchester street, Boston, of which Mr. Gordon is president and general manager.

The arrangement guarantees to the S. E. franchise holders and the open market in the New England territory a most efficient distribution and promotion service.

In addition to handling the subjects of the new corporation, Mr. Gordon also has the distribution of the first New England exhibitor to acquire a U. S. franchise by which he will be privileged to have first run on all U. S. productions at two of his leading theaters, the Scollay Square Olympia and the Gordon Olympia, both of which are situated in the heart of the Hub's theater district.

MUTUAL MOVES UP TOWN.

The Mutual Film Exchange has moved from 71 West 23rd Street to new quarters at the Mecca building, 1600 Broadway, with Executive Offices on the 5th floor temporarily. Film and poster departments on the 10th floor. As some offices of this and the 10th floor have removed, the executive offices will be placed on the same floor, making in all one of the most complete exchanges in New York. This now places the Mutual in the heart of the film district.

BOARD OF REVIEW TO PASS ON FIRST NATIONAL FEATURES.

Arrangements have been concluded with J. D. Williams, manager of the First National Exhibitors' Circuit, Inc., whereby the productions of that organization will be reviewed systematically by the National Board of Review of Motion Pictures. Mr. Williams has the desire of the First National, in line with their policy to present to the country the finest productions available, to cooperate with the National Board of Review to the fullest extent.
Mutual Charges Violation of Contract

A SUIT for $400,000 damages has been filed against the New York Motion Picture Corporation and a group of related concerns by the Mutual Film Corporation. The suit is instituted in the Superior Court of New York. The action includes a prayer for a permanent injunction restraining the defendant concern from the further circulation of various motion pictures. The defendants include the Broncho Motion Picture Company, the Keystone Film Company and the Domino Motion Picture Corporation.

The Mutual Film Corporation charges that the New York Motion Picture Corporation and its allies have violated contracts for the exclusive sale of the pictures in question to the Mutual Film Corporation, and that they have further refused to deliver the Mutual additional print copies of the pictures as stipulated in the contract.

"The motion pictures involved," remarked President John F. Freuler of the Mutual Film Corporation, "include all of the pictures made for the Mutual by the defendants in the period of 1912-15, which means the old Keystone comedies, the W. S. Hart pictures of that period, the Charles Chaplin comedies made by Keystone, the early Max Sennett comedies and the western productions of Broncho and all Domino pictures.

"The contracts covering these pictures provided that the Mutual Film Corporation was to have exclusive right of distribution in the United States and Canada, and that the Mutual was to be supplied with additional positive prints of any of the pictures at any time.

"July the Mutual Film Corporation began placing orders for the new prints of large numbers of these pictures. The orders were ignored. We made tender of payment in advance in gold, calling at the offices of the concerns now suffering in the money in cold coin for that express purpose. The orders were still ignored.

"We now charge that the defendants are engaged in circulating a number of these pictures through other channels, and in obvious violation of the Mutual's contract rights. Not a few of these pictures are through some channel again reaching the market and conspicuous among them are a few W. S. Hart part dramas.

"The Mutual Film Corporation planned and announced the coming of the release of reissues of some of the most desirable of these pictures and this corporation has been materially injured because of the refusal of the defendant motion picture concerns to live up to their contracts."

The suit is under the supervision of President Freuler, and Samuel M. Field, general counsel for the Mutual Film Corporation.

MELFORD RUNS OUT THREE YEARS.

George H. Melford has just rounded out his third year as a director of pictures for Paramount release. He is now under contract for two years more at the Lasky plant in California. During his three years' service, under these auspices, Mr. Melford has made more than 30 productions, all of which have been successful pictures. It is an odd fact that Mr. Melford began his fourth year by directing a new film on the identical spot where he began work three years ago on his first Paramount picture, "Young Romance."

Besides showing a thorough appreciation of the technical and artistic details of film production, George Melford also scores with the ability to grasp the qualities of the players under his direction.

vosHELL WITH CLARA KIMBALL YOUNG.

Jack Vosshall, who for more than a year has been assistant director under Martin Kwan at Pathe's "Shirley Kaye," Clara Kimball's latest picture, has been engaged by Harry J. Garson to assist Emile Chautard, the eminent French director, in Miss Young's future releases.

"Shirley Kaye, My Shirley," and "Shirley Kaye, My Shirley, Too!" have left the studio with an accident, having narrowly escaped very serious injury if not losing his life, is about again and taking full charge of the camera work of "The Marionettes," on which Miss Young has been busily engaged at present.

C. R. Seelye No Longer with Pathe Exchange.

It was announced at the offices of the Pathe Exchange, Inc., this week that C. R. Seelye, who has been business manager for Pathe for the past year, is no longer connected with the organization.

Larry Trimble Petraoa Director

AN ANNOUNCEMENT was made this week by Madame Petraoa that the producer who will direct the second of her eight great starring vehicles, to be distributed through the exchanges of the First National Exhibitors' Circuit, has been chosen. The man selected for this important task is Larry Trimble, prominent for many years on both sides of the water as a director of international repute. Work on the new Petraoa production was started almost immediately after the final scenes of "Daughter of Destiny" had been finished, and the picture is now well under way at the Petraoa studios.

Mr. Trimble who was born in Robinsbeto, Maine, and educated at the leading state university of New England, had a varied career before entering the field of motion picture work. After leaving college he formed a lumber company, but forsook the lumber world to business to write magazine stories and scenario in which professions quickly gained an enviable reputation. He is the author of some of the earliest great successes of the Vitagraph Company of America, with which organization he began his screen career in the year 1908. He produced the famous Florence Turner vehicle, "Auld Lang Syne" and "The Battle Hymn of the Republic," the latter of which scored a tremendous success throughout the entire world.

At the time of the formation of the Florence Turner Picture Company in 1912, he left the Vitagraph Company to become managing director of the new organization. For three years Mr. Trimble produced a series of screen plays starring the Vitagraph favorites in England. He became known as one of the foremost picture producers of the continent, and introduces into the making of feature productions during his long stay on the other side.

Returning to this country in response to a bid received to direct the production of Rex Boulting's "The Barrier," Mr. Trimble immediately established himself as one of the screen's most distinguished workers. "The Barrier" is ranked among the eight great productions made during the current year. Madame Petraoa's present director was immediately engaged following this success to pictureize "The Spreading Dawn," a new Goldwyn offering starring Jane Cowl.

Mr. Trimble will be ably assisted in his direction of the great dramatic star, Madame Petraoa, by a staff of carefully selected experts. The latest Petraoa director is one of the youngest men to gain supremacy in his chosen field, being but thirty years old, and a still more brilliant future is predicted for him since his affiliation with the famous emotional star.

F. B. Palmer Will Write Keystone Comedies.

Fred B. Palmer was added to the scenario staff of the Triangle-Kodak studios this week, bringing the total number of writers in the "Brains Department" up to eleven. Mr. Palmer is one of the best known and most brilliant comedy writers in the business.

LEVIN Acquires Laboratory Agency.

H. Z. Levine, who is running a free lance bureau, buying, selling and exploiting special attractions, has acquired the agency of one of the largest laboratories in the East and is quoting very attractive figures. Mr. Levine has recently moved from the Candler to the Times building.
Grinding the Crank

With Thornton Fisher

ANNOUNCEMENTS we haven’t seen:

John P. Daysie will appear in “Little Pyjamas.”
Baby Sallie Slack will be seen in “Almost Nothing.”
Gwendolyn Cook will be presented in “A Can of Soup.”

We had another spectacle on a Sunday night of a man called a “Human Fly” scaling a skyscraper attired in the American flag. It was disgusting desecration and the act itself is not especially edifying or necessary.

***

“Life is just one continual grind,” said the pessimistic camera man.

***

And now the music publishers are kicking because some of the moving picture theatres used their stuff. They didn’t kick half so hard as some of the audience, who had to sit and listen to it.

***

Well, we’ve moved and everything!
And we’re gradually finding all the stuff that was lost in the shuffle. We’re near the railroad station where we can see the trains come in. All we’ve got to do now is to send a man up on the roof, and he can tell daily just what moving picture men are coming into town.
And it saves the publicity men a lot of trouble carrying a heavy 8 x 10 photograph all the way down to 24th street.
So everybody’s happy.

Leaves from a Star’s Diary.

May 17, 1916.—Got job in the ——— Studio for twenty-two dollars a week. Just think! Isn’t it all wonderful?
August 29, 1916.—Played first small part in a one-reeler today, and had salary increased three dollars, which will help buy some of the little extras a girl so loves.
December 2, 1916.—Given feature role in picture. Increase to seventy-five a week.

February 16, 1917.—Signed contract with X Film Co., for six months for Three Hundred per. They must like me.
August 16, 1917.—Contract expired today, and received a proposition from I. O. U. Film Co. at One Thousand a week.
August 17, 1917.—Asked the I. O. U. Film Company for Two Thousand a week on a year’s contract.
August 18, 1917.—Changed my mind. Unless I receive Five Thousand, will not sign.
August 19, 1917.—Offered Five Thousand by I. O. U. Film Co.
August 20, 1917.—After due consideration have concluded that I cannot possibly accept less than Ten Thousand weekly.
August 21, 1917.—Insisted on company providing me with three maids, a country house, two limousines, a roadster and a touring car.
August 22, 1917.—Accepted their final proposition of Two Hundred and Fiftys per, and start to work tomorrow.
Catalogue of Educational and Selected Pictures
Released Between July 1 and September 30, 1917.

Compiled by Margaret I. MacDonald

THIS list of films released between July 1 and Sept. 30, 1917, contains the names of educational pictures which have been produced during that period, and also those of 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 Animated Weekly, Universal Current Events, Mutual Weekly, Hearst-Pathé News or American War Weekly. A list of the addresses of the headquarters of the different manufacturing companies or exchanges herein will be found at the end of catalogue.

AGRICULTURE.
Beans in California, Harvesting Lima—General Film-Selig—(World Library No. 10).
Boy Scouts as Agriculturists—Universal—(Screen Magazine No. 34)—Aug. 31.
Butter on the Farm, Making—Universal—(Screen Magazine No. 36)—Aug. 10.
Potatoes, Harvesting—Mutual-Gaumont—(Reel Life No. 69)—Aug. 23.
Science and the Stock Farm—Paramount-Bray—(Photograph No. 78)—July 30.
Wheat Harvest in the United States—General Film-Selig—(World Library No. 16).
Wheat is Harvested in California, How—Paramount-Holmes—July 2.

ARCHITECTURE.
Architecture, Masterpiece in East India—General Film-Selig—(World Library No. 10)—(Ita Mahal, famous mausoleum erected in the 16th century by Emperor Shah Jehan in commemoration of his favorite queen).
China, Mausoleum of the Ming Emperors—General Film-Selig—(World Library No. 18).
Romans, Famous Coliseum of the—General Film-Selig—(World Library No. 19).

ART.
Bookbinding, The Art of—Paramount-Bray—(Photograph No. 83)—Sept. 4.
Land of Make Believe, The—Paramount-Bray—(Photograph No. 76)—July 10—(stage craft).
Sculptor's Studio, In a—Paramount-Bray—(Photograph No. 85)—Sept. 18.

CULINARY.
Shad for Planking, Preparing—Universal—(Screen Magazine No. 29)—July 2.
Why Worry About Fish Bones—Universal—(Screen Magazine No. 26)—July 2.

ENGINEERING AND MINING.
Coal Production of the United States—General Film-Selig—(World Library No. 18)—(showing the first coal mine worked in the United States at Richmond, Va.).

Giant Barge Canal, New York's—Pathé-International—July 15.

Gold Mining, Placer—Pathé—July 15.
Hell Gats Bridge, New York—Universal—(Screen Magazine No. 28)—July 15—(stage craft).
Hydraulic Mining—Gold—Universal—(Screen Magazine No. 35)—Sept. 7.
Salmon Bay Lock of Lake Union Canal, Seattle, Wash.—Universal—(Screen Magazine No. 35)—Sept. 7.

FLORICULTURE.
Rose Breeding—Universal—(Screen Magazine No. 31)—Aug. 6.

FORESTRY.
Forests, Tree Planting in Our National—Mutual-Gaumont—(Reel Life No. 72)—Sept. 15—(including views of Wind River tree nursery in the State of Washington).

GYMNASTICS.
Physical Culture for Women—Universal—(Screen Magazine No. 38)—Sept. 23.

Physical Culture—Universal—(Screen Magazine No. 27)—July 9—(especially for girls employed in offices).

HISTORY.
Betsy Ross—World-Peers—(5-part drama).
Fall of the Romanoffs, The—Selznick-Biron—(6-part drama).
Pioneer Days—Selig—Sept.—(5-part drama).

Rasputin the Black Monk—World-Brazi—(6-part drama).

INDUSTRIAL.
Abalone, Using the—Mutual-Gaumont—(Reel Life No.)—Aug. 30.
Aeroplane, Making an—Universal—(Screen Magazine No. 30)—July 30.
Alligators, Capturing and Mounting—Universal—(Screen Magazine No. 33)—Aug. 24.
Alligators for Their Skins, Hunting—Mutual-Gaumont—(Reel Life No. 60)—Aug. 23.
Armadillo Baskets, Making—Universal—(Screen Magazine No. 37)—July 17.
Baseball, Making a—Universal—(Screen Magazine No. 27)—July 9.
Beans from Rose Petals—Mutual-Gaumont—(Reel Life No. 66)—Aug. 2.
Berry Pickers of the South—Mutual-Gaumont—(Reel Life No. 62)—July 5—(showing picking and packing).

Clyp Industry, The—General Film—(Selig World Library No. 14).
Cloth Weavers of Java—General Film—(Selig World Library No. 13).

Cocoaanuts and Bananas, Gathering—K-E-S-E-Edison—July 30.
Cocouan Industry—Mutual-Gaumont—(Reel Life No. 64)—July 19.
Cocouan Industry, The—General Film—(Selig World Library No. 19).
Cocouan, The—Mutual-Gaumont—(Reel Life No. 64)—July 19.

Coffee Industry of Java, The—General Film—(Selig World Library No. 19).
Corn, Cannazing—Universal—(Screen Magazine No. 37)—Sept. 17.
Cotton Industry, The—General Film—(Selig World Library No. 12).

Embroidery Making—Pathé—Sept. 23—(showing machine processes).

Eyeglasses, Making—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27.
Feathers, Fine—Pathé-International—Aug. 19—(showing the manufacture of feather boa and other articles made from the ostrich feather).

Fish, Shipping Live—K-E-S-E-Edison—(Conquest Program No. 8)—Sept. 1.

Forest, Man's Triumph Over the Mighty—K-E-S-E-Edison—(Conquest Program No. 11)—Sept. 22.

Foxy, Hunting Silver—General Film—(Selig World Library No. 16).

Goat Ranching in America—Paramount-Bray—(Photograph No. 82)—Sept. 4.

Gun, Making 100-ton—K-E-S-E-Edison—July 21—(Conquest Program No. 1).

Incandescent Mantles, Manufacture of—Mutual-Gaumont—(Reel Life No. 26)—July 19.

Lima Beans in California, Harvesting—General Film—(Selig World Library No. 18).

Logging Industry—Universal—(Screen Magazine No. 34)—Aug. 31.

Lumber Industry, The—General Film—(Selig World Library No. 8).

Macaroni, Manufacturing—Universal—(Screen Magazine No. 28)—July 16.

Machine Guns are Made, How—Mutual-Gaumont—(Reel Life No. 66)—Aug. 2.

Matress, Making a—Universal—(Screen Magazine No. 26)—July 2.

Mussel Pearl Industry, The—General Film—(Selig World Library No. 17).

News Picture, Making a—Pathé—Aug. 5.

Ostriches in South Africa, Raising—K-E-S-E-Edison—(Conquest Program No. 19)—Sept. 15.

Oyster Harvest on Chesapeake Bay—General Film—(Selig World Library No. 19).

Paper, The Manufacture of Print—E. I. S.

Pets Which Will Never Be Popular—(skunks)—Mutual-Gaumont—(Reel Life No. 71)—Sept. 6.

Pickles are Prepared, How—Universal—(Screen Magazine No. 22)—Aug. 17.

Poultry Farm, A Model—Mutual-Gaumont—(Reel Life No. 65)—July 25.

Poultry Farm, A—General Film—(Selig World Library No. 9).
Poultry Raising—General Film—(Selig World Library No. 7).

Salmon in Oregon, Catching and Cannning—Paramount-Holmes—July 23.


Salt, the Production of Fine Table—Universal—(Screen Magazine No. 31)—Aug. 20.

Scallops, Harvesting—Universal—(Screen Magazine No. 31)—Aug. 10.
Sea Fod, Eat More—General Film—(Selig World Library No. 10)—
(Showing Boston fishing fleet arriving laden with cod, mackerel and haddock).
Seaweed Harvest of Japan—General Film—(Selig World Library No. 15).
Shipwreck and Other Ships, Making—Universal—(Screen Magazine No. 36)—Sept. 10.
SIby Industry of Japan—General Film—(Selig World Library No. 15).
Spinning and Weaving, Revival of the Art of—Universal—(Screen Magazine No. 38)—Sept. 10.
Squah, Evolution of the—Universal—(Screen Magazine No. 38)—Sept. 25—(from use of cobble).
Staff of Life, Soldiers—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27.
Steel Rails for the Allies, Making—Pathet-Sept. 23.
Submarine Chasers, Manufacturing—Universal—(Screen Magazine No. 23)—July 23.
Sugar Industry of Java—The, General Film—(Selig World Library No. 17).
Tea Farm, South Carolina—Universal—(Screen Magazine No. 29)—July 23.
Thread Spinner, Nature’s Perfect—K-E-S-E-Dision—(Competition Program No. 6).
Toroise Market, The—General Film—(Selig World Library No. 12).
Toys of War, Time—Mutual-Gaumont—(Reel Life No. 62)—July 5—
(Showing the work of unminated soldiers).
Tuna Fishing On the Pacific—General Film—(Selig World Library No. 13).
Vineyards of California—General Film—(Selig World Library No. 13).
Who Was the Mutina-Gaumont—(Reel Life No. 65)—July 23—(Showing whale meat being cut for the market, a whaling station in Pacific).
Woman from the South, The—Mutual-Gaumont—(Reel Life No. 65)—July 12—(Hunting for the whale for its value as a foodstuff).
Woman Behind the Soldier, The—Universal—(Screen Magazine No. 23)—Aug. 17.

LITERATURE.

ADAMS (George W.).

(5 parts).

ADAMS (Samuel Hopkins).

Triumph (with Dorothy Phillips and Lon Chaney)—Bluebird—Sept. 25.
(5 parts).

BARBOUR (Ralph Henry).


BAYLE (Elmer).—Seven Keys to Baldspate (with George M. Cohan)—Artcarft—Aug. 12.
(5 parts).

BRODY (M.)—(with F. Marton).

Marriage Market, The (with June Elvidge)—World-Peersless—Sept. 10.
(5 parts).

BRODHiRST (George).


(5 parts).

BURGES (Glenn).

Mysterious Miss Terry, The (with Billie Burke)—Paramount—Aug. 19.
(5 parts).

COBE (Irvin S.)—(with Rol Cooper Megnie).

Fighting Odds (Maxine Elliott)—Goldwyn—Oct. 7 (6 parts).

TOLLIN (Frank).—Woman in White, The (with Florence LaBride)—Pathet—Tahoe-summer—
July 1 (5 parts).

D’ART (E. Clement).


DAVIES (Hubert Henry).

Outcast (with Ann Moorhead and Harry Nazle)—Mutual (5 parts).

DAVIS (Richard Harding).

Billy and the Big Stick (with Raymond McKeel)—K-E-S-E-Dision—
July 28 (4 parts).

GALLASHER (with Andy Clark)—K-E-S-E-Dision—Aug. 25 (2 parts).

DESPRE (F. P.).—Lascas—(“Mad Stampede”)—Universal—Big U—July 2.

DOCHE (Henry Irving).

(5 parts).

DUMAS (Alexander).

Camille (with Theda Bara)—Fox—Sept. 30 (6 parts).

ELDERIDGE (Eugene).

T. Haviland Hicks (with Raymond McKeel)—K-E-S-E-Dision—Aug. 27.
(3 parts).

ELLIS (Edith).

Mary Jane’s Pa (with Mildred Manning, Edithstone Jensen and Marc MacDermott)—
Greater Vitagraph—Aug. 13 (5 parts).

FLAUBERT (Edwin H.).

Madame Hovary—(“Wife Number Two”)—(with Valenska Surat)—
July 29 (5 parts).

FERGUSON (W. B. M.).

Guardian, The (with June Elvidge and Montagu Love)—World-Brady—
Aug. 27 (5 parts).

FOX (Flina).

Jury of Fate, The (with Mabel Taliaferro)—Metro-Rolfe—Aug. 6 (5 parts).

FREREMAN (Mary E. Wilkins).

Albatross Box, An (with Alice Joyce and Marc MacDermott)—Greater Vitagraph—
Sept. 10 (5 parts).

GATES (Eleanor).

Prow Woman, The (with May MacLaren)—Universal-Butterfly—July 2.
(5 parts).

GOLDMAN (Mayor C.).

Public Defender, The (with Frank Koenen)—Raver—September (6 parts).

GREGORY (Jackson).

Man From Painted Post, The (with Douglas Fairbanks)—Arctate—
Oct. 1 (3 parts).

HARE (Edward Everett).

Man Without a Country, The (with H. E. Hart and Florence Conklin)—
Pathet-Jewel—(6 parts).

HAUERBACH (Otto).

Lack of Roaring Camp, The (with Ivan Christy)—K-E-S-E-Dision—
July 14.

HAUERBACH (Otto).

Silent Witness, The (with Gertrude McCoy)—Arthur Film Company, Inc.—September (7 parts).

HENRY (O.).

Atavism of John Tom Little Bear—General Film-Broadway Star—Sept.
(2 parts).

Best Seller, The—General Film-Broadway Star—(2 parts).

Blind Man’s Holiday—General Film-Broadway Star—Sept. 15 (4 parts).

Coming Out of Maggie, The—General Film-Broadway Star—(2 parts).

Defeat of the City—General Film-Broadway Star—September (4 parts).

Departmental Case, A—General Film-Broadway Star—July 7 (2 parts).

Discounters of Money—General Film-Broadway Star—(2 parts).

Furnished Room, The—General Film-Broadway Star—August (2 parts).

Gift of the Mai—General Film-Broadway Star—Aug. 4 (2 parts).

Little Specks in Garnished Fruit—General Film-Broadway Star—July 25.
(2 parts).

Lonesome Road, The—General Film-Broadway Star—(2 parts).

Lost Phil of Ikey Schoenitz—General Film-Broadway Star—July 7 (2 parts).

Street Justice—General Film-Broadway Star—July 7 (2 parts).

Venterures, The—General Film-Broadway Star—(2 parts).

HERVE (Cari) (with Jean Birquet).

Alma, Where Do You Live? (with Ruth MacTammany)—Newfields Produc-
ing Corp.—July (6 parts).

HICKENS (Robert).

Barbary Sheep (with Edie Ferguson)—Artcarft—Sept. 10 (5 parts).

HOYT (Charles).

Contest Woman, A—K-E-S-E-Selig—Sept. 7 (2 parts).

Dag to the Manager, A—K-E-S-E-Selig—Aug. 6 (3 parts).

Midnight Bell, A—K-E-S-E-Selig—Sept. 3 (3 parts).


Runaway Colt, A—K-E-S-E-Selig—July 23 (2 parts).

Temperance Town, A—K-E-S-E-Selig—(August 2 parts).

Trip to Chinatown, A—K-E-S-E-Selig—Sept. 15 (7 parts).

HUBBARD (Lucien).

Awakening of Ruth, The (with Shirley Mason)—Kleine-Perfection-Edison—
Sept. 17 (5 parts).

HUGO (Victor).

Les Mirables (with Henry Graft)—Palais—Sept. 9 (8 parts).

IRWIN (Wallace).

Hashimura Togo (with Sessue Hayakawa)—Paramount-Lasky—Aug. 19.
(5 parts).

JOHNSON (Owen).

Varmint, The (with Jack Pickford)—Artcarft—Aug. 5 (5 parts).

JORDAN (Kate).

Creeping Tides (“Tides of Destiny”)—(with Alexander Carlisle—World—
Sept. 3 (5 parts).

KAHLER (Huck).

Rescue, The—Bluebird—July 23 (5 parts).

KELLAND (Clarence Bickham).

Efficiency Edgar’s Courteesy—(with Taylor Holmes)—K-E-S-E-Edward—
Sept. 3 (5 parts).

KLEIN (Charles).

Hidden Spring, The (with Harold Lockwood)—Metro-Yorke—July 16.
(5 parts).

SUDDEN JIM (with Charles Ray)—Trippe—July 22 (5 parts).

KENTON (Charles).

On the Level (with Nessie Ward)—Paramount—Sept. 10 (5 parts).

LIFED (Tiney).

Loned Man’s Stake (with Jabez Hill)—K-E-S-E-Dision—Sept. 2 (5 parts).

LUND (Oscar).

Trail of the Shadow, The (with Emmy Wehlen)—Metro-Rolfe—July 2.
(5 parts).

MACKEY (Willard).

Dream Girl, The (“Aladdin’s Sister”) (with Viola Dana)—Metro-Role—
June 25 (5 parts).

5 parts).

MAYO (Margaret).

Baby Mine (with Madge Kennedy)—Goldwyn—Sept. 23 (6 parts).

Polly of the Circus (with Mabel Marshall)—Goldwyn—Sept. 9 (8 parts).

MIDDLETON (George).

At First Sight—Paramount-Famous Players—July 2 (5 parts).

MORTON (Michael).

Runaway, The (with Julia Sanderson)—Universal—Sept. 24 (5 parts).

PHILLIPS (Henry Albert).

Self-Made Widow, A (with Alice Brady)—World-Brady—July 25 (3 parts).
Polly of the Circus—Goldwyn (5-part comedy-drama).
Prince for a Day—A—Universal-Star Featurette (5-part fairy story).
Princess' Night—Goldwyn (4-part fairy story).
Pass in Boots—Peter Pan (Mo-Toy comedy).
Passing Rose—The K.-E.-E.-Edison (western drama).
Rebecca of Sunnybrook Farm—Artaritt (3-part comedy-drama).
Romany Rose, A—Universal-Star Featurette (3-part comedy-drama).
Secret Man, The—Universal-Star Featurette (3-part comedy-drama).
Seven Keys to Baldpate—Artaritt (7-part melodrama).
Shinner's Boy—K.-E.-E.—It (7-part melodrama).
Slecker, The—Metro (1-part patriotic drama).
Soft Tenderness—Universal (3-part romantic drama).
Spindle of Life, The—Universal-Butterfly (5-part drama).
Summerland, In—Triangle (3-part fairy story).
Swan Song—Metro (3-part romantic drama).
Sweats, The—Metro (4-part story of Civil War).
Under False Colors—Pathe-Thanhouser (5-part drama of Russian Revolution).
Walloping Time, A—Universal-Victor (comedy).
Wanderer Boy and the Wayward Parents, The—General Film-Essanay (2-part George Adeable).
Wife on Trial, A—Universal-Butterfly (3-part drama).
Wise Woman—Path Exchange (5-part drama).
Your Obedient Rervant—K.-E.-E.-Edison (3-part production founded on Anna Sewells "Black Beauty").

**Addresses of Manufacturing Companies and Exchanges Refered to**

A. Kay Film Company, 729 Seventh avenue, New York City.
Artaritt Pictures Corporation, 729 Seventh avenue, New York City.
Art Drama, Inc., 110 West 25th street, New York City.
Arnold Film Company, 1134 Broadway, New York City.
Bluebird Photography, Inc., 1900 Broadway, New York City.
Cameragraph Film Manufacturing Company, Inc., 1331 Broadway, New York City.
Educational Films Corporation of America, 729 Seventh avenue, New York City.
E. 1. S., 253 West 40th street, New York City.
Falstaff Corporation, 220 West 42nd street, New York City.
Fort Pitt Theatre Company, 1904 Times Building, New York City.
Fox Film Corporation, 129 West 46th street, New York City.
General Film Corporation, 25 West 36th street, New York City.
Goldwyn Pictures Corporation, 16 East 42nd street, New York City.
Klaxon System, George (K.-E.-E., 729 Seventh avenue, New York City.
Metro Pictures Corporation, 1476 Broadway, New York City.
Minerva Motion Pictures Company, San Francisco.
The Metropolitan Film Corporation, West Seventy-first Street, Chicago, Ill.
Newfields Producing Company, Room 1510, Woolworth Building, New York City.

**Overland Feature Film Corporation, Suite 41, Duow Building, Albany, N. Y.**

Parafla Plays, Inc., 729 Seventh avenue, New York City.
Paramount Pictures Corporation, 485 Fifth avenue, New York City.
Peter Pan Film Corporation, 729 Seventh avenue, New York City.
Raver Film Corporation, 110 West 46th street, New York City.
Select Pictures Corporation, 729 Seventh avenue.
Shinoda Enterprises, Ltd., 112 West 46th street, New York City.
Universal Film Company, 1459 Broadway, New York City.
Universal Film Manufacturing Company, 1600 Broadway, New York City.
Universal-Victor—Metro (5-part comedy).
Vitagraph, Greater (V.-L.-E.-E.), 1900 Broadway, New York City.
World Film Corporation, 126 West 46th street, New York City.

**Interesting Educational**

One Agricultural, One Military, Three Travel, One Zoological, Two Industrial, One Scientific and One Topical Subject

Reviewed by Margaret L. MacDonald.

*Rice Culture in Java* (General Film-Selig).

The Subject of rice cultivation has been covered in part many times by the cameraman seeking something of interest to present on the educational program. It seems only that no long film of it has been given in film than that found in No. 23 of the Selig World Library. The picture opens with a near view of natives ploughing the flooded field previous to planting the seed grain. From the film in which the rice heads are beginning to make their appearance above the water, when we learn that at this stage the water is drawn off the field and the plants allowed to continue their growth to the stage of green rice plants and the graining is forced from the shell by pounding it with big sticks, and the winnowing of it in shallow wooden vessels.

"France in Arms" (Pathé).

A five-part special release on the Pathé program for November. It is unusually interesting for the reason that, in addition to presenting scenes in the military training camps of France, it shows how, in addition to mobilizing her man power for actual work on the battlefield, it also shows methods of running the war machine. The plant workers, who are naturalized Frenchmen, are shown working at the munition factories with much speed and precision, and Angel, pictured, as well as sweeping views of the canyons and rivers of the park. The springs, waterfalls and other points of interest are all given an exceptionally fine showing.

"Tinklebottom Passes Through" (Educational-Brace).

Old New Orleans is given the "once over" by Thaddeus Tinklebottom in this picture, in which we see him arrive in the city, step-dive into the former narrow streets of the old town and introduce himself to various old landmarks. From here he passes along the river front, where a busy dredge plies its work of keeping the Mississippi in its own bed, an hustle onward to the good of western Louisiana. As the cameraman moves through the seven villages, in each of which Evangeline is supposed to be buried, he motors silently out of the picture in a cloud of dust. The sub-titles, arranged by Robert C. Bruce under whose supervision the picture, which belongs to the latest series, was taken, are unusually good. This reel is finished with an amusing "white on black" Whitman animated cartoon.

"A Trip Through Japan" (Educational).

Three reels of interesting views of Japan, photographed by Edward J. Bradshaw for the Educational Films Corporation of America, the Educational Films Corporation of America. These pictures, which will appear one reel at a time, present some of the scenic glories of Japan, exploit a number of its industrial and illustrate the gorgeousness of its religious architecture. The first reel starts the observer at San Francisco, takes him through a remarkable storm in the mid-Pacific and lands him at Yokahama. On the way, in addition to treating of the first natural disaster of a typhoon, the picture introduces him to a couple of interned German ships at Honolulu. In Yokahama he sees how the Japanese pyle the trade of barrel making, visits the kimona shops and the canals, and learns of their moving-picture houses and their peculiar manner of advertising them by carrying great banners through the streets. Motomachi street, one of the famous streets of Yokahama, is also shown in the reel as well as the famous Garden, the building, who meets with an accident, which the cameraman actually snapped. Rear two treats of the temples, shrines and types, and takes the spectator on a trip to the sacred mountains. The reel introduces beautiful scenes in the park of Nara, shows one of the great bells of Japan, and presents the great god Daibutsu, whose huge solid gold and solid silver gods, the former of which is the most impressive and other interesting features are included in this interesting series. Some fine scenes on the Hotzu River, showing the transportation of lumber in the form of rafts, are also presented.

"Enemies of the Garden" (Educational).

While this may not be one of the pleasantest of the Fitzgeralds it is not the least interesting. It not only makes us acquainted with some of the most destructive of the garden insects, but advances methods of extermination and prevention. The cut worm is the first insect that is dealt with, and as a result of its methods of attack and the result. We learn that an ordinary paper drinking cup with the bottom knocked out will serve as a protection for a small tomato plant by simply slipping the cup over the head of the plant and embedding it in the earth to make it secure. The worm refines to scale the smooth sides of the pasteboard article. With the plants are older a tablespoon by a mixture of bran and arsenic, placed beside each plant, will destroy it. The wire worm comes next, showing how it attacks the roots of the plant; and, lastly, the cabbage worm. The
transformation of each into moth, beetle and butterfly is also illustrated.

“Lace Making” (Pathé).

The art of manufacturing lace by machinery is shown in this half reel of film, which appears with a Katzenjammer and a Forty minute Opera show. These were photographed at the Collins fox farm, at Reedsburg, Wisconsin. Here the silver black fox, whose skin is worth a great deal of money if it happens to be especially fine, has been bred to a state of perfection, which brings the owner of the foxes a considerable income. A perfectly matched pair of pelt's range in price from $500 to $1,600 apiece, and have even been sold as high as $3,500 a pair. Nice close-ups of the silver black fox are given, showing the great beauty of the skins, with the silver hair mingled with the black.

“Farming for Fur” (Paramount-Bray).

An interesting set of views obtained by the Pictograph cameraman will be found in the 39th issue of this magazine on farming. These views were photographed at the Collins fox farm, at Reedsburg, Wisconsin. Here the silver black fox, whose skin is worth a great deal of money if it happens to be especially fine, has been bred to a state of perfection, which brings the owner of the foxes a considerable income. A perfectly matched pair of pelt's range in price from $500 to $1,600 apiece, and have even been sold as high as $3,500 a pair. Nice close-ups of the silver black fox are given, showing the great beauty of the skins, with the silver hair mingled with the black.

“Handling Iron Ore” (Universal).

In Screen Magazine No. 47 a number of views illustrative of the manner in which iron is mined from the Mesaba range, Minnesota, to the smelters of Pennsylvania. On the arrival of the ships from the iron region giant Hulett unloaders of 17-ton capacity remove the ore. In the face of the fact that 67,000,000 tons of ore are required yearly, this peculiar type of shovel, the great claws of which open and shut by means of electricity, is an important adjunct in the progress of things. In the picture we see not alone the unloading, but the weighing and dumping of the ore into railroad cars for shipment. The conveyer of ore by means of the buckets of the great cantilever bridge, which carry it across to the big stock pit. The picture tells us that not long ago this shoveling had been done as many as 7,688 tons of ore at one day, a tremendously important fact in the face of the present war.

“Safeguarding Our National Resources” (Universal).

The efficient manner in which our national forests are safeguarded is shown in Screen Magazine No. 47. Here we see the forest ranger at his work. From the picture we learn that he is obliged to ford rivers, and to keep turbulent streams within their limits, restraining them from damaging railroads, etc. We also learn that the rangers are able to construct telephone lines in preparation for the fire-fighting season, and that 20,000 miles of telephone lines have been constructed in our national forests by them. They must also be able to build bridges as well as cook their own good.

Prominent Sculptor in Film
Helena Smith Dayton Appears on the Screen Introducing An Animated Clay Figure Production of “Romeo and Juliet” Fashioned by Her Hand.

T
HE Educational Films Corporation of America, we understand, is releasing the newest thing in picture production, namely, the animated clay figure production of “Romeo and Juliet,” made by the well-known sculptor, Helena Smith Dayton, under the guidance of J. Charles Davis, Jr.

The production is a novelty in one reel. It repeats the pathetic story told centuries ago by William Shakespeare, and the clay figures successfully introduce without the aid of a dramatic style, we can forgive this from the fact that the clay figures are necessary more or less grotesque. All the emotions to which human kind are subject are well portrayed by these quaint clay figures, and in long a heavy-burdened, strange and strange to the union of two of the greatest arts. Little need be said here of the wonderful talent of Helena Smith Dayton: her work speaks for itself. In the introduction alone we are shown to what power of fingers fashion the form of Juliet from an apparently soulless lump of clay. This mere lump of clay under her magic touch takes on the responsibilities of life, and love, and sorrow which the play requires, and finally grasps in despair the dagger with which it ends its sorry life, falling in tragic fashion over the already lifeless form of its Romeo.

Utilizing a Volcano
Pictograph Evidence of Man’s Remarkable Ingenuity in Utilizing Subterranean Heat

One of the most interesting of recently filmed educational subjects is found in the Paramount-Bray Pictograph. It is an animated record of the story of the origin of the volcano. An animated mechanical drawing by J. F. Levanthal in conjunction with the Popular Science Monthly illustrates clearly one of the accepted causes of the volcanic eruption theory. The advance theories why the earth’s center is a molten mass; it teaches by a clearly devised drawing that at ten miles below the earth’s crust subterranean streams of water come in contact with molten lava, which, strikingly to the boiling point, generating a high pressure of steam which blows the molten lava through the crater of the volcano. It also teaches that at a twenty-mile depth lead melts, and that at a fifty-mile depth the same fate will befall iron.

The big point of the picture, however, is that this naturally generated power can and has been put to work in an Italian town at turning the great machinery of a power plant. The actual working out of the principle on which this enterprise was built is attributed an Italian, Prince Ginori-Conti. This scientist harnessed the steam constantly pouring from cracks near the Italian town of Sardinia, by boring a tunnel to the point where it comes from the steam line where sufficient pressure could be obtained.

The same idea, it is claimed could be put into effect in the geysers region of the Yellowstone Park and in other similar localities.

A Sensible View of the Situation
Completeness of Vision in Screened Story Aids Young People to Discriminate Between the Worshipful and Unworthy Character.

A STATEMENT made by Orrin G. Cocks of the National Board Review in the November, Bulletin of the Catholic Congress, is sufficiently original and interesting to make it deserving of special mention. The article from which the following passage is taken entitled, “Are They Boys and Girls, Or Men and Women.”

Our young people are now for the first time brought into contact with drama which interprets life far more vividly than books. The knowledge they gain of life from the good, the bad, and the misunderstood people of their own town is never complete. It is given to them to speak in small chunks with little stress on causes and almost no indication of ultimate consequences. Very often, therefore, that which appears horrible, because it is the closest to the boys and girls, that which has ultimate effects, appears most attractive to young people.

You know the story of the girl who had watched him deteriorate for twenty years, but often your boys see only a jolly, half-fellow-well-ment person. Again, you understand the disagreeable forebodings of the less, fashionably dressed girl who runs about the streets, but many of the girls envious her, and the boys are fascinated. The stories thrown on the screen are intensely real to young people. The curtains, the machines, even the actors fade into the background and the life, the experience of the characters as depicted. To those of us who are older they are really illusions, the products of skillful writers, workers by camera board men. We therefore look for technical flaws and items to criticize. This critical point of view is the result of many experiences and has small part in the minds of young people.

Please remember that there is no preaching or advice in the motion picture drama. The story brings its own lessons. In the course of two hours the idea rushes on in a fashion to compel the attention to the story. The argument is complete, and the emphasis as in life when seen as a whole. It is a true story, as the good, the innocent and the heroic. This is entirely different from advice offered in the form of morals or similar.

The part of wisdom, therefore, appears to be to indorse the motion picture as an aid in the development of character and to be close to our young people in clearing up their minds when they become confused.

LONGER DRAMATIC PICTURES FOR SPECIAL PROGRAM.

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theatres:

Music for the Picture
Conducted by CLARENCE E. SINN

Non-Taxable Theater Music
Second Instalment of List of Numbers Which Are Free from Royalty Charges.

We are in receipt of the following additions to the list of musical numbers, published in our issue of November 10, upon which no royalties will be demanded. As stated in that week's issue, additional lists of music free from all tax or performing fees will be published from time to time.

This list was prepared by Miss Catherine C. Melcher, for the Chicago Local Branch, No. 2, M. P. E. L. of A.

We would suggest to all managers and theater musicians that the issues containing these lists be carefully filed for future reference.

G. Schirmer, 3 East 43d St, New York

Grand Opera Series.

Dance of the Hours............ A. Ponchiel
Enchanted of Ophelia................. Carl Goldmark
March, from the opera, "The Queen of Sheba"............. Carl Goldmark
Three Dance from the opera, "The Bartered Bride"............. P. Siazhowsky
Prelude to Act II, of the opera, "Cyrano"............. Richard Strauss
Polonaise from the opera, "Eugenio Onegin"............. P. Tschaikowsky
Ballet music from the opera "Aida"............. G. Verdi

Grand Fantasia on the music-drama, "Parisifal"............. R. Wagner
Ballet music from the opera "Faust"............. C. Gounod
Ballet music from the opera "Faust"............. C. Gounod
Bacchanale, from "Samson and Delilah"............. E. Chabrier

Intermezzo from the opera "Goyescas"............. E. Granados

Grand Fantasia on the music drama "Day Dream"............. W. Schott

Grand Fantasia on the opera-drama "Die Walküre"............. R. Wagner

"Siegfried"............. R. Wagner

Operattas and Musical Comedies.

Selection from the comic opera "The Algerian"............. Reginald De Koven
Selection from the comic opera "The Penning Master"............. Reginald De Koven
Selection from the comic opera "The Algerian"............. Reginald De Koven
Selection from the comic opera "The Penning Master"............. Reginald De Koven
Selection from the comic opera "Rob Roy"............. Reginald De Koven
Selection from the comic opera "The Firefly"............. Rudolf Friml
Selection from the musical revue "The Passing Show of 1915"............. Leo Edwards
Selection from the comic opera "Kajotinka"............. Rudolf Friml
Selection from the comic opera "The Firefly"............. Leo Edwards
Selection from the comic opera "The Firefly"............. Leo Edwards
Selection from the musical revue "The Passing Show of 1915"............. Reginald Romberg

Overture Series.

American Festival Overture............. A. Regener
Overture to the comic opera "Il Guarany"............. A. G. Gomez
Overture to the opera "Die Schone Ehefrau"............. F. von Suppe
Overture to the opera "Mireille"............. C. F. Gounod

Dance Music.


Heskih—One Step—Don Richardson Keep Going—One Step—Katinka Tommy Atkins—March—Roderick Freeman Granada—Andalusian Two Step—Jose Lon First Love—Medley Waltz—"The Passing Show of 1915"—Leo Edwards Panama City Rhumba—Medley Fox Trot—J. Leon Edwards The Passing Show of 1915—Leo Edwards The Primrose Way—Medley One or Two Step—"The Passing Show of 1915"—Leo Edwards My Hula Maid—Medley One or Two Step—"The Passing Show of 1915"—Leo Edwards The Trombone Man—One or Two Step—"The Passing Show of 1915"—J. Leubrie Hill The Tune They Croon in the South—One Step from "The Blue Paradise"—Harold Arnold Love Thoughts—Valse Hesitation Idol of Eyes—Medley Waltz from "Town Topics"—Kifertor—Harold Arnold Melody—Medley One or Two Step from "Town Topics"—Minot

All Pull of Ginger—Medley One Step from "Town Topics"—Schuster—Harold Arnold The Julian Waltz—Kifertor—J. Bean Kein Clecknerse Waltz—Armand Vesse Medley Waltz—Medley number from "The Blue Paradise"—Rudolphe Berger One Step from "The Blue Paradise"—Rudolphe Berger Siam—the World of Pleasure—Dietrich Roderick Sigmund Romberg Siam—the Pleasure—Rudolphe Berger Waltz from "The Passing Show of 1915"—Rudolphe Berger Take Me Home With You—One or Two Step from "The Passing Show of 1915"—Sigmund Romberg Polo Rag—Mosconi—Dead—"A World of Pleasure"—Rudolphe Berger Ragtime Pipe of Fan—Fox Trot from "Town Topics"—Sigmund Romberg Katinka Waltzes—Medley Waltz from "Katinka"—Rudolf Friml In a Hurry—One Step from "Katinka"—Rudolf Friml Katinka Fox Trot—From "Katinka"—Rudolf Friml Robinson Crusoe One Step—From "Robinson Crusoe"—Sigmund Romberg Sensation—Medley Waltz—"A World of Pleasure"—I'll Make You Like the Town—Medley—One or Two Step from "A World of Pleasure"—Sigmund Romberg Take Me Home With You—One or Two Step from "A World of Pleasure"—Sigmund Romberg The Great Race—Fan—Fox Trot from "The Passing Show of 1915"—Sigmund Romberg Bachelor Girl and Boy—Medley One or Two Step from "The Girl from Brazil"—Sigmund Romberg

November 24, 1917

THE MOVING PICTURE WORLD

1165
THE BOSTON MUSIC CO.,
26 and 28 West Street, Boston, Mass.

CAULL (Scored and Vocal Sheet)
Tangue

Ballabillie de Mieureti

En Badinamat
Lichade

Magic Tango
Destiny Waltz
Ecstasy Waltz
Loyalty Waltz
Modesty Waltz
My Myster

Serenade Galante

Cora

Pizzicato Polka
Solitude of the Mountains
King Bull
Sword of Ferrara
Buillard Melody

Dafodil

Day in Paris
Clarke
Song No. 3
Coleridge-Taylor

Love's Triumph
Daniele

Cigarette
Enhansette

Gardenia

La Gloria

Parle, Mon Coeur

Pas a Pas

Relics

Idyl Waltz

Viennese Waltz

Minuet

The Stars Are Calling Me

Enna

Look Down, Dear Eyes, Waltz

Fisher

Fr第三方ntin Waltz

Cradle Song

Gade

The Secret

Gauirical

Marinetta

Andante Religioso.
Gillet

Miradi

Hold Thou My Hand

Gounod

O, Divina Rejemeer

Gounod

Rock of Ages

Come and Forgive Me

Greene

The Price of Love

I Know a Lane in Springtime

Greene

Rock Me to Sleep

Greene

Some Day Again

Greene

There Are Voices of the Past

Greene

Ave Mires

Evening Landscape

Halvorsen

Norwegian Song

Halvorsen

Triumphal Entry of the Bojars

Halvorsen

Wienigenled

Hartmann

The Czar's Daughter.

Andante Religioso

Henriques

Elina

Romeo

Romantic

Melodies

Intermezzo

Huetter

Melodie

Told at Twilight

Hüillery

Serenade

Dinah, in D

Johs

Whereas

Geisha Selections

Jones

Father of Eternal, D.

Jones

Great Eastern

King of Eternity

Jones

Perfect Love Song

Jones

Berceuse

Janon

The Kame Calas

Julien

Serenade d'Airequin

Lambelet

Serenade

Langi-Muller

Serenade

Mauriac

Fantasie on Danish National Airs,,

Lazark Chyessyn

Donkey Trot

Leducq

Meceux

Dream Pictures, Fantaisie

Lumbiy

Traumerei

Macdowell

Star in the Morning

Masure

Sleep On

Mason-Marks

Violon Ballad

Duglas

Meyer-Helmund

The Nobility Song

Enchanted Hour

Moton

Minuet

Marquet

Resignation

Neupert

Harp

Country Dance

Nevin

Guitarne

Nev

In Arcady (Suite)

Nev

Narcissus

Nevin

Oh Nev

Nevin

Romance

Nevin

Romance

Nevin

Dances and Folks from Espagne

Nielson

Romancito

Nielson

Sing, Sing, Birds on the Wing

Nutting

Love Song

Powell

Quintet

Nev

Wienigenled

Reger

Gauur

Nev

Mes Amours, Waits

Riker

Douchement

Robert

Amour Charmant, Waits

Rose

Lead Me on, Tell the Hills

Rose

My Beloved Queen

Rose

Sweet Eyes of Blue, Waltz

Rose

Waltz to Spain

Roses and Rue, Waits

Sectes

Abandoned

Schumann-Svendsen

Amigo

Le Dauphin

Seebock

Sylvia Waltz

Siemira

Waltz

Sinding

Berceuse

Subrbe

Berceuse

Subrbe

Serenade

Subrbe

Boosey & Co.,

9 East 17th Street, New York.

Cardenas—"Lasen friesen", J. V. Veratil

Mclver,

J. V. Veratil

Romberg

Music Co.

Overture—"Shamus O'Brien"

Roman Spanish—"La Belladora", .W. Nehl

Valses—"Rosen on the Weg", Oscar Fretas

Melodies—"La Graziosa", .W. Nehl

Andante Religioso—St. Cecilia

Overture—"Ein Deutches Dichterleben"

Song—"The Light of the World"

Nevin

Adams.

Gavotte—"Liebesglueck"

Thormaill

Folgkas—"Bude"

R. Edilmen

Gavotte—"Zephyr"

R. Edilmen

Selection—"Manie Rosette"

Alessio A. Coudery

March—"Osmanen"

Oscar Fretas

Selection—"Ein Deuches Dichterleben"

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Adams.
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THE MOVING PICTURE WORLD

1167

Oriental Spirit—Egyptian... A. W. Jensen
East Indian—; Bengali... A. De Lamater
Indian Trail—Indian Number—; A. W. Jensen
Careesses—Novelette... C. H. Niles

Lee S. Roberts

412 Fine Arts Bldg., Chicago, Ill.

Ching Chong... Lee S. Roberts
Scotch... Lee S. Roberts

Alexander’s Back from Dixie With His Ragtime Sailor Man... Max Kortlander
Fellow Scoggin... Max Kortlander

There’s a Little Home in My Land... Lee S. Roberts

An Old Sweetheart of Mine... Lee S. Roberts

W. J. Jenkins’ Sons Music Co.,

Kansas City, Mo.

War Eagle—March... E. W. Barry
Oklahoma—March... J. Rockwood

The Ninety-First Psalm... Jas. G. MacDonald
Dream of the Alps—1891... Aug. Labitsky

Zuleika—Turkish Love Song... H. O. Wheeler

Plaintive Tones—Schottische... H. O. Wheeler
My Friend—Waltz... H. O. Wheeler
Lady—Waltz... E. B. Stickleby

Well Known Hymns... H. O. Wheeler

Angelic—Sacred Medley Outside... H. O. Wheeler

Phi Delta—Waltz... M. H. Heyer

Carneval—Intermezzo... H. O. Wheeler

Carnation—Intermezzo... H. L. Johnson

My Happy Home—Waltz... H. O. Wheeler

My Dreamy Rose—Waltz... C. L. Johnson

Lois of the Horses—Waltz... H. O. Wheeler

N. Martin Davids

All the Candy... N. Martin Davids

Flight of Fancy Waltzes... Walter Rolfe
Fuselinho... H. O. Wheeler

Heroes of War—March... C. L. Johnson

God Be With You Till We Meet Again—

Sweet Serenade—Waltz Medley March... E. W. Berry

Funston’s Fighting 20th—March... H. O. Wheeler

In Old Days—Gavotte... C. R. Stickney

Just for Today—P. J. Bingham

Abide with Me—Waltz... H. O. Wheeler

Marche aux Flambeaux—Torchlight

Breezes from the South—Southern Melodies

Easter Shadows... Carrie Jacobs

Glad Smiles—Intermezzo... D. Kuhn

Symphony No. 7—Overture... H. O. Wheeler

Scenes That Are Brightest—from “Mariana”... C. L. Johnson

Hien Cackle Rag... C. L. Johnson

Azure Skies—Waltz... C. L. Johnson

Spring Theme—Waltz... A. G. Granger

Thoughtful Moments—Reverie

Spring River—Waltz... N. Martin Davids

Sing, Smile, Slumber—Serenade

Kansas City Blues—Fox Trot... L. A. Bowman

Foxy Kid—Schottische... L. E. Colburn

Battle of Guadalupe—March... R. C. Fleming

12th Street Rag...

Note: Music publishers will be glad to know that the “12th Street Rag” is non-taxable.

THE SEEBURG-SMITH.

The other day I went to see the new Seeburg instrument; the “Seeburg-Smith Unified Organ & Orchestra.” That’s a long name, but it has to cover a big instrument. Last summer I promised to tell something about this new venture, but thought I had better hold a little more back to show me around the factory. But the longer a fellow waits, the less time they have out there. They have orders ahead for the next six months, and will not guarantee delivery inside of this period. In fact, orders are rolling up so fast that very soon a six months’ delivery will be difficult. They have increased their working force in this department at the Seeburg factory, as fast as workers could be trained or found. It was doubled, trebled and trebled some; and the Seeburg-Smith is only half a year old. They haven’t got the big instrument on exhibition at the sales rooms yet (on account of being behind with other work) and so I cannot speak of this one from a personal hearing, but it is described to me as a mammoth church organ in combination with sets of orchestra voices—a real musical instrument—big, serious and dignified. They cannot be put down as a mere organ, but as something which they pretend to. But they do undertake to fit your theatre acoustically. They will send an expert to your house to examine its acoustics, and install the organ accordingly. (I should have said “Unified Organ & Orchestra.” They’re particular about this title.) But anyhow, they do not simply voice a lot of pipes in the shop and send them to you in that condition. They say they do not voice to a special pressure suitable to the house in which the instrument is installed. Some stops are naturally louder than others and must be brought to a proper balance. Some notes will sound out of place in the dates. Some notes will disagree with the instrument; others will disagree with the acoustical peculiarities, and these must be corrected. Distributing the proper vantage points for the purpose of evenly distributing the tone. Now I don’t pretend to understand much about this, but distributing or voicing the pipes well is the main thing. Pressure, but these points were mentioned as evidencing the thoroughness of the Seeburg methods and his determination that the public shall be made to share in his faith in the Seeburg-Smith Unified Organ & Orchestra.

Mr. Smith (the other part of the hyphen) was an associate of the late Robert Hope-Jones. I am informed that for 22 years Mr. Smith and Mr. Hope-Jones were co-workers, and that Smith was in the forefront of the most progressive innovations in organ building. Mr. Smith is at the Seeburg factory superintending the construction of these new instruments. Mr. Seeburg has not begun any real campaign of advertising as yet. He says he didn’t dare until he had brought up his factory facilities to meet the demand.

THE MUSIC TAX.

Valentine Nebraska asks in regard to above: “Does this mean that none of the popular music which is being played everywhere in moving picture houses can henceforth be played without the manager obtaining a license?” It means just that. Up to the present the society has given warning in each case, so the manager has time to come into the fold. Now I have no authority for saying that they will continue to give warnings in each case, nor that the manager can safely use copyright music until he receives such warning. That has been the procedure so far and I have been told that it was to be continued.

Another thing which seems to be misunderstood. This tax is levied against the theatre. The manager of the theatre is supposed to be selling this music to the public. It would not do any good nor make any difference should the manager or person who takes out a license be regarded in the light of salesmen or something like that. At any rate, the musician cannot relieve his manager by taking out a license. The manager must pay his own. The tax is against the house.

WAR SONGS.

In an article called “In the Hindenburg Line” by F. Britten Austin in the Saturday Evening Post, occurs this line: “The song the Germans sung when they marched to war in the brave days of 1914. “Puppchen! du bist mein’ Augen Schatz.”

This is undoubtedly the same as "Puppchen, du bist mein’ Augen Schatz" from the musical comedy "Puppchen," popular in Germany some years ago. I mention this as a reminder to musicians to make notes of these little points of information when they come along. They are going to be mighty useful in time to come. I have in mind the case of songs that were popular with the soldiers in the entertainment arm of the armed forces. They are in demand to be in the possession of the pictures of the future.

For some time Carl Fischer has been advertising a "Moving Picture Service Department," and undertakes to have the same compile and select fitting music for pictures before they are released. I do not know the details of this. I have heard that their list of "suitable pictures" included the famous popular song with "Tommy Atkins" at the beginning of the great war was "Tipperary." Salt down a few copies of these old songs. Maybe some one can tell us the names of other songs used by the soldiers in the entertaining arm, so they may be in demand to be in the possession of the pictures of the future.

ORPHEUS OVERTURE.

In a previous article I said that many American music publishers claimed copyright ownership for the same compositions, or close to the arrangements to the same. The other day in a music store I looked up a few of the claimants for the above and discovered just one fact. It is needless to say that neither the composer nor his heirs have any interest in these claims.

In 1913 Copyright for orchestra was given to D. P. Jeffreys. Copyright for band was given to W. H. Cundy. Copyright for dance orchestra was given to Carl Fischer, 1902. Copyright for orchestra was given to Carl Fischer, 1914. Copyright for band was given to Oliver Ditson (band). Copyright for dance orchestra was given to Carl Fischer, 1915.

And any number of piano arrangements. Now the only publisher who could possibly claim copyright ownership is in the arrangement. So I doubt if we are likely to that it would keep an expert guessing to distinguish one from the other. Indeed, I have in mind a selection of popular airs issued and copyrighted by one publisher, and a selection of similar airs containing the same melodies in a different routine, published and copyrighted by another publisher, and the orchestration of the melodies was identical in both publications. The fact that any publisher felt free to publish anything he cared to in the past (any foreign composition, I mean), shows that such
unprotected matter was regarded as common property. Some made a bluff at monopoly by registering it as "original arrangements." Others did not take the trouble to copyright at all. There is little of this old music in the world, and the best some of the publishers can claim ownership in is the "orchestration." And many don't even claim that.

**SAM FOX PUB. CO.**

In a previous article I mentioned the orchestra folios issued by the Sam Fox Pub. Co., of Cleveland, Ohio. Since then I have received very complete catalogs of music from the firm, and I conclude that lack of space forbids a more than general mention. The list embraces both concert and dance music; of the former the publishers say: "Unexcelled for concert, theater, and moving pictures." I know of my own knowledge that the folios are useful in moving picture work. I understand that the Sam Fox Co. is not a member of the society nor are any of its composers.

**THE SKY PILOT.**

The Buffalo Evening Times, in a review of the Sky Pilot, speaks of the musical accompaniment:

"The background of a little habitation in the foothills of the Rockies affords some especially beautiful scenic effects, while the special music written for the play by Joseph C. Briel, a composer of note, adds to the impressiveness."

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**Australian Notes**

By Thomas S. Imrie.

Sydney, N. S. W., September 25, 1917.

The head Australian offices of Australian Feature Films, Ltd., in Sydney, distributors here of the Paramount program, were completely burned out early this month. The premises were entirely gutted, absolutely nothing being saved. The stock consisted of many films, including one of the current releases, "The Valentine Girl." In addition to this much advertising and publicity matter valued at £7,000 was burned.

Alec Lorimore, managing director, states that the actual damage will run into about £50,000.

It was announced this week that Union Theaters, Ltd., is taking over the Waddington circuit of picture theaters after the present strike. This is the largest deal of its kind ever transacted in Australia, as the theaters affected comprise five houses, known as the Strand, Grand, Globe, Majestic, and King's Cross. The Union Theaters are the Lyceum, Crystal Palace, Empress, Lyric and Olympia.

Under the new regime, these theaters will screen the features imported by Australasian Films, Ltd. (the film renting branch of Union Theaters, Ltd.), who hold rights for Triangle, World, Thanhouser and Vitagraph productions, as well as English films.

The next features, previously screened for first release at the Waddington houses, will now be shown at the Haymarket theater, one of the few independent concerns left.

The industrial strike mentioned in my last letter still continues, and owing to lighting restrictions many suburban houses have had to close.

The strike has extended to the coal miners and gas employes, and as a result, all light has been restricted between certain hours. Suburban theaters, without private plants, have had to finish their entertainment not later than 10:15 p.m., this measure being enforced in order to economize with stocks of coal.

The tramway and rail services have greatly increased during the last two weeks, many strikers having returned to work. This has been beneficial to the Sydney theaters, who can now secure large houses at the evening sessions.

Special mention may be made of "The Whip," and "God's Man," which have drawn huge crowds to the city theaters in spite of the strike and few means of traveling. The former has proved to be one of the biggest film successes of recent months.

In the Equity Court at Sydney this week Australasian Films, Ltd., and Union Theaters, Ltd., applied for an injunction against Coens Spencer, who they alleged was breaking an agreement by attempting to secure the lease of the Lyceum Theater, Sydney. The plaintiff company declared that by an agreement signed in 1911 Spencer could not enter the picture exhibiting business for a certain number of years, which would not expire for some time, and it was important that a renewal of the lease should be obtained by Union Theaters, Ltd.

After hearing argument, Mr. Justice Harvey dismissed the application. He wished to point out that in adopting the view he had, that would not prevent the plaintiffs from testing the matter on appeal.

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**Indian Notes**

By S. B. Banerjea.

F. MADAN has completed the exhibition of "The Broken Coin" and started "Pearl of the Army" at the Elphinstone. His "Pearl" promises to be a success from a box-office point of view. He has lately given us an all-comic program every Friday. He has exhibited the following films lately: "Sorrows of Satan," "The Submarine Pirate," "The Ward," etc.

At the Royal Opera House "The Sign of the Poppy" and "Fighting for Love" have been exhibited with success.

The Theater Royal does not go in for long serials. It gives two changes weekly. We always have one or more two or three reel films, mostly of an American manufacture.

The Picture House, I must confess, has not of late been giving us satisfaction. I do not know who selects films for this theater, but I would ask its proprietors to give us something of the kind which we expect and get from J. F. Madan, and not what their advisers would like us to see. They can choose from the productions of the Universal and other well-known manufacturers.

A well-known bioscope proprietor specializes in the productions of a celebrated manufacturer. I do not name any of them now for obvious reasons. All the productions of this manufacturer are not good. Some of them are dismal failures. Well, and it is not at all advisable to stick to the productions of one house. I have heard regular bioscopists loudly complaining against the inflating of films manufactured by the house referred to as they were no good at all, and demanding a better class of films.
OCASIONALLY some correspondent really gets our goat, and the latest gift went to a man who wrote: "It's all right to tell how Ruffner and Pullerton do things, but we little fellows have smaller houses and are busy running them." "It's little fellows" is right. Any man who talks that way is elected to the 'S Little Fellows Club with full rights and membership. What else is Ruffner, for instance, than a little fellow who refused to stay small? We don't know about Pullerton, but we've been watching Ruffner for years. He started in a small town—Vancouver, Washington, if we remember correctly, that is so small they have to put reins on it to keep it from slipping off the map. His first letter was not so remarkable as that having a small house he could do no advertising. The first letter Ruff sent in told how he gave a special performance for some charitable institution and it is a bit with the deaf mute inmates that he gave them all season tickets. Incidentally he had the town hall seat of fame. He had started thousand-pound concrete vases for lobby display in those days, he would have gone downtown with the sheriff inside of a month. He could not afford the advertising display he can now indulge in because he did not need the advertising display he did not need with this direct mailing campaign. The exhibitor, compelled by necessity, should not do advertising instead of merely tacking up the posters the exchange sends him. It does not cost much more to do good work than to do bad work. Don't advertise in the wrong places. It is worse to advertise in the wrong places than to do no advertising. All the advertising in the world in a small town is a small industry and a little brains. Advertising space costs money in the advertising columns, but it is not worth as much as the free stuff you can get in the reading notices. Examine the notices. You must give something for that. Don't go to the advertising manager, if there is such an official. Don't demand that the advertising department push your stuff along to the editor. Ask the editor without reference to your advertising in his paper. Go to him because you have something that will interest him and his readers. Readers, if you do not interest him, find out what will. Don't be snobbish. Don't tell him he is ignorant if he says his readers do not care for display material. He may think that they do not and convince him to offer to give free admission to some matinee to all who bring a two-line notice cut from his newspaper. Ask him to send a reporter down to look the crowd over and write it up. The result will probably surprise him, and make him realize that people are interested in photo plays even if he is not. Get him to come down himself and see what he can do. In many cases there are more of these than editorial pests, but the biggest pest of all is the man who thinks that because he gives you a poor cigar and offers to buy you a drink he is entitled to a mention on your lobby card and tell you you are not doing your work. Don't get into that class. Don't make the editor swear under his breath every time he sees you coming. Take your cue from his manner, and in time you can come close to running his photo play page. You can do this if you have a house in a 5,000 town just as easily as Ruffner does in Spokane. He did it in the small town of 5,000 population. When you have a house in the smallest town of any size, and you have a chance to work up, and we don't believe he has stopped climbing yet.

You may have a three-hundred-seat house in a three thousand town, but if you have not a hundred years ago, he had nothing but his nerves, but he had plenty of that. Today Bennie is getting full column stories in the New York Sun, which is about the meanest proposition in the country to swing. They kid him, but Bennie does not mind that if he can sell his ideas. The Sun does not care a whoop about Fairbanks above other motion picture stars, but Bennie is good humorius copy, and so he gets lots of his ideas across agreeable. When Bennie came west with Fairbanks some people told us that Bennie was spending his money like a fool, mingling in the gay life, but that peculiar brand of foolishness has always been one of the few companions with the players and the newspaper people, and now he is collecting columns of space on the strength of the acquaintances he made then. Editors will take a certain amount of stuff about Fairbanks because the star is popular. They will take more than that certain amount because they like Bennie. You can work along the same lines if you have an eccentric personality, and if you are just plain folks you can at least gain friendship if you can do it in a small town or a big one. Don't be one of the Little Fellows who get a big head from the editor's column, and you will find that your business will grow in size. And it is not a matter of money or time. It is purely a matter of brains and genuine friendliness. You must be sincere, and the same sincere as the editor himself or you will find that he will not keep the business growing. If you are sincere then the rest is merely a matter of thinking things up or of reading what others have done and adapting the stunt to your own house. You are never too small to grow and never too big to be unable to progress further. Keep on going. If you are a small man fight all the harder to grow, for it is in the small house that you get the habit of bustling, and there is no better training than the small town house.

Easy to Work.

W. C. Pierce, of the Royal, Princeton, W. Va., sends in a lobby stunt for In Again—Out Again that is effective and at the same time cheap.

To any exhibitor can afford to rig one of these display up, get it all the way from a shoe box and some tacks to a painted set with a flashing light. You can spend a dollar or you can spend twenty. The idea is getting up the scheme, and you can use it for any other jail picture. You don't even have to wait for a jail picture, for that matter. Get your large dry goods box, one high enough to require a man to come up to the box—say about three feet or so. Lay it in the lobby, in the open, and up after he has pasted a poster or painted an advertisement. It does not cost much, and if you can, build a ledge around the inside just a little below the top of the four-inch strip of wood, and place lights below the ledge so the latter keeps the glare from the eyes while the poster shows the sign. Place the shoe box for the kiddies to stand on and let them distribute the printed pieces of paper. The stunt is simple, but it is simple and effective, and it probably did his house as much good as painted scenery would have done.

Too Contrary.

The Queens theatre, New York, hands in another of its bookle and programs. The program shows no change, but the booklet is a little too contrary. It has a handsome buff cover, printed in blue, in the style which is also entitled to some praise. It is well adapted for a poster, but, as a piece of work, it is weak, the effect striving for. This is particularly the case where it is worked in combination with a better effect. That buff cover should have opened upon a white printed in either photo brown, deep blue or black, though had the buff been printed in red, then the inner pages could have been done in a deep red, but not in the pink.

School Inducements.

A. L. Middleton, of the Queen, De Queen, Ark., recently had "Oliver Twist," and to emphasize the educational side he made a special appeal for the patronage of the school children. Above the third grade they were given a special rate for the seven o'clock show only, and the first three grades were admitted free if they came in a body with their teachers. This gives Mr. Middleton an extra show, and at the same time gives him a terrific boost with the schools. That sort of work is good for the film business in general, as well as the Queen in particular.

The Circle’s Anniversary.

The Circle theater, Indianapolis, in celebration of the completion of its first year got out a souvenier booklet that was distributed to its many patrons. It is unique in its conception, with a front cover bearing only a circle with a bar across carrying the word "Circle." The space within the circle above and below the bar has been cut out, giving an odd effect. Inside are finely done engravings of the many features of this handsome house, with text that is in keeping with the dignity and beauty of the book. S. Barrett McCormick does most things well, but he has done exceptionally well with this booklet; so well that others are sending in their copies as a matter of local prida
One interesting page shows six of the special stage sets used to introduce MRS. "The real house in the letter in the last paragraph means something. An underpaid manager is a mighty poor investment. If he is worth no more than he gets, he'll hurt the house. If he is worth more, he will be snapped up by some more alert management, and the house will be still more vitally hurt through contrast between his alert methods and the lethargy of his successor. His letter runs:

The question has come up as to which of the various Haverhill (Mass.) theaters carry the most effective newspaper ads, and I am wondering if you will "arbitrate." The writer is responsible for the "ad" of one theater, but to prevent any suspicion, I ask for your disinterested evaluation whatsoever for this theater, I will not mention which, but I will wait your opinion in the Moving Picture World.

The question is, how low will you first decide which theater has the most effective "ad" and then open up your guns of criticism and show just how and where they could all be improved. A knock is more valuable than a boost where it is deserved, so don't spare anybody. If you think an "ad" is "great" say so, but if you think it is "awful" don't say it down easy, the writer might better be, just say "Awful!" and slam us with the facts.

I follow up your "ADVERTISING FOR EXHIBITORS" every week, and you are naturally doing it much better in the entire book. Your article on the advertising of Maine exhibitors cracked a smile with me, because the one "ad" you said was good (20 inches, devoted to Mabel Taliaferro) is the "Magdalene of the Hills" happened to be placed by the Boston exchange and not by the exhibitor.

An interesting article for the World might be the answer to the question: "If an operator, working 3 hours a day, is worth $20 to $25 a week, why is a competent manager who plugs from 9 a.m. until 6 p.m., with respect to the success of the successful theater, worth but from $25 to $35?" A frank discussion of this might open the eyes of a great many owners as to the reason they so damn hard to get a capable manager.

Open up the question sometime in the World.

Three sheets of the Haverhill Evening Gazette accompany the letter. Five theaters advertise, the Colonial, Strand, Orpheum, Academy, and Majestic. The Academy is a combination house and so out of the running. It uses a good sized space, but does little with it. The Majestic uses two fives, but tries to tell too much. Except on Saturday evenings, the space is two fours. From left to right the reproductions show the advertising for Saturday, Monday and Tuesday. This advertising is all right if the house can count upon the fans for support, but this sort of advertising will not get other than the fans, and this is barely enough to get new patrons to add to your present clientele. In the three examples offered there is not one single line of appeal. Here are the plays. If you think you'll like the come and see them. It is like a French menu card: It's all right if you know what it all means, but if you don't know, it has you guessing. The Monday advertisement is very poor since a show should never be permitted to overshadow the theater and here as well the two names are so close together that they kill one another. Compare this layout with that on the right and note how a separation brings greater distinction to both lines. "Exclusive first showings" is a bit awkward, but not as bad as "First exclusive showing." "First showing," or "exclusive showing" would mean much more.
extinction. That house advertisement should have made a stronger fight against the Exchange advertisement. They do make a better flight in the last example to be given; the advertising for Tuesday. One is a three days and the other a four days. The current bill might seem to get the little end here, again, but now it is the last day of showing and in an evening paper it is good policy to give the next day's bill a shade the best of it. This is because it makes too late to get the patron out for that night. He has his shoes off and his pipe lightened. Then is the time to prepare him not to take his shoes off the following evening.

Summing up, we think that the Strand has the most aggressive and therefore probably the most profitable advertising. The Colonial stands a fair second with the other houses considerably behind. The general typographical display is good.

Handling Black and Whites.

Gordon F. (100%) Fullerton, of the Liberty and Coliseum, Seattle, sends in his layout of Hart in 'The Cold Deck', including their first experiment with a pictorial one sheet. We believe that this is the first house to print its own pictorial one-sheets. The full suit consists of the one sheet in red, white, black, grey, and two newspapers ads four columns wide, down the page. One advertisement uses the same drawing as the window card and the other the figure from the one sheet. Mr. Fullerton explains that this was done to hook the newspaper work to the window display. The one-sheets are as good as those turned out by the producing companies and having the house name actually on the sheet instead of overprinted gives a certain suggestion of standing that the liberty and Coliseum represent supply bills. Not many houses can afford to have their own printing done, because few houses use sufficient paper, but window cards and one-sheets are used lavishly by the Liberty and Coliseum and probably the cost works out as the same or a little more than the regular printing. We reproduce a portion of the two bills to show the suggested uses. That on the left is the same as is used for the window bill. Here the black of the vest throws the guns into relief, but a mass of line and crosshatching robs the drawing of its strength. Printed on plate paper, it would show up better, but for advertising work the skillful use of mass is better than the employment of fine line. On the other hand, there may be more line than is good. In strict criticism the artist is striking, the artist has done. It is not merely that black and white masses are effective. They are effective only when skillfully handled. In the one-sheet the same figure is used, but with a mass of black shadow to the right, and the picture is almost dirty looking. In both cases the presented guns which form the essence of the bill itself do not show clearly. It is by no means easy as it looks to get a good black and white masses in the picture. Their handling must be studied with care and they may not be used to advantage on any hazy or mist system. We think the lettering for the house name is also weak. It is not easy to read. Of course most patrons will know without reading that this is the Coliseum advertisement, but even at that it pays to have the house name strongly and clearly lettered, and half-coloring will always be unique rather than useful.

Green and Gold.

Trade shows are worked in style on the other side. The card for the trade showing in London of Love or Justice, for example, is printed in green and gold on a mailing card, and tastefully printed, at that. On the address side is an appeal to 'cinema attendants' to please that the house manager gets the card. The card is good for two admissions. There has been considerable improvement over the merely typical ones of a year ago. It is the first in which the Exchange toward the exhibitors in regard to trade showings, but we have not caught up with England yet.

From North China.

Evidently the Arcade, Tien-tsin, China, has opposition. It has been generally understood that the American cinema sends in some well printed bills. They were running "Peg o’ the Ring" in August and whooping it up big. The sheets are 10 by 21 inches, and there is a special sheet for each day’s performance. One bill offered the 13th and 14th episodes with a Gaumont, a Beauty and a Keystone and a war reel. The other gave the last instalment, a Keystone, Pierrot, Priority, Villa and Parade. It advertises that Fairhands and Pickford pictures will start in September.

THE MOVING PICTURE WORLD

November 24, 1917

1171

The bills are printed on the thin white paper that seems to be peculiar to China; not the Chinese rice straw paper, but evidently a wood pulp paper, thin, but tough. The press work is unusually clean, and the color work is well done, with the print almost as round as the "big" and "small" money, evidently Mexican and United States currency. The scale reads.

We always show the very best in film, but charge the lowest possible admission prices. First class 60 cents small money, second class 50 cents small money. One dollar big money buys two first class tickets or four second class tickets. If you give the ticket-shroller one big money he will give you one first class ticket and 60 cents change.

Bills are also printed on paper in the native characters for the native trade. Announcement is made that for the benefit of those who wish to retire early the program will commence at 8:30, two of the short ones being replaced by one longer, but those who want to come late and stay late; possibly this has reference to the daylight saving hours. The American is doing clean cut advertising.

A Poor Plan Book.

Evidently the editor of the Vitagraph plan book fails to read his own copy. One recent issue carries a story that is headed "Better, Cleaner Pictures Best Defense Against Censor Says Vitas Missionary." And to help along, the same book and its accompanying bulletin offers such headings as "Torn letter saves wife in poison plot," "Cuts cards to see who will have his wife," "Husband shot, wife wins big race for land," "Girl traps slayer of millionaire; saves sweetheart from death chair," "Mayor defies crooked politician in shielding brother from murder charge," "Prosecutor refuses to allow him as price of daughter's happiness," and similar vivid texts for stories intended to be sent out by the exhibitor to his local papers. We got into this censorship must make us aware of this sort of thing, and probably the cost works out as the same or a little more than the regular printing. We reproduce a portion of the two bills to show the suggested uses. That on the left is the same as is used for the window bill. Here the black of the vest throws the guns into relief, but a mass of line and crosshatching robs the drawing of its strength. Printed on plate paper, it would show up better, but for advertising work the skillful use of mass is better than the employment of fine line. On the other hand, there may be more line than is good. In strict criticism the artist is striking, the artist has done. It is not merely that black and white masses are effective. They are effective only when skillfully handled. In the one-sheet the same figure is used, but with a mass of black shadow to the right, and the picture is almost dirty looking. In both cases the presented guns which form the essence of the bill itself do not show clearly. It is by no means easy as it looks to get a good black and white masses in the picture. Their handling must be studied with care and they may not be used to advantage on any hazy or mist system. We think the lettering for the house name is also weak. It is not easy to read. Of course most patrons will know without reading that this is the Coliseum advertisement, but even at that it pays to have the house name strongly and clearly lettered, and half-coloring will always be unique rather than useful.

Cico Turns His Joy Out.

The Cahill-Iggs Coca Cola parents of Cico Toodles, have just brought out the first issue of a unique idea. This is Screen Opinions, in which the unnamed critic (possibly Toodles himself) gives the cast and current filmic features of each program. From what we hear the opinions of the trade press. There follows a cooking good program story of ten or twelve lines. Criticism is merely the opinion of one man, and of value only when that man's opinions are worth while. This criticism seems to have good judgment and to view the plays from the general exhibitor's point of view. He avoids either excess, and does not try to make a reputation for humor at the expense of the play. As a book of criticism it is of value, but even were the criticisms not good the program extracts would make this a publication worth while. The editor was listed as Paul G. Smith, and is issued weekly and monthly, the latter being included as part of the weekly edition; a regular page of the weekly issues. The subscription price of $15 a year is rather steep, but if the inquirer is not his case, we think he will think the words to the price that those who seek compact information. There are two titles to the page, using a small type.

For the Opening.

The Grand Opera House, Estherville, Ia., recently opened, came out with 28 pages and a Hennessay cover for the opening, and P. H. Graff hustled so many advertisements that there was little room left for the program, but the division was well marked, though the program boxes were too full of lines of type as large as the advertisements. Evidently 22 pages look too much display type, and the printer had to use a face rather too large for the space. At that he did pretty well, though he announces "Valsek Duratt in She." A special program booklet for an opening is something more than a scheme to get money. It identifies the house with the town enterprises. For this reason alone it would pay to get out one, and Mr. Graff seems to have realized the town trade.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By J. ESPES WINTROP SARGENT (Conducted by Advertising in Exhibitors in the Moving Picture World

TEXT BOOK AND A HAND BOOK, a compendium and a guide to all of it about advertising, about shape and type, about the printing and paper, how to run a house program, how to frame your newspaper advertising, how to form letter posters, how to throwaways, how to make your house an advertisement, how to make house business, special promotions for day and days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD, 516 Fifth Ave., New York

Schiller Building

Wright and Callender Building

Chicago, Ill.

Los Angeles, Cal.
The Photoplaywriter

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addresssed to this department. Questions should be stated clearly and should be typewritten or written, with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

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

The Limited Market.

O NE editor recently wrote it was no longer any use looking over the submissions as the percentage of good stories has fallen lower than one per cent. of the whole and is now represented by a fraction. In a way he was not surprised; that this should be so, is no wonder, the demand is astonishing, for he has largely helped to drive away those who are capable of writing good material and he should know that only the novices continue on the scene. One woman who was rapidly gaining fame in photoplay gives him the answer when she recounts her experiences and winds up with:

"Do you blame me, after having sized up the situation, for turning my attention to magazine writing and submitting my stuff where I know the editor has something besides manicured finger nails, a college education and an aversion to thinking in Thunder.

We cannot. No intelligent writer is going to waste time on a business where half a million dollars may be spent upon a studio for the production of stories; where the salary sheet may run into the tens of thousands of dollars weekly, and to attract good material, material, reviewers and editors to get out these stories on which these thousands are spent. In dramatic work the author gets a royalty of from one to five per cent. of the gross receipts for the use of the play, the production cost possibly representing twenty to thirty per cent. of the takings, since the management gets a 50-50 or 60-40 split in photoplay it is seldom that the entire cost of the stories represents one per cent. of the expenses. In the last special issue of The Moving Picture World most of the contributors argued the value of the story and the necessity for getting the best, and yet some of those very writers would read the heavens with their shrinks if they were asked to pay real money for a really good script, and many argue that it is not possible to write them. It must be admitted that there are few stories going the rounds that are worth real money, but if the demand for good work existed in the business office and was not merely a paper game, it would be admitted that there are stories going the rounds that are worth more than the lock of hair. Any story the audience would see is worth the lock of hair. It is not the average script writer who can write a script that would do for the present.

Even our good friend Phil Lang seems bitten by the bug and warns the old timers that all they are good for is to get good material and fix up the ideas of others. Some of the old timers were as good as Becholdt and Hornung, but they were out of the game. They will be back some day and their work will show up some of those who are just about to see a story. That is the reason why there are no good writers, but first we must have more good editors.

NotLIBELOUS BUT.

Immediately following the last society murder a correspondent sent us the clipping of the crime and asked if a story based on this, but not too closely colouring the actual story, would render the inquirer libelous. He had drafted a new story and had a request replied that it will not be libelous, but that it would be supremely stupid, since so many others would use the same theme, including such stuff men as might care for the idea. That is the main point, and in the days of staff work the free lance has not a chance with any news story that breaks. But it might be interesting to trace the changes of libel. Of course, if the case names were used there would be grounds for a libel suit, but not a libel suit. If the names of the chief actors and the scene of the crimes should be paraphrased with the evident intention of evading legal protection, the intent to suit is the main reason. A" certain point in the script" would not be libelous.

Material.

"It seems to me," begins a letter, "that most of the stories have absolutely no foundation." So they have. Stories were stale in theme many years ago, but somehow they keep coming along. Albert Payson Terhune, in the Popular, turned up a new idea in his last photoplay. The basis of these stories was new, but he made the stories new through atmosphere: an atmosphere, by the way, singularly correct. A story in a recent Saturday Evening Post was the old story of political bribery, but Stewart Edward White gave it freshness by laying the scene in Zululand. This does not mean that a mere change in locale will freshen a theme—far from it. It is not the setting, but the manner of the point of view that makes a story. Hundreds of authors have written of the shrewd, scheming New England farmer. Few have gone below the comic paper type to exploit the real New England hospitality, a survival, perhaps, of their English ancestry. The bad man of the West is familiar in other than Billiard plays, but few have put, either on paper or on the screen, the true Western spirit. Such stories with such names and types are not appealing. It is not so easy to write this style of material, but it opens up a new field, and one that will repay the real author or the one who seeks to become a real author. Analysis of character and study of types as such will never become popular upon the screen, but it is possible to use character and type to give freshness to an ancient theme viewed from a new angle. The trouble is to get the angle. There is a great deal in getting the proper angle. We have two pictures of a summer camp. One was snatched from the road. It was made in a hurry, and it shows a partly dug well in the front, a horrid, gleaming scar upon the earth, and it accentuates a lack of shade. It is all rather bare and uninviting. The other plate shows the same building, but the lens cuts across the uncompleted well, and it shoots to get a background of trees, too far away to do any real good, and yet filling the sky line with picture instead of grey sky. It took about three seconds to get a shot, but the lens cut over the uncompleted well, and it shows to see old facts in new lights. Trade your mental kodak for an old style box, though, for that matter, you can get as good results from a kodak if you'll only use brains.

Lick Your Finish.

Be master of your climax and do not let it master you. In other words, hold your pace so that your story does not get going so strongly that you are unable to find a climax that is bigger than your middle section. The following is an all too common fault of the photoplay. The author gets engrossed in his story. He piles crises upon crisis until he reaches a point where it is impossible to go higher. He has reached the risk of piling them up and up, and when the picture is shot and studied his pictures on the ground glass before he shot the scene. They merely press the button and leave the rest to the developer of the pictures. They should not do this. They should have a few weeks of study to get the second picture. Moreover, there are other plates, no two of which suggest the same building, and yet they are all the same. It is something that is very queer to see old facts in new lights. Trade your mental kodak for an old style box, though, for that matter, you can get as good results from a kodak if you'll only use brains.

Technique.

Because you sell synopses only, do not neglect a study of technique. A baker sells bread, but only because he knows how to make it. You must know how to write plays before you can write synopses that can be made into plays.

The Photoplaywriter.

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, Writings the hurried and the questions which frequently present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real.

"dollars-and-cents effect"

By mail, postpaid. Three Dollars.

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

November 24, 1917
Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) or money orders at the present rate, are requested to address the department, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar. Bepa
er large set of questions are now ready and printed in next booklet form, the second half being seventy-six in number.

Either booklet may be had by remitting 25 cents, money or stamps, to the address below. The Amatograph Company, Canadian stand. A progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Make 'Em Prove It.

Howard E. Hysom, Bridgeport, New Jersey, asks:

"The manufacturers of the Monarch moving picture machine claim that by the use of two outside revolving shutters instead of one the flicker is reduced one-half. Have you any knowledge as to the correctness of this claim? Do you know of any other machine having two revolving shutters? I am desirous of becoming an operator. What primary steps would you advise me to take in order to develop into an expert? What, in your opinion, would be a wise selection in moving picture projector for a manager who strives for perfect screen results?"

Flicker depends upon certain laws, which are well known and understood, and are due to the alterations of light and darkness on the screen, caused by the shutter blades cutting the light from the screen once in every two seconds. A machine be projected. I am not acquainted with the Monarch projector, but if it employs two outside shutter blades it is highly probable the blades are designed to revert to their original position with great advantage.

This is the scheme used by the old Kinedrom projector. It has no advantage as against a single outside shutter if the latter be placed at the aerial image of the condenser and be trimmed to fit the local conditions, and slight advantage in any event. Such advantage as it has under some circumstances has mainly to do with allowing of the utilization of a maximum amount of available light. Under some conditions it would give a somewhat better balanced shutter and thus to some extent reduce flicker. But the broad statement that it "will reduce flicker by one-half" is absurd on the face of it. In a very large percentage of cases it would give little or no better results than the single blader, provided the operator understands the optical system of his projector and matches it up to meet local conditions.

To fully explain this matter would require pages of space. It has to do with many things, including intermittent speed. If the Monarch is using the plan named (and I know of no other possible scheme of using two outside shutters advantageously) their claim is very much more extravagant than the facts will warrant. The Motograph did, and the Victor Anamatograph does, use a two-blade inside shutter, the blades moving in opposite directions. There is considerable advantage in this plan as applied to inside shutters.

As to the plan to persevere to become an "expert operator," there is no excellence without great labor. First you must acquire a good working knowledge of the business. Then, you would purchase: (A) A copy of the Handbook, price four dollars, from the Moving Picture World; (B) Hawkins' Electrical Guide, first volume, from the Theodore Anders Company, 72 Fifth Avenue, New York City. This will provide you with plenty of "book lore." You must (b) get a position and serve an apprenticeship in an operating room under a competent operator, studying the books meanwhile. There is no other way. Your apprenticeship should be one to two years, though few now serve that long. This department cannot advise as to relative merit of various apparatus for obvious reasons.

Far from Right.

Michigan wants information as follows:

Am an interested reader of your magazine and would like a little information. For some time we have been wondering if the conditions were right for the production of pictures in our theater. Our screen is 6 ft. by 8.8 feet, and the throw 45 feet.

Distance from rear row of seats to screen is 40 feet, and from front seats to screen, eight feet. Is size of screen correct? Any information you may give will be thankfully received, as we desire to give our patrons the best picture possible.

Well, neighbor Van Antwerp, you certainly have a diminutive proposition. The screen is the only house I know of claiming to be a regular theater and projecting an eight foot and a half picture. If you can get ten or fifteen feet added projection distance, with the usual added depth of seating space I would by all means advise the enlarging of the picture to at least ten feet, and twelve would be better. This would, of course, call for more current, but the gain in general effect would more than justify the added expense thus incurred. Usually I have to fight excess in picture size. In fact, I cannot remember another time when I have been called upon to criticize a picture because it was too small.

If, however, you cannot get greater distance of projection and deeper seating space, then I would advise no change at all, except the removal of one row of seats. Eight feet is too close for the front row of seats to be to even an eight and a half footer. It is very hard on the eyes. But if you increase the throw and size of picture then you must move the front row back to at least fifteen feet from a ten-foot picture, and to eighteen from a twelve footer. You may go closer, but only at the expense of severe eye-strain to those occupying the front rows. To increase picture size much it will be necessary to increase distance of projection, because a larger picture at present distance would require a very short focal length projection lens, and such lenses are notoriously imperfect.

I would advise you to send four dollars to the Moving Picture World for a copy of the handbook (see advertisement at end of Projection Department) and study the various problems involved in matters such as this. If there are matters covered you might advise we will be glad to serve you. We suggest the handbook because it is all there in concrete form.

Good Operating Room Floor.

This quilt shaver has for quite some time been seeking a really good substance for operating room floor. Cement all too often "dusts off" objectionably; also its necessary concrete foundation is often too heavy for the available supporting foundation. A recent letter asking for some flooring which could be applied over an old floor which was disintegrating into dust to a highly objectionable extent brought a reply that such a material might be found in certain cities in New York—probably. Investigation and correspondence has located the desired article in the shape of "Imperial Flooring." This substance is: (A) fireproof; (B) guaranteed to "dust out at all., (.,) easy to the feet; (D) warm to the feet—that is to say, not objectionably cold in winter like cement is in a theater which is ... owed to get cold over night; (E) it is to a slight degree flexible—sufficiently so that vibration of floor or even its moderate bending will not affect it; (F) it is sanitary. (G) it is light; (H) it is easy to clean; (I) it may be readily laid over, or, rather, on an old floor of any type, using wood; (J) the cost is moderate, considering its very long life, viz., twenty cents per square foot. It may be had in seven colors, viz., red, buff, grey, brown, white, green and slate-blue. It comes in the form of a liquid and powder, the two are mixed according to directions and form a sort of plaster, which is spread on the floor and troweled down. This may be done by any one of ordinary intelligence, I think, though it would of course take a plasterer or expert man to make a first-class job. Taking everything into consideration the Imperial seems to fill the bill as an ideal operating room floor. The address of the manufacturer will be supplied those asking for same and enclosing a self-addressed post card or stamped envelope.

Tailor Operator.

C. B. Demer (won't swear to the name) That is as near as I can make out the signature), Lethbridge, Alberta, Canada, has discovered a tailor operator. He does not approve of the man's technique with tailor's tools and comments concerning same thusly:

"Found enclosed slip in a film received from the Famous Players' exchange, Calgary branch. (Huh! question: Do you inspect your films before sending them out, Mr. Calgary, Famous Players' Exchange Manager Answer, hence gawd, yes! We look 'em, every one, over with high-power microscopes. Dear me, yes! My, my, yes!). Evidently some operator is learning the high art of tailoring, though he has not not, judging by results, advanced much beyond the lower courses of the foundation of learning. Although he took time to sew the ends together he did not follow his tucks closely, as you will note that the job is out of frame. I certainly would
not employ him to make me a suit. Best personal regards to yourself and best wishes to the department.

Yes, friend Demer, the job is not exactly a classic any way you take it. I was some time or other (or maybe friend manager was asked to get it and did not) ran out of cement and did the best he could in an emergency. But we will be filled with glee to hear the exchange in that condition. I wish I knew why and just why not.

The exchange in that condition! You may send me in as many excuses as you wish, friend manager, because winter is coming on, coal is dear and every little bit helps in feeding the furnace.

Conditions in Brazil, South America.

Camilo Wisak, Sao Paulo, Brazil, writes interestingly and sets forth things which will please prove interesting to North American operators in general. He says:

This letter is to express some of my personal views with regard to my part in entertaining to the best of my ability in this part of the world. I am an operator in one of the theaters in Sao Paulo. My remarks apply particularly to that city, though they are applicable generally, I suppose, in the various theaters, having noticed a lack of appreciation of Picture Mundo (Spanish edition of Moving Picture World) an article titled "Bad Light." I would say that, according to my view, this is nothing new. I have seen it as bad as it appears, as you will see inter o., editor, and the operator is compelled to run this program in three hours and a half. A single film often reaches over three hundred feet per minute. The excessive speed not only injures the film and the action of the projector, but the high light, the high speed of the projector on the screen causes confusion, and the audience cannot appreciate the beauties of the picture. In fact, it may be safely said that the projection of films in Sao Paulo is an offence to the art.

Sao Paulo is a progressive city, with forty-six moving picture theaters now operating, but most of them are managed with the greatest negligence. Films are not exhibited as they come from the manufacturers, as lubricator was never described, the theater cuts each film into small parts, each lasting not more than five minutes. This utterly ruins the play, as no regard is paid to the continuity or development of the plot. Usually an original film of about five parts becomes ten small parts when friend manager gets through with it.

I firmly believe that not all that would be told of the art (7) of projection in Brazil. Managers and others interested pay no attention at all to projection or to the care of the film. After a new film has been exhibited in a theater the operators house it in such a way that the film becomes very, very bad. The perforations are strained out of shape, the film smeared with oil and dirt. Without this care most of the film is ruined, and without this care one may chance to sell himself an operator, no matter if he never before had his hand on a projection machine. This is very largely due to the fact that most of the managers do not understand anything about the business and do not realize the damage done through such procedure. But after all the operator is very likely to be a small state of affairs, and if the managers are not careful, they will not understand the responsibility attached to the management and the possibilities of perfect projection. It is enough to say that these are one dollar per week managers. This explains why we find little but incompetency in the operating rooms of Brazil.

It seems incredible that there can be such a gross mismanagement of theaters in Brazil as this letter sets forth. However, I do not care to comment. That will be reserved for the Projection Department of Cine Mundial, of which I am also editor. I have merely printed the letter here in order that you may see what conditions are in that far-away country. Our good friends of Brazil will do well to run and continue to utilize the splendid possibilities of the modern photo labs, 120 feet per minute certainly is something exceed.

Not the Inventor.

B. Parker, Galveston, Texas, enters the following klicket:

In the account of your trip through Texas, May 20 issue, you say that H. Snow, operator Christal No. 1, Galveston, Texas, is the inventor of a first run film lubricator you saw there. This is an error. I invented and patented this device February 29, 1916. I sold one of them to Mr. Snow. Please correct this error.

The Inventor.

A. D. Hotaling, formerly of De Land, Florida, who has resigned to the charge of projection in a new house soon to be opened in another city, writes:

With regard to L. D. Lumpkin's letter in my answer to his published August 15th issue, the same being with reference to condition of Vitagraph films. I believe that Lumpkin was in the right and I am sorry I deal in falsehood. Permit me to say right at this point that I don't care a bad wound, bent and otherwise decretive brass collar button with a smile, or to say that Lumpkin did not say in this matter. I merely stated the facts when I said the films were received by me in the condition set forth. Furthermore, I cannot imagine the film faults for the very simple but adequate reason that they have been destroyed. They were neither inspiring (unless to produce) or desirable, now did not retain the bits in the letter in question to start a controversy between brother operators, but I don't do it in perspective, and of course Lumpkin and I do not dispute Lumpkin in the least when he says Vitagraph films he has received from the exchange in question have been in good condition, though personally I have found it very decidedly otherwise. I think the operator has plenty to do in doing justice to the productions of today without having films arrive with spiders running by a quarter of a mile wide, and out on both sides, immediately following an erroneously made spikes and mistransmitting everything in sight. I am in favor of keeping tabs on film, while it involves a little more trouble for the time being, should, provided it is done with active co-operation of the operators, only to locate the trouble, which could then be readily eliminated. I certainly appreciate the interest you have taken in the matter; and I believe that the good of the general body of the exchange managers will send out film in any other aet cause and general condition, at least without warning the operator and offering to pay him for projection and repair; the trouble happens often. Only exchange managers do such things.

From the Architect's Point of View.

A certain architect of Boston, Mass., the general excellence of whose work is recognized, and the time protracted. As a matter of location of the operating room, promptly took the matter up with me and we have had some correspondence. His last letter reads as follows:

I believe that, if you and I got together, we might be able to develop some solution of the difficulties in projection which you mention. I am quite satisfied with the operators here. The owners of the theater in question and myself knew there was going to be distortion in the picture with the booth way at the top of the balcony. I, however, considerably less there than it is in either of their houses in Boston, which is, perhaps, not a degree of merit but rather of imprisonment. In all of the cases the different methods of overcoming this difficulty were taken into consideration, besides one or two others that could not be considered on account of expense. As you know, of course, that if the balcony was raised enough to put the booth under the screen and the light ray to pass out from under the front of the booth, it could not affect practically the screen at all. When the screen, but would mean that twelve or fifteen steps would be added to the distance necessary to go up to the balcony, and that same screen must remain the same size and sitting. Owners feel that they can get by with somewhat distorted pictures, and will not consider any such inconveniences or expense. I suggest to you that the manufacturers of motion picture machines to project apparatus that would, in themselves, take care of the situation. One of these schemes was to lower the apparatus under the balcony and to project the light through a tube, periscope fashion, without disturbing rays from the earth until they has reached a point at which the screen was projected. Both Sabine and the gentlemen who were to experiment with the idea followed to do any reason why, and even in another mind, it seems to me the solution of this problem is hardly up to the architect.

For I have tried a scheme for cutting back a slot in the front of the balcony so did enough and wide enough to permit the rays from an ordinary projection apparatus to reach the screen without raising the equipment. This would not ...
of the large motion picture theaters. Under these circumstances it would seem to be the natural course of events for the manufacturer of this apparatus to adapt his machines to prevailing conditions and to get our letter you speak with great definiteness of the location which you would choose. I wonder if you can tell me of any places where I can see such installations? I am only too glad to take advantage of every opportunity to learn about the best that can be done in such theaters, as the New Bedford house has personalized a considerable number of possible returns that I am the man who they can best have to do their next theaters.

Well, friend architect, right in the beginning I want to ask you this: What is the motion picture theater for? Is it not built and designed wholly and entirely for the purpose of displaying motion pictures on the screen to the best possible advantage? Moreover, is it not a fact that it is unfair to the producer who has put many thousands of dollars into a photoplay to project it under conditions which make distortion inevitable? Is it not unfair to the artists and to the director whose reputations depends upon the excellence of the result on the screen? If, however, since optics is a study within itself, you cannot, as an architect, be so very much blamed for that. You ask for examples of properly placed operating rooms. All right. Go to the present theater, Flatbush avenue near Fulton street, Brooklyn. This is one of the prettiest theaters in Brooklyn, and the operating room is located in the main auditorium floor. Yes, it displaces, I presume, as many as twenty seats, though the number may be less, but it is by no means unsightly, and they get a perfect picture on the screen. I can smile at your remark that “for every reason, except for the picture, the operating room in the Olympia seems to be ideally located.”

I don’t think I need comment on that, except to say that whereas very often, etc., are extremely important, after all, a man’s picture is the thing. That is what the operating room is there for—to project a picture—and a perfect picture at that. Even in vaudeville houses, like the position that it is distinctly unfair to the producer of a $50,000 photoplay to place the operating room that justice cannot be done to the picture. You have said it is a degree of imperfection, not a degree of merit, though barring this one feature, I repeat the house in question is perfectly correct in every way and beyond. I have ever looked at.

In closing let me say that this department is open to architects who desire to discuss this matter. It is not up to the machine manufacturer because it is not a question of machin design, but of machine location.

Use Kalsoline.

L. N. Savage, Rockport, Indiana, desires information concerning a screen coating. He sets his troubles forth as follows:

“Looking after cares in our theater I find it necessary to paint our screen on the wall. We have therefore finished our wall with a smooth surface and now desire information as to what coating to use to get best results. We believe there is a paint made by screen manufacturers which would meet our requirements, but do not know where to secure the name of it. Will you kindly offer such suggestions as you think will be of benefit?”

“In the first place, it is hardly possible that it is “necessary” to use the wall, since a metallic surface screen could be stretched thereon without occupying a depth of more than two or three inches. However, if you propose using a wall, I would advise one of two things, viz.: (A) Coat the wall with one of the patent white kalsolines, which may be procured at any paint store. They come in powder form in paper packages. Better have a painter apply it, but if you employ a painter be the kind that is only kalsoline on the premises in the original package and mix it in your presence; this because painters can mix a cheap imitation, and usually do have it in the shop already mixed. It is far better as good as well to add just a little ultramarine blue to the kalsoline as it comes, though not much. Just make it a very pale blue in the bucket and it will dry out white. (B) Get a lead and zinc mixture and mix them half and half, using one-third boiled linseed oil and two-thirds turpentine. Add sufficient ultramarine blue to give the paint a very faint bluish tint when in the pot. If you use pain, first give the wall a coat of good, strong glue size or, better still, a coat of thin shellac. If this is used the size is not necessary, though a shellac coat is a wonderful help in getting an even, unclotted screen. Its drawback is that sometimes the kalsoline evinces a disposition to “crawl” on the screen, i.e., gather in globules and leave little openings. But anyhow, you had better have a painter do the job. Either the kalsoline or paint will give you a dead white screen. Now some object to this and say it softening a too-chalky effect to the picture. I have never agreed with this, but, after all, it is largely a matter for individual taste, and if you desire a softening of the light you can get it by installing and adjusting the light. In fact, if you recommend that you recommend. They give a slight softening of light tone, without appreciable loss of brilliancy. You can secure one of the screen paints you mention from the United Theater Corporation, see their advertisement for address of office nearest to you. Be sure to order your screen with black and make the border at least two feet, if you can, allowing the picture to extend over on the black an inch or two. I would strongly recommend to your notice pages 166 to 192 of the handbook for managers and operators (see advertisement at end of this section). Better make yourself an advance Christmas present of the.”

Why Not?

In looking over some old department drawings, from which cuts have been made, I ran across something which gave me an idea. As you know, I have always advocated the use of opera glasses by the operator, for sharply focusing his picture, especially where the throw is a long one. The principal drawback to the plan is, however, that it is a lot of bother for the operator to be continually picking up a glass, directing it at the screen and focusing the same. For this reason even operators who have good opera glasses do not use them nearly as often as they should. Why, not cut a small opening in the operating room wall, in convenient position, and install the glasses permanently in place, held by a suitable bracket, so that they are constantly focused on the screen. Or the bracket could easily be made to hold the glasses before the regular observation port, either at top or bottom. Such a plan, using a glass for each projector, would be ideal. It would only involve a little labor in the mounting and an extra glass, if two were used.

When You’re in Trouble

Richardson’s Motion Picture Handbook
For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

Schiller Bldg.
Chicago, Ill.

Wright and Chandos Bldg.
Los Angeles, Cal.

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

Mrs. E. Richey Dessez, Who Has Made a Thorough Study of Them and Moving Pictures Generally, Is Much Encouraged Over the Growing Demand for the Conquest Type.

In George Kleine's executive offices the other day I had the pleasure of meeting Mrs. Elizabeth Richey Dessez, who has charge of the community service department of the Edison Conquest pictures, which are now being released through the George Kleine System. Mrs. Dessez does all the press work for the Edison releases, in addition to propaganda work and publicity for the Conquest product. And so when the latter was added to pictures bearing the Perfection brand it was found that work could be done to greater advantage from the executive offices in Chicago than by going from the branch office of the George Kleine System in New York.

In the conversation that followed I learned that Mrs. Dessez became interested in pictures because of her children. She knew that they, like all other children, would be smitten with the craze for screen plays, and so she determined to learn all she possibly could about them.

Her first knowledge of pictures was gained by studying not only the pictures, but the people who went to see them, and thus she learned to confirm her own judgment by observing other spectators and the effect of certain pictures on them. In brief, Mrs. Dessez made such a thorough study of moving pictures and their influences that she determined to become connected with the business in a capacity that would enable her to put her knowledge to good service. The Edison Conquest pictures came out, and with them Mrs. Dessez found her opportunity.

It is almost unnecessary to state that Conquest pictures furnish entertainment for the entire family, from the youngest grandchild to his octogenarian grandfather, or that diversity, cleanliness, fine photography, direction and acting mark every program. With Conquest pictures Mrs. Dessez has been able to combat successfully the suggestion made by some reformers who hold that the only way to save children from certain films is to keep them away from moving-picture theaters.

"Let them go and see pictures that have been constructed and planned for them, and there you will find the real solution," said Mrs. Dessez. And she has proved it again and again.

Mrs. Dessez has visited most of the eastern cities in connection with her community service department, interviewing editors, clubwomen, educators and others. She is greatly encouraged over the growth in the demand for pictures portraying the happy, healthy side of life, to the gradual displacement of those which deal with the sordid and unhealthy phases. Indeed, she is impressed that the constantly increasing demand for Conquest pictures is convincing proof of the ultimate success of pictures of this type.

"The Conquest pictures have this advantage," said Mrs. Dessez. "They can go any place any time they are called for.

"To illustrate, we feel that the solution of the moving picture problem rests on the theater. But when the exhibitor fails to make the Conquest pictures a success, or doesn't have room for them because his bookings are filled up, they are rented to schools, churches and other institutions—the underlying purpose being not to work against the exhibitor, but for him."

Mrs. Dessez feels that in creating a demand for this kind of pictures in churches and schools the exhibitor will be benefited in the long run, as he gets new patrons.

I was next told by Mrs. Dessez that the Milwaukee board of education had just booked the entire series of twelve programs, of seven reels each, for their Saturday matinees, each series having been reprinted in programs of five reels each, instead of seven, by the members of the board.

I next learned that in Cleveland there is a very active woman's moving picture organization called the Cinema Club, and that there the Conquest pictures are making fine headway. The same can be said of Kansas City, Mo., and of Buffalo.

Mrs. Dessez has not yet the time to take up the work in Chicago, where she expects to make cooperation, as her entire time since her arrival (about two months ago) has been taken up by the work in her department of the George Kleine System.

Mrs. Dessez left for Pittsburgh on Friday, November 9, to do special publicity work for the revised and elaborated edition of George Kleine's "Quo Vadis," which will be shown there shortly. She will remain there about a week or ten days, but will not confine her work wholly to "Quo Vadis," as she intends visiting and endeavoring to interest several social workers and educators in Conquest pictures. She will also see exhibitors in this connection.

Essanay's "Four-Minute" Men

Taylor Holmes and Jack Gardiner Are Popular Advocates of Food Conservation in Chicago Picture Theaters.

Taylor Holmes, Essanay's popular comedy star in Perfect Pictures, is making a great hit as a "four-minute" speaker in Chicago, both in dramatic and picture houses. He is a valuable assistant to George K. Spoor, chairman for Illinois of the Motion Picture Bureau of Food Administration, who is at present co-operating with State Food Administrator Harry A. Wheeler in a strong campaign in Chicago and throughout the state on food conservation.

Mr. Holmes has already covered most of the leading picture theaters on the North Side, and in his short talks on the conservation of food are listened to attentively. He sometimes tells his audience that while it is impossible for him to go out and fight for the flag, as he has a wife and three children to support, he is trying to hold up his end by serving as a "four-minute" man and by subscribing for $25,000 worth of Liberty Bonds.

Mr. Holmes visits theaters only to which he is assigned by the "four-minute" men committee, and to prevent the charge of commercializing his visits, as an advertisement either for himself or the Essanay Company, the managers of the theaters remain ignorant of his coming until he arrives. This plan of course prevents any attempt to advertise his presence at any theater beforehand.

Jack Gardiner, another of Essanay's stars in Perfection Pictures, is also a "four-minute" man in the Chicago campaign, and he has successfully visited many Chicago picture theaters, chiefly on the South Side. Mr. Gardiner has subscribed for Liberty Bonds to the amount of $20,000. The
Essexai studio’s holdings of Liberty Bonds foot up a total of $150,000.

A banquet was held at the Edgewater Country Club under the auspices of the United States Food Administration “One minute” men Friday evening, November 9, when Mr. Holmes and Mr. Gardner appeared in special vaudeville sketches.

**Chicago Motion Picture Club Meets in Hotel La Salle.**

The Motion Picture Club of this city held a meeting at a luncheon in the Hotel La Salle on Tuesday, November 7. About thirty-five members were present, prominent among them being John R. Freuler, president of Mutual, and S. M. Fields, vice-president.

Mr. W. Blair, revenue agent in charge of the Chicago district, and Robert W. Blair, revenue agent on accounts, from Washington, D. C., delivered addresses with reference to the reel tax on film and the war admission tax on newspapers, as related to the law phases as it applies to the manufacturer of raw film, the producer of pictures and the exhibitor. They explained that it was the intention of the law in the matter of the tax on positive films that the producer of the picture, or the importer, should pay the tax.

The meetings of the Motion Picture Club are interesting and entertaining, as well as of an instructive character. This month an instructive speaker present to deliver an address on some pertinent subject. At the previous meeting Sergeant Harold Brown, of the Canadian Expeditionary forces, spoke of his experiences in and out of the trenches.

**Chicago Film Brevities.**

Arthur E. Curtis, who has been managing-editor of Motography since March, 1916, resigned that position recently to engage in the distribution of educational films to schools, clubs, churches, etc. Educational films have been a hobby with Mr. Curtis ever since he became connected with the film business, and with his heart in the work he has faith that Mr. Curtis will be able to establish connections that will repay him for his time and labor. We wish him all success, but he has a hard row to hoe. Blaine McGrath, formerly on the editorial staff of the Chicago Examiner, has succeeded Mr. Curtis on Motography.

J. S. Woody, manager of Triangle’s Chicago office, reports extensive bookings throughout the city and adjacent territory of “Who Leads the National Army”? This picture, which is of one-reel length, has been widely booked by exhibitors in Chicago, including Nate and Max Ascher, who control a circuit of fourteen theaters; Lubliner & Trigerons to own a circuit of eight theaters, and Jones, Linick & Schaefer, who own the Orpheum. The subject is distributed gratis by the Triangle Corporation.

George Lewis Roberts, formerly connected with the office staff of the American Film Company in Chicago, and now of the United States Aviation Corps, paid a visit to his numerous friends in North Edgewater last week. Mr. Roberts is now ready to go to France any time he may be called.

M. S. Johnson, former owner of the Ideal Theater, Crawford avenue and Jackson Boulevard, this city, and also a member of the executive board of Chicago Local, M. P. E. L. of A., has been appointed city salesman and representative of the Laemmle Film Service in Chicago.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, was recently appointed a member of the advisory board of the American Cinema Commission, the new city body created to promote the exhibition of moving pictures in Russia, France and Italy, showing the vast efforts now being made by the United States in war preparations.

“The Little Princess” (Artcraft), with Mary Pickford in the titular role, began a week’s run at the Ziegfeld Sunday, November 21. This picture was produced under the direction of Marshall Neilan.

Appeal board, District No. 2, this city, on Monday, November 22, granted a motion made some time ago in exempting Bryant Washburn from military service. The appeal was taken by the Government on representations made to the Department of Justice. The Government’s motion, Mr. Ziegfeld and Washburn, represented the provost marshal in Chicago. It was admitted that Mr. Washburn has a wife and child depending upon him, and that under the rules nothing could be done except to afford the finding of the trial board and exempt him.

About twenty other cases of appeal came before the board, and in every case the same ruling was followed where the claimant had depended.

At an address delivered before the Irish Fellowship Club in the Hotel Sherman Saturday, November 3, Major Funkhouser placed moving pictures and cabarets in the same class. He stated that next to the cabarets moving pictures are one of the most dangerous agencies for immoral purposes in Chicago. In the course of his remarks he also pointed out that his enemies have accused of being anti-Catholic and anti-Jewish, but when it was found out that he had no such son-in-law and that he had stopped the pictures caricaturing Jews the charges were dropped. "Lately I have been accused of being pro-German," he said, "and an appeal to that effect was filed in the federal courts. We are charged with producing documentary evidence of his American ancestors, which dates back to the year 1700, and which shows that his ancestors in America have been stoutly patriotic, having fought in every war in the United States since the year mentioned. He also informed his audience that he himself had been in the military service of this country since he was seventeen years old, and that he is still major of the quartermaster’s corps, Illinois National Guard, and is subject to call for federal service. Major Funkhouser served with honor in the Spanish war, 1898, for which the Government presented him with silver medals.

Chicago exhibitors have been highly complimented by the city press for their patriotism in immediately agreeing to the request of the headquarters of Council of National Defense to run slides in their theaters, calling the attention of women to the fact that the time has come for them to register. These slides are attractive posters made from posters designed by the students of the Art Institute.

Mrs. Carl Mueller, wife of the owner of the Elite theater, Waukegan, has devised a novel method of showing how children may see a moving picture show and at the same time help feed the poor. Two potatoes, two carrots, or two of any kind of fruit or vegetable were accepted as admission to the Elite one day last week, the produce to be given to the poor on Thanksgiving.

Hiram Abrams, president of Paramount, who has conversed with thousands of exhibitors throughout the country during a special tour made for that purpose, spent a few hours in the city, Wednesday, Nov. 7. He was accompanied by B. P. Schulberg, executive manager of Paramount.

In an interview by Kitty Kelly, of the Examiner, Mr. Abrams took exception to the attitude of the daily press toward moving picture theaters which have recently raised the admission from 10 to 15 cents, and including in the raise the war admission tax.

He declared that for a long time the photoplay has steadily been increasing in cost of production, and consequently a rental rate is the exact thing. He believes that there would be no increase without increasing his admissions; that an increase would soon have been necessary without the tax, and that in such instance the exhibitor would have received all of the raise, whereas now he receives only three cents of it, and that on the Pacific Coast no pictures are shown for less than 15 cents. He reiterated his theme that the photoplay is the most expensive means for the least expense in enjoyment in the world.

C. A. Ziebarth, for seven years the popular superintendent of the American Film Company’s plant in North Edge- way, Chicago, has found connections with that company on Nov. 24. As shown in another article elsewhere in this issue, Mr. Ziebarth has been appointed production manager of the reorganized Bell & Howell Company. His new position, Mr. Ziebarth said, will be in the scope in his chosen field. During his stay at the American plant Mr. Ziebarth installed a time and temperature developing system, the American being the only plant in this country so far as known which uses this system. He also devised several valuable machines and devices for use in his developing system, among them being a timing device and a film test machine.

P. A. Powers, treasurer of the Universal Film Manufacturing Co., arrived in the city Thursday, Nov. 8.

The meeting of Chicago Local, M. P. E. L. of A., held Friday, Nov. 2, was recessed until the following Friday, Nov. 9. Particulars of the meetings will be given in my next letter.
Los Angeles Threatened With Censorship
Exhibitors and Exchangemen Protest Against Proposed Ordinance—Exchangemen-Exhibitors Call on Mayor.

As mentioned in this department last week Los Angeles exhibitors and again this week with an ordinance similar to that adopted and abandoned a year ago. The provisions of this new ordinance would enforce censorship of all picture productions, prohibiting theaters from showing pictures here without a written permit from an official inspector. A fee of $2 is suggested for each permit.

The censors would eliminate all reference to crime in its commission, forbidding depiction of murders, robberies or assaults. Portrayal of forms of suffering is included in the proposed ordinance, which takes in also all features of “immorality,” the city censor being authorized to pass judgment upon the moral worth of each production. The ordinance would allow appeal from the judgment of the censor, but giving the commission full power to pass upon final action. A film censor would be appointed at a salary of $2,100 a year.

Exhibitors, exchangemen and producers are of course up in arms against such an ordinance and are using every effort to prevent it being passed. That determined opposition will be made was revealed in a poll of the council. Six out of the councilmen declared they favored the present system of police regulation of films shown here. Two members said they were in favor of regulation of films and some sort of censorship. One member, Criswell, was absent. Six who said they were either outright opposed to appointment of a censor or were in favor of the present system were Councilmen Conrad, Farmer, Mallard, Olsen, Reeves, and President Connell. The two in favor of censorship were Cleaveland and Conway.

The appointment of a film censor will be opposed by many of the local commercial organizations. The Chamber of Commerce, Merchants and Manufacturers’ Association, Realty Board and other organizations closely identified with the business and civic life in this city have expressed themselves as strongly opposed to a reversion to censorship or any system of harassing the big industry.

A meeting was held at the Paramount offices. Ten prominent exchangemen were present and a committee composed of Myron Lewis, manager of the Paramount Exchange, and Harry Hicks of the Select, was appointed to take up the matter with the Mayor and the City Prosecutor’s Department. Several delegations of exhibitors have called this week on Mayor Woodman. A mass meeting of exhibitors and exchangemen will probably be held shortly.

The daily papers have given considerable space to the censorship question, and the Los Angeles Examiner, which valiantly supported the industry last year, has taken strong ground against the proposed ordinance.

Chaplin Breaks Ground for New Studio
Without Frills the Comedian and His Company Start Work on His Big New Hollywood Plant.

CHARLIE CHAPLIN formally started the construction of his motion picture plant last week, when without ceremony and in the presence of a few members of his company he plunged a shovel into the earth of his $30,000 plot of ground in the heart of the beautiful Hollywood district, and later watched a gang of workmen go at things. Sidney Chaplin, the comedian’s brother, also distinguished himself by swinging a pickaxe for several minutes after his brother carted away the initial slice of earth, and then the members of the company took a hand in shoveling the excavation to a greater depth.

The speeches, fireworks or brass bands, everything was done in a very quiet manner, without a barbecue and usual handshaking. A few of the nearby neighbors knew something was happening, but the community as a whole was ignorant of the proceedings.

Within four weeks the one-time estate of towering pepper trees, stately palms, abundance of flowers and unending groves will have taken on a different appearance. It will be even more beautiful than it was to the gazing throng of tourists.

From every outward appearance there will stand a quaint English village. The architecture of the new Chaplin plant is an innovation in motion picture studio construction, modeled after the suggestions of Chaplin himself.

The site purchased by Chaplin occupies five acres of choice land. It is bounded on three sides by De Longpre and La Brea avenues and Sunset Boulevard. It is more than a mile outside of the studio section and a quarter of a mile distant from any car lines. The section has always been purely residential.

There will be no factory appearance in any way. The buildings facing the street will be of old English architecture, adding a quaint and welcome touch to this exclusive section.

Chaplin plans to spend more than a half million dollars improving the property. Everything used in the construction work and all of the equipment will be the very best obtainable, and no expense will be spared in putting in innovations unique in studio construction.

The entire plant will not be completed for at least two months, but there will be enough completed within the next three weeks so as to enable the star to start on his initial production for the First National Exhibitors’ Circuit.
Death of Mrs. Desmond.

Mrs. William Desmond, wife of the Triangle star, and sister of Nance O'Neil, died recently at the Desmond home in Hollywood, Calif., after a period of ill health of several years. Mrs. Desmond has returned to Culver City from Santa Barbara, where the funeral was held.

Mrs. Desmond was an actress before her marriage about twelve years ago, when she was both a prominent woman and a talented stage favorite. She made her stage debut at the old California theater, in San Francisco, her native city, and subsequently played leading roles in "Blue Jacket," "The Man and "Sporting Life."

She met her husband while they were playing in Ella Wheeler Wilcox's play, "Mizpah," at the Burbank theater in Los Angeles several years ago. When Desmond went to Australia, she accompanied him, and it was at that time she was stricken with cancer. She made her film debut during the past fall, and at the time of her death was by falling down a flight of marble steps. At first it was thought that one of her limbs would have to be amputated to prevent blood poisoning.

About three weeks ago she suffered a nervous breakdown brought on by the discouragement which met her efforts to regain health, and friends say that a growing despondency probably hastened her death.

Big Benefit for Defense League.

Sixteen stellar attractions have been indefinitely promised for the all-star vaudeville program to be given at Chune's Auditorium Sunday afternoon, December 11, for the benefit of the National Defense League, and four more features are assured, it was announced this week by Charlie Murray, master of ceremonies. Among the entertainers will be some of the world's best known screen and stage artists. The National Defense league is campaigning for a membership of 50,000 in Southern California. The purpose of the organization is to work for and legislate military training in the public schools of the nation. Society is taking special interest in the program, and large blocks of seats are already being reserved by prominent patrons.

A feature dance by Dorothy Love Clark and George Hupp will be given. Among some of the celebrities who have promised to appear, are Mary Pickford, Dorothea Bowers, Arbuckle, Ford Sterling, Hughie Mack, Henry Walthall, Bryant Washburn, Philip Smith, Grace Vance, Baby Lansing and many others.

Hollywood's Community Theater Opens.

The Community Theater of Hollywood opened on Monday, November 5. The theater, which is the only one of its kind in the west, is located at 1742 Ivar street. Four one-act plays marked the advent of the enterprise. They were directed by Miss Neyle, who originated the Community Theater project.

The first play presented by the community theater was written by William De Mille of the Lasky Company. It is a satire on the high cost of living and the fact was by permission of Jesse Lasky. Louise Huff, Raymond Hatton and Wally Reid played the leading parts.

Two other playlets were presented during the week. All performances are voluntary, profits going to future productions, and the organization is backed by many prominent business firms in Hollywood, $500 being lent by the Carnival Association there.

Griffith Arrives in Los Angeles.

D. W. Griffith has returned to Los Angeles. Mr. Griffith arrived in the city Friday, November 2, and was met at the station by a host of friends and admirers. Griffith brings with him $500,000 of film footage on eight fields of Europe. The war scenes taken in the trenches are to be woven into a story and the picture completed by scenes filmed in Los Angeles. This picture will be Mr. Griffith's contribution to the big cause and the proceeds will be donated to the charity work of the allied governments. Mr. Griffith has not as yet decided upon studio location, but it is reported that he is considering the lease of his old Fine Arts Studio against which he will be by Triangle-Keystone, William Bitzer, Griffith's camera man; Lilian and Dorothy Gish and Robert Harron, who appeared in "Broken Blossoms," and a number of Entertainers arrive on Friday, but are expected to follow in a few days.

Frederick A. Palmer has been added to the Triangle-Key stone studios this week, bringing the total number of writers for that studio up to eleven. Mr. Palmer is known to be the most versatile and capable comedy writers in the business.

Helen Holmes Has Narrow Escape.

"The Lost Expres," the Signal-Mutual serial, featuring Helen Holmes, will soon be completed. Director J. P. McGowan has finished the twelfth chapter, which has been named "Daring Death." That it is very well named is freely admitted, for it was while making scenes for this episode that Miss Holmes was nearly burned to death when trapped in a burning Pullman car.

Miss Holmes was the guest of honor at a banquet and ball given by the exhibitors and operators of San Bernardino, Saturday, November 3. Miss Holmes autographed a hundred of her photos, which were sold by the ball committee and the proceeds donated to the local chapter of the Red Cross.

Adolph Zukor Takes a Vacation.

With the avowed determination of enjoying himself for a time in the sunshine of California, Adolph Zukor, president of the Famous Players-Lasky Corporation, arrived recent Los Angeles.

Mr. Zukor's stay in the west is indeterminate as to duration, and while he has made a trip to San Francisco, it is understood Los Angeles will be his headquarters while in California.

The trip to San Francisco was for the purpose of attending the opening of the beautiful California theater, in that city, where the Artcraft picture, "The Woman God Forgot," with Geraldine Farrar as star, was the opening attraction.

Los Angeles Film Brevities.

Arthur Shirley has returned from New York and has again joined the Balboa forces. He will be seen as leading man in feature productions.

H. Sheridan Bickers, well known English playwright and dramatic critic, will write exclusively hereafter for Mae Murray, the Bluebird player. Bickers was formerly known in London and New York under the sobriquet of "Yorick," his dramatic criticisms for years being a feature in the London press. Work has already started on the first of Bickers stories for Miss Murray, which will be produced by her director, Robert Leonard. The plot of this is being carefully handled, as it is a novelty in the photodrama, and will in part mark the screen's incursion into the hitherto unexploited field of classic pantomime.

The complete cast of the latest William Russell feature, "In Bad," has been selected this week, and includes William Russell and Frances Billington, supported by Harvey Clark, Bell Montana, Fred Ward and Fred Smith. Edward Sotman, who has directed ten previous five-reel productions for Mr. Russell, will also direct this production.

Lois Weber and fifty members of her company have returned after a trip to the East where it was decided to make scenes for Miss Weber's current production, "The Man Who Dared God," were filmed. Most of the time was spent in Oatman, where the principle scenes were made, many of them being taken in mine shafts, by eight hundred and one thousand feet. William Stowell is "The Man" in this Lois Weber feature. Mildred Harris plays the leading feminine part opposite Mr. Stowell, and others in the cast are Clara Whipple, Alfred Paget and Alva Blake.

Director John Collins started rehearsals this week on the first Metro picture starring Viola Dana to be made at this company's West Coast studios. The story is a western drama of the early mining days, and will present certain historical characters that lived during the period. The scenario has been prepared by H. P. Keeler. Clifford Bruce will again appear in support of Viola Dana. Others in the cast are Haywood Mack and Mabel Van Buren. Western Representative B. A. Bracket, Carl Stockdale, Lucile Ward and Fred Smith. Edward Sotman and Cameraman Arnold, motored to the Mojave Desert to get a location for one of the large sets to be used in this production. The round trip of two hundred and fifty miles was covered in one day.

At the Culver City studios of the Triangle Film Corporation Director Raymond Wells has started "shooting" on "Man Above the Law," a story of life with the Navajo Indians. Jack Richardson has been cast for the leading role. It is supposed that McDowell, Olga Grey and Dark Cloud, the latter a full-blooded Indian
with several years' screen experience. One of the most beautiful of the Triangle kiddies will be seen in this picture as the half-breed child of the Navajo king.

A drama that goes deeply into the life that lies beyond the footlights of New York's theatrical world is "Broadway Log Cabin," written by Director Ida May Parker and produced this week. It is a picturized version of a magazine story by W. Carey Wonderly, whose tales of the gay White Way are well known to readers of modern magazine fiction. Miss Parker is handling it for the release.

Dorothy Phillips plays the leading role, surrounded by an excellent cast. William Stowell is the leading man and Lon Chaney is playing the principal character role. Others in the cast are Juanita Hansen, Gladys Tennyson, Lyle Warrenton, Eve Southern, Harry Von Meter and William Burress.

The Mary Miles Minter Company, under the direction of Harry L. O'Brien, has completed Miss Minter's new two-year contract with the American, entitled "The Mate of the Sally Ann." The story was written by Henry Albert Phillips. Elizabeth Mahoney adapted the story. Ideal locations were secured for this production, and the company spent considerable time filming the stranded ship scenes in San Francisco harbor. One of the most elaborate and costly balloon sets ever erected by the American is the outstanding feature of the production.

One of the most unusual Western stories of the screen has been chosen as the next vehicle for Roy Stewart, the Triangle cowboy star. The screen adaptation was made from "The Law's Outlaw," by Alvin H. Nietzsche. It is a tense mythic drama with an ambitious young deputy sheriff as the lead. The subject deals with the war between the cattle men and the small farmers, who threatened their range. The cast includes Fritzie Ridgeway and George Hernandez. Cliff Smith is the director.

Eva May Roth has been engaged by Western Representa-
tive B. A. Rolfe to take charge of the wardrobe depart-
ment at the Metro West Coast studios.

The duck-shooting season has opened in Southern California, exactly fitting in with Charles Ray's vacation plans. He is now rising before daybreak and sitting patiently behind a blind to bag the limit of birds allowed by the law. Ray's vacation is taking place between pictures, as he recently finished his third film for Paramount.

Louise Lovely, the star of "The Wolves of the North," a Bluebird production now being filmed by E. J. Le Saint, was painfully injured last week by being thrown from a horse. Director Le Saint's company was filming woodland scenes at Bear Lake when the accident occurred. Miss Lovely was out of commission for two days.

Triangle-Keystone Director Reggie Morris has completed his western comedy featuring Ray Griffith, Franklyn Bond and Rose Carter. Harry Gribbon, who has resigned with Triangle-Keystone, will be the featured comedian in the new Morris picture, appearing in the role of a dancing ma-
ter. The cast included Claire Anderson, Franklyn Bond, Dora Rogers, Mario Bianchi, Lallah Hart and Allen Allen. All of the players on the Triangle-Keystone "lot" as well as the management are very much elated over the signing of Harry Gribbon, who has been identified with Keystone comedies in the past.

At the Balboa studios a new five-reel society drama fea-
turing Kathleen Clifford has been started this week. Fred Church has been assigned the role of leading man op-
posite Miss Clifford, whose support will include Mollie McConnel, Gordon Sackville, Ruth Lackney, Neil C. Hardin, Fred W. Pires, Claire Lock, Ethel Pepperell. The story was written by Harl McNerny and is entitled "The Glad Glory." Edgar Jones will direct this new pro-
duction.

Director Jack Ford at Universal City has commenced pro-
duction on a five-reel western photoplay entitled "Back to the Right Trail." Harry Carey is the featured player in the role of "Cheyenne," Harry is and is supported by Molly Malone, who plays opposite; Vesta Pegge, Helen Wright, Martha Mattox and many of the Universal cowboys. The story was written by Frederick R. Bechdolt. George Hively prepared the screen version.

** Moving Picture World in New Home **

Now Occupies Entire Floor in Building at Corner of Fifth Avenue and Forty-third Street—In Center of Picture District.

COMFORTABLY settled in commodious offices on the sixth floor of the building at 516 Fifth Avenue—corner of Forty-third street—the Motion Picture World is prepared to welcome the trade in its new home. We have been a long time getting up town, but now that we are here we're glad of it and are pleased with the location. It is conveniently located as regards most all of the motion picture companies and within two blocks of the Grand Central Terminal, the subway and the elevated transit systems. Many of the leading hotels, also, are within easy reach, so that it may be said that we are fairly in the middle of things. The move was prompted by a desire, first, to get more room, and, second, to get closer to the trade in the matter of com-
munication. Our offices at 107 Madison avenue had become too crowded for comfort. The increased activi-
ties of the motion picture business demanded a correspond-
ing increase in the effort of the leading trade paper to keep at the head of the pro-
cession, which meant an enlarged staff and more room. The new offices occupy an en-
tire floor, itbly designed for the transaction of business. Members of the trade are cordially invited to call at once as a visit of inspection; we are too busy to indulge in formal receptions, but will be pleased to see motion picture men at any time. If you can't come yourself, try to have your telephone ringing as Long as you are at your phone, and we will reach you promptly.

** Screeners All Set for Annual Ball **

Two Bands Will Furnish Music at the Sixth Event, Held Saturday, November 17, at the Astor.

THE Screen Club will hold its sixth annual ball in the Hotel Astor gold room on the evening of Saturday, November 17. This will be the largest Screeners have gathered in the big Broadway hotelery. The three predecessors have been notable in the way of entertainments, probably without exaggeration the most pretentious social gatherings in the history of the industry—surely in the line of ball tops. President Joseph W. Farnham and his associates are bending every energy in an effort to make the coming affair even better than those that have gone before.

Special attention will be paid to the music. As heretofore the hotel orchestra has been engaged, which will play in conjunction with the great organ. Supplementing these will be a marimba band, so that in a musical way there will be something doing every minute.

The sale of boxes under the direction of Max Meyer is proceeding satisfactorily. Augustus Phillips will be chair-
man of the reception committee at the balls, and I. J. Phillips will have charge of the clubhouse at the post-reception. This is the one night of the year when the home of the Screeners is thrown open to the members' women friends, and this feature of the annual affair of the club is always looked forward to by them.

Tickets and boxes may be obtained at the clubhouse, 117 West Forty-fifth street.
Reorganization of Bell & Howell Co.

Increase of Its Capital Stock Will Enable the World-Famous Concern to Engage Still More Extensively in the Manufacture of Standard Cinematographs.

The announcement that the Bell & Howell Company, of Chicago, one of the world's largest and most successful manufacturers of high grade standard cinematographs, effected a complete re-organization in its management last week, following a recent increase in its capital stock, will create great interest throughout the trade everywhere. Donald J. Bell, formerly president of the company, who, with Albert S. Howell, founded the corporation about eleven years ago, has disposed of a large portion of his holdings to several Chicago business men. Mr. Bell will retire from active participation in the factory management, but will retain the position of vice-president of the company, and will devote his energy and ability to the management of the company's New York offices, where he will assist in developing its export trade, besides attending to the rapidly growing demands of the eastern motion-picture laboratories.

The officers of the re-organized company are: R. J. Kittredge, newly-elected president; Albert S. Howell and Donald J. Bell, vice-presidents; Messrs. Ziebarth, secretary, and J. H. McNabb, treasurer.

Mr. Kittredge, the newly-elected president, is the founder and president of R. J. Kittredge & Company, label manufacturers, Chicago, and is prominently known as one of the city's most successful business men. For over thirty years he has been identified with the printing trade in Chicago. He has a high financial standing in trade circles and will associate himself actively with the executive management of the Bell & Howell Company, giving to the benefit of his mature business judgment and experience.

Mr. Howell, who now becomes one of the vice-presidents of the re-organized company, was secretary and treasurer of the old company. He has been closely identifying himself with the moving picture industry almost from the start. He invented and personally designed, practically, all of Bell & Howell Company's products, the superior construction and dependability of which is closely identified with the rapid progress made in the mechanics of the moving picture business. Mr. Howell will continue in the active management of the company, and will engineer all designs and developments. He expects to complete shortly the designs of additional machines and accessories of great importance to both studios and laboratories. Meantime the Bell & Howell Company is bringing through its plant list of film-spooling machines which are conceded, from practical testing of several months' duration, to be marvels of ingenuity and accuracy. This machine, it is said, will be only one of the Bell & Howell Company's new contributions to greater efficiency in the processing of moving picture films.

Mr. McNabb, the new treasurer, was associated with Bell & Howell Company in the capacity of general manager for a short time previous to the re-organization. He has had wide experience as an organizer and efficiency engineer with some of the largest concerns in this country. He will add to his duties as treasurer the task of coordinating the work of the various departments of the business in such fashion as to insure efficient operation.

Mr. Ziebarth, besides being secretary of the re-organized company, becomes production manager and will also be in an advisory capacity in dealing with problems of studio design and construction. Mr. Ziebarth is exceptionally well qualified for this branch of work, as he is, without doubt, among the country's best authorities on laboratory construction and operation. He was formerly in the employ of the Bell & Howell Company, but for the past seven years has been connected with the American Film Company of Chicago, as superintendent. Under his management the Chicago laboratory of the American Film Company has become a model in design and equipment, the operation of which is known throughout the trade for its low production costs and high efficiency.

For several years past the Bell & Howell Company has been able to supply only 50 per cent. of the demand for its products, and has been engaged practically, to decline all foreign orders. Through the increased facilities, made possible by the recent influx of additional capital, it is expected to double the output and to add an extended line of machines and accessories. These new developments will be announced to the trade from time to time as increased factory facilities will permit.

Mr. Bell has been identified with the moving picture business for over twenty years. He has contributed largely to its advancement, both in the work he has carried on in conjunction with Mr. Howell and in his advocacy of new and higher standards of efficiency. He believes that his removal to New York, which was actuated by his desire to make that city his residence, will enable him to identify himself even more closely with the progress of the industry.

MILLHAUSER AIDS SUCCESS OF SERIAL.

Much of the credit for the success of "The Fatal Ring" by Pathe's serial starring Pearl White, is due to the excellent scenarios written by Bertram Millhauser. The idea for the serial, from which "The Iron Claw" was evolved, is credited to George B. Seitz, author of "The Iron Claw" and director of "The Fatal Ring," and Fred Jackson, well-known screenwriter and producer.

Beginning to direct the serial with the intention of also writing the scenarios, Mr. Seitz soon found that the labor involved was too much for him. Mr. Millhauser, whose excellent work on "The Fatal Ring," and another successful Pathe serial, had trained him in serial requirements, was asked to take up "The Fatal Ring." In doing so, while basing his scenarios on the original idea conceived by Mr. Seitz and Mr. Jackson, Mr. Millhauser has really created a great part of the fascinating story. He is looked upon as being among the foremost of the serial scenario writers, and is at present working on another serial for Pathe, which will be released early in 1919.

Mr. Millhauser is a young man who has been connected with Pathe for many years. While working in Pathe's Advertising Department he saw his opportunity in scenario writing and grasped it. He was given a chance and made good. In addition to the serial, Mr. Millhauser has one or two worthwhile features to his credit.

PRECISION MACHINE CO. IMPROVES FACTORY.

The additional space secured sometime ago by the Precision Machine Company for its various departments has been found to be inadequate for the amount of work required in the steady and increasing sale of their Simplex Projector. Plans and work are now under way to meet the needs of a demand for an increased production.

Work has also been started on plans which call for the installation of the finest offices and salesrooms in the world devoted exclusively to the sale of motion picture projectors. This item alone calls for an expenditure of an amount running to thousands.

The work is all being done under the supervision of the Precision Machine Co.'s own departmental heads and all seem to be trying to out-rival one another with their workmanlike and decorative effects from the amount of work already executed.

HICKS BACK WITH GENERAL.

A recent change in General Film's sales organization is the return to this company of J. W. Hicks, who has been announced as branch manager at the Omaha office. Mr. Hicks was formerly with General Film as branch manager at Kansas City, and made a good sales record. He left to take charge of a Paramount exchange, but now comes back with General.

KANSAS CITY JEWEL OFFICE MOVES.

Milton Feld, active and wide-awake Jewel manager at Kansas City, has been forced to move Jewel headquarters to the Booley building, 12th and Walnut streets, Kansas City, because of the increased Jewel business.
A Flagrant Case of Plagiarism

By F. G. Ortega.

"Babbling Tongues," the Ivan Production, Will Cause Unfavorable Comparisons Abroad Unless Some Objectionable Claims Are Eliminated.

Edward Weitzel, in his recent review for the Moving Picture World of the seven-reel photodrama entitled "Babbling Tongues," wonders why George E. Hall, "the author of the story," laid the scene in France. Professing Mr. Hall was trying his hand at comedy, there had been the choice of quite a few countries: France, Italy, Roumania, Portugal, all the Latin-American republics, etc. If Lombroso and the other students of criminal psychology had been right, there is no way to prove that Italy, France, etc., are the best countries in the world. But if Lombroso was wrong, it is difficult to prove that Italy, France, etc., are the worst countries in the world. The selection of France may be accounted for on the theory that the criminal always returns to the scene of his crime—or as near to it as possible.

"Babbling Tongues" should be exhibited in Spanish and Portuguese-speaking countries under its right name: "El Gran Galeoto." Scene by scene, act by act, word by word, it is an adaptation of the famous Spanish drama, which was translated into every modern language. If we remember rightly, the English version was produced here and in Great Britain under the title "The World and His Wife." The fact that George E. Hall has dared to claim its authorship, shows the most remarkable of literary "nerves" that has recently come to our notice. Echeagaray was the best known playwright of Spain, and his works have been and still are produced in practically all European and American countries. In 1904 he and Mistral, the Provençal poet, divided the Nobel prize for literature. As this is not a mere case of plagiarism—the original story was kidnapped bodily and even the last verse translated into English, which the screenwriter should Mr. Hall expect to "get away" with such a flagrant literary outrage? It seems that he thought it possible and this reveals either ignorance or a great deal of contempt for the intelligence of the American public.

Coming to the picture itself, it must be admitted that it holds the interest of the spectator from beginning to end. It has something that is very hard to find in other productions of this kind: the lack of "bigotes" and offensive "clean-cut" looks. The Terece of "Babbling Tongues" is the selfish Teodora of "El Gran Galeoto," and Don Julián, the altruistic conception of Echeagaray, lives again, although a little changed in his physical make-up, under the alias of Jose Moreau. And so on down the list of characters; they are all there. God bless them!

The minute we saw Paul getting into trouble on the screen, we recognized our old friend Ernesto Novello and his lack of "bigotes" and offensive "clean-cut" looks. The Terece of "Babbling Tongues" is the selfsame Teodora of "El Gran Galeoto," and Don Julián, the altruistic conception of Echeagaray, lives again, although a little changed in his physical make-up, under the alias of Jose Moreau. And so on down the list of characters; they are all there. God bless them!

They way, in the synopsis published by the Moving Picture World the husband is alluded to as Mons. Jose, the Spanish equivalent for Joseph, which, as everybody knows, is written the same way in English and French. This quotation by the author of the Spanish of Ernesto Novello is a case of plagiarism. Ortega has been a guest with the London Graphic for a long time, yet his article is just as inadequate as the 'Tongues,' and for the same reasons—so is the second duel. There are two deaths in "El Gran Galeoto"; ditto in "Babbling Tongues." The wounded husband finds his wife in the "Tongues" story's studio and his thrilling scene with the others leading to it are exactly the same in both cases.

The situations that rapidly develop inside the once happy home at the end of the play have not been altered in the least. The domestic idyll is reproduced throughout in a moment in which the husband, mortally wounded, leaves the bed and drags himself along until he reaches the hall—the hero confronts the poet, his wife and their relatives. He sinks into a broken chair (for love, really in love) by the hand, makes them kneel in front of him and look into each other's eyes. Then comes the revelation of guilt, the slap in the face and the death of the husband followed closely by the logical climax. The poet, enveloping the wife of his dead protector with one arm and holding the other aloft, proclaims his defiance of "El Gran Galeoto," etc. The work of the poet society, the "babbling tongues," any name what do in an English translation of that grandiloquent Spanish verse:

"¿No sé acuerce esta mujer? ¿Es mía? ¿Lo quiere el mundo asi? Su fallo acepto. Ven, Teodora! La sombra de mi madre..."

It is needless to mention that the film plays the same trick made by it in all its adaptations, that is, having the hero, just before the curtain drops we are told that the whole thing was a fable and never happened at all. It is simply a tragedy, the first reading of which the young poet has just finished before the family gathered round.

Audiences familiar with the original play may object that there are too many clean-shaven faces in the film, and it certainly was unfortunate to have Paul Capellani in the cast. He is too good an actor to intrust with a secondary role. He should have played the husband, the poet-dramatist or nothing at all. In this picture, through sheer personality and art, he overshadowed the other characters and in many of the scenes appears as the central figure, which is contrary to the general scheme of the story.

"Babbling Tongues," if we know anything of film values, is just the kind of picture that will please everywhere. Its director also is the Original of the French film. A footnote is provided, of course, that no antagonism develops against it through the objectionable claims to authorship of Mr. Hall.

Cameramen Hold Delightful Party

Annual Ball Given by the Cinema Camera Club at the Hotel Plaza a Social Success.

The annual ball of the Cinema Camera Club at the Plaza Hotel on Saturday evening, November 10, was a most delightful occasion. While there was an appreciable falling off in attendance as compared with last year's event, the spirit of fun ran high and everyone present had a good time. Among the notables of screendom who were present were James Kirkwood, Owen Moore, Augustus Mitchell, Herbert Reemon, Frank Ford, Alice Brady, Violet Reemon, Mignon Anderson, Carl L. Gregory, Eddie Roskam, J. B. French and Carlyle Blackwell.

George Blair and Richard Brady were present as representatives of the Eastman Company and dispensed entertainment with a liberal hand.

The grand march was led by Philip E. Rosen, president of the club, and Jane Murfin, a writer of considerable note in the theatrical world.

Alice Cronjager, floor manager; E. Burton Steene, chairman of the entertainment committee, and Otto Brachtigam, chairman of the reception committee.

NEW TRIANGLE ACQUISITION.

Hayden Talbot, well-known journalist, foreign correspondent and playwright, is the most recent addition to the scenario writing forces at the Triangle's Culver City studios. In addition to his newspaper experience, Talbot is well-known in the theatrical world, and has met with considerable success in the motion picture industry. Among Talbot's plays are "The Little Joker" and "The Truth Wagon," both produced by Oliver Morosco. He also wrote "G. Joe," produced by Oliver Morosco at the Burbank theater, Los Angeles, with Walter Edwards, now a Triangle director, in the title role.

Hazel MacDonald, formerly on the Photoplay Magazine staff, and a well-known newspaper woman, has been added to the force of writers in the Triangle scenario department. Miss MacDonald is now working on the large number of humorous sketches assigned to the Triangle as a result of its announcement that all aspirants would get a fair hearing, regardless of previous literary achievements.

DEITRICH LEAVES INTERNATIONAL.

Theodore C. Deitcher, for many years connected with the editorial departments of the Hearst papers, and who during the past two years has been advertising and publicity director of Mr. Hearst's International Film Service, has tendered his resignation in connection with the International about November 22. Mr. Deitcher, it is understood, will enter the motion picture producing field, as president and general manager of a large film concern, recently incorporated.
San Francisco's Newest Theater Opened

is Called the California and Claimed to Be the Finest Yet - Districted and Audience Present.

The California theater, of San Francisco, Cal., upon whose construction the attention of producers and exhibitors of moving pictures throughout the coast has been focused for years past, formally dedicated itself to the people of this city, the evening of November 1. Complete to the last detail, it was opened on the date set by Manager Eugene Roth more than six months ago. That this theater is regarded as being national, rather than a local institution, is attested by the flood of telegrams received by the management from all parts of the country from men who rank high in the amusement world. Indeed, the opening took on an international aspect from the reports received from Japan and representatives of foreign governments were present in person to add dignity to the occasion.

A large part of the house was occupied by guests of the management, but the rest of the balconies were thronged. The street in front of the theater were able to secure admission. The entire lower floor was occupied by exhibitors, film exchange managers, producers, writers and their friends, while the large jets in the balcony were occupied by city, State and Federal officials.

Following the opening of the doors the guests of the management, whose solicitude for its friends extended even to the federal war tax, spent a short time in inspecting this wonderful house, its beautiful decorative features, its lounge rooms, smoking rooms and other features that serve to make it the leading theater of its kind.

The ceremonies of dedication were very simple. The house was opened, the curtain arose and Miss Ester Mandell, advancing from the folds of an immense American flag which completely covered the rear of the huge stage, sang "The Star Spangled Banner." Eugene Roth, popular among California film men, then appeared, and when order was restored extended the welcome of the Popular Amusement Company to the new house. His talk was brief but inspiring, and in conclusion he presented Mayor James Rolph, Jr.

In the Mayor's reply he said: "I am almost dazzled at the grandeur of this scene. This is the real San Francisco spirit, the spirit of doing things. There is something about the name that pleases us and there are probably some present who remember when this opened as the first house in the city at the Plaza in 1849." He then mentioned many of the old-time local playhouses and amusement centers and told how the circus had been the first form of public entertainment, followed by the concert, musical comedy, minstrel, drama, and finally moving pictures. The latter were described as being the most entertaining and educational feature of present day life. He eulogized the late Henry Demarest, a friend who declared of the theater as the most beautiful and wonderful theater in the world, was largely due.

The wonderful colored light effects of the theater were put on display, changes of stage settings made and finally the first picture was flashed on the screen, a handpainted Pathe, "Japan, the Religious," followed by the California Theater Topical Digest, made up from Pathe and Mutual, "What's the News," and the various features. Then rose from the orchestra pit to the level of the stage and three numbers were offered in masterly style by Dr. Bruce Gordon Kingsley.

One of the interesting features of the screen program that followed was the presentation of the Educational Film Company's "A Flying Trip Through the Hawaiian Islands," showing among other scenes Tahiti, with a cartoon comedy of "Hula Hula and Other Native Dances." The leading offering of the evening, the Arclight production, "The Woman God Forgot," featuring Geraldine Farrar, was enthusiastically received. This production, photographed in part in the Yosemite National Park, whose nearness to San Francisco tends to make it almost a playground of that city, was unanimously voted an ideal one for the house.

The floral offerings were wonderful in their variety and beauty and taxed the facilities of the foyer and the lounges to accommodate them all. Long after the performance was at an end crowds thronged the halls to applaud the management and to explore further delights planned for comfort and beauty.

The artistic guests were numerous and it was impossible to mention including men high in many walks of life, State and city officials, army officers and visitors from foreign lands. The moving picture producing industry was represented among others by W. W. Dickson and Jesse L. Lasky, who came here especially for this event.

The publicity employed in connection with the opening of the California theater was fully in keeping with the house. The invitations were designed by Miss Norma Nash, of this city, whose work in the graphic arts is widely known. Full page advertisements were used in all the local papers, these also being the work of this artist, and a twenty-four page art program, too large in size, was distributed at the opening. Illustrations of this house, with a description of its many unique features, will be presented shortly in the Moving Picture World.

Mary Garden an Unusual Woman

When Mary Garden first sang "Thais" in Paris at the Opera Comique it was an unheard of success. None of the directors of the Comique liked it. By giving it to Miss Garden they were merely retaining their contract rights to the opera by having it sung once a year. Yet that is what they thought. The vitality and power transmitted to it by the singer, it became by all odds the most popular opera of the year and of succeeding years. When Oscar Hammerstein launched his ambitious opera company in New York and soon branched out to include Philadelphia and Chicago in his plans audiences in all three cities, clamored for "Thais." For once in the history of the Opera Comique, the stone tablet that bears the name of its first opera, "Thais," was filled with the signatures of the leading artists and stage managers.

Mary Garden is not only the great feminist in her powers of concentration and achievement, but a great personality in her intellecutality and the wide range of her activities. She is galvanic, electric, thrilling. She challenges her voice with her eyes, with her gestures, and her thoughts. Miss Garden possesses the newspaper instinct. She knows news and news values. She knows how to do or say the challenging, interpreting, compelling thing. In her interviews and personal relations with other people and other things than herself, and her interviewers retort by talking about her. She is the high priestess of the unusual, the maker of features, the friend of the front page and the top of the column.

Inevitably a maker of news because of the fact that she has never known how to be dull or conventional, Miss Garden's mind has not been cast in the commonplace mold. She is quick, shrewd and discerning. She is Scotch-American by ancestry, which fact is also explanatory of much of her success and her popularity.

Jean Lenox in "Two Women." A new recruit to the screen is Jean Lenox, who is making her film debut in the adaptation of Rupert Hughes' drama, "Two Women," which Norma Talmadge is making. Miss Lenox was responsible for "I Don't Care." By fourteen inches made Eva Tanguay famous and "Isn't It Funny What A Difference Just A Few Hours Make?" which George M. Cohan included in his repertoire. In addition to her activities before the camera Miss Lenox is writing some of the numbers for the new Raymond Hitchcock review.

HENDERSO  WRITES WAR SONG.

To Daniel M. Henderson, advertising director of McClure Picture Company, and the Petrova Picture Company, has been given the honor of hearing a great patriotic crowd applaud his prize poem, "The Road to France," at the Army and Navy Bazaar on Friday evening last. Mr. Henderson was awarded the $250 prize offered by the National Art Club for the best war poem written.
Reviews of Current Productions
EXCLUSIVELY BY OUR OWN STAFF

“The Antics of Ann”
Real Humor in Abundance Runs Through the Paramount Subject Featuring Ann Pennington.
Reviewed by George Blaisdell.
A RIGHT jolly picture is “The Antics of Ann.” If we may be permitted to borrow a word from the English, the title fits the picture. Ann Pennington, the leading player, fits her part. There is running through the whole a fine vein of humor, not of the boisterous but of the “chuckling” sort, what easily may be described as delightful comedy. Ann is a mischievous person, yet in her unconventionalities there is naught of malice or of evil. Indiscretion there is, in chunks; the turbulent outcroppings of a healthy and a youthful—and a female—nature; but, bless you, there is no real harm in Ann, not a mile.

Edward Dillon makes his debut as a Paramount director—and a most successful introduction it is, too. He brings an individual touch, as those of us who have known him a long time knew he would do. Mr. Dillon has had a long training in picture work—he has had many opportunities to gather first-hand knowledge of what constitutes the psychology of screen ed mirth. In “The Antics of Ann” he never permits the story to get away from the lighter side. There is just enough of drama in it to provide a levening.

Miss Pennington is at her best, whether reference be had to the major portion of the picture in which we see her as a dramatic performer or in the minor part in which we see her in her specialty—if such a versatile young woman may be said to have a specialty—as a dancer. Then, too, she appears a la Annette; and as a dancer a charming figure she makes.

Opposite Miss Pennington is Harry Ham, as Tom Randall. Mr. Randall, as the student at an institution near the one through which romps Ann, gives a wholesome example of the husky collegian—clean limbed and clean minded. He’s an all-round likable chap, and may we see more of him. Ormi Harlley, as the serious-minded sister of Ann, gives a most acceptable portrayal of the young woman who tries to conserve the family honor by properly guiding her lively sister, only to turn to have Ann protect her from making the false step of eloping with a bigamist. Crawford Kent as the heavy, W. T. Carleton as Ann’s father and Charlotte Granville as the prim Mrs. Bredwell, head of the seminar, complete a strong cast.

“The Antics of Ann” is a picture that well might go strongly in any time—surely it should do so in these days of cumulating stress.

Billy Ruge’s Latest.
Billy Ruge, the inimitable comedian, who has been featured in the fourth series of Sparkle Comedies, appears this week in “Monkey-Maid-Man,” the sixth and last subject in the series being released by General Film Company. Kate Price plays opposite him.

“The Price of a Good Time”
Reviewed by Edward Weitzel.
A LESSON to parents is told with much force in “The Price of a Good Time,” a five-part Jewel production of Marion Orth’s story, “The Whim,” directed by Lois Weber and Phillips Smalley, with Mildred Harris as the unfortunate heroine. The scheme of the story is to show the effect of home influences upon the lives of two young girls employed in the same department store. One girl knows the protection that love and confidence throws around her. She marries a worthy young chap in her own walk of life, and her future happiness is assured. Linnie, the other girl, knows nothing but cross looks and harsh treatment from her mother, a woman whose nature has been soured by misfortune, her husband a hopeless cripple and her son as discontented and unhappy as herself.

In this atmosphere Linnie is forced to live, while she constantly craves the pleasure that is denied her. The son of her employer is engaged to an icy young society girl, the match having been arranged by his mother. When his family goes away on a visit, young Winfield, whose fancy is caught by Linnie’s winsome face, introduces himself to the girl and proposes that they have a good time together for a week, he agreeing to furnish the money for a proper wardrobe and to take the girl to any place of entertainment she may choose. Reluctant at first, she consents. Linnie tells her mother that she is going to work nights for a week. The clothes are bought, and it is arranged that she shall put them on in one of the rooms of the Winfield mansion. This plan is carried out for five nights, and the two attend theaters, restaurants and cabarets of the better class, young Winfield always treating Linnie with respect.

The last night of the good time she elects to stay at the Winfield home and pretend that she lives there. She goes up-stairs to herself, puts on a lounging robe she finds in a closet, goes into one of the tiled bathrooms and takes a scented bath—this scene not being shown in detail. She then joins young Winfield in the room below. When he warns her that it is time to return home she throws her arms about his neck and tells him that she can never go back to the old life; that she loves him and cannot live without him. He takes her in his arms. As he does so her brother climbs in through the window and attacks him. The two men battle fiercely until the police arrive. Preston refuses to press any charge against Linnie’s brother and he is released. He takes his sister home with him and informs his mother of what has happened. The family all believe the worst of the girl, and as the only way to end her misery, she throws herself in front of Winfield’s auto and is fatally injured, and the young fellow realizes as he stands by her lifeless form what his thoughtless whim has cost the unfortunate girl.

There is a weak “happy ending,” in which the icy society lady thaws out, expresses a desire to do something useful in the world and asks the elder Winfield to give her a position as a...
clerk. This is arranged and Preston Winfield and the girl are shown, sitting opposite each other, in a dining car bound for Chicago, where both intend to go to work in one of the Winfield stores. The result is easily foreseen. The Lois Weber custom of teaching a moral in connection with each of the pictures produced under her direction is adhered to in "The Price of a Good Time," and it is this feature of her latest work that makes it worth while. Some of the situations are difficult to accept, but the truth of the story’s lesson continually makes itself felt. The direction and acting of the cast have great influence on this result. Lois Weber and Philip Smailley have done their share of the production nicely and well, and the appealing personality of Mildred Harris makes her an excellent Linnie. She overacted at times, especially when discovered by her brother with young Winfield, but manages to always hold the sympathy of the spectator. Kenneth Harlan forces belief in the character of Preston Winfield, and Ann Scharf is equally as successful as Molly. The rest of the cast is satisfactory.

"Sylvia of the Secret Service"  
Irene Castle Featured in Another Subject in Which She Appears as Beautiful Feminine Sleuth.  
Reviewed by Robert C. McElravy.

This new five-reel offering, produced by Astra under direction of George Pitsoumaurice, and released by Pathe, features Mrs. Castle as a lady secret service agent. The story, while not so strong in construction and suspense as "The Mark of Cain," has numerous moments of intense interest.

The plot concerns the theft of a large diamond, known as the "November Prescot," which is set among the furnishings of the overheated Prescott Prescott was given the stone to carry to England, where it was to be received in the royal crown. Before his departure his employer, Van, had been murdered, and the band of crooks are on Prescott's trail.

Many of these scenes occur on a vessel in the English channel, where the cast includes the same actors as in "The Mark of Cain." After the theft of the diamond Prescott is accused of the murder by Heminga, a Scotland Yard detective of the "bonehead" type. Sylvia, who is interested in Prescott and believes him innocent, bends her efforts to clearing up the mystery.

The scenes return to New York, where Sylvia poses first as a wealthy Western millionairess, on the lookout for an enormous diamond, and later as a slum girl. In neither of these instances does Mrs. Castle make any great change in her facial appearance, and there was no particular reason why the gang members should not recognize her. But the observer of the picture will probably excuse this lapse, for in compensation for this levity upon his credulity, Mrs. Castle rewards him with glimpses of herself in bewildering gowns and stunning poses, at least when appearing as the millionairess. In the end she succeeds in bringing the gang to justice and clearing Prescott's name.

The various episodes, while not particularly well knit together, contain many a well-realized, gripping quality at times. The personnel of the cast is satisfying. Others who appear are J. H. Gilmour, Elliot Dexter, Suzanne Willia and J. W. Percival.

New "Three C" Comedy.

Three new and well known stars are featured in the current Three C Comedy, "The Hod Carrier's Millions," released by General Film Company, which is one of the funniest and liveliest of the series produced to date. Claude Cooper, Virginia Tracy Clark, and Kenneth Clarendra are the featured "heads" in this subject, which has been staged in a lavish manner.

"The Zeppelin's Last Raid"
Reviewed by Edward Weitzel.

THOMAS H. INCE in his latest screen production, "The Zeppelin's Last Raid," has turned out a five-part move from his latest picture spectacle that has great advertising possibilities. A more sensational and up-to-date title could hardly be conceived, and the story is filled with novel and realistic war effects. For the first time the workings of a German dirigible are shown on the screen, and the details of a raid upon a defenseless village reproduced. This fact alone will serve to reconcile the spectator to the sketchy nature of the story supplied by C. Gardner Sullivan, and also that the war effects take up such a large part of the production.

Although the names of the nations at war are not mentioned, it is, of course, impossible not to understand that England and Germany are the ones pointed at. The hero of the story is the youthful commander of a Zeppelin, whose sweetheart is a member of a society that is pledged to overthrow Kaiserism. The execution of a boy as a spy when he enters the enemies' country in search of his sister, a victim of an inhuman soldier, turns the officer against his ruler, and he takes the oath of allegiance to the revolutionary party. Just at the moment when the airship he commands is about to start launching bombs upon a British coast town a wireless message informs him that the revolution has broken out. He calls upon his crew to join the new order, but they refuse, and try to kill him. He reaches the switch connected with a device for blowing up the Zeppelin and sends them all into eternity. The effect of the airship bursting into flames and falling to the earth is cleverly counteracted.

"The Zeppelin's Last Raid" is not among the most pretentious of screen spectacles, but it has special merits of its own, and is sufficiently well made and well equipped with novelty to insure its success. The cast is headed by Howard Hickman and Reid Martin. Both are proficient, and the entire cast is in good hands.

"Sunshine Alley"
Goldwyn Presents Mae Marsh in a Character Comedy Well Suited to Her Personality.

An attractive characterization of a slip of a girl who is the light of her household, a gentle and erring brother under evil influences, is offered by "Sunshine Alley," a Goldwyn production featuring Mae Marsh. The early scenes are laid in a hilly Pennsylvania village, where birds and pet animals are kept for sale. What is shown of monkeys, dogs, cats and birds is therefore entirely legitimate, and they are captured with a little animation, and it is this feature bird, "Adelaide," the young girl's pet and the means of bringing a Prince Charming in the person of Robert Harron to her rescue. The portrait car of Herron's family injures the aged grandfather and the bird is sought to enliven a fancy dress ball given by Robert's mother. The bird refuses to sing, the sun shines through a window, and the bird, in the wedding dress of her grandmother, a quaint and picturesque addition to the assemblage.

Thereafter the escape of the bird from his cage and an attempted robbery of the houje by the crarrt brother and his pal bring Cinderella and Prince Charming into an intimacy which develops with astounding rapidity into love. Such are the materials from which the story is constructed, and not always with satisfying consistency, but there is much to redeem this fault in the delightful personality of Miss Marsh and in the opportunity offered her to exhibit her dainty talents. The release is clean, wholesome and, for the most part, well suited to hold the audience's attention throughout.

Scene from "The Zeppelin's Last Raid" (U. S. Exhibitors).

Scene from "Sylvia of the Secret Service" (Pathe).
**“The Fringe of Society”**

Ruth Roland, with Competent Support, Featured in Seven-Part Hoffman-Foursquare Production.

Reviewed by Margaret I. MacDonald.

THE author’s story, "The Fringe of Society," while he displays ability to conceive a plot of considerable breadth and intricacy, falls in the construction of the scenario. It may be said that two ideas each of which might have been used alone as the basic idea of the play is the real reason why the production fails to impress one as a great one. Throughout the picture one is constantly on the lookout for developments which are naturally expected by right of reason, but which fail to put in an appearance. For instance, when Martin Drake, who is introduced to us as a man whose interest in prohibition is prompted by his own secret battle with an alternate habit, we are mentally prepared for the development of a tense situation in which "a big man, fighting a man’s fight" compels attention and admiration. Instead we find the man dropping from his pedestal because he believes his wife to have yielded too easily to a successful attempt made by a false friend and enemy to the cause of prohibition to kiss her. We also face a mystery when earlier in the story Drake’s young wife, who has not taken a drink in ten months, finally accepts an invitation to partake, and wonders if all women feel as she does when they drink.

In spite of the title the big point at issue in the story, as it appears to us, is a fight for mastery between the prohibition party in a certain city headed by Martin Drake, and the opposition headed by the man who envies Drake and his wife. At the point of the story where Drake takes his plunge into the depths with John Barleycorn there is some confusion as to the space of time consumed between that day, the hour when he is kidnapped by the enemy, and the time of his escape with the aid of a newspaper reporter. The building of the climax of the play has been fairly well accomplished, and has succeeded in securing considerable suspense.

The cast, including Milton Sills, J. Herbert Frank, Leah Bald, George Larkin, Tammany Young, Ollie Kirkby, and Jules Cowies, with Ruth Roland as the featured member, is satisfactory.

**“I Will Repay”**

Vitagraph Blue Ribbon Feature Founded on Story by O. Henry Is Interesting, but Will Never Be Popular (Smith and Dixon Line). Reviewed by Edward Weitzel.

O. HENRY’S stories are always interesting, but “I Will Repay” is not an example of his best work. The five-part Blue Ribbon Feature made from it by the Vitagraph under the direction of William F. S. Earle will probably achieve considerable success so long as it stays north of the Mason and Dixon line. The manner in which a Southern Major and a young chap of good position mingle with a number of worthless colored men and a mulatto woman of loose morals will prevent the picture from being a favorite with the people of the South.

Roger Kendall, connected with a prominent magazine, is sent to Nashville to make a contract with a new writer who signs herself Azalea Adair. She is the wife of Major Caswell, a dissipated old brute, who will not work, and who robs the frail old woman of all her hard earned money. She has a number of stanch friends, however, old Caesar, once her father’s slave and now the driver of a broken down hack, and Virginia Rodney, the daughter of a wealthy judge, being among them. Kendall meets Virginia at the home of Mrs. Caswell, and they both fall in love with each other. Steve Macomb, a wild young Southerner, who keeps the mulatto woman as his mistress, is also in love with Virginia. Beulah, the mulatto woman, is the owner of a “speak easy,” and the scenes where the Major and Steve consort with her and drink with the mob of colored loafer in the place may be true to life, but are hardly edifying.

The love affair between Kendall and Virginia comes to a successful end after a sensational situation. Beulah, learning that Steve is going to ask Virginia to marry him, goes to the Rodney grounds and tries to stab the young girl, but is prevented by Kendall. The big motive of the story has to do with the Caswells and Caesar. Kendall signs a contract with the writer at a generous rate of compensation, and gives her fifty dollars to bind the bargain. The Major finds this out, and takes the money away from her after a struggle. Caesar, who has defended his old mistress more than once from her brutal husband, puts a stop to the Major’s actions by choking him to death. A coachman in the second charp would have convicted the negro, but Kendall discovers it in time and keeps the evidence secret.

The best drawn and best played character in the story is the Caesar of Arthur Donaldson. It is a strong piece of work. Corinne Griffith is girlish and attractive as Virginia, and Granger is excellent as Roger Kendall a suitable match for her. Mary Maurice gives Mrs. Caswell a fine touch of sympathetic understanding, and Ethel Stone is a realistic Beulah. The direction and Southern atmosphere are of good quality.

**“Easy Money”**


THERE are people in this world who have found the secret of getting more than their share of easy money, but the heroine of the five-part World picture of that name is not one of them. Lois Page, the young girl in Gladys E. Johnson’s story, “Easy Money,” is ambitious to become a sculptor, but her uncle can no longer afford to send her the necessary funds to continue her studies. A wealthy young chap, whose fortune is to be paid over to him by his grandfather when he marries, proposes marriage to a comic opera queen. The old gentleman will not accept the lady as his grandson’s wife, and threatens to withhold the money. A chance meeting throws Lois and young Chanslor together. He learns the girl’s story and, recognizing that her appearance and character will make her acceptable to the old gentleman, proposes that they go through the marriage ceremony. By this plan, both will secure the money they need and will be able to live their own lives.

Lois consents, but finds that carrying out the scheme is not as easy as it sounds. The actress and an art instructor complicate matters, and her husband’s habit of letting liquor get the better of him renders it difficult to keep him at the proper distance. The couple come to an understanding of the true state of their feelings when the art instructor lures Lois to a secluded roadway and her husband rescues her from being assaulted. The two men have a desperate fight, and young Chanslor is rewarded by finding that his wife has learned to love him and is overjoyed to find that her love is returned.

While not particularly novel, the story holds the interest, and Ethel Clayton gives a sympathetic portrayal of the heroine.

Scene from “The Fringe of Society” (Hoffman).

Scene from “Easy Money” (World).

John Bowers fits neatly into the part of Richard Chanslor, and Frank Mayo is effective as the art instructor. Louise Vale plays the actress after the conventional pattern, and Jack Forth is excellent as Roger Kendall. Eugene Woodward and Charles Morgan are useful members of the cast. The production is ably directed by Travers Vale.
“More Truth Than Poetry”  
Madame Petrova Appears as a Novelist, Also as the Heroine of the Story She Is Writing.  
Reviewed by C. S. Sewell.

In addition to being the star in “More Truth Than Poetry,” a five-reeel picture released by Metro Pictures Corporation on October 22, Madame Olga Petrova is also the author of the story. The subject is a society drama based on domestic infidelity presented as a variant of the “dream” idea recently strained from so doing by the unexpected return of her father, who has been picked up by a passing ship. A love story of slight interest is cut short with the close of the picture.

Triangle Pictures

Reviewed by Edward Weitzel.

No! since the publication of “Ten Nights in a Barroom” has a moral tale been found in fiction than is contained in “A Case at Law,” a five-reeel Triangle production written by Wm. Dudley Pelly. The leading actors are Dick Rosson, Pauline Curley and Belle Bennett; and the picture was directed by Arthur Rosson, photographed by Roy Overbaugh, and supervised by Allen Dunn. With such a theme as the regeneration of two of the principal characters who have been the slaves of strong drink the story is not always a pleasant one. The plot is skillfully constructed, however, and is reasonably true to life. The final turn in the story snatches a bit of what is sometimes referred to as a “stage trick,” but it serves the author quite effectively in this case, and most spectators will be inclined to forgive its use.

A battle between the “wets” and “dries” for the control of Sago City furnishes the foundation of “A Case at Law,” a prosperous saloon-keeper heading one party, and Doctor Saunders, a man who has fought and conquered the liquor habit, the other. The physician, fifteen years before, left his motherless child with her aunt in the East and came to Sago City to get the better of his old enemy. Shortly after the opening of the story the doctor’s daughter makes a runaway match with Jimmy Baggs, a young chap who has acquired the drinking habit, but who promises to reform. The couple come to Sago City, and the saloon-keeper tricks Jimmy into breaking his promise. The doctor discovers his relationship to the young man and his wife, and, without revealing his own identity, starts in to save his son-in-law and teach the “wets” a lesson. The manner in which he carries out his plan is highly dramatic, and leaves him in command of the situation.

The production is well handled, and the cast is an able one. Dick Rosson plays Jimmy Baggs with convincing earnestness, and Pauline Curley is natural and winning as the doctor’s daughter. The most notable of the supporting actors falls to Riley Hatch as Doctor Saunders. Jack Dillon makes the saloon-keeper true to life, and Ed. Sturgis does a neat character bit as the Lob.

“The Fuel of Life.”

Loose construction runs all through “The Fuel of Life,” a five-reeel Triangle picture written by Maude Reeves White and directed by Walter Edwards. The story is of Wall street and a western mine, and illustrates what a power woman wielded in the business world can do. Before the end of the picture both of the other states gave her the ballot. Angela DeHaven, a young married woman who has known nothing of the real struggle for existence, and that her husband is interested in another woman—an experienced person who picks up and sells business tips to her male friends. DeHaven tries to do some crooked work with a mine belonging to an old schoolmate, and is forced to flee the country. He is drowned at sea, and his widow starts in to do a little business “vampire” affairs of her own, with the result that her husband and the rival that tempted her husband from the straight path, Bob Spalding, the owner of the mine, being marked as their victim. The to-be-expected happens, and Angela and Bob come to a mutually agreeable understanding at the finish of the story.

The material, while not startlingly new, is of good screen

Scene from “More Truth Than Poetry” (Metro).

prevailing. The opening scenes show a novelist dictating to her stenographer; then the action shifts and the story is visualized. Also, as in many of the dream pictures, just as the climax is reached an interruption occurs, and the story remains unfinished. The solution of it is shown; the culmination of the novelist’s own romance.

Vera, daughter of Daniel Maitland, the “Steel King,” marries Blair, an earnest young lawyer, and is left by her father with only a small allowance. A few months later Blair becomes famous by securing the acquittal of one of his friends who had killed his wife’s lover, basing his plea on the unwritten law. He then succumbs to the fascination of another woman. Vera discovers them in a compromising situation, and shoots Blair. At her trial her lawyer is pleading for mercy for her when she exclaims that she does not want mercy, but justice, and asks if there is one law for a woman and another for a man, saying she shot her husband because he betrayed her trust. At this point the “inner” story is broken by the appearance of the novelist’s sweetheart who calls to take her to the opera, and the picture ends with the understanding of future happiness for them.

Madame Petrova gives a fine interpretation both of the novelist and of Vera, and is ably assisted by Mahlon Hamilton as Blair and as the novelist’s sweetheart. Charles Martin, Violet Reed, Harry Burkhart, Mary Sande, William R. Davidson, and Anthony Merlo are also in the cast, and give satisfactory portrayals of their respective roles. Burton L. King directed the production creditably, although a classical dance number in the first reel appeared to be a trifle too long.

“Betty and the Buccaneers”

Juliette Day Pleases in Five-Part American Production of Romantic Type, Appearing on the Mutual Program.  
Reviewed by Margaret L. MacDonald.

The difficulty of putting over a narrative in moving picture form is exemplified in “Betty and the Buccaneers,” a five-reeel American production featuring Juliette Day. In spite of the fact that various pleasing tricks of the trade, embodying principally delicately applied double exposure work, have been used to advantage, we are out of sorts with the picture because it falls short in dramatic fitness.

The story is an interesting one. Betty is a collector of old coins and is engaged in writing a book on the subject, one day listens to the persuasions of an old sailor who tells him of an island on which has been buried a box of treasure. Setting sail with three other ruffians besides the old sailor the island, where the old man is knocked over the head and robbed of all his money. Believing that he is the victim of a serious illness upon regaining consciousness he signs without complaint a paper which entitles the sailors to take over the management of his estate and the care of his daughter.

Returning to the old man’s home the crew of the ship proceed to make themselves comfortable, and finally, after committing murder on two of their party in a drunken brawl, the remaining two prepare to assault the girl, and are re-
quality, but it is not overly well put together. Belle Bennett leads the cast, and acts with her usual sincerity and skill. F. H. Newton, J. L. W. Burdick, and Texas Guinan justify their selection for the three most important supporting roles, and the remaining characters are properly played by Lee Hill, Margaret Shillingford, Alberta Lee, Lee Phelps, Eugene Burt, Edward Hayden, Thos. H. Guise, and Estelle LaChueil.

"Courage of the Commonplace"

Wholesome Story of a College Failure Who Made Good Later—Produced by Edison, Released by George Kleine System.

Reviewed by C. S. Sewell.

A WHOLESOME story of college life. "The Courage of the Commonplace," is the November 12 release of the George Kleine System Perfection Pictures. This subject, written by J. L. W. Burdick, directed by Albert H. Smith, and presented in five reels, is based on the notion that the courage of the commonplace is greater than the courage of the crisis. For generations the sons of the McLean family have attended Yale, and been chosen members of the Senior societies. John McLean fails to uphold the family tradition. Disappointed, he determined to make good, goes to Boston Tech, and by graduating with honors secures appointment as superintendent of the Oriel mine. Finding conditions deplorable he starts to improve them: when labor troubles develop, and a strike is threatened. A fire starts in the mine, the agitators are trapped, McLean goes down and works with them, while others, following these directions, dig a tunnel from another shaft, and after several days effect their rescue. McLean is injured in a fight with the labor leader, but finally wins him over. He recovers, goes to Yale for the Commencement celebration, is acclaimed a hero, and cited as an example of how the courage of the commonplace fits a man for the courage of the crisis. There is a pretty love story running through the picture. McLean finally winning the girl who, because she cared too much, did not show her sympathy at his failure, but waited for his return. Interesting views of the Yale campus and reunion of the alumni, together with close-ups of President Hadsley, are worked into the story. Leslie Austin as McLean, and Mildred Haven as the Girl are well cast. The remainder of the cast, consisting of William Calhoun, Jessie Stevens, William Wadsworth, Ben LeMar, Charlotte Lambert, Stanley Wheatcroft, and Linda Kaye, are satisfactory. Edward O'Connor as the janitor is good, and furnishes the comic touches. The story, written by Mary Andrews, was directed by Ben Curbett. In the development more footage than necessary has been used in showing how McLean won the gratitude and respect of the miners and their wives, with a consequent loss of action.

Film D'Art Shows Two Comedies

"Cousins" and "Auntie's Triumph," on the Farce Order, Fail to Arouse Mirth.

Reviewed by George Blaisdell.

TWO initial reels of two reels each, produced by the Film D'Art Corporation, were shown to the trade last week. "Cousins" and "Auntie's Triumph," which were directed by John D. Perry, president of the company, are on the farce order, but mirth is not in them—certainly not for the sophisticated; and the majority of photoplay patrons come within that category. There is an absence of the spontaneous, of the natural. There is an artificiality about the characters that robs them of appeal. As there is no question as to the competency of the players—we have Albert Rosecard, Philip Robson, Charles Ascott, Jeanne Hall, and Aurora Wells—it seems to simmer down to a matter of vehicles and of direction. "Cousins" is a burlesque with a military angle. A genuine note is struck at the ending. A bugler sounds the call to arms. We see the grocer come to the front of his store and stand at salute. The farmer stops his work in the field and his hand goes up. So with the smith at his forge. It is impressive.

"Auntie's Triumph" has for its theme the woman leader of the temperance cause who is possessed of a husband very much, if not the chief of the "old boys." Besides being a partner in an illicit still, he is strong for poker. There is an approach to fun near the conclusion when the husband, compelled by his wife to deliver a temperance lecture, finds his auditors demoralized following the placing by an unregenerate conferee of a pint of whiskey in the water barrel. Strong stuff, indeed.

"Roaring Lions and Wedding Bells" Two-Part Henry Lehrman Comedy Production Presented by William Fox—Clean and Screamingly Funny.

Reviewed by Margaret L. MacDonald.

ROARING Lions and Wedding Bells is just plain farce comedy of the slapstick order, but it is funny enough to bear looking at a second time. William Campbell directed the comic, and Lloyd Hamilton and Mildred Lee are noticeable in the cast. The opening of the picture is more or less of a rehash of former comedy tricks, which are made unusually interesting from the fact that they have been enacted in the vicinity of an ostrich farm. The second reel of the production contains the real comedy situation, where, in revenge, a lover of the bride who is to be joined in the holy bonds of matrimony to a person of her father's choosing sends as a wedding gift a huge box containing a lion. A second lover of the girl, ignorant of this fact, proceeds to impersonate the king of beasts, and the result of the meeting of the twain is all that one could imagine. Then there is the moving platform below the chute to the bath, the breaking up of the wedding party, and the wild rush for safety on the part of all concerned. This comedy is clean and quite worth while in its capacity of farce comedy.

"Miss U. S. A."

Fox Players Make Picture Showing Boys Leaving Home to Fight in France—Latter Scenes Excite Deep Emotions.

Reviewed by Hanford C. Judson.

IF THE whole object of a picture is to excite emotions, the recent Fox release, "Miss U. S. A."

Scene from "Miss U. S. A." (Fox).
quality of a serial and shows moments of weak direction. Its biggest moment is when a fine old Southerner major thinks his son is a coward. This boy is not quite convincing. He turns out all right in the end and gets a pacific spy. The girl has cornered the spy, but her dog brings the boy to the rescue. Then a little later she has another "hair raising" encounter with the spy's accomplice before the game is finished and it will move any audience; but whether many will feel any real affection for the picture, I doubt.

"The Rose of Blood"

Theda Bara Plays a Russian Revolutionist Who Weds the Prime Minister and Makes Him Her Final Victim to Save Russia from Germany.

Reviewed by Hanford C. Judson.

THE upset of the Russian bureaucracy is picture. "The Rose of Blood," with Ttha Bara in the leading role, it has a good point in his power, without accomplishing any deeply convincing flight of the imagination that would set it above other pictures that are well written, ably directed and intelligently acted.

The central character, played by Theda Bara, is a young Russian woman, a lover of luxury and ease. She is at first employed as a governess for the child of an aristocrat of high degree and falls in love with the master of the house even before his invalid wife does. After that event, the man is seen making love to her and chases her out of the room. Next day they are very friendly, but he refuses to marry her, as she is only "a servant." From that point she has leanings toward the revolutionists and takes an oath to save Russia from the aristocrats. Her former employer relents and marries her. She is happy with him, but continues true to her oath. She is the means of putting away several rampant bureaucrats, and on each of her victims she leaves a red rose, and from this comes her sobriquet, while her identity is still hidden from the police. Her husband is made prime minister. She loves him, but the revolutionists call on her to blow up him and the royal council to save the country from being turned over to the Germans. It is the picture's big situation. She accomplishes Russia's salvation and her own sorrow.

The parts are well acted, and the tale is made to run smoothly. The costumes, sets are satisfactory, a bit more so than the backgrounds and out-door sets, though the latter serve well enough. There is a certain Russian flavor in the characters rather than in the action. The plot is by Richard Czynski, who directed with the usual revolutionist lover of the "Red Rose." J. Gordon Edwards directed it. It's a good picture.

"This Is the Life"

George Walsh Comedy—Has Freshly Thought-Up Situations —Sets the Audience Laughing Again and Again.

Reviewed by Hanford C. Judson.

ONE of the most satisfying comedy pictures this reviewer has seen in a long time is, "This Is the Life," with George Walsh in the lead, and directed by R. A. Walsh. As soon as this Fox comedy gets started it takes the audience all the way and rewards it with freshly thought-up situations, good bits of humor and wit, puns and all the paraphernalia of a good time. It is no one man picture, but has wide background. It moves swiftly, and it moves though not in them could be left out without losing something worth while. Its quality is indescribable. It will thoroughly satisfy any audience, and it can beboosted as something special and depended on anywhere.

Billy Drake (George Walsh), son of "Ammunition" Drake, is nutty over getting into the movies to the disgust of his dad, who wants him to marry Sadie (Wanda Petri). He has a toothache, and as he enters the dentist's he sees a very pretty young Miss going out. He thinks that she must be a movie queen. He takes great interest in the girl's face, and when he sees the dentist pulling the molar. Then he goes to a drug store, and there is the girl again. She calls up his father, and he learns that she is Rustie.

R. A. Walsh, the director, has a scenario he could make good use of, and has shown good sharp directorial metal.

Scene from "The Rose of Blood" (Fox).

"The Cricket"

New Butterfly Offering An Appealing Combination of Pathos and Sentiment—Zoe Rae in Double Role.

Reviewed by Robert C. McLravy.

THE CRICKET" is an offering with a strong juvenile note, and one that will make its particular appeal to the family circle. It tells a story of real heart interest, in which scenes of the tender, pathetic type are frequent, and the happy close is a satisfying one. The cast is a pleasing one, so far as the work of the individuals performers is concerned, but there is an unfortunate conflict in types. The small girl is a decided bruntette, and appears her later years as an equally decided blonde. This fault might have been avoided, but is forgiven as the story unfolds.

Zoe Rae appears as "The Cricket" in the beginning. Rena Rogers plays the same role in later years, and when she marries, Zoe Rae again appears as the child. Both performers make the most of their parts.

The story opens with "The Cricket" being asked by her young friend, Pascal, to take part in a juvenile play. Her mother consents, and she goes with the boy to the garret studio of Saveline, Cesar and Pinglet, three artist friends, who play a prominent part in the narrative. The child makes a great success at her first stage appearance, but this is suddenly the immediate end when the play is changed. "The Cricket" is then adopted by the three artists, who have learned to love her. All goes well until the problem of choosing a husband for her comes up, and the son of banker as a man worthy of her hand, but Pascal, now an actor, re-appears, and the girl chooses him. The artists protest, and the girl in time runs away and marries Pascal. This leads to an estrangement of the three friends, but later there is an all around reconciliation at the old studio.

There is a certain abruptness about the mother's death at the beginning of the story, and the appearance of the child of "The Cricket" and Pascal might also have been handled with more delicate effect. All the above is true, however, has so much that is genuine and satisfying that it will no doubt prove very successful.

Scene from "The Cricket" (Butterfly).

Release Dates of "Mystery Ship" Changed.

The release date for Universal's serial, "The Mystery Ship," has been changed to November 26, a fortnight later than first announced. Ben Wilson and Neva Gerber are the principal adventurers in this new thriller, the direction of the sixteen episodes being in charge of Henry McRae, superintendent of productions at Universal City.
“The Secret of the Storm Country”


Review by Edward Weitzel.

IT IS a matter of screen history that the picture version of Grace Miller White's novel, "Tess of the Storm Country," received a hearty welcome from many patrons of the photoplay. The sequel, "The Secret of the Storm Country," will strengthen, with a like opinion, the admiration of the heroine first impersonated by Mary Pickford. The latest of the Grace Miller White stories to be produced in film form has been given the advantage of the director's winning personality and excellent acting ability and has also received expert assistance from Director Charles Miller and the members of the Select Pictures company.

The scenario was made by Mary Murillo and Courtney Ryley Cooper, and this contribution of Joseph M. Schenck to the Select Pictures program will probably equal, if not surpass, the popularity of any of the earlier Norma Talmadge photoplays. Such being the case, it only remains to give a brief synopsis of the story, and to point out to the author of the story how appropriate it is that a marriage ceremony with the deceived woman. Tess knows of this and holds her tongue.

The discovery that she is to become a mother does not change her determination to shield the man she still loves. The publication, in the press, of which the position is above that of his wife. Tess has promised him not to reveal the secret and keeps her word with a steadfastness of purpose that does more to make her heart than to her secret right and wrong. Her husband's mother prevails upon him to propose to a young girl in his own set and he is criminally weak enough to take her hand and through a marriage ceremony with the deceived woman. Tess knows of this and holds her tongue.

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It was Touchstone who remarked, "We are who are in love do strange things."

“The Adopted Son”

Francis X. Bushman and Beverly Bayne Featured in Mountain Feud Story Abounding in Gunplay.

OVERS of gunplay and of stories based on mountain feuds have been so succinctly done by Metro Pictures Corporation, in six parts, a thoroughly satisfactory picture. The amount of action and the manner in which it is handled are an added asset to the production. The picture is maintained make up for the lack of originality in the subject. Pursue, in a row over cards in a western gambling den, shoots his opponent, marries his wife and finds himself in the feud between the McLanes and Conovers. When he witnesses a Conover being shot from ambush he joins their clan, as there is no strong law left to avenge the murder. At the county fair he demonstrates that he is a formidable enemy by showing his skill in shooting strings with equal facility with either hand. Henry, the black sheep of the McLanes, is the son of the hill woman of the mountain at Pursue, and later proves himself a coward as well. When matters reach a crisis and Pursue is engaged in a gun fight with five of the Conovers, Henry captures Marian Conover. A truce is arranged. Pursue goes after him. Henry drops Marian, his horse runs away and he rides to his death over a cliff. Pursue in the Conover's room reveals the fact that he himself is a McLane, and the feud is terminated by his marriage to Marian Conover.

Francis X. Bushman, as Pursue, "the adopted son" of the Conovers, and Beverly Bayne, as the good Marian. The remainder of the cast, including J. W. Johnston as Henry McLane; Leslie Stone, John Smiley, GertrudePratt, are an excellent ensemble cast. Another good Marian. The remainder of the cast, including J. W. Johnston as Henry McLane; Leslie Stone, John Smiley, Gertrude Pratt, are an excellent ensemble cast. Another good Marian. The remainder of the cast, including J. W. Johnston as Henry McLane; Leslie Stone, John Smiley, Gertrude Pratt, are an excellent ensemble cast. Another good Marian. The remainder of the cast, including J. W. Johnston as Henry McLane; Leslie Stone, John Smiley, Gertrude Pratt, are an excellent ensemble cast. Another good Marian. The remainder of the cast, including J. W. Johnston as Henry McLane; Leslie Stone, John Smiley, Gertrude Pratt, are an excellent ensemble cast.

Charles Brabin, the director, has provided some striking locations, a good story, and a thrill where Henry McLane and his horse are seen jumping off the mountain cliff. There are also some excellent light effects, especially where Marian goes into Pursue's room to beg him to become a Conover and in the scene itself is unconvincing. The production is based on a magazine story by Max Brand.

Help Yourself Department


A "HELP YOURSELF" department has been launched this week by Jewel Productions, Inc., and it is expected to prove one of the most novel and helpful innovations in the entire film industry during its first year of establishment since the conception of the Jewel Company in the early Autumn, most of which are announced now for the first time.

Instead of the usual one type of advertising employed for any one production, Jewel officials announce that they will, through the "Help Yourself" department, change mediums and types of copy as necessary for any one production. For example, with the widely successful Jewel-Ince feature, "The Co-Respondent," in limited release at the moment, there will be put into effect, starting next week, two mediums of advertising, each widely distinctive and different in type, containing different, but both effective, analyses, mediums or publications, or those whose circulation is manifestly "highbrow," a higher type of advertising, appealing by perhaps to a certain type—perhaps non-adapted ads—will be in vogue. This for certain sections of the country, in certain mediums of circulation for a certain length of time. Second, there will go into effect next week for the same feature one of the cleverest and most effective series of advertising chapters ever got out and this in addition to the first will spread itself through the entire country in various mediums, daily and Sunday, weekly and monthly.

This copy has been prepared in the New York offices of Jewel Productions, Inc., 160 Broadway, and has been pronounced by its publisher, W. S. Schenck, to be "the most successful and box-office pulling that has ever been written on any motion picture production. Conversation of the sprightliest type, the narrative 'sacchato-like,' the dialogue stuffed with all-illuminating stills, covering the situations, with powerful paragraphs skilfully annexed. This type of advertising should be eagerly and universally adopted. Jewel Productions, Inc., this week add a new note in motion picture advertising for any medium and one which originated this week in the Universal offices. A series of pictures to be released during the coming year will include a series of advertisements to be sent to the exhibitors for the week in which a new picture is released, which will tell the story in sympathy-compelling, narrative form, which from a sheer narrative sense alone holds from beginning to end. One follows the advertisements as they now stand as one does the thrilling serial running in favorite newspaper or motion picture house. This seems to sound the zenith of motion picture advertising, for now it is absolutely certain that one can prove this line of promotion and the result will be the same.

This is the first form of "Help Yourself" items thus far announced from the Jewel Publicity Department.

"Help Yourself" is a new idea. One that is sure to help the exhibitor, the motion picture maker, and manufacturer, declared a Jewel official. "Help Yourself" means exactly what it says in so many words," he continued. "It means that the fund of 'Helps' being conceived by diligent investigation and the most sincere idea of cooperation is always at the disposal of the exhibitor to 'Help Yourself.' Two hundred circuits and exhibition houses have been promised the 'Co-Respondent.' This is a four-page affair printed on sepia, which attracted widespread attention in trade paper mention and information. The advertising, human interest stories, drawings, criticisms on 'The Co-Respondent' are included, together with all the pictures. The $5 weekly service is a picture. There is being sent out this week to every exhibitor every piece of copy that has been printed in New York on the high's success to prove that "the wages of sin is death" and "youself" tips will be published and every exhibitor in every section of the country is asked to write to the "Help Yourself" department of Jewel Productions, Inc., 160 Broadway, asking for any information, any aid or sending any suggestions which will be carefully considered from every possible angle.

NEVAIRE! CRIES MAJOR, STERNLY, TO FILM "CAMILLE."

Good morning. We have with us again Major Finkhouser! The Fox Film Company rises to remark, and brings affidavits to explain, that the major is all wrong again. The case comes up at Thanksgiving at 10 o'clock before Judge Carpenter in the Federal Court.

Y' see, there was a girl named Camille, and she fell in love with a person named her name, and they lived just the same and lived for him and died gloriously, and people have wept and shivered and laughed over "Camille" for hundreds of years, and generally, Dainty Pelham, who played "Camille" before pictures were filmed, and she swears it's all right. Mrs. Pelham is a social worker, and she wants to help the poor fellows.

Now it's been filmed and the major has implanted his foot upon the earth and has said it don't go, which is ungrammati- cally phrased, and phenomenal, and, the major says, if he hadn't been Dainty Pelham, who played "Camille" before pictures were filmed, and she swears it's all right. Mrs. Pelham is a social worker, and she wants to help the poor fellows.

Also they've got an affidavit from George Burman Foster, professor of history and theology, and he swears that the play is funny, and they've got a lawyer, and they would hurt nobody. Judge Carpenter may see "Camille" to-day, and if it doesn't hurt him——

Well, maybe the rest of us can see "Camille."
General Film Corporation.

FEET OF CLAY (Felson).—A four-part crime picture based on the futility of attempted revenge. A detective in England is unable to solve a murder mystery. He makes half-hearted attempts to cause the downfall of the men responsible for his imprisonment.

The scheme is frustrated when he learns that the girl, through whom he hoped to injure the leader, is his own niece. Cast includes Barney Furey, Margaret Landis, Leona Lorraine, Frank Erlanger, Charles Elder and others.

THE GIRL WHO TOOK NOTES AND GOT WISE AND THEN FELL DOWN (Ressany).—Specially directed George Ade fable, in two parts; hardly as clever as some of his previous efforts, although true to human nature. A girl finds out from her male friends that their ideal is something in the nature of a hangover; but, through telling her conversation accordingly finds that it is the giddy, spicy kind that usually make a hit. She therefore changes her tactics with satisfactory results.

Film D'Art Corporation.

Cousins.—Produced by John D. Perry, this two-part subject is a farce with a military touch. As pointed out in a review on another page, its mirth is not in evidence.

MUSICAL TRUMPET.—Two reels is this burlesque on temperament, directed by John D. Perry. A review on another page describes the subject as containing not a large amount of fun.

Fox Film Corporation.

THIS IS THE LIFE (October 21).—A Welsh comedy full of good, fresh things and provoking laughter all over the audience. It is a specially good comedy and should not be missed. For a longer notice see elsewhere in this issue.

MISS U. S. A. (Fox), November 4.—A five-reel picture with June Caprice in the leading role. It certainly moved the audience when this reviewer saw it. The plot is rather poor. The action is not always dignified. It makes a very patriotic appeal and shows American soldier boys leaving home to fight for Liberty and France. For a longer notice see elsewhere in this issue.

THE MEND (Fox Standard Picture), November 4.—In five reels, it tells a story of modern Russia just before the Czar was deposed. Theda Bara plays the "Rose of Blood," a sobriquet given to her because, upon very great occasions, she places a red rose. The plot is well written and certainly holds interest well. For a longer notice see elsewhere in this issue.

WEDDING BELLS AND ROARING LIONS (Fox Sunshine Comedy), November 11.—The drama takes in and around a menagerie. The chief things is the rumpus when a couple of lions are turned loose in a big hotel where a wedding party is going on. After the first half reel, it discloses many, many amusing situations and high laughs laugh through all the rest of it. It will pay to book it.

Goldwyn Pictures Corporation.

SUNSHINE ALLEY, November 4.—A character comedy, depicting Mae Marsh as the light of a humble household, from which she rises to wealth and position. Dainty and picturesque, with Miss Marsh in a pleasing characterization.

Greater Vitagraph, Inc.

I WILL REPAY, November 12.—A Henry story in five parts, this Blue Ribbon Feature has most of its scenes laid in the South. Corlina Griffith is the leading player. A longer review is printed on another page of this issue.

THE SHERIFF, November 12.—Episode 10 of the serial, "The Fighting Trail," keeps up the reputation of the story for exciting situations. This number is lacking in the novelty of some of the preceding ones, but William Skellam and Carol Holloway act with all their old spirit, and the rest of the cast are not far behind. The struggle for the ownership of the mine still goes on.

BOBBY’S COUNTRY ADVENTURE (Vitagraph).—Another of the Bobby Connelly one-part comedy series. The story has the usual appeal to this small, but pleasing, actor’s admirers and grades up with the previous releases. It again becomes the triumph of the old and weak and is himself befriended by a little girl.

HUSTLE AND HARMONY (Vitagraph).—Henry Korman is the author and producer of this very clever, knock-about farce. The comic stunts are frequent and are performed with speed and skill, and, despite the most frantic efforts, no member of the cast breaks his or her neck. The attempts of two proprietors of a piano installment house to conduct a shabby business is the motive of the plot.

Hoffman-Foursquares, Inc.

THE FRINGE OF SOCIETY (Backer).—A seven-part production featuring Ruth Roland, with Martin Sills playing opposite her. A full-length picture, which is based on a poorly constructed story, will be found elsewhere. The story deals in a clumsy way with the prohibition question.

Jewel Productions, Inc.

THE PRICE OF A GOOD TIME (Jewel).—There is an excellent moral in this five-part picture, directed by Lois Weber and Philip Smalley. The production is well handled. A longer review is printed on another page of this issue.

George Kleine System.

COUGAR OF THE COMMONPLACE (Edilon-Perfection), November 12.—A wholesome story of college life, involving a failure who made good in after life. Contains all the interesting views of the grounds at Yale. A review of this five-reel picture appears on another page of this issue.

Metro Pictures Corporation.

MORE TRUTH THAN POETRY, October 22.—A five-reel picture of domestic infidelity, presenting Madame Petrova in a role well suited to her talents. Variation of the dream idea; a novelists is shown writing a book from which the story itself is visualized. A longer review appears elsewhere in this issue.

Mutual Film Corporation.

JERRY AND THE VAMPIRE (Cub), November 7.—A comedy number which, as shown to the press, required attention, inasmuch as the vampire’s display of her personal charms were both vulgar and improved. The picture plays a part in which Jerry, instituted of money, has. His dreams that he picks up a magic ring that brings him whatever he desires, including plenty of cash and association with the vampire.

BETTY AND THE BUCANEERS (American), November 12.—A five-part drama of moderately entertaining quality, featuring Juliette Day. It treats of the life of a young girl of romantic ideas whose father was lured away by an unscrupulous old sailor on a pretense of finding buried treasure. The girl falls into the hands of this man and his associates and is only saved from harm by the sudden and unexpected return of her father, whom she has believed dead, and a lover. A full review will be found elsewhere.

HER DOG GONE DOG (Strand), November 15.—Of ordinary entertainment merit this is the picture in which Billie Rhodon and Jay Belasco play the leading roles. The lover in the case dresses as a dog and attends a masquerade ball where some amusing complications take place. The plot is light and the picture is not as amusing as some former Strand comedies.

THE LOST EXPRESS NO. 9 (Signal), November 14.—This is one of the most thrilling of the episodes of "The Lost Express." In it an attempt is made by the Baron and his associates to steal the high grade ore from the King Mountain mine and send it by rail to a hiding place. Helen, attired as a man, enters the mine, learns their secret and, boarding an engine, follows the car in which the ore is being transported and succeeds in routing the engine.

Paramount Pictures Corporation.

THE ANTICS OF ANN (Famous Players), November 12.—A good, wholesome comedy, Ann Pennington is featured under the direction of Edward Dillon. It is reviewed on another page.

Pathé Exchange, Inc.

THE CRYSTAL MAZE (Pathe-Special), November 11.—Episode No. 19 of "The Fatal Ring." This is the next to the last number of this series and brings up one of the most interesting situations yet pictured. The chief participants all clash in the Spider’s underground dens. There is a three-cornered fight between Pearl and Tom, Carlisle the Priestess with her followers. The latter obtain the diamond and begin a dash for Arabia, with the others in pursuit. The final scenes occur on a vessel preparing to leave the dock.

THE HOLD-UP (Pathe), November 18.—Episode No. 10 of "The Seven Pearls." After saving the life of Harry and Lima get into touch with a banker named Nello Palenti, who is about to buy one of the pearls. The banker is a crook, and Harry, operating in touch with Brady’s gang, conducts a fake bank robbery and turns the tables on Palenti. The action is interesting, but the motives are not always well established in certain episodes, leaving the observer to guess the meaning at times. The riding of the bank makes a good feature.
The Moviе Pоint Wоrld
November 24, 1917

Four Essanay Comedies

Additional Subjects Which Will Soon Be Released by the Kleine System.

FOUR new comedy-dramas are ready for release by Essanay late in November, in December, in addition to the usual weekly releases of same. These will be released monthly. Little Mary McAllister, the six-year-old Miss Bolivia, is the heroine of a number of funny, everyday dramas; Taylor Holmes, the former stage comedian of "Bud and Bertha," is in another, and Jack Gardner in the fourth.

The first release is "The Kill-Joy," featuring Little Mary. The picture is in unusual, especially in view of the fact the little actress has the only feminine role. Then there is only one woman character, and that is a confirmed woman-hater who has founded a village and passed laws making hanging the penalty for bringing a person of the opposite sex into the town. The release date is November 15.

"Gift of Gab," featuring Gardner, details the side-splitting adventure of an engineer and his arch rival, the most anyone into most anything. He invents a tunneling machine, which he claims can be started at one end of a mountain and will bring the other end always. He sells it to a big manufacturer through smooth conversation. It proves a failure of course, but he has his money. There were just two people on earth Jack couldn't win by his gift of gab. They were the parents of Helen. He couldn't get her to change her home. Then one day Helen was taken to the hospital with appendicitis. Jack for some reason decided the same day and went to the hospital. Helen and Jack were looking at each other and a minister did the rest. The release date is November 25.

Mr. Holmes is featured in the third comedy-drama, "The Saturday Night Guy." This is the story of a man who keeps a promise to a certain club of ladies. The picture carries a stronger dramatic plot than most comedy-dramas. It is, however, humorous throughout and the least. The picture unfolds the story of an unsophisticated village hotel clerk invited to the city by a gang of crooks who plan to use him to draw a wealthy man to his club. The man is arrested, but the police see his innocence, and tell him to go back to the city to use the money he has to collect an unexpected legacy left by an aunt who has just died. It includes the village general store, which he manages so beautifully, how to get the money he needs, how to see that the crooks come in and try to blackmail him. He is just finishing thrashing them when a U.S. Marshall arrives to arrest them. Helen Ferguson is "the one who cooks the end of it" and a wedding march touch.

The fourth picture featuring Little Mary is released on December 1. It is entitled "Sadie Goes to College." The story is borrowed from the Good Housekeeping magazine story of the same name, "Sadie and the Barnet." Little Mary is in the role of a child of the slums.

These features are all Perfection Pictures released through the Klein and Moore syndicate. They have a screen time of approximately 65 minutes.

Mutual Corporations Pay Well

President Freuler Announces Liberal Dividends and Gives Chaplin Pictures Much Credit.

THREE of the Mutual Film Corporation's subsidiary and allied corporations declared irregular dividends and stock redemptions involving large sums in profits paid over to stockholders in these Federal enterprises.

The Lone Star Corporation, the concern which produced the Mutual-Chaplin comedies through the offices of John E. Freuler, president, announces for November 10 the redemption of 10 per cent of the preferred stock at 110 plus the preferred stock dividends at seven per cent, accu-rated to date. This means that approximately two-thirds of the preferred stock has been redeemed by the corporation, including the payment of the 10 per cent redemption premium on the preferred stock dividends of the 7 per cent, dividends. Meanwhile the Mutual-Chaplin comedies have been a great success, and take profits.

A marked success of the Mutual-Chaplin project has contributed largely to the present sound position of the Mutual Film Corporation," observed Mr. Freuler.

The Mutual Film Corporation, the corporation financing the production of the Helen Holmes serial entitled "A Lass of the Lumberlands," has redeemed ten per cent of the common stock, the preferred, and has paid the accrued 7 per cent dividends. The serial continues booking at a satisfactory rate.

The Mutual Film Corporation, the Mutual subsidiary concerned with the Helen Holmes serial, "The Girl and the Game," first of her Mutual efforts, announces the payment of a 2 per cent dividend stock, all of the preferred issue having long since been redeemed.

"Knotty Knitters" Features Victor Moore.

The knitting fever which has swept the land is parodied in the forthcoming Klever Comedy "Knotty Knitters," which features Victor Moore, and will be a Paramount release November 19. The picture is full of funny kinks. It is timely, and promises to be popular.
State Rights Department
Conducted by A. K. GREENLAND

State Right Distributors, Inc., Convening Independent Film Concern Members to Hold Meeting at Claridge Hotel, November 20—Sol. L. Lesser Will Preside.

OLCOTT MAY SUBMIT TO OPERATION.

Before entering upon the production of his next offering to screen, "The Heirloom," which Olcott may submit to a minor operation on his feet. For years there has been a sufferer from a painful condition which he has only recently come to know. The result will very likely place himself under the care of an orthopedic surgeon and is promised relief after three weeks' rest immediately following the operation. The producer during his absence will conduct his business during this period from his home. It is said that he may spend his period of convalescence in Florida, picking locations for the next production, in which Valentine Grant is again to be featured.

AS FLYNN—SO WHARTONS.

Just as Chief Flynn is experienced in the story of what Germany did in its efforts to cripple America, so are the Wharton brothers experienced in the making of serials. It was they who put "Exploits of Elaine," "Patricia," and many other productions, and as for their experience in other fields of the motion picture business, they were there when the doors opened.

In 1907 that Theodore Wharton directed his first picture for the Edison Company. After that he went to the Vitagraph, then to Kalem, where he built their first indoor studio. Following this he became a director for Pathé, where his brother Leopold came from the same organization. Leopold stayed with Pathe while Theodore went to the Essanay Company in Chicago, where he directed "The Wars of the West," with Buffalo Bill, General Miles and many other famous men.

Following this, the brothers formed Wharton, Inc. in Ithaca, N. Y. Their first studio was located there. Incidentally, the facilities of those studios now are located.

In 1917, the Whartons took their move to California, where they then directed "The News of the World," with Pauline Goddard, Claude Gillingwater, and others at a time when the increased cost of living was severe.

The serial is to be released through the Hoffman Foursquare exchange. The release date is to be announced soon. The New York business office of the Wharton Co. will be located at 315 Longacre Bldg.

RAISE FOR "SOULS REDEEMED."

Edward Warren, general-director of the Edward Warren Productions, journeyed to Ossining, N. Y., last Monday evening for the express purpose of distributing his picture, "The Redeemed" to the hapless inmates of Sing Sing prison. It was, indeed, a befitting film to add to that in the upbuilding of character that is the object of the Mutual Safety League there. That the Warren production hit the bulls-eye, can be confirmed by the letter received on Monday night from J. E. Meagher, the League's entertainment committee chairman, which reads as follows: "I want you to know all we appreciate your courtesies, the kindness of Monday's engagement at Sing Sing Prison. No doubt you observed that the picture was a big one, and that fact speaks for itself, as a production to merit the approval of the men, here, must be above the average run of pictures. We are able to take leading roles.

"The applause at the conclusion of the projection was simply the outward manifestation of what the men felt, as they seldom show their approval in this way, unless a picture pleases them much.

"Your prompt, generous response to our request for a loan of your production is highly gratifying, and in behalf of the men I here extend to you their hearty thanks."

MEYER AND O'NEILL ENGAGED.

With the engagement of P. E. Meyer and A. J. O'Neill, the sales force of the U. S. Exhibitors' Booking Corporation for the metropolis district is practically completed. Mr. Meyer will serve as resident manager of the New York exchange, which will be located in the Hoffman Foursquare Headquarters at 723 Seventh avenue. Mr. O'Neill, who will be in charge of the Brooklyn distribution, will also make his headquarters in the Hoffman exchange. Both will be under the supervision of Lynn S. Card, general sales manager of the corporation.

J. M. DUSKIN WITH WOLFBerg.

The eleventh consecutive addition to the sales force of the Harris P. Wolfberg Attractions is J. M. Duskin, who will handle the western half of the Pennsylvania territory. Though half as old as the Houser and the Housers are, Wolfberg's territory is in the Pittsburgh territory and West Virginia, where he has a large host of friends among exhibitors. He will devote his time exclusively to "The Mud Lovers," "To-Day," "The Crisis" and "Persuasive Peggy."
Scowcroft Reaches New York

President of the Ogden Pictures Corporation Journeys Eastward from Utah Headquarters on Important Mission.

A LEIGHT SCOWCROFT, president of the Ogden Pictures Corp., arrived at his Manhattan offices in the Ogden Building Monday evening, November 5, almost simultaneously with the completion of the Ogden company's second production, "The Grain of Dust," featuring the company's new star, Lillian Walker. Director Harry Revier had arranged an exit from the studio the morning of the production, so that Mr. Scowcroft, accompanied by Lester Park, vice president; Joseph P. Goldberg, sales manager, headed at once to the Long Island studios.

In an interview with a representative of the Moving Picture World, Mr. Scowcroft delivered himself, as follows: "I can say for me that I am very much pleased with the outcome of our second production 'The Grain of Dust,' the work of our director, Mr. Harry Revier, surpasses any thing which he has accomplished in the past, and when I say that, I am not unmindful of his success with the East of India. As for Lillian Walker, she has been a revelation. Her acting, the confidence that I and my associates in the Ogden Picture Corp. have placed in her as an actress, have been amply justified. Then, too, as to her supporting cast of actors, production has been a well-made, carefully produced, and capable enacted feature belongs on the state rights market, and will be speedily purchased. Watch for 'The Grain of Dust,' to duplicate the record of its predecessor. Of course we will accord it a befitting show in about ten days more.

"One of my chief reasons for coming East at this time is to lay the foundation plan for organizing a second Ogden company to work in the East, while the Lillian Walker company is busy in our Ogden studios, and conversely to work on our premises in Utah, while Miss Walker and her support are engaged in the East. This will double our output and allow us to exercise our ideas of economy by keeping our forces busy at all times. Then, too, certain of our forthcoming productions require an eastern setting, while still others make it essential that they breathe the atmosphere of one of the states of nature, which abounds out in Utah and its adjoining states. In this connection, I might add that Mr. Parks will shortly be in a position to announce the names of one or two new additions to our directorial staff, and also reveal the identity of one of the country's most popular stars whom we expect to add to our roster for the purpose of placing at the head of our second producing company."

It will probably be the first of December before Mr. Scowcroft will return home. From now forward much of the interest to the trade can be expected to emanate from his sanctum in the Times building before he bids Broadway good-bye. Many folk are of the opinion that the company is by no means a recent acquisition to the ranks of the motion picture, it was he who was the associate of W. W. Hodder, producer of the 'Imitation of Life,' and with his former associate first started the Progressive Film Exchange in Salt Lake City. It was Scowcroft who built and owned the Liberty and Palace theaters in Salt Lake City only to sell them to William Walker some years ago. At the present time Mr. Scowcroft owns and operates the new and palatial Alhambra theater in Ogden. This playhouse has a seating capacity of 3,000, and contains an organ, screen, and other fixtures that excel those of almost any cinema theater in the country.

RAPF DEPLORES DAILIES' ATTITUDE.


HARRY RAPF has the following to say on the attitude taken by newspapers and newspaper critics in reference to the products of the Universal company: "Dramatic critics of the big dailies do not give the motion picture play the attention that its popularity and importance warrants. "I have often wondered if the newspapers and the critics realize what it means to put a production on the screen. There are very few outputs of the companies that present less than $40,000, and many of them upward to one hundred and one hundred and fifty thousand dollars. The author, the director, the producer, the actors and the house of pictures have a standard that is hardly surpassed in the personnel of the spoken drama.

"Yet, in the face of these compelling facts and the universal popularity of motion pictures, very few photoplays, outside those that are the most sensational, can rate an eye by eye. Nearly all of the important motion picture managers advertise generously in the papers, but picture reviews must give way to the columns of space devoted to the stage pieces. "In my forthcoming production of 'The Struggle Everlasting,' in which Florence Reed is the star, Edwin Milton Royle, the author, gives all his time and ingenuity to the completion of the piece, working along with Director James Kirkwood. If a man like Royle, who is one of the foremost authors of the spoken drama, devotes all his time and energy to the completion of his play on the screen, and if a stage star like Florence Reed will give her all to the pictures, when the least stage or screen credit is due a photoplay, why pictures should have secondary consideration from the newspapers.

"Hugh Ward, the Australian theatrical magnate, recently paid $100,000 for the rights to twelve Broadway successful dramas, while A. F. Woods paid $125,000 for a half interest in one photoplay. What more powerful arguments are in favor of the importance of the photoplay could be offered?"

FIRST NATIONAL COMPLIMENTS BRENON.

The representative screen showmen of the First National Exhibitors' Circuit have just paid a memorable tribute to Herbert Brenon. This followed last week's announcement that the circuit had acquired the distribution rights to Mr. Brenon's productions "The Purple Pockets." In respect of his newest production, the circuit on Thursday was officially announced that the entire purchasing board of the circuit had unanimously endorsed the transaction, in itself a usual tribute, but the announcement included the members of the circuit to such a degree of enthusiasm that all who heard it immediately conveyed their hearty endorsement to the New York headquarters.

The purchasing board numbers such foremost exhibitors as S. L. Rothapfel, of New York; T. L. Tally, of Los Angeles; H. S. Schwalbe, of Philadelphia; Fred Dahmen, of San Francisco; Aaron Jones, of Chicago; Robert Lieber, of Indianapolis; E. H. Hulsey, of Dallas; and J. D. Williams, of New York.

JULIUS SINGER JOINS BEE-HIVE.

Julius Singer, one of the best known exchange men in New York, as well as elsewhere throughout this country, is in charge of the Bee-Hive exchange in the Godfrey building. The Bee-Hive Exchange is handily located in the写字 West Wyoming building for the exchanges of the states of New York and New Jersey.

Mr. Singer took active charge Monday, November 5, and reported to Nat. H. Spitzer, sales manager of Billy West exchanges, that he contracted with New York exhibitors for seventy-two releases starting next Sunday. Singer harks back to the early days of the business and spent many years as a Universal exchange man.

RANKIN BACK; LEE GONE.

Now that Charlie Rankin has returned to Manhattan from a trip to Chicago, Walter Lee, who has been here two or more weeks in the interest of his feature production, "A Modern Lorelei," in which Tyrene Power and Frances Bavier star, are co-starring with Maxine Dougherty. Rankin, in the state righting of this beauteous six-reel drama, has departed now on a hurried selling trip to Dallas, Texas, via Kansas City; Significant differences are made at the offices of the two enterprising partners, and a complete record of their sales is promised just as soon as Mr. Lee gets back from his jaunt.

NOBLE BACK AGAIN.

Jack Noble, recently engaged by William L. Sherrill, president of the Frohman Amusement Corporation, as supervising director, is now at work in the Frohman offices. This now might be a fitting time to mention that the Sherrill concern made its first statement about in the last issue of the Moving Picture Herald, that the company builds its new building offices of the firm Thursday night last. He and a corps of assistants had been in Florida selecting locations for the promised spectacle, concerning which its manufacturer will shortly make comprehensive announcement. From all indications this quarter million dollar production will mark an era in the state rights domain.
THE MOVING PICTURE WORLD

U. S. Will Obtain Special Subjects

New Booking Corporation Negotiates with Prominent Directors for Productions for Its Own Distribution.

O RIO REVEALS ITS ROSTER OF STARS.

In "Loyalty," the first release of Oro Pictures, Inc., Betty Bruce is starred. Her name is linked with many feature successes of the past. In her first picture under the Oro banner she is most ably supported by Murdoch MacQuarrie and Jay Milton. The former is known from coast to coast as the most character actor. He was formerly connected with the Universal Film Mfg. Co. for a number of years, and won a host of admirers because of his typical characterizations in pictures of a demanding nature. Jay Morley, who plays opposite Betty Bruce, is a recent addition of the type of players who have forsaken the stage for the screen. He has already shown himself in a number of pictures, and in "Loyalty" he gives evidence of having acquired ability.

"Humility," the second Oro release, stars Betty Bruce, Murdoch MacQuarrie, Jay Morley, and Charles Arling. The name of the last is familiar to many movie fans. Film folk will remember him as a player of the old days, when motion pictures were considered as a mere novelty. In "Humility," Charles Arling has a leading part, and his work is expected to provoke favorable comment.

The third Oro release is entitled "When Destiny Wills." Melbourne MacDowell is a film favorite who has won a niche in the hearts of American motion picture patrons through his master interpretations of character studies. In "When Destiny Wills" he has a part that offers him opportunities to his advantage.

In the supporting cast are Joseph King and Grace Davison.

Another luminary to be added to the host of Oro stars is Dolly Raver, who left for the Coast recently to appear in Bernstein Productions on the Oro program.

THOMAS STARTS WORK ON RAVER PRODUCTION.

Augustus Thomas, who, as announced several weeks ago, has been selected for the new producing company, inhabited association with Harry Raver, has started work on the story of the initial production to be released by the concern some time after the first of January.

The playwright has not determined on a title for the photodrama, which he is now busily engaged in writing, but has several under consideration, and will make a decision shortly. While the primary object of his latest contribution to the screen will be to keep the public interest, it will be founded on a subject that is calculated to hold the attention of those inclined to serious thought.

Augustus Thomas, who as a playwright of creative genius has been evidenced in the numerous stage successes he has to his credit, "As a Man Thinks" and "The Witching Hour," both of which exceptionally successful plays he wrote, being, according to eminent authorities, the finest examples of dramatic psychology ever turned out by a native dramatist.

The Raver Thomas combination will be made in the East in order that Mr. Thomas may supervise the making of "The Rising," etc. Details relative to the direction, marketing, and booking of the new organization will be announced later.

PARTRIDGE ON THE WING.

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, is touring the West in the interest of the nation's picture business, and on his return will begin its western sales force.

Mr. Partridge, who formerly was general manager of the V. L. S. E. headquarters in New York, was selected by the most remarkable picture company in the territory beyond the Alleghenies. His headquarters will be in New York.

W. H. CO. BOOSTS HART PRODUCTION.

William S. Hart featured as the "Two-Gun Man" in "The Bargain," one of the pictures which will be distributed by the W. H. Productions Co., contains, according to its exploiters, some very remarkable scenes. This picture was directed by Thomas Ince, who has created an atmosphere that fairly breathes the life of the old West.

Perhaps the most remarkable piece of work is the complete Western town, which is far and above the sets usually made for such scenes. It contains the entire street of the town with its stores, houses, and hotel. There are several hundred people used, consequently giving the impression of being really popular and busy and not just set up for theatrical purposes. The feature of the set is the great gambling and dance hall, where a large part of the action takes place.

The feature of this picture is the leap on horseback which Mr. Hart accomplishes from the top of a high cliff. With the posse at his heels and cut off from every other town with its wild west, it offers a unique opportunity for horsemen, the one chance which is offered him, and rides his horse off the top of the precipice only to go rolling over and into the canyon below.

Scene from the W. H. Co.'s Offering, "The Bargain."

The W. H. Productions Co. has devised a press book which will prove of unique value to the exhibitor, also one, three, and six sheet posters each in three different styles. There has been designed also a special twenty-four sheet of a striking nature. This, combined with a lobby display designed by a prominent artist, cannot fail to be a decided benefit to the exhibitor.

BLUMENTHAL IN WASHINGTON

Ben Blumenthal, president and general manager of the Export and Import Film Co., left his headquarters in New York, Thursday, November 8, for Washington, D. C., to see what he calls a Do-Right ameliorating the conditions arising from the present war tax on exported positive celluloid. He does not expect to return to Broadway much before the end of this week.

Prior to his departure this enterprising film man had engaged in considerable correspondence with the authorities concerning this particular situation, and found it necessary to carry on his further arguments in person. This phase of the war tax is meeting with remonstrance from all exporters, and the outcome of Mr. Blumenthal's labors is being keenly watched by those engaged in this branch of the film business.

Only last week the Export and Import Film Company made a single shipment of over four hundred thousand feet of film to Europe.

BESSIE BARRISCASE FEATURE NEXT.

The U. S. Exhibitors' Booking Corporation announces as its second release Thomas H. Ince's powerful drama of romance and political intrigue, "Those Who Pay," in which Bessie Barriscase portrays the leading role.

It will be given to exhibitors not later than December 15th, and is available simultaneously in all parts of the country, both on the "franchise-fixed-price" and open booking plans. Trade showings will take place in the near future in New York, and the other centers throughout the country in which branches of the Booking Corporation are located.

The scenario for "Those Who Pay" was written by C. Gardner Sullivan, from whose pen has come such photographic productions as "Civilization," "The Zepplin's Last Raid," and a long list of Ince triumphs.
Sales of the Week.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

SAMUEL KRELLBERG, president of the Overland Film Company, has been in the thick of the biggest exchange men in the West for his latest production, "The Russian Revolution." With A. H. Blank Enterprises the First National closed Kansas, Missouri, Iowa, Nebraska, and the picture opens in the largest theater in Omaha in about two weeks. With the same exchange last week, he disposed of Minneap. and North and South Dakota, and southern Wisconsin. A trade showing of the "Russian Revolution" was held at the Lederer theatre, last week, with the assistance of Arch worm, the Russian consul, the mayor, and several other notables. The showing was a great success. Arrangements have been made to show the "Russian Revolution" to open at the Tremont Temple, Boston, for a two week's run in about ten days. Two road companies are now touring the New England States with the picture.

Acting through Chas. Rosenthal, of San Francisco, Peter C. Crown, of Dallas, Texas, purchased the rights to the Ogden Pictures Corporation's production, "The Lust of the Ages," for the territory of Texas, Oklahoma, Louisiana, and Arkansas. Mr. Crown was moved to taking over this attraction solely on the reports which had been made by other state rights buyers.

The Mayfair Film Corporation advises that the entire foreign rights of the six-part Mayfair Production, "Persuasive Peggy," has been disposed of. This is a record in a city of foreign rights sales.

Shallenberger and Priest, Times building, New York, advise that the Michigan rights of the Mayfair six-part production have been acquired by Arthur S. Hyman and I. M. Frieberg, of Detroit. Shallenberger and Priest, Times building, New York City.

E. W. Hammons, general manager of the Educational Films Corp., announces the sale of the firm's complete catalogue of "Difmar's Living Book of Nature" and their educational series of pictures to T. H. Carey, proprietor of T. H. Carey Film Corporation, of Minneapolis. The territory involved comprises Minnesota, North Dakota, South Dakota, and Wisconsin. Carey until recently was general manager of the Zenith Feature Film Co.

Mayfair's six-part production, "Persuasive Peggy," has been acquired for New Jersey by the Civilization Feature Film Company, Newark, N. J. The transaction was completed by Shallenberger and Priest, Times building, New York City.

The Special Features Company, of Knoxville, Tenn., has purchased exclusive rights to the territories of Tennessee, Alabama, Florida, and Arkansas, for the open market production "Raffles, the Amateur Cracksmen," in which John Barrymore is starred. This is the first time in the experience of the selling agents, Hiller & Wilk, that the Southern territory of any production was sold before any other part of the country.

E. J. FLYNN, YOUNG BUT EFFICIENT.

To be entrusted with the responsibility of producing a big state rights feature at the age of twenty-five is the honor that has befallen the youngest stage manager in New York, who staged "Aliumy," the sensational divorce drama by Hayden Talbot, which has just been purchased by the First National Exchange. For release December 2. Flynn's distinction is that of being one of the youngest yet most experienced directors in the industry.

For the past two years, he has been educated at the Denver Juvenat College, and immediately upon graduation adopted the stage for his profession. His first engagement was with William Mack in Salt Lake City. Then he decided to transfer his allegiance to the studio.

His first screen work was under the supervision of D. W. Griffith, playing leads opposite Francesca Billington and Irene Hunt in old Majestic and Reliance pictures. Then he appeared opposite William Russell in a Paramount play, and later joined John B. O'Brien as assistant. When O'Brien took up the task of directing Mary Pickford about a year and a half ago, Flynn accompanied him, and so much to his credit with the production of several of Miss Pickford's best subjects.

BRENN CAN WORK ON BENEDICT ESTATE.

Herbert Brenon and the principal members of his company, together with a quota of Red Cross nurses and doctors specially assembled for the occasion, spent the greater part of last week in the Benedict estate in Wadensill, Conn., for the purpose of putting the finishing touches on Mr. Brenon's company's new production, "Beauty and the Beast." Four days were spent in taking scenes in the grounds of what, it is generally considered, is one of the most beautiful estates in the country. But the greater part of the filming was spent on board the "Aladune," the Commodore's famous yacht, which has sailed the ocean blue from Hatteras to Trinidad and has covered many millions of miles, as far as the distance to the moon, a matter of 240,000 miles or more, as the Commodore himself explained. The Commodore put his grounds at the disposal of his guests, and throughout the four days that they were there shots were taken of the beautiful exteriors with which the place abounds.

BURSTEIN WILL CHANGE TITLE.

As a result of a cablegram received this week from E. C. Wertheimer in London, manufacturers publicist for lease, Sidney J. Garrett, president of Frank Brodiss, Inc., the forthcoming contemplated five-reel comedy production that was to present Billy West in the title role of "King Solomon" will be changed in all likelihood to "Old King Sol." Upon receipt of the aforementioned cable, in which Mr. Wertheimer set forth his exclusive rights to that title in both England and the United States, Mr. Garrett presented the matter to the attention of Mr. Burstein, president of the King-Bees Film Corporation, sponsors for all Billy West film creations, who immediately acknowledged the European film man's rights in the matter, and assured that he would take pleasure in selecting a different title for the future King-Bees offering. At present it looks as though "Old King Sol" will be the final selection for its name.

King-Bees Buzzing in the Hollywood Studio.

Incidentally, "The Bandmaster" is soon to be exhibited to the trade and "The Musician" is soon to follow. Three future Billy West comedies will represent the brain-dreamings of Bud Ross, one of the West satellites. These scenarios now bear the titles "Peaches and —?" "Rum and Poker," and "The Diplomat.""THE PUBLIC DEFENDER" SHOWN PROGRESS CLUB.

"The Public Defender," Harry Raver's screen production of Mayer C. Goldman's book of the same name, was shown at the Progress Club last Sunday evening. The Progress Club is one of the foremost social bodies of New York City, containing among its membership over three thousand and many of the leading lights of the legal fraternity of the metropolis.

Among those present were: Judge David Weil, of the Municipal Court; Supreme Court Justice Warley Plattck, Judge Leo Prince, Max D. Steuer, the attorney; Saul Rogers, a lawyer well known to picture people through his representation of Wm. Fox in the Patents Company litigation, and many others of equal prominence.

BENJAMIN FRIEDMAN IN NEW YORK.

Benjamin Friedman, head of the Friedman Enterprises, Inc., of Minneapolis, has spent the past week in New York City. His visit concerns itself with certain purchases in the state rights market, which will be announced in due course of time. The independent field knows Friedman best because of his exclusive proprieotorship of "A Mormon Maid," featuring Mae Murray, for some weeks. The fact that Mr. Friedman, the only territory still remaining open on this production is Ohio, Pennsylvania, and the federal district of Washington.

FARNHAM DELIVERS STATE RIGHT TALK.

At the meeting of the Motion Picture Directors' Association on Thursday evening, November 8, an interesting address on "The Handling of a State Rights Picture" was delivered to this good meeting by J. F. Farnham, president of the Screen Club and general manager of the Frohman Amusement Corporation. Having been associated with the industry for many years, Mr. Farnham has the possession of facts that make him an ideal lecturer on the subject. His delivery was roundly applauded and enjoyed.

RUBENSTEIN RETURNS.

Leon J. Rubenstein is back once again in New York after an absence of three weeks, most of which time was spent in the city of Washington. "Ruby" is hard at work on a brand new film proposition that he is going to launch in the very near future. He has engaged temporary offices in the Godfrey building, but is withholding details at present for reasons which will be clarified as soon as he is ready to spring his whole story.
Manufacturers' Advance Notes

Paramount Opens Up Older Subjects
Three Hundred Pictures Released Prior to August 5 Available to All Exhibitors.

THE announcement of Paramount Pictures Corporation that a list of approximately three hundred notable five-reel features will be released on August 5 has created a sensation in the industry. Mary Pickford, Margaret Clark, Pauline Frederick, etc., and embracing some of the most successful films that have ever been released, is now available without territorial restrictions upon the open booking market should be welcome news to hundreds of exhibitors throughout the country.

These films are those which were released on the program system prior to the adoption on August 5 last of the star series selective booking plan, and represented the best examples of motion pictures. There are numerous plays, for example, in which Mary Pickford starred before the advent of the Artcraft Picture Corporation, which is now distributing her productions. Among these are "Such a Little Queen," "Cinderella," "Mistress Nell," "Pinchon the Cricket," "The Dawn of a Tomorrow," "Little Pal," "Rags," "Emeralds," "The Girl of Yesterday," "Madame Butterfly," "The Pounding," "Four Little Peppins," "Hilda from Holland," and "The Eternal Grind."


Aside from these there are dozens of other productions with stars of such caliber as Marie Doro, Fritzi Scheff, Victor Moore, Hazel Dawn, Elsie Janis, Blanche Sweet, Myrtle Stedman, John Barrymore, Violet Heming, Laura Hope Crews, Lenore Ulric, Charlotte Walker, Geraldine Farrar in "Calmen," Susse Hayakawa, Edna Goodrich, Fannie Ward, Lou Tellegen, Theodore Roberta, Anna Held, Costume Collier, Donald Brian, Viva Martin, Dustin Farnum, Irene Fenwick, George Beban, Mae Murray, Kathryn Williams, Mme. Petrova, Ann Pennington, Wallace Reid, Anita King, Louise Huff, Max Figan, May Irwin, Jack Hulbert, Florence Reed, Macklyn Arbuckle, Rita Jolivet, Ina Claire, John Mason, and Peggy Hyland. 

There are doubtless hundreds of the smaller exhibitors who had not regarded it as within the range of their possibilities to exhibit such pictures as these owing to the prices at which they were sold. This is altered now.

"HUBBY'S HOLIDAY" (General Film).
Neal Burns and Gertrude Selby set a fast pace for themselves in "Hubby's Holiday," the first of the new Selburn Comedies to be released by General Film Company for the Piedmont Pictures Corporation. Some of the cleanest and best light comedy found in many months is presented in this two-reel production. Two husbands start a domestic riot when they decide to enjoy a holiday by themselves and pretend to have enlisted in the army. They have a lot of fun until they run afoul of a detective who arrests them as deserters, and then the action is quickly revolved to a mile-a-minute clip. By this time their wives decide to volunteer for Red Cross work. On one of their first assignments they find their husbands in the hospital ward. Thoroughly cured and much chastened, the latter return home for the quiet life of domestic routine. The future Selburn Comedies will appear in one-reel form. Four have been announced, to date, in all of which Neal Burns and Gertrude Selby, the noted light comedy stars, will appear.

"ALL FOR A HUSBAND" (Fox).
A play with a startling ending—a Carl Harbaugh punch—is the description given of "All For a Husband," the Fox Special Feature to be released November 15, and in which Virginia Pearson is starred. The action centers about a beautiful lunatic, a woman hater, the woman hater's sister and a friend of the latter. The sister picks her friend to wed her brother, but the latter objects, and it is the outcome of this objection with which the picture deals. In order to teach the brother a lesson, the sister and her friend arrange for the latter to impersonate the lunatic, but the lunatic herself gets into the action and upsets the plans. The ending seems perfectly obvious as the play proceeds, but it is here that Director Harbaugh has overturned calculations.

Besides Miss Pearson the cast includes Herbert Evans, Dorothy Quiney, Gladys Kelly, Carl Moody and William W. Crimans. Mr. Evans has the role of the woman hater, who is also mayor of the town, and in the midst of an election campaign almost as hotly contested as the recent affair in New York City. Miss Pearson, of course, plays the role of the woman the sister has chosen for her brother's wife. The story is by George M. Scarborough.

Where New York City Gets Its Water
New Ashokan Water System Illustrated in Universal Screen Magazine.

A WONDERFUL collection of views, many of them hitherto unpublished in any form, of New York's new $173,000,000 watershed system, which carries a half billion gallons of water a day to five million people, comprises the leading article in Issue No. 45 of the Universal Screen Magazine, and will instill a feeling of pride in every New Yorker and wonder wherever shown. The pictures of the giant aerators, which take 40,000,000 gallons of air a day every day, are marvells of beauty in photography.

The preparedness section is devoted to the new style of army automobile field kitchens which promises to revolutionize methods of feeding armies here and abroad. Two cooks in this unit are shown doing the work of forty men under the present army system, one unit replacing twenty company kitchen units requiring forty horses and seventy men.

A monster magnet, with a lifting capacity of a ton of iron at a single effort, is the new invention illustrated, while the child education section depicts a system of training whereby a child of two and a half years can easily be taught to spell simple words. Willie Hopkins' miracles in mud of this subject being "Under the Eagle's Wings," completes the reel.

Scene from "All for a Husband" (Fox).

Scene from "Hubby's Holiday" (General Film).
STORM DAMAGES "THAIS" SETTING.

The same icy blasts and downpour of rain that struck Manhattan island one morning recently, as the first real indication that Winter was on its way, not only destroyed property there, but over on the Jersey side blew down an entire Grecian city that had been erected at the Goldwyn studio atop the Palisades for Mary Garden's forthcoming production of "Thais."

This "city" had been built by the Goldwyn technical department at considerable expense on a plot of ground measuring nearly half an acre. At one end was a temple with six sixty-foot columns surmounted by an elaborately ornamented pediment constituting the front elevation, and a wide and deep stage, which formed a sheltered pocket where the wind on the left was the public market, with room for five or six booths of merchants doing business there. At the right was the dwelling of Thais herself. And in the rear, well:

What the storm did not do to this amazing structure of stucco and lath is better left unsaid. But what it did do was cordially appreciated when, at the first cessation of the storm, a veritable army of workmen appeared to repair the damage. The entire "city" had to be rebuilt, although, of course, the outlay for materials was much below that necessary the first time. The wooden part was virtually all intact, and this was speedily "shored up" to its original position. But fresh stucco was required in many places, and not a little brushing up with paint in others.

Miss Garden, who has become thoroughly imbued with the spirit of motion picture work, felt as keenly disappointed when she heard of the destruction of the set as the director himself, and could scarcely control her impatience to begin work again.

Everything is running smoothly now, however, and exhibitors may rest assured that the production of "Thais" will be ready on schedule time.

BLUEBIRD CHANGES ITS DECEMBER SCHEDULE.

For the purpose of giving exhibitors a Mae Murray feature for Christmas Week the release dates on that program have been slightly changed for the last month of the year. It had been intended to present Ella Hall in "My Little Boy" at Yuletide, but in the rearrangement Miss Hall takes the week earlier. Here is the detailed announcement for the month:

Dec. 3.—Violet Mersereau in "The Raggedy Queen." This feature was directed by Theodore Marston from John C. Ford's well known story. The distributing company includes Grace Barton, Donald Hall, Robert F. Hill, Charles Slattery, James O'Neill, and Frank Otto.

Dec. 4.—Ruth Clifford in "The Door Between," a Rupert Julian production made from Samuel Merwin's story, "Anxiety the Absolute." Monroe Salisbury will be featured in Miss Clifford's support, doing the part of the eccentric Anthony. Special stress is laid on the scenic mounting of this production, the atmosphere of Japan and China having been care fully translated to the screen in especially contrived settings.

Dec. 17.—Ella Hall in "My Little Boy," created from Elliot J. Clawson's "Maid of Honor," a scenario, originally "Uncle Oliver's Christmas." The Bluebird will carry exceptional opportunities for advertising a peculiar "heart interest"—for it is a non-monochrome picture, in which her husband, Emory Johnson, and her bridal flower girl, Little Zee Rae, are featured along with Gretchen Lederer, who as her bridesmaid, are essential members of the support.

Dec. 24.—Mae Murray in "Face Value," entirely created by her director, Robert Z. Leonard, who wrote the story, fixed up the scenario and directed Bluebird's newest star in what will be her second release. Bluebird intends this production to constitute a special Christmas bill for exhibitors.

SUPERIOR CAST SUPPORTS EMILY STEVENS.

A superior cast of prominent players has been engaged to support wonderful Emily Stevens in "Daybreak," a coming Metro production presented from the play of Jane Cowl and Jane Murfin by June Mathia and Albert Capellini. The production is being directed by Mr. Capellini, being his first picture since his association with Metro.

Julian L'Estrange will play the leading masculine role of Arthur Frome, the husband of Edith Freme (Emily Stevens), Augustus Phillips will be seen as Dr. David Brent. Evelyn Brent is cast as Alma P. Peterson. Herman Liebl will be seen as the attorney, Herbert Rankin. Joe Dailey will be Ordway, the butler, and Mrs. Evelyn Axzell will appear as Meta Thompson, the maid.

"Daybreak" will be produced in five acts, and will be personally supervised by Maxwell Karger, general manager of Metro's 61st Street studio.

SHERIDAN BICKERS TO WRITE FOR MAE MURRAY.

After purchasing two plays written especially for Mae Murray, Carl Laemmle has entered into an agreement with H. Sheridan Bickers by which this well known English playwright has been engaged to prepare an original scenario for Bluebird's newest star. Mr. Bickers has previously been engaged as staff writer and title editor for Paralta, and latterly has been acting as scenario and publicity director for Lois Weber.

In "The Eternal Columbine," as this story is called, Miss Murray will for the first time in motion pictures return to the sphere of her many former triumphs as a dancer. Mr. Bickers was secured by Bluebird Photoplays for a scenario writer at the special request of Director Leonard, who believes that in this versatile writer he has found a collaborator as energetic as himself.

ROUNDING OUT ADE SERIES.

The last of the George Ade-Essanay Fables in Slang, "The Fabulous Back Track," from "Hot Sidewalks," has been released by General Film Company. This completes the second series of twelve Ade Fables, which has proved one of the most successful comic enterprises in motion picture history.

"The Fabulous" was conceived by P. W. Fables, and was completely executed here after for Bluebird's newest star. Mr. Bickers has previously been engaged as staff writer and title editor for Paralta, and latterly has been acting as scenario and publicity director for Lois Weber.

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"THE SQUARE DEceiver" (Yorke-Metro).

Harold Lockwood's next appearance as a Metro star will be made in the role of the publican "Bluebird," in the latter's "The Square Deceiver," a five act adaptation of Frances Perry Elliott's novel, "Love Me for Myself Alone." The production was made by the Yorke Film Corporation under the direction of Fred J. Salshofr, and is scheduled for release as a Metro wonder play on December 3.

It 'would be a difficult matter to find a more congenial role for Mr. Lockwood than that of Billy Van Dyke in this picture. As the likeable young millionaire who poses as a charmer and in this guise pursues his 'dream girl,' while the latter's aunt is plotting against him in her daughter's behalf, Mr. Lockwood appears to the very best advantage. His perform-

ance is sure to add considerably to his already large number of followers.

The usual care in staging characteristic of Mr. Lockwood's pictures is evident in this release. The story lends itself to pleasing backgrounds, and there are many lavish settings and pretty location scenes, which Antonio Gaudio has photographed with his recognized skill. The cast supporting Mr. Lockwood is a well balanced one, and includes Pauline Curley, William Clifford, Dick L'Estrange, Dora Mills Adams, Betty Marvin, and Kathryn Hutchison.

Scene from "The Square Deceiver" (Metro).

Scene from "The Square Deceiver" (Metro).
**Tangle Attacks Liquor Evil**

In November 18, Release, Showing Weakness of Existing Statutes—"The Fuel of Life," with Belle Bennett, Also on Week's Program.

**TRIANGLES," A Case of Law, Life, and Love."** The youthful character actor Dick Rosson, and "The Fuel of Life," with Belle Bennett in the leading role, are the offerings for the week. In "Triangles," Thomas H. Ince has visualized one of the strongest plots ever made for the suppression of the liquor evil. Dealing as it does with the most vital and yet most neglected problem of all nations today, it will outrank in importance of subject the pleas for social purity, ethical justice, and the other compensations of propagandist sublimations, which, aesthetically and powerfully are, the least bit of beauty that points its moral without any tiresome moralizing. His plea is presented through the personalities of a Doctor Saunders (Ibolye Hatch), who, before a winning battle against the rum demon, and Jimmy Bagg (Dick Rosson), a youth whose weakness proves both his undoing and his salvation. Pauline Curley, who did conspicuous work last spring with Mr. Johnson in "Caisidy," plays the leading feminine role. The picture was supervised by Allan Dwan and directed by Arthur Rosson.

**"Fuel for Life,"** a romance of modern business, promises something new in the early winter crop of vampires. The plot is based on the eternal triangle, the action originating with an attractive woman who is employed to further certain promotion schemes. The wife nests the intrusion on her company with skill, and, in the flounderings which she finds, her husband has been completely alienated from her, she sets about to make all men pay dearly for his peridy. Prominent stars are Dwan, Rosson, and Sheen. The picture is one that will appeal to those who have seen "Her Husband's Wife," and, like Dumas' famous character of the French courts, she gets much and gives little. Among her admirers is one who, meantime, makes her wave in her business of precocious fortunes. Meanwhile, of course, her husband has quietly died of a gun shot wound, and, with her stock-in-trade of manipulating plans, and almost gets control of the Bob-Cat Mine. The tense situations provide many opportunities for Belle Bennett, who was recently shown in "Flashes of Honeymoon," Guinan, well known as a Winter Garden favorite; J. Barney Sherry, and Thomas Guise are members of the supporting cast. The picture was directed by Walter Edwards.

**Bathing Girls in New Picture.**

"Her Busted Debut," the Keystone release for November 18, is another regular program picture, similar in plot to the previous "debut" comedies. The picture deals with the adventures of a stage-struck country lass (Dale Fuller) whose prize hog wins a bank-roll large enough to bring her flush with wealth. The story of the Dogs of War, who are the favorites of the galaxy, is appended to the film, as a matter of interest.

**Triangle Komedies.**

"War and Matrimony" and "An Innocent Vampire" will be released as a new regular program as one reel Triangle Komedies. Both of these pictures measured over two thousand feet and have the cutting received nothing but lauds for the simplicity which has popularized these laugh-makers.

**MADGE EVANS IN "THE VOLUNTEER."**

Perhaps the most distinguished cast that has ever been assembled for a motion picture is the one assisting Madge Evans, "the World's kiddie star," in "The Volunteer," a new World production, directed by Paul Brown, in which little Miss Evans and Henry Hull are the featured players.

This list includes Gordon Goucher, Ethel Clayton, June Elvidge, Evelyn Greetley, Carlyle Blackwell, Montague Lovek, Knoles, and William A. Brady, and if anyone doubts that the assembly is an all-star cast let him (or her) ask any of the members.

It is true that each of the eminent screen players, directors, and dramatists whose names occur in this enumeration appears for not more than a minute or two with little Madge, and thus for the occasion becomes a "bit" actor or actress. But it is only to be expected that every one of these prominent artists of the film has a separate scene with the diminutive star, and plays it over with a serious fervor that would make the reputation of a new arrival in screenland.

It all happens like this: In "The Volunteer," which is a picture of the World War, of which a great deal has been written, little Madge is Madge Evans, a movie star of infantile years. Her father goes to France with his regiment, while her mother John, and the company. The picture, which was shot in Chicago, Evans is sent to relatives west out to remain until the conflict is over.

But while she goes the little star bids good-bye to all the notabilities in the World studio at Port Lee, and to most of those who are notables, but vastly important factors in the making of motion pictures, such as electricians, grips, prop men, scene painters and the like.

**MANY INTERESTING SUBJECTS IN GAUMONT WEEKLY.**

A wonderfully interesting letter from an American soldier boy in France to his mother, illustrated by a dozen beautiful pictures, is the most attractive subject in No. 150 of the Gaumont Weekly, which was released Sunday, November 11. This illustrated letter will do more to show the actual life of our boys who are training in France than any picture which has been screened.

One of the very few motion pictures which have been made of the Rev. "Billy" Sunday shows the famous evangelist starting his 25,000,000 drive for the Army Y. M. C. A. "Billy" says he is going to France to preach to the boys in the trenches. Among the other war subjects in this issue of the Mutual Weekly are the dedication of the "Liberty" Shipyard, at Squantum, Mass. This new shipyard, which cost 25,000,000, will be devoted to the construction of destroyers for the navy.

Coming from Hawaii, one of our most famous infantry regiments pauses at San Francisco for its first stop on the way to Germany. On the hills which overlook the Golden Gate the boys get rid of their "sea-legs," and exercise their muscles in a preliminary 20-mile hike.

At Port Sam Houston, Texas, the trial of the sixty-three negro soldiers of the 24th Infantry begins. If convicted these soldiers may meet the death penalty for murder and mutiny.

At Quantico, Va., the Secretary of the Navy reviews marines in training. In Chicago girls have written their soldier boys a letter 473 feet long. Dr. Wm. J. Manning has invented an army stretcher which can be used in the trenches, being adjustable to sharp turns.

Among other subjects shown are thousands of turkeys in the Imperial Valley, Cal., which are being fattened for Thanksgiving Day and Christmas; the winning of the inaugural handicap at the racing track at Del Monte, Cal., and the 17th Annual Chrysanthemum Show, at Washington, D. C. Each year the exquisitely beautiful flowers, the Agaonum, are illustrated, and specimens of chrysanthemums, and this year the two finest are named after Marshal Joffre and General Pershing. The latter is the most brilliant bloom yet produced.

**"JOAN OF PLATTSBURG" HAS TIMELINESS.**

If there is one thing which the art of the moving picture capital places another in its stories it is timeliness. For this reason Goldwyn, which is bringing Mabel Normand back to the films after a year's absence, is rather proud of the fact that it has scored a " scoop" in the case of Miss Normand's first vehicle, Porter Emerson Brown's "Joan of Plattsburg," which will be released December 2. It is not alone the first film to utilize that much talked of camp of the student officers. It is also the first to show the life of our new army in training and the first to handle the stirring theme of America's part in the war in a way that is both inspiring and yet untouched by powder, guns, and death.

**"TREASURE ISLAND" (Fox).**

William Fox announces that "Treasure Island," the third of the new series of pictures featuring Francis Carpenter and Virginia Lee Corbin, will be released November 18.

The picture is based on Robert Louis Stevenson classic which has endeared itself to millions of people in all parts of the world, and is reported to be the same sort of elaborate production as "Jack and the Beanstalk" and Aladdin and the Wonderful Lamp. The directors, C. M. and S. A. Franklin, however, here have laid considerable more emphasis on humor than in the previous pictures. Ample opportunity for this is afforded by the situations developing from Jim Hawkin's experiences on the island where 'Flint's treasure is buried.'

Scene from "Treasure Island" (Fox).
“FEAR NOT” (Butterfly).

The Universal schedules as its Butterly release for November 26 a vigorous drama dealing with hereditary tendencies en-
titling Browning Vernon and Murdoch Mc-
Quarrie advertised in the feature position. In the first an-
nouncements of this subject it was referred to as “The Twisted Soul” and before the title was definitely changed there was an amount of advertising given to the feature under its original name.

Supporting Miss Vernon and Mr. MacQuarrie in J. Grubb

Scene from “Fear Not” (Butterfly).

Alexander and Fred Myton’s play Joseph Girard and Frank Borzage will be featured. Allen Holubar directed the pro-
duction at Universal City. Browning Vernon has established himself in favor as co-star with Franklin Farnum and Herbert Rawlinson in several Bluebirds issued during the past year, and this fact will give exhibitors an opportunity for advertis-
ing and benefiting accordingly.

Director Holubar’s name, in connection with advertising, will likewise add to the potency of “Fear Not,” an exhibitor, as Mr. Holubar has achieved success in a marked measure both as an actor and director in Universal’s attrac-
tions. His previous Bluebird production was “Treason,” and he also has just finished “Barter,” a production in which his wife, Dorothy Phillips, is to be featured in a state right offer-
ing.

GIVE FREE TICKETS TO ALL “NUMBER ONES.”

The Avenue and the Royal theaters in all Cincinnati report that they used with great success an unusual advertising plan in con-
nection with “Who Is “Number One”?” the Paramount serial starring Kathleen Clifford. These theaters advertised that they would present a pass for “Who Is “Number One”?” to the “Num-
ber one employee” in all of Cincinnati’s largest stores and to the “Number ones” in the police and fire departments and to conductors and motormen. The “Number ones”—that is, the persons who were so designated on the payrolls or time clocks—applied at the theaters and were given their tickets.

The plan worked out splendidly and caused a great amount of discussion over “Who Is “Number One”?” and a large ma-
jority of the “Number ones” took advantage of the free ticket and brought their families and friend along.

NEWMAN EQUIPS DAYTON THEATERS.

The Newman Manufacturing Company, with factories located at Cincinnati, Ohio, and 65 West Washington street, Chicago, manufacturers of brass poster and photo frames, casels, rail-
ings, grilles, and ornamental work, are equipping the Apollo and Columbia theaters, of Dayton, Ohio, with the latest style of special hinged poster and photo frames to fit the front corners of the lobby.

The Newman Company were selected to do this work by Mr. Gross, of the Columbia theater, and Mr. Chiles, of the Apollo, because of the fact that they enjoy the reputation of turning out only high grade work.

This production, while it enables Mr. Eitinge to make use of his almost startling ability to mimic the peculiarities of the gentler sex, has a plot that is said to be entirely different than either of the preceding Paramount pictures in which he has appeared. It has as its locale a western ranch, which pro-
vides opportunities for scenes and situations totally different from those in "The Clever Mrs. Carfax.”

“A HEART INTEREST” “FALCON.”

Mollie McConnell and Daniel Gilfether, leads in “His Old Fashioned Dad,” a powerful drama of sacrifice and heart inter-
est, are new stars in the Falcon Features. The drama is the fourteenth of the features released by General Film.

Heart interest and dramatic force are well combined in the

story. It deals with the sacrifices made by an old doctor and his wife to enable their ambitious son to finish his education at a medical college. Finding his own ideas a handicap to his

son, the doctor determines to purposely disappear so that his life insurance becomes available for the boy’s benefit. Complications that ensue rise to a great climax that ends the story. It is supervised by H. M. and E. D. Horkheimer.

The next subject in the Falcon series will be “Zalenstein,” a drama of romance and intrigue featuring Vola Vale and Monroe Salisbury.

STRONG CAST IN “THE SECRET GAME.”

A cast of more than ordinary excellence has been chosen to

support Sesae Hayakawa in his forthcoming Paramount picture, as the “Secret Game” which was written by Marion Fairfax, author of many well known Paramount pictures, as well as a large number of successful dramatic productions for the legitimate stage. William C. DeMille directed “The Secret Game” with his accustomed skill and ability to stage highly dramatic incidents in the most effective manner.

Mr. Hayakawa portrays Nara-Nara, a great Japanese detective, and it is said that he has created a character which contains the very essence of the Oriental qualities, which though repressed are no less potent than in the case of the Occidental. Some remarkable camera effects have been secured for “The Secret Game” by Cameraman Charles Rosher.

THEDA BARA IN “DU BARRY.”

The last release of the present year from the William Fox offices will be a Theda Bara super-picture, “Du Barry,” which has been announced for initial showing on December 30. This will be the third of the Standard Pictures starring Theda Bara, which has been released since September 30. Fox’s “Du Barry” production, which very closely follows the original stage version, deals with the high lights in the career of a French ad-
ventures, who became the power behind the throne in the court of Louis XV, but who eventually was guillotined.

ROLIN OFFICIAL IN NEW YORK.

Dwight Whiting, treasurer and general manager of the Rolin Co., makers of the “Lonesome Luke,” “Rolin,” and “Toto” comedies for Pathe, is in New York for a few days visiting the Pathe exchange main office. Mrs. Whiting is accompany-
ing him.

Mr. Whiting reports a large expansion of the Rolin Co. during the past year and many improvements in the company’s studios.

ELSIE FERGUSON FILM HAS FOREIGN SCENES.

Elsie Ferguson’s latest photoplay, “The Rise of Jennie Cush-

ing,” released by Arctraft, takes the principals on a trip

which nearly circles the globe, including France, Egypt, and

America. These settings were all specially built in the Ar-
craft studios, and are realistic. The play is adapted from the book by Mary S. Watts. Many children take part in the pic-
ture, a, the theme of the story deals with the duty of society towards orphans, and shows what one girl accomplished in her battle with the world by the exercise of courage and persever-
ance.

Scene from “The Rise of Jennie Cushing” (Arctraft).
THE LAND OF PROMISE (Paramount).

For the cast of "The Land of Promise," in which Billie Burke will be starred by Paramount shortly, a number of excellent screen players will appear, including Thomas Meighan, who in the leading male role appears opposite Miss Burke. Helen Traubel, J. W. Johnson, Mary Alden, Margaret Scolfield, Walter McKeen, Grace Studdiford and John Raymond complete the cast.

Scene from "The Land of Promise" (Paramount),

and in each instance they have been chosen because of their particular fitness to the roles.

"The Land of Promise," written for Miss Burke's starring vehicle on the speaking stage, several seasons ago, is the work of the old-time vaudeville writer, Elbert McNeil

Scene from "The Land of Promise" (Paramount),

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DISCUSSING the peculiar quality of Sir Gilbert Parker's works, Mr. Commodore J. P. Morgan, who is producing for the screen some of the best known novels by that writer for release by Paramount, said recently:

"It is not so difficult to put one's finger upon the element in Sir Gilbert Parker's books that renders them so signally successful and so universally popular. It is the quality of humaneness. Perhaps I have had a better opportunity than most persons who have read Sir Gilbert's books to judge, because, in addition to having read them, I have talked long with the author while I was producing 'The Judgment House,' which will be released November 19, and have discovered that he puts something of himself into all his works. He is a man who commands respect and at the same time endears himself to his friends by his sympathetic qualities, his belief in the innate fineness of life, and his faith in his work. One likes to encounter a man who has the courage of his convictions, particularly when these convictions are ennobling."

"Sir Gilbert Parker is a student of human character also. He reads the natures of men and women with a discriminating eye and a retentive mind. He has a charity for the foibles and frailties, and follies of men and women that is as wide as the sea, and an appreciation of their efforts that is generous in the extreme. Add to this the fact that he is an artist in letters with remarkable powers in the way of characterization and descriptive writing, to say nothing of ingenuity of plot construction, and you have the ideal combination for an author of books that will be read and remembered by everyone who cares at all for fiction that embodies strength and historical accuracy coupled with a human interest that makes the characters and their doings realistic and compelling."

"I count it as a great privilege to have been associated with Sir Gilbert Parker for even a brief time while filming some of his works. I count it also a privilege to have had the task of translating those to the screen. And I know instinctively that when 'The Judgment House' is released it will do justice to the author. With me it has largely been a labor of love. I have never worked harder to put into a picture the real essence of the writer's original thought. And I feel that I have succeeded."

AREN'T WAITRESSES SAFE? (Paramount-Sennett)."

Victor Heerman, who directed "Are Waitresses Safe?" a Paramount-Mack Sennett Comedy to be released November 18, the entire production being supervised by Mack Sennett, has done himself in filming a laugh-provoking story with Louise Fazenda as the featured feminine character.

Ben Turpin, Slim Summerville and Teddy, the dog, help along the riot of fun, and according to all reports this picture will prove the greatest destroyer of the blues that has ever emanated from the Mack Sennett studios.

"Are Waitresses Safe?" abounds in examples of girlish beauty and a corps of "comedy cuties" which takes part in the ensemble scenes.

Louise Fazenda is gifted beyond the average with the ability to create laughs, both by her originality as a comedienne and her remarkable skill at make up. It is confidently asserted "Are Waitresses Safe?" will take a first position as a gloom disperser.

BLUMENTHAL MAKES LARGE SHIPMENT.

One of the largest exporting shipments to Europe has just been completed by the Export and Import Film Company, of Los Angeles, under the direction of Joseph B. Coxen, president.

It is a very significant fact that this concern should place in transit over 400,000 feet of film for release in Europe. It is an industry that is film circles that the only time that this order has been equalled is in the shipment of second-hand films, but it must be remembered that this shipment includes eight complete picture reels of the Ivan Pyke mysteries, three productions, and eleven comedies hitherto unreleased in the European territory covered by Mr. Blumenthal's activities.

The Export and Import Film Company has also come into the limelight in a very short while by virtue of a number of startling trade deals, one of the most important of which was the contract for the "Fancy Free Cut Out" play by Continental Europe. They also own the rights for the entire foreign market on "Man's Law," in which Irving Cummings is featured and "Ivan Pyke Mysteries," and "Loyalty" and "Humility," six reels each. The famous "Toro Dago" comedies featuring Peru, the veteran comedian, have also been contracted for, the company now owning the rights to all foreign markets on them.

The Export and Import Film Company has just sent a representative to develop the interests of its company's films generally. A policy of Mr. Blumenthal's in this connection is that of the personal interviewing of their customers no matter what the part of the world they might be located in.

GOLDSYN TO MAKE "OH! MARY, BE CAREFUL!"

Madge Kennedy's next picture will be based on "Oh! Mary, Be Careful!" the novel by Edith Wharton, whose popular stories have never yet been put into scenario form. Miss Kennedy has chosen all her costumes for her new piece, which has already begun on a few of the episodes involving Miss Kennedy alone.
Esslany Offers Novelty


A BRAND new idea in the novelty picture line will be given exhibitors by Esselany December 17, when "The Dream Doll" will be released on the Perfection Pictures program of the Universal-Kleine System. The novelty is the invention of Howard S. Moss, an expert in the work of making and handling dolls. His collection of midgets, many im-

ported, are worth thousands of dollars. When a picture calls for dolls of a type he can't find in stock he promptly makes the proper type.

Mr. Moss' invention is patented, and the many little secrets of the trade are closely guarded. But he does tell this much—how he animates the dolls. The screen the dolls appear on move about without the aid of human hands as naturally as humans would move. Here is how it is done. If Mr. Moss wants the cook to walk to the kitchen door he moves one foot probably an eight of an inch, and the cameraman takes a tiny bit of film. This process is repeated until the cook reaches the door. It is tedious work, and takes weeks and weeks to make a picture.

In "The Dream Doll" both living characters and dolls are used. Margaret Clayton plays the role of Ruby, the daughter of the Toy King, John Cossar; Bobby Bolder appears as A. Knutt, a crack-brain chemist. Rod LaRoque is Ruby's fiance.

The chemist, working in the Toy King's factory, claims the discovery of a mixture that will bring dolls to life. Ruby enters the laboratory while the chemist is out. A doll the chemist has given life pours the mixture on her, and she shrinks into a living doll. The dolls next bring to life a doll justice of the peace, and are married. Meanwhile Ruby's father, dance, and friends are frenziedly searching the city. Then Ruby awakes to discover it was a dream.

VIOLA DANA BEGINS HER FIRST WEST COAST PICTURE.

Viola Dana has begun work on "The Winding Trail," her first picture to be produced at the Metro West coast studios under the direction of John H. Collins. "The Winding Trail" has been written by June Mathis and Katherine Kavanaught in collaboration. "The Winding Trail" is a Western drama of the same type as Metro's popular pictorial dramas which actually lived in the period depicted in the Metro pictures. A strong cast is being engaged to support Miss Dana, including Clifford Bruce, Haywood Mack, and Mabel Van Buren. Miss Van Buren has appeared in many Universal pictures both in the East and West. Clifford Bruce supported the star in the forthcoming production, "Blue Jeans," produced at the Metro studios in New York.

In her new Metro picture Miss Dana will appear as an entertainer who poses as a girl of the Western dance halls in order to wreak vengeance on the man who has ruined her sister's life.

"LOVE LETTERS" IS DOROTHY DALTON'S NEXT.

The title of the next Paramount picture starring Dorothy Dalton has been changed to "Love Letters," by Shannon Fife, and will be released in December. The entire production will be made under the personal supervision of Thomas H. Ince, and it is said that for interest and dramatic intensity it will be one of the most effective pictures in which the talented star has yet appeared.

"THE RAGGEDY QUEEN" (Bluebird).

Violet Mersereau reappears on the Bluebird program December 3 to present "The Raggedy Queen," a characterization that gives her opportunity to develop her individual style of screen characterization to the fullest degree. The playop was created from Noll H. Bronson's story by Theodore Marston as the third Bluebird that skillful director has turned out with Miss Mersereau the star. John C. Brownell, of Bluebird's eastern scenario staff, provided the script.

Sensational episodes are the logical outcome of scenes in a coal mining district during labor troubles, with the situation always being saved by the girl heroine. To get the proper "atmosphere," Director Marston took his company into the Calvonia coal field and there shot the action, with scenes. The supporting company names Grace Barton, Donald Hall, Robert F. Hill, Charles Slattery, James O'Neill, and Frank Otto.

"NEARLY MARRIED" FOUND ON LIFE.

It is not always possible for an author to name the sources of his ideas, and not necessarily because he is ashamed of them either, but just because some of them are flashes of inspiration—out of the nowhere, so to speak. However, Edgar Selwyn, author of "Nearly Married," the famous stage success from which the new Goldwyn starring vehicle for Mudge Kennedy was made, and which will be released November 18, declares that he has no trouble to assign the origin of each and everything used in his play, for he evolved it through a process of hard labor. What seems now like the most spontaneous wit and play of fancy was often the drudgery of hours. One may take the professional co-respondent who constitutes a remarkable figure in the play. This woman is called in by a young couple who are planning a divorce about ten minutes after their wedding ceremony has been performed, but who have no reasonable grounds for legal action. She specializes, it seems, on compromising husbands as far as necessary, retiring conveniently into the background later on payment of a stipulated sum.

This figure, according to Mr. Selwyn, is not a fantastic creation in the ordinary sense of the word, but has an original in real life. Only instead of being a woman it is a man. Of course, this man has been experienced in divorce cases, but in the main it is the same person. It seems that Mr. Selwyn, in glancing idly over the files of a scandalmongering society journal, had noted the recurrence of the name of a well known New York clubman as co respondent in a number of divorce cases, and quite as idly had thought what a success this fellow might be as a professional instead of an amateur. This notion, subsequently developed, became the professional co-respondent, Hattle King, in "Nearly Married."
“PLEASE HELP EMILY” (Empire All-Star)

Ann Murdock, the famous Frohman star, comes to the screen on November 19 in the third of her Empire productions for Mutual release, “Please Help Emily,” a picturization of the comedy-drama of the same title in which she scored a distinct success at the Lyceum theater, New York, last spring. The production is presented with practically the entire original cast intact. Director Dell Henderson has perfected every detail, and the result is a tribute to the efforts of the players to excel the stage version.

The story is exceptionally adapted to the screen, possessing consistency of plot and action. Emily has two ardent admirers, one she likes, one she detests. Throttlegold, the unfa- vored, is spurned, and seeks solace in pursuing Emily with the police, when she takes refuge in Trotter’s room after eluding the guardianship of herennish friends. Emily finds herself in need of a protector, and decides Trotter is “It.” Sharing honors with Miss Murdock are other Frohman players, including Ferdinand Gottschalk, who fought with the Belgians and was wounded; Herbert Druce, Amy Veness, Grace Carroll, and Eades Egan, who have been largely instrumental in making the Frohman productions successful.

Dell Henderson, who directed the picture, has been responsible for several of the Empire-Mutual successes, and has directed Miss Edna Goodrich in her recent Mutual pictures. He is a veteran stage and motion picture director.

CAST FOR “THE GIRL AND THE JUDGE.”

The cast of “The Girl and the Judge,” the Clyde Fitch play that the Empire All-Star Corporation are now busily engaged in filming, is to be as distinguished as the other Charles Frohman’s plays that have recently been picturized by the same company.

Olive Tell is again being starred, while David Powell, who has the leading male role, is to be featured. Eric Main has an important part. Foreman Jenkins portrays the role of Mme. Alban, an actress. The entire production of “An American Widow” will be in keeping with the excellence of the cast.

JUNE CAPRICE ON ELEVENTH FOX PHOTOPLAY.

The cast has been nearly completed and work has been finished and has been busily engaged in filming. The second choice screen play under the management of William Fox. The company of the young star, whose first release was “Miss U. S. A.,” will include players who have nearly all worked together previously in Fox productions.

The role of the leading character, Dola Belton, is divided, Kittens Reichen in the10th period and Miss Caprice carrying her on through later years. Other women in the company are Florence Ashbrook and Inex Marcel. Dan Mason, Richard Re nuclei and Tom Barrow have also been chosen for the new picture. The scenario of the production is by Adrian Johnson and the director is Harry Millarre.

RED CROSS SCENES IN “GOD’S MESSAGE.”

Vivid scenes of Red Cross rescue work in “desolate ‘No Man’s Land’” after a battle are shown in “God’s Message,” the great Nazimova’s first Metro picture. This picturization of Mark Twain’s novel, “Roughing It of a Thousand Years,” is being directed by George D. Baker.

The rescue scenes were staged at Fox Hills, Staten Island, which is to be used as the special picture location for “A Nation’s Man’s Land” in France. Modern first line trenches were constructed at Fox, and “American,” and “German” soldiers, and “Red Cross” nurses worked in these gripping scenes. Nazimova, who plays the role of Jolene, the Paris artist, model, is seen as a Red Cross nurse on her errands of mercy on the battlefield.

VIVIAN MARTIN IN IRISH STORY.

“Molly Entangled” is announced for release by Paramount November 19. It offers Vivian Martin in the role of an Irish colleen, something of a departure from her accustomed roles. That will be followed, the first part of next year by “The Fair Barbarian,” an English story, again differing in character from Miss Martin’s recent productions.

There is no doubt according to those who have seen the advance showing of “Molly Entangled,” that it will serve still further to endear the star to the photoplay public. For it is a romance of Ireland, with Miss Martin as a daughter of Erin. Edith Kennedy wrote it, and Robert Thobny was the director.

AMERICAN WAR AND NEWS WEEKLY NO. 28.

The first chapter of the American War and News Weekly, under its new name, is by far the best issue of the twenty-eight issued so far. Not only does it contain up-to-the-minute war news in pictorial form, but also the cream of the week’s news, according to a General Film announcement. Among the subjects pictured are the spectacular drives for the second Liberty Loan, the dry-docking of a huge battleship, the American expedition force in France preparing for its last baptism of fire, a scene in the American oil fields engaged in supplying fuel for the navy, the woman suffrage parade in New York City, a thrilling ride above the clouds in a French plane bound on a bombing expedition, and Terry’s animated war cartoons.
**Mutual Features Murdock and Russell**

"Please Help Emily" with Original Cast and "Snap Judgment" Are the Leading Productions for Week of November 19.

The demand on the part of the American public for good comedies is so great that the exploitation of this group of entertainments in the Mutual schedule for the week of November 15, when "Snap Judgment," starring William Russell, and "Please Help Emily" featuring Ann Murdock, will be released. The schedule carries also a one-reel Strand comedy, a one-reel Cub comedy, a two-reel serial, and a one-reel topical. "Snap Judgment" is being shown at the two exceptional theaters where William Russell, star of the picture, will be at his best. It is a fast action drama—snappy, red-blooded—and jammed full of laughs. "Please Help Emily" is a picturization of the Frohman comedy success in which Miss Murdock played at the Lyceum theater, Broadway, last spring, and which ran a long run in Chicago and other large cities.

"Please Help Emily" gave Miss Murdock a role which endeared her to the American public. The dramatic production has been photographed under the direction of Dell Henderson, well known stage manager and motion picture director, who selected most of the members of the original "Please Help Emily" cast, all Frohman players, for parts in the screen adaptation.

As a willful girl eluding the guardianship of prudish friends she takes refuge in the apartment of an admiring in the wee hours of the morning. She defies gossip, and cleverly gets out of the compromising net she has woven about her. The story is brisque, but will not offend.

Supporting Miss Murdock are Jules Raucourt, who has been seen on the screen as Jimmy's friend; Ferdinand Gottschalk, long associated with the Frohman productions; Amy Vernon, and Grace Carlyle.

"Snap Judgment," William Russell is given an opportunity to display his versatility in a comedy role, as well as being shown as a fighter, and he makes the most of it. The story begins with the ending of Jimmie's romance, when he fails to arrive for his own wedding. He accompanies a new friend and the latter, after a series of thrilling complications, is seen by sweethearts, learning that Jimmie was not at fault, takes dad with her to find Jimmie, and succeeds as only a good true American girl can. Jimmie, in the meantime, has been arrested and the postponed nuptials are staged with an extra couple, Cupid having found a soft spot in Jimmie's heart.

In the supporting cast are Frances Milburn, Edward Hill, Clark, Adda Gleason, Charles Newton, Clarence Burton, Little Betty, and other well known American stars. Edward Sloman both wrote and directed the story.

Since the first release of the Strand-Mutual comedies the emphasis has been on the stars, but Miss Murdock has won new interest with her successful one-reel features, and in "A Maid to Order" charming little Billie Rhodes and laughable Jay Belasco present as merry a mix-up as can be conceived, yet retain consistency. Jay gets initiated into a lodge, and Billie puts the finishing touches on the high production which will be available November 20. On November 22, George Orey in "Jerkery," a one-reel Cub comedy, will be released.

Are you ready for the explosive and deeper in the tenth episode of this rapid-fire Mutual-Signal chapter play? In attempting to solve "The Secret of the Mine," Helen is flanked by love and danger in an underground passage, obtains the aid of detectives, but when they follow up the clue find that the rail has been destroyed by a terrific explosion. Helen is lost, as well as the express.

**BRENCH OPEN CANADIAN OFFICE.**

The Herbert Brenon Film Corporation is opening a Canadian Branch of the organization in Canada, of which Chapados Barrege, Mr. Brenon will have his headquarters at Montreal, and will have complete charge of the exploitation of Brenon pictures in Canada.

Chapados Brenon is the brother of the director and producer, and is widely known in the film world of Canada, having been the Canadian representative of several big American moving picture concerns in that territory. He is thoroughly familiar with every angle of the film business, and is responsible for many big deals that have been accomplished between producers and exhibitors in Canada. He is also very well known in newspaper circles, having devoted many years of service to newspaper work both in Eastern and Western Canada.

**ARBUCKLE BUILDS A JAZZVILLE TO ORDER.**

Jazzville has been created in California—Jazzville, wherein the characteristics of the small country hamlet will be a vehicle for Roscoe "Fatty" Arbuckle, are being staged. The heavy-weight comedian, whose recent Paramount comedy was entitled "Fatty at Coney Island," later killed himself went to do pictures for Paramount, and spent much of his spare time motorboating in search of a site for Jazzville. Finally it was found near a tiny town in the San Francisco Bay region of the Arbuckle Long Beach studio.

Alice Lake has rejoined Arbuckle as leading woman. She is an ingenue of charm and will add to the attractiveness of the new productions.

Scene from "Kid Snatchers" (L-Ko).

The L-Ko release through Universal's distribution facilities for November 25 will be "Kid Snatchers," a ridiculous undertaking in which the "kids" that are kidnapped for comedy purposes are bigger than their kidnappers. Gladys Varden and Eddie Barry are the featured ones in a large and active company, and there is a promise from Universal's publicity department that "Kid Snatchers" will put audiences in good humor for Thanksgiving.

The daring stunts of the comedians in some of the scenes take on the recklessness of the most hair-lifting serial episodes, a scene on a railroad bridge, with steam cars adding to the hazard of a bunch of desperate kidnappers who are operating in automobiles, being promised as an unusual complication of adventure. Archie Mayo produced "Kid Snatchers" under the general direction of J. G. Blystone, who creates all L-Ko.

**POKES AND JABS "BREAK IN."**

Pokes and Jabs become burglars, with the most laughable results in the current Jaxon comedy, "Breaking In," a General Film release. This is the sixth and last picture of the fourth series of Jaxon comedies released through General, and will be followed by a fifth series of six subjects, according to present plans.

**WATER ON THE BRAIN** (Nestor).

When Universal decided to comply with the request of exchange managers and continue Nestor comedies for four more issues, "Water on the Brain" was one of the subjects selected as the pick of the negatives on hand. Gail Henry and William Franey are the featured ones. Screen comedies seldom burdened with complicated plots get their best laughter results from the unexpected or "surprise" element that takes the place of a sustained story—In "Water on the Brain" there is said to be the maximum of surprise and invented comedy.

What plot there is centers around an invention that has long puzzled scientists. Wm. Franey is the man who has solved the problem, and the modern inventor proves that a rain making machine is both practical and ridiculously funny in its successful operation. Gail Henry has a role that is especially suited to her peculiar and individual style of mirth-provoking.

Scene from "Water on the Brain" (Nestor).
Sherry Secures Large Contracts  

THE towns of Schenectady and Albany, N. Y., were definitely won over to Arctraft and Paramount when Mr. Wm. L. Proctor, with four graduate drama students from last week. Five houses were signed for the star series services offered by the two big distributing companies. Mr. Sherry returned to New York City Monday, November 28th, and immediately negotiating $100,000 worth of business when contracts still pending are finally closed.

The widespread interest in star series services had never been placed, although offered to the exhibitors of that town since August 8, 4 houses were signed by Mr. Sherry, with arrangements for booking films planned. The houses are, in the order of their run on the productions, the Varsity, Schenectady, managed by S. Suckno; the Leland on South Pearl street, a Proctor house, managed by E. Hart; the Colonial on Central avenue, managed by Mr. Clifford Farnum; and the West Lawrence under the management of George Wright. The Ormehu and the Hudson theaters have deals pending, which Mr. Sherry has neither accepted or rejected.

In Schenectady, the Lincoln theater, under the management of J. G. Walker, was taken on by Mr. Sherry in addition to the four houses, which had previously been booked in Albany service. Seven houses are to use or are already using Paramount's Serial production, "Who Is Number One?" with Katharine Cornell.

Mr. Sherry's trip to Albany and Schenectady, from which he has just returned, lasted for but a week and a half. The $100,000 worth of business he secured, aside from the $50,000 worth of contracts pending, is probably the greatest volume of booking contracts ever closed by one man in so short a space of time.

END MARKEY IN NEW COMPANY.

Emid Markey, well known Ince star, and the girl who played the leading role in "Civilization," has been engaged by President Marshall of the National Film Corporation for the part of Jane Porter in that company's big production of "Tarzan of the Apes." This picture now boasts of a remarkable cast and the addition of Markey and Sherry will add to its value. Mr. and Mrs. Charles Wills, well known players as Elmo Lincoln, True Boardman, Kathleem Kirkham, Gordon Griffith, Bessie Toner, Thomas Jefferson, and Colin Well will play the leading parts.

Director Scott Sidney last week produced some remarkable wild animal scenes in Griffith Park, where a log cabin had been erected. Miss Markey spent a part of the week on location performing his hilarious stunt of pulling a lion from the cabin window by its tail and killing it with a knife. This furnished a thrill for the spectators which is seldom equalled.

Director Sidney had been busy on numerous scenes in To-panga Canon for the past week. One day was given over to the productions of some big ballroom scenes at the studio in which a hundred and twenty people took part. Practically all scenes produced during the past week were those in which Miss Markey appeared prominently.

MYSTERY IN "NUMBER ONE" AROUSES CURIOUSITY.

They're writing letters by the score to Kathleen Clifford asking for information. Miss Markey want to know "Who Is Number One?", which is the title of the Paramount serial in which she is starring. They're also writing to Anna Kath-eleen, another son of the comedian. Kathleen Clifford or Anna Kathleen Green will tell the answer.

"Number One" is the mysterious leader of the band that is seen in the first episode of the serial. Kathleen Clifford portrays the girl who leads the fight against the band.

The exposure of "Number One" is not held until the last episode. It comes some time before the end, but in exposing the identity of "Number One" the complications, instead of being cleared up, become greater than ever and the interest increases as the story progresses.

STORY WITHIN STORY IN "THE LITTLE PRINCESS."

In "The Little Princess," Mary Pickford's latest production for Arctraft, film has an adventure in the making. The story of Ali Baba and the Forty Thieves in an elaborate manner without taking much film. As the girls, clad in their night gowns, walked off to the studio, Kathleen Clifford tells the story of the Orient, and the romance of Ali Baba is pictured, and, though briefly told, it is sumptuously dressed and magnificently set, Mary playing the part of Morgiana. Ludicrous characters are presented, including fierce giants and droll dwarfs, and much humor is extracted from this famous fable.

ADVANCE IN PRICES.

The Universal Motor Company announce an advance in price, owing to increased cost of manufacture. The price on their electric generating set is now $450.00 f. o. b. factory, or $452.50 f. b. New York, boxed ready for shipment. New price lists are in the printer's hands and will be gladly furnished on request.

Ogden Reveals Cast

A Galaxy of Luminaries Have Just Finished Work on Second Ogden Offering, "The Grain of Dust."

THE Ogden Picture Corporation have heretofore withheld an announcement of its cast in the production, "The Grain of Dust," adapted from the novel of the same name, but now that the shooting has been completed a complete list of the cast and their former affiliations is being published. Opposite Miss Lillian Walker, the star of the production, Reginald D. Wallace has been cast as the leading man. Miss Corene Uzzell, who plays the part of Ursula, Frederick Norman's sister, has had a varied experience on the legitimate stage and in pictures, graduating from light comedy to light opera, then to comedy-drama, and finally to heavy dramatic work. Dolores Markey, as Mrs. Norman, is a graduate of the same stage and picture school, and the fiancée of Frederick Norman, is also a graduate of the legitimate stage, having been engaged by almost every leading company and production, 10 years ago. The completion of this engagement will be starred in a legitimate Broadway attraction to open up in January. Miss Day is not yet her beauty due to a recent illness.

The balance of the cast in "The Grain of Dust" includes George Henry, Jacques Tyrrell, Redfield Clark, Cecil Fletcher, Mary Vonnegut, Chas. Eldridge, R. Wangerman, and Lawrence Everet.

NEW TRIANGLES AND KEYSTONES STARTED.

Work has been started this week on five new comedies at the Triangle Culver City Studios, with Directors Reggie Morris, Harry Markey, Robert Harron, and Charles Avery. Triangle-Keystone Director Reggie Morris returned from Hartville, the Triangle Film Company's 1,500 acre ranch, where he spent three weeks on the production of a new comedy featuring Ray Griffith. The story is a burlesque of the West and of western life, and promises to be an exceptionally good one. Griffith is the character of a gun-man with little or no regard for human life.

Director Harry Williams is at work on a new Triangle-Key- stone comedy, with directors Jack Drum and Carl Hartville, Toner, Wright. Director Solter, Markey, is already on location. The cast includes Peggy Pearce, Baldy Belmont, Paddy McGuire, Ward Cameron, Andy Andrews, and Moore Wilson.

H. Raymaker, Triangle- Keystone director, has been hindered the past week by the uncertain light. He is at work on a new comedy with Dale Evans and a group of well known comedians, Milton Sims, James Donnelly, Lloyd Bacon, and Dorothy Hagar.

Director Charles Avery, who recently turned out a one-reel comedy in two days, is again at work on a new production. His cast includes Harry Depp, Friz Schade, Myrtle Lind, Jack Henderson, Ruth Langston, and Lee Forbes. Director Avery attributes his speed in turning out pictures to the fact that he insists on having all sets and locations ready before he starts work on his productions.

NEW STORIES FOR BLUEBIRD.

The Manuscript Department of the Bluebird West Coast studios has purchased for production by Director Joseph De Grasse "The Scarlet Pimpernel," the Richard A. Barry novel. It will be made into a comedy-drama for Franklin Farmun.

"Heart's Blood," a drama which has been written by Miss Elaine Sterne, one of the best known scenarioists in screenland, has been bought as a vehicle for the splendid dramatic talents of Miss Dorothy Phillips, the popular Bluebird star.

Two stories—"The Old-Fashioned Gentleman" and "Anthony the Absolute," the former by Hopkinson Smith and the latter by Sam Merwin—have become the property of Bluebird and will be adapted for the screen shortly. Director Rupert Julian will produce them. The list of Bluebird productions include "Donna Perfecta," a beautiful Spanish romance, another story which is scheduled for production by Director Solter the novellist.

"One Clear Call" is the title of a strong story bought for Director Harry Solter of the Bluebird staff. This is by Larry Evans and was published in Hearst's Magazine. Carmel Myers will be starred in this production.

GODS KNOW TO RUBY DE REMER.

The gods have been kind to Ruby De Remer. They endowed her with the beauty that has won her fame and the talent without which not even her beauty could have attained her the successes that are hers.

Two years ago this girl came out of the West to conquer Broadway. She little dreamed that her features alone would enable her to do the things that she has done. Quite recently she accepted the value her beauty set. Her grit and ambition as rapidly lifted her out of the mere "famous beauty" class, and her first real opportunity came when Rex Beach insisted that she play the part of Lorelei Knight, the leading feminine role in "The Auction Block," despite her comparative inexperience.
AMUSEMENT SUPPLY CO., OF CHICAGO, GETS LARGE ORDERS.

What is said to be the largest order for projection equipment ever given out in Chicago was that recently secured by the Amusement Supply Company from Halahan & Kates for their new Central Park theater, which had its formal opening on Saturday, Oct. 27. Every modern appliance for the operation of the theater has been installed in this theater, including the latest model motor-driven Simplex projectors and a Martin rotary converter. Mr. Plummer, general manager of the company, reports the sale of the complete projection apparatus to the Marshfield Amusement Company for its new Broadway Strand theater, which opened Saturday night, Nov. 16. A 250-foot reel and a Martin rotary converter were also installed in the Broadway Strand.

Picture Theaters Projected

KEY WEST, FLA.—Cuban Club will remodel two-story building, convert corridors and balconies and convert first floor into theater and billiard room.

ATLANTA, GA.—Poryth theater has been reopened by Jake Wells and John Evans. It will be devoted to high-class moving picture shows.

CLEVELAND, O.—Thoroughly renovated and redecorated, the Alhambra theater at Euclid avenue and East 16th street, has reopened.

SANDUSKY, O.—John A. Himmelman, owner of the Sandusky theater, has taken over the Plaza theater, and will convert it into a modern moving picture house.

AFTON, OKLA.—G. E. Branham has disposed of the Electric theater to H. O. Lewis.

QUAY, OKLA.—New Empress theater has opened under the management of A. T. Cook and Edward Scott.

QUAT, OKLA.—Strand theater has been reopened.

ELKTON, Ala.—Manager of the Strand theater, has purchased building occupied by Ford garage, and will convert it into a moving picture theater.

YUKON, OKLA.—W. S. Jones of Dallas, Texas, has taken over the Majestic theater, and reopened it under the name of the Star.

ELIC CITY, OKLA.—Quality theater has been leased by W. G. Yoder, and will be remodeled. Mr. Yoder also plans to erect a modern theater in the near future.

HEALDTON, OKLA.—Kosy theater is now being conducted under the management of Arthur Perry.

QUINTON, OKLA.—H. K. Armstrong has purchased the Majestic theater from C. Clyde Rowton.

JUNCTION CITY, ORE.—William S. Frites will reopen the Crescent theater and lease the Harrisburg theater. He will conduct both houses.

ONTARIO, ORE.—S. B. Dorman has disposed of the Dreamland theater to a Jeweler.

BURNS, ORE.—New Coy theater, formerly owned by Thompson & Clink, has opened under the management of Chester B. Smith.

BETHLEHEM, PA.—Moving picture and vaudeville theater will be erected here. It will be conducted under the management of E. H. Schwab.

WILKES-BARRE, PA.—Wilmer & Vincent, owners of the Orpheum theater at Allenwood, will demolish Hotel Hamilton at Harrison street and erect a theater on the site.

ALLENTOWN, PA.—Two new theaters have been completed and opened. The Strand on North Eighth street and the Hippodrome at Sixth and Hamilton streets.

CLAYSVILLE, PA.—Rex is the name of a new moving picture theater opened here.

ELLWOOD CITY, PA.—Work is progressing on the Barnes theater on Laurence avenue. Will have seating capacity for 800 people. A pipe organ costing $1,500 will be installed.

JOHNSON, PA.—W. J. Ross & Sons and the Thiel Construction Company are remodeling the theater in the Pythian Temple. Will be conducted by Scherer & Kelly under the name of the Temple theater.

PENNSBURG, PA.—Moving picture theater in the new East Greenville lodge building, has been leased by William J. Snyder, proprietor and manager of the Aurora theater.

PHILADELPHIA, PA.—Norden Electric Company has the contract to erect an electric sign for the Allegheny theater at 341 Allegheny avenue, to cost $2,000.

PITTSBURGH, PA.—Henry Busse & Company, West End Bank building, have the contract to make alterations to a moving picture theater for the Pittsburgh Opera House Company. Davis Theater building, to cost $5,000.

SALISBURY, PA.—Moving picture equipment of the Dreamland theater has been purchased by Dale Miller.

PARIS, S. C.—Paris Amusement Company has been incorporated with a capital of $10,000 by W. C. Cleveland, C. O. Hohs, S. A. Quinanely and others. They propose to erect a moving picture and vaudeville theater with seating capacity for 2,500.

POLLOCK, S. D.—Extensive improvements are being made to the Grand theater.

HOUSTON, TEXAS.—First theater is now being managed by Maurice F. Barr.

AMARILLO, TEXAS.—Control of Mission theater has been assumed by Ford, Dye & Rogers.

DALLAS, TEXAS.—J. A. Creasy and others have plans for a $50,000 moving picture theatre on Pacific avenue, with seating capacity for 3,000 people. There will be an eighteen-foot arcade entrance on Elm street.

BERKLEY, VA.—J. C. Johnson & Brother will expend $2,000 in converting store building into a moving picture theater.

LYNCHBURG, VA.—Elmer D. Heins of Roanoke, has leased the Trent theater from the Trent Corporation.

PETE'SBURG, VA.—Columbia Amusement Company have plans by Richard Munden, Mechanics building, for alterations and improvements to a theater on Sycamore street to cost $15,000.

KELSO, WASH.—Hancock building has been leased by C. G. Vaughan. Will convert it into a moving picture house.

CAMERON, W. VA.—Nicholodeon located in the Crawford building, owned by W. V. Smith, will move to the Hotel Creed building.

GREEN BAY, WIS.—Colonial theater has been reopened.

HUSTEDFORD, WIS.—Felix and Albert Rosseller have disposed of their interest in a local moving picture theater to George Roethke and William A. Krueger.

NEENAH, WIS.—Vaudeville and moving picture theater will be erected on North Commercial street. It will be managed by A. A. Green.

RANDOM LAKE, WIS.—Jack Anton, proprietor of the Princess theater, has proposed to show moving pictures one night a week at the village hall.

SUPERIOR, WIS.—New Diamond theater has been opened at 707 Tower avenue, formerly occupied by the Rex. Blackmore Brothers, of Duluth, are the owners.

WEYERHAUSER, WIS.—Edward Hugna has been placed in charge of a moving picture house here.

SPECTACULAR SENSATIONAL TUPENDOUS!!!

THE MOVIE CLUB OF NEW YORK, Inc.

PRESENT

Mask Novelty AND Carnival

AT

STAUCH'S, CONEY ISLAND

Wednesday, Nov. 14, 1917
 BUFFALO, N. Y.—Everywhere comes the report that many people are taking the war tax good naturedly and cheerfully, without question or criticism. When the war tax first affected the theaters there was an occasional show goer who grewled because four pennies or three pennies were being taken for the change. Some of these demanded their silver back and denied themselves the show rather than take the pennies in change. No manager worries about these folks. It is expected that the tax may hurt the legitimate houses and draw many of their patrons to the picture theaters. If a man pays $3 for a pair of tickets to a legitimate show, he has no hesitating to spend only 30 cents extra on the tax. It is therefore believed that the next time he wants to see a show he will be inclined to spend only 30 cents with a 3-cent tax, which will admit him to a first-class film performance.

BUFFALO Film Studio in Spring.

BUFFALO, N. Y.—"We are going to make only the better class films," said Frank Talbot, one of the directors of the Buf- falo Film Corporation, recently organized. The company announced that it will construct a studio in this city in the spring, but that its first picture will be the strongest, almost a month. For the present the indoor scenes will be filmed in New York and the outdoor scenes will be taken in Buffalo and vicinity. Stella K. Talbot and Stephen Gratton have been engaged by the company as stars.

Maritime Provinces News

From Alice Fairweather, "The Standard," St. John, N. B.

New Theater at Amherst, N. S.

AMHERST, N. S.—The patriotic opening of "The Message," at a new theater at Amherst, N. S., on Monday, October 25, was a most successful affair. The theater, owned by Fred. Q. Spencer of St. John, is built upon the site of one burned some time ago.

The pantomime chapter, Daughters of the Empire, put on the college play "Brown of Harvard" and some very finely staged vaudeville specialties. The entire house was sold out and the efficient music rendered by the special orchestra the performance was a very fine one.

Mr. and Mrs. Spencer, accompanied by Miss Alice Fairweather, came up from St. John to be present.

The theater has been in running order for two weeks. Charles E. Allen is manager and it is now one of the finest theaters in the Maritime Provinces. Its capacity is a thousand people, who can be seated on fine opera chairs arranged so that four aisles make it convenient for the accommodation of the audience. The decorations are carried out in a color scheme of deep rose and buff. The walls are tinted rose with a narrow artistic border at the cornices done in gray. The ceiling and down are tinted in rose and buff, depending from brass rails on the boxes and in front of the orchestra pit and from the cornices.

The electric fixtures are large white bowls for the ceiling lights. Under the balcony the lights are covered with smaller white bowls with a design of roses and on the walls are candle lights with dainty rose sprays.

A particularly noticeable feature is the well planned balcony sloping down to form the boxes, from every seat in which a good view of the stage can be obtained. The general effect of the balcony from the house is pleasing.

Attired in the picturesque costume of Red Cross nurses, the members of the Amherst Junior Red Cross Society do the ushering, and do it very well.

The stage, which is 35 feet deep, is well equipped for the production of stage plays, and downstairs there is a number of well-lighted and fitted dressing rooms.

Mr. Spencer has two other theaters in Amherst. The people of the town are very proud of their new Empire, as they might well be. The price charged for admission at this theater is twenty cents.

Maritime Provinces Notes.

"Folly of the Circus" had a most successful showing in Halifax at the Casino and played to the house which R. D. McAdam has ever had. The newspapers sent special reporters to review the picture, which is unusual in Halifax.

Charles Berman of the Real, Goldwyn and Triangle has returned from Halifax, and erects St. John shortly for Montreal and Toronto.

A. H. Fielding, manager of the Princess theater, Truro, was a visitor in St. John recently.

St. John, N. B.—The Imperial theater has signed for Goldwyn pictures, thus making their program of Paramount and Goldwyn a very strong one. This coming week the Imperial has on Monday and Tuesday, Mary Pickford in "The Little American," on Wednesday and Thursday, "The Brat," and on Friday and Saturday, Madam Petrova in "The Law of the Land," both of which were a success in St. John, N. B. Besides these pictures three acts of Keith’s vaudeville will be shown, so that gives variety as well as quality.

K. Keltie has sufficiently recovered to move to Truro and is superintending the decorating of the Strand Theater there. The Outside of the house is painted white.
THE MOVING PICTURE WORLD

November 24, 1917

Filmdom Notes of Week from Philadelphia

Changes Among Exhibitors and Distributors—Dinner Given in Honor of General Manager M. W. Taylor of the Zimmerman Interests—Other Notes.

By F. V. Armatto, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The new German-town home of M. W. Taylor, general manager of the J. F. Zimmerman enterprises, was the scene of a house warming recently when a birthday dinner was given to Mr. Taylor by the Zimmerman staff. As Mr. Taylor’s birthday fell on Wednesday, but in order that all the members of the staff might attend, it was decided to hold the dinner on this night. The house was prettily decorated with palms, ferns and cut flowers.

Mr. Taylor, responding to a toast to the success of the Zimmerman enterprises, outlined plans he had formulated for making as pleasant as possible the relations between the theater employees and the players and audiences. He outlined how this could be done.

Mr. Zimmerman spoke on the faithful service of the theatrical employees and told reminiscences of the theater and his association with it. Those who attended the dinner were: J. F. Zimmerman, Sr., M. W. Taylor, general manager of the Zimmerman enterprises; Frank Q. Zimmerman, general representative and treasurer; W. B.(TokenType:42399) general secretary; Mark W. Wilson, press representative; Homer Lord, manager of the Edgemont; Minnie Zimmerman, manager of the Orpheum theater, Germantown; H. S. Kendrick, manager of the Fairmount theater; W. McCombs, manager of the Liberty theater, and J. M. Graver, manager of the Library theater.

M. S. Kahnweiler Opens Economical Exchange.

Philadelphia, Pa.—M. S. Kahnweiler, who will be succeeded as manager of the Monarch Feature Film Exchange about two years ago, has returned after an absence of the same period. He has opened in this city and opened the Economical exchange.

Allen May Will Represent Booking Corporation.

Philadelphia, Pa.—Allen May resigned last week as manager of the Bluebird exchange and has been appointed representative of the United States Exhibitors’ Booking Corporation. Temporary offices have been secured for the purpose of the distributing of “The Zeppelin’s Last Flight,” the first release to be offered. One feature a month has been announced as the regular schedule.

Two More Exhibitors Called.

Philadelphia, Pa.—Charles Burkhart, of the Star, and Herbert R. Lewis, of the Tivoli, are preparing to go with the next quota of films drafted for the National army from this city. Mr. Lewis during his absence will leave Wm. F. Lowe in charge of his house.

Theatrical Men Buy Land.

Philadelphia, Pa.—Sablosky & McGuirk, well-known theatrical men, took title to the property at the northwest corner of Sixtieth and Ludlow streets, from John J. Cre, for $5,000. The property consists of a two-story brick store structure at 3256, and a two-story store structure on Ludlow street, both buildings, which together occupy a lot 32 by 100 feet, the parcel is assessed $1,900. It was purchased for investment.

Programs of Week of November 5.

Philadelphia, Pa.—The programs of the important photoplay theaters during the week of November 5:

At the Stanley, “Aladdin and the Wonderful Lamp,” produced by Wm. Fox, and a Paramount Mack Sennett comedy, entitled, “A Pullman Bride,” will be the principal features.

At the Victoria, “For the Freedom of the World,” with William Marlowe, Barbara Castleton and Romaine Fielding will be offered for the week.

The Palace will present “The Man Without a Country,” and Wm. S. Hart in “The Narrow Trail.”


The Herald will show “Bab the Burglar,” with Margarette Clark, and “The Submarine Eye.”

At the Locust and the New Collacum, Julian Lifting in “Countess Charming.”

Notes of the Trade in Philadelphia.

Philadelphia, Pa.—The American Photographic Company, exponents of “The Warrior” at the Nixon theater, which was attended by a large number of local exhibitors and newspaper men. The production was pronounced an exceptionally good by the majority of those who saw it.

Philadelphia, Pa.—William S. Jones, manager of the Palm theater, Kensington, has booked a new print of “The Wrath of the Gods,” which is one of that famous Japanese story which delighted the public a few years ago. A large advertising campaign has been arranged to push it across.

Philadelphia, Pa.—Rear Admiral Payne, accompanied by his staff of officers and friends, were the guests of the management of the Victoria theater on Monday, Nov. 5, at the first presentation of “For the Freedom of the World.” Parts of the above production were made at Betzwood and there is much local sentiment attached to the presentation of this film spectacular.

Philadelphia, Pa.—Frank W. Buhler, general manager of the Central Market Street Association and E. Dick- ner, manager of the Stanley bookings, paid a visit to the Pathe local exchange last week, and arranged for the showing of Mrs. Vernon Castle in “Stranded in Ar- cady.”

Philadelphia, Pa.—The annual personal appeal of the department recently inaugurated by the travel agents, begin Monday, Nov. 5. In this city, with “Australia” as the first subject in a series of shows which are to be given weekly on corresponding days each week. The other subjects of the series are “New Zealand” and “Tasmania,” “The South Sea Islands,” “Japau in 1917,” and “Alaska Today,” all absolutely new to Mr. Holmes and to his audiences.

WASHINGTON ITEMS.

Edwin Sherwood Is Assistant Manager.

Washington, D. C.—Edwin Sherwood, formerly with the HJArt Masterploys Company, has returned to Washington from New York, where he had been in the employ of the Miro Film, and is now with E. E. Swidler Company. Mr. Sherwood was recently named to succeed Guy Brandt as assistant manager.

Ed. L. McShane Promoted.

Washington, D. C.—Ed. L. McShane, who has been covering Virginia for the Paramount, has been placed in charge of the short subject department recently inaugurated at the local exchange by Manager Darro. Mr. McShane will look after the single and two-reelers covering the entire territory with these.
Week's Happenings in Baltimore Filmdom

The Gertrude McCoy Theater Marks Second Anniversary—Many Benefits for Patriotic Causes—Notes About Exchanges and Theaters.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—According to E. C. Spurrier, Manager of the Baltimore Amusement Company, it will in the near future erect a palatial picture theater which will be located on North Charles Avenue near Charles street now stands. The future theater will have a seating capacity of about 2,000, and will house a large proscenium feature attached to the project. It is understood that Blank & Zink, the arch-rivals of Gertrude McCoy, have completed the specifications and that all is in readiness for the actual work to begin.

The theater for which the Park- way Theater Company is going to build in a short time, will, it is understood, be called the Spurrier. It is expected that sales of stock will be successful. It is stated that the building will be opened about December 25th. And it is expected that the theater will be completed at once whenever the site is cleared.

Theaters Unwound in Patriotic Work.

Baltimore, Md.—Other Baltimore exhibitors have fallen into line with the patriotic movement. At the New theater, 210 West Lexington street, on Sunday night, October 28, a monster demonstration was arranged by I. A. Delhoff, the indefatigable manager of that house. The crowd swarmed into the house for the performance was given for the benefit of the Baltimore's own 313th Regiment, National Army, at Camp Mead. Pupil playing "Ben Hur" with Alice Brady as the star were the features. Nearly $250 was donated by those present and will be used to buy books and athletic paraphernalia for the 313th boys.

Otto Depkin, Jr., with his usual high geared, keenly alert action, arranged a fine picture program for the Strand theater, 404 N. Howard street, for Sunday, October 28, as a benefit performance to raise the recreation fund for the men of the Peabody Normal Home, 415 East 40th street, located at Fort McHenry. The program included the viewings of the "Rainbow Division" men of the 313th regiment. A hundred dollars was collected for the fund.

And then that sturdy pioneer in the film game in Baltimore, Nat Keene, who runs the Crown theater in conjunction with J. J. Harter, at 1764 Columbia avenue, arranged a benefit performance for the selected men from the twenty-first di- vision. The showing as a complete success, it is understood. The films used in the program were donated for the occasion by Frank B. Spurrier, the manager of the Pathe Exchange in Baltimore.

The manager of the Goldfield theater, 913 Waters avenue, also had a benefit performance on the same Sunday for the colored draftees from the twenty-first district.

Then at Albaugh's theater on North Charles street on Saturday evening, October 27, there was a monster benefit performance held under the auspices of the Women's Auxiliary of the First Company, Maryland National Guard, at Fort Howard. The glowing lights were Managers Charles E. Thrupp, of Nixon's Vic, and Mr. Haas, of the Academy of Music. Peter Oletsky, of the Baltimore Film exchange, courteously loaned them films which were used in the performance. Other acts were loaned for the occasion by Charles E. McDermitt, of Local 3, Symchord, and Harry Woods, of the Garden.

With the Out-Of-Town Boys.

Cumberland, Md.—Through the courtesy of the Mellenger Brothers, of the Maryland theater in this city, a celebration of the first hundredth anniversary of the Reformation by the Lutheran churches of this city and Frostburg was held in this picture house on October 9.

The Cambridge, Md.—Manager Brown of the Opera House in this city very courteously arranged a large program of free movies for the interests of the Liberty Bond selling recently and 1,300 attended.

Petersburg, Va.—On the afternoon of October 24, in this city at the Academy of Music, through the courtesy of the manager, a patriotic meeting was held in this playhouse.

Anniversary at Gertrude McCoy Theater.

Baltimore, Md.—As Thursday, November 1, was the second anniversary for the Gertrude McCoy theater, Fulton avenue at Eutaw place, and the personal appearance of Gertrude McCoy and Edward Earle were arranged for the occasion, an achievement. Webster, the pleasant, courteous manager of this house, has made a splendid success in piloting its affairs ever since it opened two years ago. A special twelve-page souvenir program was issued for the occasion.

Policy at New Pickwick Changed.

Baltimore, Md.—The policy at the New Pickwick theater, 115 North Howard street, has been changed and there will be three changes of pictures a week. G. Horton Gaffney, the affable proprietor of this house, also engaged a popular Baltimore singer, Norman Dick.

More Benefits Given in Baltimore.

Baltimore, Md.—Through the courtesy of Eugene B. Murddy, second vice-president of the Maryland Exhibitors' League and proprietor of the Lafayette theater, 1433 W. Lafayette avenue, this house was donated for a benefit together with the music and photoplates, for a benefit performance for the selected men from the forty-ninth division. From this collection was taken up to purchase a few comforts for these sturdy lads.

L. H. Gaynor's Victoria theater, 415 East Baltimore street, all last week, Manager Charles E. Thrupp arranged for an appeal to be made at the end of each performance, a collection taken up for the Tobacco Fund.

Then through the courtesy of Harry Magrane, and another performance was given on Sunday, November 4, for the benefit of the colored men drafted from the Fourth Ward, who are now at Camp Meade. Pictures were loaned through the courtesy of P. Oletsky, manager of the Baltimore Film exchange.

Theaters Aid Sunday Schools.

Frederick, Md.—Two large mass meetings were held in this city at the City opera house and the Empire theater on Sunday afternoon, at the courtesy of A. J. Eichelberger, manager of the two houses. The meeting at the former was for the benefit of women, and both were in the interests of religion and Sunday School work. Fully 5,000 people, it is reported, attended the meetings, which were preceded by a great parade.

Entertainment for Soldiers at Camp.

Baltimore, Md.—On Friday, November 2, at a meeting called by Frederick C. Schanberger, manager of the Maryland theater, and attended by a number of theatrical manager of Baltimore, arrange-
ments were made for a special performance which was given on Sunday, November 11, at the Maryland, in the afternoon, for the benefit of the soldiers at Camp Meade. Mr. Schanberger is chairman of the Maryland War Recreation Committee.

North Carolina News

By D. M. Bain, Wilmington.

North Carolina Theaters Feel Effects of War.

WILMINGTON, N. C.—With very few exceptions the picture theaters in North Carolina have raised their admission prices five or ten cents to meet the need of increased taxes now being levied, but what reports have been gathered since November I tend to indicate that quite a number of the houses have been doing business as a result of this extra tax on the purses of the theater-going public. It seems that it is not producing more revenue of the cent or two extra, but the bother of changing and handling pennies that makes many patrons who formerly "dropped in" for a half hour or so fight shy of the movies since November I. Indications are that, should comparable pennies be issued for the first week in October and the first week in November over North Carolina and other states, many patrons will be dissatisfied with the business and, of course, there is nothing to which to charge it but the war tax.

In Wilmington the Howard-Wells Amusement Company have cut their admission prices of all their houses to 25 cents equal to the tax, on all priced tickets, and patrons in Wilmington are seeing the shows at the reduced price and are almost forced upon them through the fact that they raised admission prices five cents everywhere about sixty days ago.

Raising Fund to Send Exhibitor to Capi-

Charlotte, N. C.—A fund is being raised by the North Carolina Exhibitors' League and Henry B. Varner to Washington when Congress meets in December, to aid in putting up such a law as making body as will result in a modification of the admission tax now in force, and data is being collected for presentation to Congress at that time relating to the effect of the tax on business generally in the state.

To this end Otto Haas, of the Ottaway theater, this city, is addressing letters to the exhibitors soliciting contributions, Mr. Haas having been a prominent treasurer for the fund. Among the replies received is one that shows the true American spirit of patriotism and on which I was seldom found. The letter, from Mr. P. C. McIntyre, of the Rose opera house, High Point, N. C., is reproduced here is the following:

Dear Sir: Your letter received and noted. I wouldn't pay one red cent to get these taxes back, but I think it really would be a good idea to have the government run the war with this. It is every exhibitor's place in the country to explain the need to the public to pay it. It will amount to a tax to the government to run this war with.

Here is what the exhibitors are doing in High Point, N. C. Every Saturday and Sunday 10 and 15 cents daily until the war tax came on. Now they are 11 and 17 cents. It is killing business in the public mind that the 1 and 2 cents are the government's and not ours. Not a single customer to this knowledge. It is nothing short of awfully inconvenient for us to make the change and keep it straight, handling the pennies, yet we do it as Americans to fight this war.

I would like the whole world to know two things: One is that I am a thoroughbred U. S. American and believe in all the American laws and democratic government, and I never voted nothing except a Democratic ticket in my whole life.

P. C. McINTYRE.
November 24, 1917

THE MOVING PICTURE WORLD

TORONTO NOTES.

Rebuilt Windsor Again Bright.

Windsor, Ont.—The Windsor theater, which was destroyed by fire last summer, has been rebuilt and is again in operation. In addition, a brand new theater, the Colonnade, has been built in Fort William, which is close to Windsor. The new house has a seating capacity of two hundred.

J. J. Colleton Becomes Branch Manager.

Toronto, Ont.—John J. Colleton, formerly of the local branch of the Globe Film Company, has been appointed Toronto branch manager of the Specialty Film Import, Limited, Pathé distributors in Canada, by President L. E. Ouimet, in succession to the late Walter Davidson.

Changes Announced by Globe.

Toronto, Ont.—Phil. Kauffman, vice-president of the Globe Film Company, Limited, announces that Harry Klee has been appointed Vancouver branch manager of the company's staff, while Joe Kauffman, manager of the Toronto Roxy, is to go to St. John, N. B., to open the sixth office of the company. He found that good progress has already been made new offices in Winnipeg and Calgary. The Globe company has just secured the Canadian rights for the new feature film, "Libertine," the six-reel Steger release. Other new releases are being secured.

Metro Will Handle Circuit Films.

Toronto, Ont.—General Manager J. J. Ungar of the Metro Film Service, Limited, Toronto and Montreal, has announced that his company has secured from Harry B. Sperdakos, manager of the Colonnade theater, the exclusive right to handle the films of the Empire Exhibitors' Circuit, Inc., for eastern Canada. These include the new Chaplin comedies.

Dan Freeman with Regal Films.

Toronto, Ont.—Dan Freeman, formerly of Vancouver, has been added to the road staff of the Toronto headquarters of Regal.

Patriotic Workers Choose "Bab's Diary." Montreal, Que.—When Manager Conover arranged a benefit performance at his Imperial Theatre, Montreal, in honor of the membership of the chapter of October 22 for Margaret Polson Murray Chapter of the Daughters of the Empire, the management secured the privilege of having the members of the chapter choose the film feature for the entertainment from "Bab's Diary," featuring Marguerite Clark.

Business Notes from Toronto.

Toronto, Ont.—This is the open season for Bluebirds in Toronto. A general publicity campaign was launched by Bluebird Photoplays, Inc., late in October, and the advertising really went over big. No less than 35 billboard stands were used for 24-sheet posters.

State Right Features, Toronto, managed by Henry Fischer, has obtained a big subject in "The Co-respondent," the Canadian title for the American film, which has been secured by the company. Another feature acquired is "Sirens of the Sea." The feature has witnessed the trade showing of "The Bar Sinister" at the Strand, Toronto, on Monday evening, October 22. This distribution has never seen better photography than in the swamp scenes of this feature. This play is being released in Canada by Metro.

Waterloo, Que.—P. Nadeau is literally a big man in a small town. He weighs in at 275 pounds, and in addition to this fact he is an important citizen in the place where he resides. He is the hostkeeper of the place and the manager of the local moving picture theater. He is also the proprietor of a jewelry and general store. The population of Waterloo is about one thousand people.

1211

Toronto Has Fine New Uptown Theater

The Oakwood in the Bathurst Hill and St. Clair Avenue District Opens Under Management of H. E. Strange—Seats 1,400 Persons at 10 to 25 Cents.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, Ont.—The growth of Toronto in the St. Clair avenue and Bathurst Hill district is evidenced by the erection of a large and beautiful up-town moving picture theater with a seating capacity of 1,400, the new Oakwood theater, which is located in the former Oakwood hotel. The theater has been opened on Monday, November 12, under the direction of the Oakwood Ltd., Limited, and under the personal management of H. E. Stone, a veteran exhibitor of Toronto.

Although popular prices will prevail, it was announced recently that a significant development of the local film magnates.

St. Denis Begins Two Changes a Week.

Montreal, Que.—Manager Roland Roberts of the St. Denis, of which he is the manager, announced that the largest photoplay theater in Canada, has decided to cut the week into two parts, after much consideration. Starting with the week of October 25, it was decided to change programs on Sunday, making the week ending the first "half" of that week was "A Mormon Maid."

Decorated Soldier Leads Orchestra.

Montreal, Que.—The Imperial theater, Montreal, has a new and distinguished orchestra leader in the person of Henri Deleclaire, a veteran of the French Army, who has been decorated with the Croix de Guerre. He was formerly musical director of two theaters in Paris, the Folies Bergere and the Casino. He has also been the choirmaster of the Montreal Opera Company.

Theaters Ready to Do Their Part.

Montreal, Que.—The managers of no less than thirty-four theaters of Montreal have decided to cut the week into two parts. This is a very every performance during the month of November was supported by the Victory Loan Campaign Committee of Montreal for five-minute patriotic speeches by prominent speakers. The offer was quickly accepted.

A Splendid Little Theater.

Drummondville, Que.—A splendid moving picture theater is opening in Drummondville, Quebec, a French-Canadian center of less than 5,000 people. The theater was built in 1915 by J. D. Rene and J. A. Bouffard, the latter being the designer of the structure. It is in the heart of the town and is one of the best equipped small town theaters in Canada and the city. There are ample dressing rooms, comfort and service to patrons. The ceiling is 42 feet high and the spacious interior is equipped with a stage and ample room between the rows of seats.

The color scheme is cream, gold and brown, with the woodwork and chairs in matching colors. The stage is 50 feet and pictures are projected by a Powers' 68 machine. The operating booth is really a street, a main thoroughfare in modern equipment is found. The theater has done good business continuously since it was opened over two years ago.

Made Park Theater Pay, Now Buys It.

Toronto, Ont.—The Park theater, one of Toronto's largest up-town moving picture theaters, has been purchased outright by Messers. Lester, Alexander and Mentol, who have been operating the house under a special arrangement for almost a year. In the Park, the only 1,100 seat and pictures are projected by a Powers' 68 machine. The policy of the Park theater has been to be run as one of the best available features immediately after they have been presented in downtown theaters. These are booked for three-day runs and considerable advertisement is given. No less than 100 free passes for the weekly feature are used regularly.

The Park has a seating capacity of 1,100 and a very fine location. The theater is an old white elephant. Under the careful direction of the new owners, the theater has been showing good returns. The Park and Doric theaters are both on Bloor Street and are located in northwestern section of Toronto. Mainline performances are held at both afternoons.
THE MOVING PICTURE WORLD
November 24, 1917

Are Nickelodeons Coming Back Strong?

High Prices Made Necessary by War Tax Are Helping to Classify Theaters—There Are Many People Who Need a Cheap Show.

By Ohio Valley News Service, 1404

LOUISVILLE, KY.—There seems to be no question in the minds of local exhibitors concerning the opportunity offered to the old-time "nickelodeon" type of theater. The present theater does not come inside of the war-tax provisions, but it is understood that the real tax on prints will have to be paid even on junk film that has been floating around the country, and held in small films for some time. However, even counting the war tax on the film, the operator of the nickel house can secure old prints for very low prices, and is in position to pack his house. The fact that the feature or photograph show presently going is putting one to fifteen or twenty cents means that hundreds of patrons will begin looking around for the five-cent theater, especially those who have "locks" of youngsters to buy tickets for.

Nickelodeon Box Offices Show Increase.

On Fourth Avenue in Louisville there are two five-cent theaters within a block of the Chase and Rex. Box office receipts have jumped at a great rate since the large theaters advanced prices and attendance has been better than during any previous period in months, and even years. Such theaters will obtain their profit or transients, who merely want to pass away a bit of idle time and who don't care to pay much for the privileges. At Cincinnati the same kind is opening on Walnut street, and before long it is possible that many of the old patrons will again take operation. This does not mean that the large theaters will lose much business, and in fact they will gain business by increasing prices from the point of dollars and cents.

May Help Grade Shows.

One exhibitor remarked, in discussing this phase of the business, "It means a divided house of high class and low class film houses, it being much on the order of the high class road show as compared with the smut and transients. It may also result in a better class of films and a better class of patronage for the high class business, and will result in much of the rougher or undesirable patronage from the better houses.

Patron Empties Free Only on Municipal Business.

Louisville, Ky.—The question of whether or not patrons in uniform have a right to enter moving picture theaters without payment of the war tax has arisen. In one theater the management raised the question, stating that a patrolman entering on business has a right to do so, but those just merely looking over the shows should pay the tax. However, it is very seldom that an exhibitor enter a theater on business, or a downtown theater at all. In the suburban houses roundabouts are in the habit of entering the theaters for the double purpose of getting out of the weather in the winter, and seeing the shows. There has been no attempt made to拦, but with even newspaper reporters being taxed, the chances are that the policemen will have to pay their share of the war tax.

Where It Tickles the Exhibitor.

Louisville, Ky.—An exhibitor of Louisville was recently caught in an unusually favorable mood. On being questioned as to his hilarious manner, he remarked: "Of course, it's costing me a lot more to do business, but believe me I've been seeing something. For the first time in my life I've seen some of these fat politicians, stockholders and Wall Street wheeler-dealers trying to get something to get into this theater. There are a lot of chaps that we have to give attention to, and I'm afraid we can't resist, in some cases they are chaps who could cause us a lot of petty annoyance if we failed to remonstrate. But who's going to say expect to be remembered. However, they now have to fork over with the war tax and I'm afraid that the war tax of this week will result in less free paper being scattered through the city, as the cost of doing business is going to be too great for much free paper."

Not Enough Pennies Yet.

Louisville, Ky.—Managers of local moving picture theaters feel well satisfied with the general rise in ticket business to the new price schedules, and furthermore are very thankful that they adopted the method of evading the tax for tickets at the box offices. The troubles with penny changing have been shown in numerous cities, but has been learned that 3,000,000-000 pennies have been coined and it is figured that out of these three billion almost half have been left or hurled away, this meaning that instead of thirty pennies per capita for the country, there are less than fifteen. However, if news is that other city patrons are in kid banks, in dusty corners of the cash drawers. The mints are coining enough to have the general public to fear a shortage.

Manager Dozier Becomes a Daddy.

Madisonville, Ky.—E. W. Dozier, manager of the Garrick theater, is the proud father of a fine boy, which arrived at Louisville on October 20. This is Mr. Dozier's first child.

Among Kentucky Exhibitors.

Nicholasville, Ky.—Matt H. Nave and R. M. Sparks have again taken over the management of the Savoy theater, which for many years has been operated under a lease executed by the present operators. The theater was re-opened on November 3. Sebree, Ky.—Useage of coal, current at Sebree has been too weak for operating the Nelson theater for several weeks and the management has installed a new engine and generator.

Owensboro, Ky.—The Grand theater has spent a considerable sum on installing a modern heating plant, which is now in operation, and which takes the place of a plant that had outgrown its usefulness.

Atlanta News Letter

A. M. Beatty, 42 Copenhagen Av., Atlanta, Ga.
C. R. Beacham Will Manage Consolidated

Atlanta, Ga.—William Oldknow has tendered his resignation as general manager of the Consolidated Film & Supply Company, Atlanta, and C. R. Beacham has been appointed in his stead. Mr. Beacham has been connected with the Consolidated Film & Supply for more than five years as assistant treasurer. His appointment gives him the recognition that his judgment and knowledge of business, and business-like command. Mr. Beacham possesses a pleasing personality that manifests itself in all his connections and unquestionably will make for his greater success.

Marguerite Clark, always charming, is cast in a most happy role in "Bab's Burglar," which opened at the Forsyth theater Monday to an excellent attendance.

James J. Jackson, manager of the Majestic theater at Birmingham, was in Atlanta recently. Formerly was manager of the Savoy theater, Atlanta.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, III.

Earville Appreciates Its Shows.

EARVILLE, ILL.—Earville people want to do more to promote their business, but they do not propose to add to the already heavy burdens of the exhibitor. This attitude was clearly shown by the response given the question of Sunday evening shows and licensing photooplay theaters was before the voters. One proposition was that Sunday new projections be dropped. This was defeated by a vote of 278 to 169, both the men and the women giving the majorities in favor of the seventh day performances. The proposition to license the theaters was defeated 285 to 151.

Theater Changes in Illinois.

Pekin, Ill.—Gilbert Wiley has sold the Court theater to G. W. Hill, of Peoria, who will manage the house.

Manteno, Ill.—Arrangements are being made to open a moving picture show in Gousse's hall.

Pekin, Ill.—Manager Walter Friederich, of the Capital theater, has raised the price of his admission to 10 and 15 cents.

Among Michigan Exhibitors.

Ida, Mich.—Earle Schaefer is now manager of the Auditorium, which herefore has been known as the Pastime theater.

Marquette, Mich.—Fire at the Wenonah theater caused damage estimated at $15,000. The principal damage was to the stage in the auditorium. The origin of the fire is unknown.

Sparta, Mich.—F. L. Hilton has opened a moving picture theater seating 350 persons.

Cadillac, Mich.—The Fitzpatrick & McElroy Company, which operates theaters throughout Michigan, will erect a vaudeville and movie theater at Mitchell and Cass streets. It will be 50x156, seating 1,000 persons, and will cost about $30,000.

Adrian, Mich.—The remodeled Crescent theater has been reopened. Among the alterations is a balcony seating 120 persons, and a dressing room for the players. The house has been redecorated throughout with pink as the predominating color. Two new gold show windows is installed and a new ventilating system has been added.

Iona, Mich.—A big pipe organ will be a musical feature at the new Regent theater.

White Pigeon, Mich.—Moving picture shows were forbidden because there was an epidemic of diptheria.

Cleveland News Letter.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Bluebird and Victor Exchanges Merged.

CLEVELAND, OHIO.—Announcement of a merger between the Bluebird Exchange, principally of two film companies operating in Ohio, was made this week by C. S. Nordlie, general manager of the exchange, and the Bluebird and Victor Exchange companies will be merged. By the Bluebird Exchange in Cleveland is merged with the Victor Exchange offices in Cincinnati and the Consolidated-Victor Film Company will be merged.

In announcing this merger the following statement was given out:

"All checks for Bluebird service should
November 24, 1917

THE MOVING PICTURE WORLD

Tax Has Not Arranged Cincinnati Theaters

Motion Picture Houses Have Quite as Many Patrons as Ever—Next Meeting of Film Ad Men—Working to Get Together on 15 Cent Charge.

By Kenneth C. Cram, 307 First National Bank, Cincinnati.

CINCINNATI, O.—With some days now elapsed since the war tax on theater admissions in full force, it can be said that in this city, at least, it has not affected the motion picture houses at all, as far as attendance is concerned. In fact, the general consensus of opinion is that the public pays the tax with good humor and good grace. The Saturday and Sunday following the time the tax was due, saw attendance at the theaters quite as large as ever. Several little points have arisen which the authorities have settled promptly by the Treasury authorities, and which are of comparatively little importance. It is believed in Cincinnati is whether policemen, entering theaters in line with their duty, should pay the war tax (the bill exempts police and firemen on duty from paying the tax) as all other persons excepting bona fide exhibitors and employees of the theater, submitting free of the regular admission charge or not. So far the policy of the theaters is that they are going to continue to insist on admission tickets specifically that they are entering on duty, and then to admit them without exacting the tax.

Cincinnati League Entertains Bond Sellers.

CINCINNATI, O.—The Motion Picture Exhibitors' League of Commerce arranged an unusually interesting and unique entertainment recently for the benefit of the Liberty Loan campaign. A successful Liberty Loan campaign in Cincinnati, and it was attended by the big financiers, the bankers and manufacturers, and the men who helped to make the campaign a success. The attraction offered consisted of the Famous Players production of "David's Buviglar," featuring Marguerite Clark, and of the films made of Miss Clark during her two-days' stay in Cincinnati for the purpose of selling Liberty Loan bonds. The special exhibition was held at the Strand theater, where the program indicated was on for a four-days' run.

Next Meeting of Film Ad Men in Cincinnati.

CINCINNATI, O.—Through the joint efforts of the Cincinnati Motion Picture Exhibitors' League and the Associated Film Exchanges of the Chamber of Commerce, backed by the Chamber itself, Cincinnati has secured the next meeting of the Advertising Film Producers' Association of the Associated Advertising Clubs of the World, to be held on November 23 and 24. Clarence Runey, of the Cincinnati Motion Picture Company, who is widely known as a successful producer of advertising films, also did some good work in securing the Cincinnati convention. He is being attended by leading advertising men and advertising film manufacturers.

Committee Considering the 15-Cent Tax.

CINCINNATI, O.—Arrangements for meeting the producers' special tax of 15 cents a reel on moving picture films are in process by the motion picture committee of the exhibitors, meeting with a similar committee of the exchange men. An essential feature of the meeting will be a discussion of the tax, and the committee will be appointed, consisting of C. R. Harcum, Otto Uecking and Otto Luekeding. No difficulty is anticipated in coming to an amicable agreement about the matter.

Traffic Rule Hampers Proposed Theater.

Logan, W. Va.—One of the first instances of the new Federal regulation governing freight carriage of material of construction, which is to be limited strictly to necessary work, has been the experience of Frank Middleburg, who is making arrangements to build a handsomely appointed picture house at Logan, W. Va. Cincinnati architects are handling the plans for Mr. C. C. and E. A. Weber) and their plans are being supervised by Mr. C. C. and E. A. Weber, in the interest of the house. The plans are so as to enable the use of smaller steel sections, and this was accordingly done. The house to contain 1,700 seats and will be one of the largest in the vicinity of Logan.

Grand Theater Changes Rates to Cover New Tax.

Detroit, O.—Manager William Goodwin, of the Grand theater, has made arrangements to take care of the war tax on theater admissions by an addition to the admission price. The regular admission charge is 15 cents, the tax being two cents, a total of 17 cents, as before. The same scheme has been arranged throughout the house.

STRAZY DETROIT NOTES.

By Jacob Smith.

Interesting Michigan Notes.

Hillsdale, Mich.—George Brookins, who runs the Gem theater, will soon build a new and larger theater in another location.

Detroit, Mich.—Bill Elliott, manager of the Washington theater, is alternating each week with O. Henry stories and George Ade Pictures. They are featured as "an added attraction."


Detroit, Mich.—The Detroit Lodge of Elks is now showing motion pictures in its elegant new temple on Sunday evening.

Bay City, Mich.—The Wenonah theater, in Bay City, is to be rebuilt at once, so as to open around December 1.

Detroit, Mich.—Charles T. Breslin has been appointed manager of the Barnett Film Attractions in the Peter Smith building. He succeeds Leo Eckstein, who has gone to Minnesota for the same firm.

Detroit, Mich.—Mortimer Hoffman, of the Dawn theater, was at the office by burglars early Wednesday morning of last week and attempted to blow the safe. Hoffman put up a fight and while he was stabbed a bit he succeeded in putting the robbers to flight.

Detroit, Mich.—Ingredient Select Pictures in Detroit for week runs are "The Wolf Girl" at the Recent, Nov. 15. Warner Brothers' "The Moth" at the Broadway-Strand.

Manaker W. D. Ward announces the appointment of Douglas Dickerson, who has been named for Select.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Not Enough Pennies for Change.

Cleveland, O.—Three-cent car tickets will be used at the Malia, Collector for the new Tobacco Company Inc located at 2 Simplex machines.

be drawn in favor of the Victor Film Service Company and all invoices for Bluebird from now on will be issued on regular forms of Victor company.

This merging of interests, decided upon after careful and mature consideration is done in the interest of economy and to promote greater efficiency.

Sincerely yours, J. Schmidt, supervision and direction there will be Bluebird, Butterfly, Alice Howell Comedies and the regular Universal short subjects.

Claims to Be Oldest Woman Exhibitor.

Youngstown, Ohio.—Mrs. M. Drummond of this city, claims to be the oldest woman exhibitor in the United States. She is 71 years old and has been in the business nearly ten years. Mrs. Drummond operates the Dreamland theater on East Market street. She has been here several years ago from New York state.

Mrs. M. Drummond.

Tax Nets $5,000 in Cleveland in One Week.

Cleveland, Ohio.—The first week of the war tax in Cleveland brought the Government a revenue estimated at $5,000. exhibitors were forced to go home because they didn't have the extra penny. The exhibitors claim this is the only injustice of the tax because it taxes a poor child, who cannot afford to go to a theater charging more than five cents for children, the same amount as the child which is better off and can go to the theaters charging five cents. They think there should be no tax on a 5-cent child's ticket.

V. L. Schram Takes Weber Theater.

Dover, O.—V. L. Schram, better known as "VIC," has taken over the Weber theater at Dover, Ohio. One of the first stunts he pulled was to give prizes to boys and girls for selling books of tickets to his theater.

Grand Theater in Cleveland Opened.

Cleveland, Ohio.—Another big theater has been added to Cleveland's list by the opening of the Grand, November 4. This is the second in Cleveland to be controlled by Mr. Miles and will have a fireproof building. The opening attraction was the Standard Film Company's "Captive Mary Carthals," with Norma Talmadge.

The Grand formerly was the old Lyceum. It has been remodeled and elegantly equipped. The Standard Film Supply Company Inc located at two Simplex machines.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.
**New Prices at Many Nashville Theaters**

By J. L. Ray, the Banner, Nashville, Tenn.

**NASHVILLE, TENN.—The theater public of this city is becoming accustomed to the general readjustment of prices. While in recent years patrons have been taxed and pass on through the door, in some instances there has been a near riot when some one, unfamiliar with the handicaps the theater industry has been called upon to shoulder, insists that he is being "held up" by the management.

Managers of the smaller houses, particularly those exclusively for negroes, business has been severely crippled. As an instance, one Cedar street negro house has suffered to such an extent through the increase in admissions that the manager threatens to shut the door. This house, the Excel, has been running for years at 5 cents admission, and when the price was raised to 10 cents, or rather 9 cents and a 1 cent war tax, the majority of the seats are dusty before nine.

Moreover this on top of the price remains 10 cents, with an additional one cent war tax. This is one of the leading uptown houses, with Carson Bradford, manager. The Knickerbocker, which has been charging a day rate of 10 cents, and at night, set 15 cents, is the standard price for all houses. Newspaper men, managers of other shows, and in fact all complimentary pass holders are forced to pay the tax on entrance to the theater. This increase serves to compensate in a measure for the price of admission, and also for tax, and operates by the same management, which remains as formerly.

An extensive change has been made by houses on the Crescent Amusement Company's string. On some houses the prices have been increased sufficiently to take care of those who have not increased the admission price. This company has explained to the many patrons the theaters have been called on to pay.

**Prices on the Crescent Circuit.**

The price arrangement on the Crescent circuit is as follows: At the Elite, matinées and Tuesdays and Thursdays, new admission 13 cents, tax 2 cents, ticket 15 cents; night prices admission 25 cents. At the Alhambra, former admission 10 cents, new admission 13 cents, tax 2 cents, ticket 15 cents. Crescent theater, former admission 10 cents, new prices, admission 9 cents, tax 1 cent, admission ticket 10 cents. Prices at the Alhambra and the Rex remain at 5 cents.

The Princess, showing pictures and vaudeville combined, has instituted a 3 and 5 cent tax, based on the value of the seat. In such cases where the seats are assessed the 3 cent tax, the admission has been increased or reduced so as to make an even admission charge. Without this method of dealing in pennies when selling tickets. All passes at this house must be accompanied by 5 cent tax.

At the Lincoln, a negro house, the prices have simply been increased from 10 and 20 cents, during the little show when vaudeville is added. During the day performances, when pictures alone are presented, the 10 and 20 cents, have been changed to 15 and 30 cents, and the tax added, leaving the original prices in effect. When there are no pictures at night, 11 cents is charged everyone.

At the Bijou, another negro house, prices have been readjusted so as to effect a balance between the war tax, which is Sunday, big days at the theater, the prices are slightly higher for general admissions.

**Do Effective Patriotic Service.**

Nashville, Tenn.—Much good was accomplished by "four-minute" speaking at the Nashville theaters in behalf of the Hoover food conservation movement. Prominent speakers, as was the case in the Liberty Loan and Red Cross campaigns, appeared at the various moving picture houses and made brief talks on the work of the food movement, and their work was met with hearty response on the part of the audiences.

In other cities of the state the same plan was followed. Lord Kitchener's pictures were shown, and some of the "four-minute" speakers were made at the Bijou, Strand, Queen, Crystal, Rex and Majestic theaters.

**Vendome's Free War Films.**

Nashville, Tenn.—Monseigneur Nephele Le Lauzanne, a member of the French National Committee to America, recently appeared at the Vendome theater with a series of official French war films showing the progress of the fighting fronts, Pershing's activities in France, fighting around Verdun and other scenes. Some shows were charged, but the admission was charged for the exhibit, the accompanying talk having been arranged largely in behalf of "the fatherless children of France."

**Bradford Splits with Charity.**

Nashville, Tenn.—A special admission ticket was issued by Manager Carson Bradford of the Strand theater during the week October 30 to November 3, and turned over to the Willing Circle of King's Daughters for charity. A large number of the tickets at the 9 cents each. Regular admissions, however, continued at the box office.

**New Orleans News Letter.**

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

**War Tax Added to Tickets Goes Smoothly.**

NEW ORLEANS, LA.—The New Orleans amusement managers have adapted itself to the changed conditions under the war tax on admissions speedily and cheerfully. The annoyances and objections which the exhibitors had feared would develop did not materialize and outside of a little difficulty in understanding of the complications of the tax as regards the admissions for children and the rules relative to the 5-cent admissions where 9 and 10 cents are the standard prices. In most instances the war tax is added to the usual price of admission. A few of the suburban theaters are "shifting" the tax and the Pearce interests are doing the same thing in their downtown theaters. An exception in favor of a cooperative increase in admissions is manifested, but each exhibitor appears to be afraid of the adverse criticism that might be made of the situation.

**E. M. Domaine Opens the Poland.**

New Orleans, La.—The Poland theater, a new candidate for public patronage, was opened on November 6 by E. M. Domaine. The house is in a populous section and should do a good business. There will be two 10-cent nights a week and the balance of the time the general admission will be 5 cents. The managers of the suburban theaters of the smaller type in the city have announced the intention to go back to the 5-cent admission for the purpose of escaping the war tax.

**Theater Notes in New Orleans.**

The Victory theater has passed into the hands of Rhorer & Gaineich, who recently purchased the business from Frank Mitchell. They intend to make the neighborhood and should do a good business.

Reports along Exchange row are to the effect that a large number of the theaters in the larger cities are closing since the war tax became effective and others are reducing the number of exhibitions.

District Manager Stephens of the Mutual Film Corporation, returned on Nov. 1 from a month's trip through Texas and Oklahoma, and visited local exchange manager during Manager Stephens' absence.
DETROIT, Mich.—The war tax placed upon motion pictures is proving a success in Michigan—success because it is not cutting into business and at the same time producing the tax money. Only in a very few instances are there exhibitors who, being fearful of its effect on patronage, have decided that they would stand the tax out of their profits. This, of course, is ridiculous on the very face of it. The fact that the government has not put the tax on the exhibitor but on the public, intending only to increase the collector for the government. There will be one new tax. This exhibit is fool- ish enough to stand the tax himself, but why in the world should he? What would you think of a collector for an installment furniture house who was sent out to collect bills and he came back with only $20, 8-cent and 1-cent bills, and personally standing the balance of his own pocket? You would have to want to have faith for you to do that.

In Michigan quite a number of theaters have done this—raised 5 cents on their 10 and 15-cent tickets. It was announced to the public that new prices would be 13 and 18 cents and 2 cents for war tax, making the total tax war tax. The eight cents the government has been paying the collector for the government. There will be one new tax. This exhibit is foolish enough to stand the tax himself, but why in the world should he? What would you think of a collector for an installment furniture house who was sent out to collect bills and he came back with only $20, 8-cent and 1-cent bills, and personally standing the balance of his own pocket? You would have to want to have faith for you to do that.

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Indianapolis Theaters Show No Falling Off

Leading Downtown Theaters of City Get Many Patrons from Conven-
tion—Other Theaters Report No Decline in Attendance.

(From Indiana Trade News Service, 812 State Life Bldg., Indianapolis, Ind.)

Indianaopolis, Ind.—The motion picture exhibitors of Indianapolis have not heard many complaints from patrons on the score of the war tax. Those who are complaining feel that the increase in price is making little difficulty in handling the extra pennies and those who have revised their admissions feel that the war tax has not affected attendance.

The majority of the ten-cent houses are collecting the tax separately and believe that the time, at least, contemplate an increase in admission.

In fact, the attendance records for the week show the admission prices in motion houses, especially at the Circle and the Alhambra, were broken, indicating that the upward revision of prices is not going to keep the motion picture fans away. The attendance at the downtown houses, however, was augmented to a considerable degree by the influx of about 6,000 school teachers to the state teachers' association convention, so it is not unexpected that a part of their spare time at the motion picture houses was used.

There is one matter, however, on which the Indianapolis exhibitors are practically all agreed and that is the 15-cent ree.

This time the return was not too heavy and many of them are refusing to pay it. They say the film manufacturers are not doing business enough to be able to pay it.

Two Blufton Theaters Easily Collect Tax.

Blufton, Ind.—J. D. Belcher, manager of the Grand theater, reports that the first few nights of the new tax have passed off satisfactorily, and that he has not received a complaint on the additional one cent on each 19-cent admission ticket.

Bloomington Exhibitors Find Pennies Inconvenient.

Bloomington, Ind.—Robert H. Harris, manager of the Grand and the St. Andrew's theater, found the penny business so inconvenient that he changed his mind twice about the admission prices. He is now charging 15 cents, instead of 10 cents, at the Grand, and 15 cents at the St. Andrew's. Between the flat rate of 10 cents as formerly. Extra music has been added to both theaters with a view of increasing the patrons their money's worth.

Columbus Theaters Lower Rates.

Columbus, Ind.—C. E. Rogers, manager of the Crump theater, and E. E. Norman, manager of the Crystal, at Columbus, have arranged that admissions have been lowered.

The admission to the Crump theater is four and nine for a 10-cent house. In reality, of course, the price of admission remains the same, because when the patrons of the house have paid their extra penny for war tax they will be paying five and 19 cents as in the past. In this case, however, it is different. He has formerly charged five and 10 cents for admission. Now he is charging a flat rate of five cents for any seat in the house.

Tax Collections Smooth in Kokomo.

Kokomo, Ind.—Contrary to the general opinion in these parts, the war tax on admissions to motion picture houses has49332153249 been unmarked by complaints or remarks from the theatergoers. In fact, a few tickets were registered seemed to be directed against the inconvenience of the tax, rather than the monetary increase.

"I anticipated little or no difference in the admissions," said William Helmick, manager of the Sipe theater.

John Shirks, manager of the Picturaleland theater, thirty-five cents at the Grand, and so was John Whitley, of the Colonial.

The Kokomo motion picture theater and theater men have a meeting on Friday at which time, it is expected, the plan of the house will be decided. However, the war tax is to be collected and will definitely be in effect next Monday.

Exhibitors Meet in Fort Wayne.

Fort Wayne, Ind.—Motion picture exhibitors of Fort Wayne held a meeting at the Lyric theater last week and discussed the new war tax rates. It was decided that the only practical way of collecting the tax is to have patrons pay it separately, without increasing the admission price. It was learned at the meeting that there is only one 5-cent house in Fort Wayne at the present time and that it is paid into a 10-cent house before long.

Those who were present at the meeting were W. C. Quimby, of the Jefferson and Strand; J. P. Molliet, of the Grand; Charles Cooper, Dan Wells; A. D. Brentlinger, of the Orpheum; W. E. Wobrock, of the Hippodrome; J. Nelson, of the Knitters; Theodore Beiersdorfer of the Idle Hour; J. McCabe, of the Transfer; Charles Franklin, of the Creigh- ton, and E. W. Smith, of the Mirbar. Another meeting will be held soon, at which the men will discuss the effect of the tax on attendance.

Will Ask More for Better Show.

Washington, Ind.—L. H. O'Donnell, owner and manager of the Grand and the Greater, two motion picture theaters here, has served notice on the public in an attempt to make a result of the new war taxes. Instead of 10 cents the admission to the Grand will be 13 cents, and to the theater, it will make a flat admission price of 15 cents. The prices at the Theatro will be 16 cents admission and one cent war tax.

To offset, in a measure, the increase in admission prices, has declined to augment the programs. Contracts have been signed for the new Goldwyn pictures, which will be shown every other week, and the White comedies have also been secured.

St. Louis News Letter

By A. H. Giebler.

Greater Vitagraph Exchange Moves.

St. Louis, Mo.—The Greater Vitagraph exchange, which has been at 3636 Olive street since its establishment, will move to a new location about a week, and the offices vacated by the Vitagraph will be taken over by D. M. Thomas, manager of the Wm. Fox exchange, whose present office is just next door, at 3632.

The Fox people will not move their present exchange to the Greater Vitagraph offices to give them more space, of which they are badly in need. The partition between the offices will be torn down, and the floor space thus obtained will just double the room of the present office.

"There is no provision for the same reason. More room is needed to accommodate the increasing business. The new Vitagraph office will now be in the same row as the Triangle, Goldwyn, Select and Geo. Kleine, who are already housed in the Plaza Building.

Campaign Against St. Louis Exhibitors by Yegmnen.

St. Louis, Mo.—Yegmnen and hold-up men seem to have appeared a regular campaign against St. Louis exhibitors. Two weeks ago the New Grand Central was robbed and $7,000 in notes taken. Mr. George W. Gage, manager of the Alps theater, at Whittier and Easton avenue, was held up and relieved of $1,200 in cash. Mr. Wagner had just left the theater to go to his home at 4215 Easton avenue, when an automobile containing two men drew up to the curb and ordered him to stop.

While the thieves were searching WAg-

ner, Probationary Officer Fredewald, of the Deer Street station, came around the corner, saw what was going on, and ordered the crooks to throw up their hands. At the order of the man, the machine and got away, and the other ran.

Officer Fredewald shot at the man who ran, but missed him. He gave his name as Robinson, and said he was a teamster. The other highwayman got away, and was found on the captured crook, who claims that he threw away the money he and his partner got from Wagner.

Minneapolis News Letter.

By John L. Johnston, 719 Homepin Ave., Minneapolis, Minn.

A Fairly Good Week in Twin Cities.

MINNEAPOLIS, MINN.—With the return of real fall weather and the thoroughgoing show of admission prices, Minneapolis and St. Paul theaters enjoyed a fairly good week, Oct. 28 to Nov. 3, inclusive.

Film fans collected and attended any "kick" against increased prices and it was evident that the film houses were drawing many new patrons, and of a better class than previously. According to several exhibitors the new advance in prices will bring about the downward trend in admissions for你好, world, for, the exhibitors explain, it is doubtful if people will pay 20 and 25 cents now to see a program which they previously saw for 10 and 15 cents, and which will undoubtedly be shown at a small neighborhood house later at cheaper prices. The World correspondent has been informed by half a dozen exhibitors that in the future it appears that strong, well-produced, clean state rights features and special releases of five or six reels from program companies will be most in demand.

S. A. Louis Buys Equipment Stock.

Minneapolis, Minn.—James V. Bryson has signed a contract with the American Picture Equipment Company stock to S. A. Louis, of the Rialto Theater Supply Company. Mr. Bryson, who has been at leisure time to making a success of "20,000 Leagues Under the Sea" and "Come Through," in this territory.

Harry Muir Joins Paramount.

Minneapolis, Minn.—Harry Muir, former-ly with the Universal, General, Standard and United Artists, has joined the Paramount exchange in the capacity of Twin City salesmen.

H. Lorance New Mutual Salesman.

Minneapolis, Minn.—H. Lorance, formerly of Buffalo, N. Y., has been added to the sales force of the Mutual exchange by Manager Dan Durandel. Mr. Lorance will handle the Northern Minnesota territory.
Week's News from Kansas City Filmold
Jewel Productions Gets Adequate Quarters at Twelfth and Walnut Streets—Changes at Distributing Offices and Theaters—Notes of the Trade.

by Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, Mo.—The Kansas City office of Jewel Productions, Inc., has moved to its new quarters at the Boley building, at 12th and Walnut streets. This change puts the Jewel company in one of the biggest centers of the city, for within two blocks are Goldwyn, Vitascope, the Standard and Universal exchange offices. The new location was formerly occupied by the now extinct Fred Emery's theater. It is very conveniently arranged, with a private office for the manager, a private projection room, a new exchange room, and well lighted poster and shipping room. The entire office and outer office has been contracted out to the Successful Film Company, Ltd. of Milwauk, Wis., which position he held before returning to Kansas City.

J. E. Dodson Now with Standard.
Kansas City, Mo.—The Standard Film Corporation announces that J. Erwin Dodson has been added to the sales force of the company. He will sell the William S. Hart two-reelers and Billy West comedies, now handled by the company. He was formerly an assistant manager of the local office of the Universal.

Alice Barnett Is Goldwyn Booker.
Kansas City, Mo.—H. C. Phillips, who has the 'opening of the local Goldwyn office has been its cashier and booker, left November 3 for Chicago, Ill., where he goes to take the position of cashier of the office of Goldwyn Bros. Here he also held a similar position with the local Vitaphone exchange. He is succeeded by Miss Alice Barnett.

Dale Hill Gets Goldwyn Territory.
Kansas City, Mo.—Dale E. Hill, former manager of the World's Theater, has been appointed for the Kansas City Goldwyn office and will work in the capacities of salesman on the northern Kansas territory.

Edward Walsh Now Heads U. Branch.
Kansas City, Mo.—C. W. Potter, northern Kansas salesman for the Universal, has resigned his position with that company. His successor is Edward Walsh, who was formerly an exhibitor at Maceon, Mo.

Theater Changes in Kansas.
Glascow, Kan.—P. H. P. Urban has bought the house here formerly owned by L. A. Parcell.
Horton, Kan.—The Gem theater here has been sold to Y polo and Hail by A. O. Haviland.
Pittsburg, Kan.—Bida has been advertised for sale, formerly operated by Monroe B. Through renodeled. Abe Levy & Co. are the owners.
Quinton, Okla.—Clyde Rowton has sold the theater to E. K. Armstead, recently with the Quality Grocery store.
Healdton, Okla.—Arthur Perry, of Purdyce, Ark., is the new manager of the Kosy theater.

Week's News from Kansas City Filmold
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by Kansas City News Service, 205 Corn Belt Building, Kansas City.

Wichita, Kan.—A new theater will be opened at the corner of Topeka and Williams, owned by the Topeka and Williams Company. Charles Kelly, the manager, will be the manager of the new establishment.
Giff, Kan.—Ray T. Ingalls became manager of the Gift Electric theater October 29th. Mr. N. H. Norris, manager of the Electric, is opening a large theater at Army City, near Camp Funston, and has sold his New Rooms and Muscles to the Army.
Liberal, Kan.—Guy LeMonnier has leased and taken possession of the Majestic theater here.
Leavenworth, Kan.—Harry Habibnowitz and Alola Kirmeyer have recently purchased a building at 364-S Delaware street and will remodel the first floor for a picture show.
Reynolds, Neb.—R. A. Rother is increasing the seating capacity in the opera house here.

Chester, Neb.—A. W. Hindman has purchased the Gem theater show Dr. Brugh, for $30.00. Mr. F. J. Blake and Section have taken possession of the Ideal theater here.
Excelsior Springs, Mo.—F. P. Lapin, formerly manager of the Theater in Kansas City, Kan., has taken charge of the Auditorium theater here.

Kidder, Mo.—W. A. Harker, of the Wonderland theater, recently sold his house recently that destroyed a part of the picture "The Adventurers." B. C. Harris has disposed of the Lewis opera house to J. R. Johnston and David Blankenhorn.

Hamburg, la.—Howard Cohen is making plans for a new up-to-date theater here.

Coon Rapids, la.—Abe Zavitz has bought the traveling picture show here and will move it to the opera house.

Theater Changes in Missouri.
Kansas City, Mo.—Martin Beck, managing director of the Orpheum circuit, announces a new vaudeville theater for Kansas City with a seating capacity of 3,000. The company is considering two centrally located sites.

Cowlill, Mo.—The Opera house here has been bought by G. S. Newcomb from H. T. Nelson, the former manager of the house.

Hamilton, Mo.—The Rex theater here has been sold to B. M. Hicks by R. W. Stephenson.

Kansas City, Mo.—The Glory theater here, on South Troost avenue, has been re-opened by Neille Fitzpatrick. This theater, formerly owned by W. E. Eyler, has been closed for several weeks.

Kansas City, Mo.—C. W. Sheppard, at 1411 Tracy, will build a one-story and basement garage and picture theater building 100x 125. Mr. Zwick and others prepared.

Labelle, Mo.—A disastrous fire occurred recently in which the Crystal theater was totally destroyed.

St. Louis, Mo.—A motion picture theater here was robbed of $1,700 recently.

Brunswick, Mo.—A recent fire damaged the Iris moving picture theater.

Lowa, Mo.—Delbert theater, at 4941 Delmar avenue, was damaged, $1,000 by fire October 17.

Gallahin, Mo.—The Iris theater has changed hands. No further notices given.

Hebron, Neb.—E. M. Ettermann has bought the interest of the Elite theater.

Elmrock, Neb.—Fred Fakes has bought the Crystal theater from Mr. Taylor.

New Ulm, Minn.—Articles of incorporation have been filed for the Ruby theater, with a capital of $25,000. Incorporators are M. E. Woodmance, C. J. Woodmanse and J. A. McClure.
Film Notes and Happenings in Iowa

Exhibitors in Des Moines Handle New Tax Without Co-operation—Muddle Over the 15 Cents a Reel Charge—Notes About Film People.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Des Moines, Ia.—Des Moines exhibitors never have been so inclined to get together on the tax proposition or even on the proposed tax matter. So each exhibitor met the tax problem to suit himself. Dan Bergman, manager of the Garden, has been paying 10 and 15 cents admission at all times, and contributes his usual 15-cent tax in addition, making admissions at the Garden always 11 and 17 cents. J. Willowisowky, of the Rialto, contributing 15 cents a week with the added 10-cent tax in addition, with raises for special features since "The Garden of Allah," beginning Sunday, the 4th, is to be shown for 25 cents admission. Abe Frankel is charging six and 15 cents in charging war tax at the Casino, while at the Majestic theater it is six and 11. The Unique is the only 5-cent house in the city. Suburban houses are collecting the tax from patrons with no raise in prices.

Iowa Exhibitors in Hubub Over That Fifteen Cents.

Des Moines, Ia.—Iowa Exhibitors, especially Des Moines exhibitors, with whom the added 15 cents per reel tax means a big hole in the meager profits, are considering the possibility of plain blank tax and having their service stopped as a result. Others are considering the possibility of joining the抗 to the Multifund, since that exchange is paying the tax itself. Of course, the larger exhibitors are not affected so seriously, but many of the small-town fellows are barely meeting their expenses as it is, and every dollar a part of the 15-cent tax amounts to often means practically all of their profit.

Germans Are Putting This Man Out of Business.

Hubbard, Iowa.—In the small town of Hubbard, Iowa, the center of a very pro-German community, Knowles and Boecke, managers of the Opera House, are being asked to leave, but surely frosted out. Knowles, the acting manager, has no sympathies with the Kaiser and the state of Iowa officials have their hands full tearing the pro-Germanism of the residents of Hubbard. Anyway, these inhabitants will not help the kaiser soldiers as they are paying a war tax on their theater tickets, and, besides, they don't like the manager of the Opera House, who has the Opera House running two nights a week, Wednesday and Saturday, for some time. Used on Saturday night and will soon be shut up entirely.

Jewel Productions in Big Iowa Houses.

Des Moines, Ia.—Nicholas Ames is proud of the placing of his Jewel productions in the downtown list of big houses: Ed Awe, of the Stand, in Fort Dodge; Brown and Anderson, of the Princess, in Boone; Col. H. C. Hiatt, of the Orpheum, in Webster City; Tom Arthur, of the Opera House, in Ottumwa; and D. A. Albro, of the Strand, in Clinton. L. P. Blank, of the Palace, in Burlington; J. M. Knowles, of the Rialto, Des Moines; Frye and Baker, of the Rex, in Ottumwa; J. W. Lake, of the Garden, in Independence; George Ludy, of the Twin Star, in Ames, are some of the big exhibitors who have placed their seal of approval on those pictures by booking them in their big houses.

Tax Row on in Muscatine Over Tax.

Muscatine, Ia.—The Muscatine tax row being conducted in the city of Muscatine over the admission tax proposition. It seems that Lody Boetin of the Amaze, has raised its prices to 10 and 15 cents, including the war tax, while E. M. Henle, of the Palace, is paying the tax himself and not raising prices. Both men have violently attacked the other, using vast amounts of ad space in calling the public where the other fellow is wrong, one accusing the other of not being patriotic, the other sure his statement that his opponent is profiting on the raise, using the tax as a blanket. Oh, it's a fearful row.

Notes About Iowa Film People.

Des Moines, Ia.—C. E. Budd, of the Lyric; P. A. Grimmell, and D. B. Baker, of Frye & Baker, managers of the Rex theater, Ottumwa, were callers at the Metro office last week.

Des Moines, Ia.—J. Jolly Jones, salesman for the Des Moines Metro office, has just returned from a two-week tour of Nebraska and reports a successful trip.

Des Moines, Ia.—Zach Harris, since taking over the local Bluebird office on Mulberry street, Des Moines, has had the offices reorganized and the booklets updated.

Keokuk, Ia.—Friedman and Cohen, managers of the Hippodrome in Keokuk, ran up to Chicago the early part of last week.

Randall, Ia.—The picture house in Randall and Stanhope, Iowa, have been closed down recently with no reasons given.

Radcliffe, Ia.—Raymond and Estel, managers of the opera house in Radcliffe, Iowa, have opened a new house on the corner of McCallusburg, a small town near Radcliff.

Melcher, Ia.—E. McCoy, of the picture house in Melcher, was a caller at the Bluebird exchange last week.

Esterville, Ia.—Frank King, of the King theater in Esterville, is buying new fixtures and furnishings for the house he is opening in Ida Grove. He also visited the Bluebird office.

Toledo, Ia.—Forney and Kivdera, of the Grand Opera house in Toledo, Iowa, are remodeling their house and expect to open the 15th of this month with a big feature, the new film, "The Red Cross.

Fairfield, Ia.—Hugh Bennett, who has just taken up the exhibitors' end of the business, and is managing his house, the Fairland, is looking forward to having the Iowa state fair, planning to run "Twenty Thousand Leagues Under the Sea" under the auspices of the Woman's Defense League of Fairfield.

Des Moines, Ia.—Zach Harris has arranged for a hundred-thousand-dollar standover Iowa, with beautiful colored pictures of the Bluebird stars. Mr. Harris is also settling out a large quantity of unique advertising novelties, cards, brochures, and the like.

Among Exhibitors in Iowa.

Des Moines, Ia.—The Unity Combination Company, Inc., is the first and second stories of a building on Eighth and Locust streets remodeled into a moving picture theater at a cost of $2,500, and Adel Opera Company have been filed for the Adel Opera House Company with a capital of $16,000. Incorporators are A. D. Covell, W. C. Deboer, E. A. Witmer, H. R. Straight and others.

Collins, Ia.—Vasey Opera house was destroyed by fire.

Carrol, Ia.—Joe Zavota bought the picture here.

Tingley, Ia.—The Empress theater has been leased by Mears, Sheesley and Ver- phonick.

Blockton, Ia.—K. L. Fuller and Veryl Ramsay purchased the Starland theater, formerly owned by Glead Shearer.

Varina, Ia.—Clampitt & Reis will remodel a building here for a motion picture theater.

Redfield, Ia.—H. S. Benjamin has taken over the management of the Peoples theater.

Prairie City, Ia.—R. K. Walker succeeds Mr. Mahoffey in the moving picture business here at the American theater.

Denver News Letter

By E. C. Hays.

Most Theaters Work Together to Avoid Confusion in Levying Tax.

Denver, Colo.—The value of organization among moving picture exhibitors was never more evident than when the war tax on amusements went into effect on November 1. The new situation is one that will carry throughout this territory without confusion and with a uniform policy on the part of exhibitors except in a very few instances.

This result was made possible only through the action of the Rocky Mountain Screen Club. Without organization each theater owner would have been left to himself to handle the situation, and while some exhibitors agreed that the tax on each patron another would be paying the tax out of the regular admission; the public would be confused and there would be no end to the muddle in which exhibitors would find themselves.

Through the intervention of the Screen Club this situation was avoided in Denver.

Weeks before the new law went into effect, club members, in the aid of legal counsel interpreted the revenue law.

There were only one or two exhibitors in Denver without cooperation with the other exhibitors in collecting the penny tax direct from the patrons. They are the ones who have not agreed on the progress of the moving picture industry by cutting prices. Their action in this case was unwise, as it appeared that the other exhibitors were profiting.

In the suburban theaters, where the boys and girls make up a large part of the audience, exhibitors reported that the tax was being ignored by the audience. Children viewed it in the light of a novelty to be able to pay a war tax.

White Coal Will Keep Denver Bright.

Denver, Colo.—Fear that Denver was to be deprived of its Great White Way—Moving pictures, has retreated. Thomas Edlin, the son of Mr. Edlin, who is the most brilliantly lighted street in the world, has passed. The edil of the United States govern-ment that elaborate electric light signs be curtailed in order to conserve the coal used in making electricity will not affect this city.

The electrical energy which illuminates Colfax street in Denver is supplied by water power. Coal has no part in its making. It is generated on the Grand River in Western Kansas, and sent to this city through huge wires a distance of 300 miles over the mountains.

Another Screen Club Coming.

Denver, Colo.—Denver is to have another Screen Club ball, either the last of November or early in December, according to the announcement. The two former men who make up the board of directors of the Rocky Mountain Screen Club. Again the object of the organization is to lead the grand march is all that remains to complete arrangements.

A number has been told to the number of actors and actresses both in the east and west and if one or more of them consent to come, the date that will best suit their convenience.

This will be the second event of the same character to be staged by the Screen Club. The first, held a year ago, was a huge success.
MIDWEST THEATER NOTES.
By Kansas City News Service.

Afton, Okla.—H. O. Lewis has taken charge of the Electric theater.

Pampa, Tex.—Production has been issued for a theater to be erected on the old post office site which will cost $400,000.

Cleveland, Okla.—N. E. Lovel has purchased the theater from A. L. Bentley and will continue in the usual manner.

Pine River, Tex.—Fire recently damaged the building of A. J. Ayoocock, in which there was a moving picture show. The damage was $750 worth of building, which was about $1,200, was partly covered by insurance.

San Antonio, Tex.—The Unique theater is now under the management of J. A. Reichelberger.

Alice, Tex.—Clarence Parker has sold the theater to J. O. Merchant, of Falfurrias, who is now in charge.

Hugo, Okla.—The Erie theater has been burned to the ground by A. L. Dinsmore and R. J. D. Rising to O. Gill of the Dixie theater.

Pine River, Minn.—C. F. Eastman has leased the Cosy theater from E. F. Dahl. St. Paul has leased the Princess theater and will conduct a moving picture show there.

Bill H. Goodman and Casey are building a brick and stone theater building here, 50 x 120 feet.

Littke Rock, Ark.—Plans for the Governor theater, burned at Camp Mills, L. I., the weekly gave a number of views of that camp, and Dallas people with friends or relatives there flock to the Crystal for a glimpse of their "folks."

BRIEF TEXAS ITEMS.

Dallas, Tex.—Universal's weekly for the first week in November got an excellent "play" of the Crystal theater, Dallas. There's a big lot of Texas young fellows with the "Rainbow Division" encamped at Camp Mills, L. I. The weekly gave a number of views of that camp, and Dallas people with friends or relatives there flock to the Crystal for a glimpse of their "folks."

Dallas, Tex.—The proceedings at the state capital, which resulted in the impeaching of J. B. Angeron of the Ferguson, were secreted in motion pictures.

Mansfield, Tex.—M. M. Farr, Mansfield, went to electricity for his new theater. He put in the furnishing of the building.

Lubbock, Tex.—E. L. McElroy, Lyric theater, Lubbock, has made friends with the children. He had every child in town that could come as his guest for the Mutual "Heroic Friday." Soon afterward he was compelled to enlarge his seating capacity.

Comanche, Tex.—H. L. Ardis, Comanche, is building in the moving picture business, managing the Shaw theater there, after being out for a year.

Lakeview, Tex.—Williams and Roberts, operating the Lakeview theater, Lakeview, have installed two new machines and will run three nights per week in the "Little Theater" department of motion picture business in the smaller towns.

Cueru, Tex.—C. H. Roark has installed a new act at the Roanoke theater.

Kerrville, Tex.—J. L. Pampell, Kerrville, reopened for the winter season during the holiday season.

Waco, Tex.—J. M. Moss and A. Levy are putting in a new $450-seat house at Waco.

Henderson Tex.—G. H. Craig is now operating the Star theater at Henderson.

Hearne, Tex.—J. W. Stewart, Hearne, is giving each Wednesday's receipts at his theater to the local Red Cross chapter.

NOTES FROM TEXAS.

See "Boys from Home."

Dallas, Tex.— universal's weekly for the first week in November got an excellent "play" of the Crystal theater, Dallas. There's a big lot of Texas young fellows with the "Rainbow Division" encamped at Camp Mills, L. I. The weekly gave a number of views of that camp, and Dallas people with friends or relatives there flock to the Crystal for a glimpse of their "folks."

FAR WESTERN THEATER NOTES.

The Moving Picture World.

TEXAS EXHIBITORS HAVE WEATHER EYE OPEN.

Patrons So Far Are Paying the Ticket Tax Willingly—Theaters Have Generally Raised Admissions—Drought Still Holds.

By Douglas Hawley, "The Times-Herald."

Dallas, Tex.—"Watchful waiting" for the rains which Texas is needing badly continues, but thus far there has been no indication that the drought will be broken.

It's still dry over practically the whole of the state, and while far-sighted people are hoping for a future rain, there seems to be no immediate bad effect.

Moving picture exhibitors in Dallas during the past week reported that from various Texas points all talked in happy vein, and all declared they were getting their full moods of revenue from the current conditions, thus the only thing bothering them.

It's the most point of view, to be the answer is the all-absorbing problem.

As has been told, the five-cent theater is practically a thing of the past in Texas. Most all exhibitors have "histed" admission charges, and the public in many instances is taking the ways tax, thus far it is reported, with fairly good grace.

What the exhibitor wants to know, however, is that the dam will go on to be. So he's kind of biding his time, with the belief expressed in not a few quarters that a modification of the law must come sooner or later—preferably sooner.

One Theater Reduces Prices.

Dallas, Tex.—Relaying on an increased volume of patronage to take care of the war business, the theater has reduced its admission charge instead of advancing it, in the face of the war tax.

Manager L. G. Bissinger of the Triangle, Vitagraph, World and Pathe service, has announced the innovation. Hereof following to a 20-cent admission straight through, the new prices are 20 cents for night shows and 15 cents for matines. His advertisements read: "13 cents and 18 cents, with 3 cents for the war tax."

We are looking at the proposition from a different standpoint to that of most show business, with the result that Mr. Bissinger expresses, "Theaters—amusements— are luxuries. There have been and will continue to be advances in the field of entertainment. The public must retrench—must practice economies. Those economies are going to make for luxuries. We are going on the hypothesis that the fellow who absorbs the war tax himself will stand the best chance to secure the greatest patronage."

The Washington experiment is being watched with the profound interest by other Texas amusement people.

May Kill Dallas' "White Way.

Dallas, Tex.—There's a nice bit of war brewing between folks who believe in lots of light and optimism and certain city officials who want to impose a local "sign" ordinance. As outlined, the proposed law will deny "White Way" such a sign. The Dallas "White Way" look like a tank town suffering from a coal oil shortage, amusement people claim. One of them, in communication to the city officials, has pointed out that eminent psychologists declare it makes for optimization that it is conducive to better morals, better health and a better citizenship. He furnishes a number of facts. A number of electric burns in Dallas each night would keep lots of people away from the city, and all through so-called war reasons psychologically, at least, it would be bad business. It is believed that the thought of such a thing has encouraged the idea that the proposed new law will not be pressed.

Still After Sunday Shows.

Dallas, Tex.—Fort Worth, with its big army cantonment, is still after Sunday admissions. Associated Press dispatches recently carried a story that such an effort was also being made for the men encamped at Camp Funston, Kan. Following quickly upon it, the camp commandant brought a suit, and Ft. Worth amusement people are hoping that results will soon be apparent. If so, the local profession—well, it's another story—you see Dallas has Sunday shows, and it's only thirty miles from Camp Bowl.

Plant at San Antonio to Be Larger.

San Antonio, Tex.—Plans for a considerably enlarged plant have been announced by the Shamrock Photoplay Corporation of San Antonio, Tex. The Shamrock people, with studios at San Jose, Tex., near San Antonio, and on the Encina Solana Ranch, in Coahuila, Mexico, are now making two-reel westerns for the Ultra of New York. It is declared that it will be necessary to put in at least two more buildings, and that the enlargement will be necessary. Plans anticipate facilities to care for any class of production that the public may demand. Climatic conditions in the San Antonio country are practically identical with those of Southern California, it is reported to be a going one under able management. F. S. McGeeny is director and blogger, and L. S. Bishop sales manager of the corporation.

"Blame the Germans."

Dallas, Tex.—On the subject of taxes, one Texas picture man has put the matter more personal, and without disputation, the proper cause of all. A big sign in this man's theater, after detailing the new price reads: "Don't blame us, cuss the Germans."

"Don't Worry About West Texas."

Dallas, Tex.—H. F. Robb, of Abilene, of the "R. & R." theaters there and at San Angelo and Big Springs, writes: "Wash all around, the last week.

"Don't worry about West Texas," said Mr. Robb. "The people have seen and gotten used to everything's all right, and pretty soon people will be complaining about it being too hot. There's no cursing the rain, but in the meantime, rains to put the ground in shape for the winter wheat planting, he declares.

COON THEATER TAKEN BY H. S. FORD.

Amarillo, Tex.—H. S. Ford of Amarillo, Tex., visited the Dallas Fox branch during the week and booked some new features, including Sunshine comedies. Mr. Ford has recently taken over the former Coon theater at Amarillo, and declares that business is first class.

DYK FOARD AND ROGERS GET ANOTHER OPERATOR.

Dallas, Tex.—Dyk, Foard and Rogers, with a chain of theaters in the Texas Pan Handle, have taken over the H. W. Coon theater at Amarillo. This gives them two houses at that place.

"Price Mark" All Fixed.

Dallas, Tex.—Everything's all right with the "Price Mark," the Paramount about which there was some question as to its passing to the Fox in Texas. It was announced last week, the National Board of Review advised that the "Price Mark" be shown as released. The board gave notice that some cuts and changes had been ordered. The picture was shown at The Old Mill, Dallas, November 4, and it passed muster in good fashion. With the Arbuckle "At the Shore," the two offerings were big drawing cards.
Eugene Roth Honored as Leading Exhibitor

Opening of the Magnificent New California Theater Made the Occasion for a Heartfelt Testimonial of Appreciation by Members of the Craft.

By: T. A. Church, 1507 North Church, Berkeley, Cal.

SAN FRANCISCO, CAL.—An event intimately connected with the opening of the new California theater, although not a part of the celebration of the dedication of a beautifully engulfed and framed testimonial to Manager Eugene Roth on the first day that the new palace of entertainment in the local moving picture field, insofar as words permit, this expresses the feeling of the exhibitors and their clients throughout the Southwest. Mr. Roth is the man who has done so much for the upbuilding of the industry. The testimonial reads as follows: "Aware that the new and magnificent CALIFORNIA THEATER, whose doors are today thrown open for the first time to the moving picture loving public, represents an appeal to all that is highest and best in our art and craft, tending to the finest work of the producer a fit setting for its display and to the veneration of the art a sublime testing ground on which the majesty, beauty and grandeur hitherto unapproached, and realizing that this new edifice is the enterprise for which it stands now culminates the long, patient and painstaking labor on the part of Eugene H. Roth and as a testimony to his undaunted energy, his unbounded faith in the moving picture industry, his vision, his loyalty and his seal, and as a further manifestation of those fine ideals for which he has always stood in his daily dealings and business relationships.

"The undersigned representatives of the motion picture industry of San Francisco, with a desire on this occasion to extend to EUGENE H. ROTH their sincere congratulations upon the opening of the new palace of the moving picture art, long held and maintained, a monument worthy of the City of the Golden Gate, a delight to the eye and a source of stimulation to the estimations of the people of San Francisco, California, November the first, nineteen hundred seventeen."

Joseph S. Spreckel, Third Street; Kahn & Greenfield, Kahn & Greenfield circuit; M. L. Markowitz, California Film exchange; Charles E. Childs, Pathe; Newton E. Levi, Mutual; Louis Hyman and S. L. Lesser, All Star Features; Marion H. Koh, Kalem; F. Childs, Pathe; Newton E. Levi, Mutual; Louis Hyman and S. L. Lesser, All Star Features; Marion H. Koh, Kalem; F. Childs, Pathe; Newton E. Levi, Mutual; Louis Hyman and S. L. Lesser, All Star Features.

Select Pictures Man Off for New York.

San Francisco, Cal.—Ben S. Cohen, district manager for the Select Pictures Corp., has just returned from New York and has since left for New York at the request of the home office.

Gets Pictures of Snake Dance.

San Francisco, Cal.—The University of California has California moving pictures of the ancient Snake Dance of the Hopi Indians, Arizona, these having been taken by Carl Oscar Borg, with financial assistance of Mr. H. W. Selig. He was allowed to take the pictures only after it was explained to the Indian chiefs that they would be used only for educational purposes. They permitted Mr. Borg to detail the snake and antelope dances, the line of Hopis carrying the various rattlesnakes in their mouths, and, finally, the Indians gathering the snakes by armfuls and rushing to the desert to liberate them.

Goldwyn Exchanges Managers.

San Francisco, Cal.—C. M. Simmons, who has had charge of the local Goldwyn exchange for a few months, has been transferred to Los Angeles, and G. C. Parsons, of the latter office has been placed in charge here. Mr. Simmons is well known among exhibitors in the southern part of the State, having spent much of his time there when he was connected with Artcraft when this concern was operated independent of Paramount. He was also formerly Manager at Los Angeles.

Frank Eberhard Leaves World Film.

San Francisco, Cal.—Frank Eberhard, local manager for the World Film Corporation for the past year, has resigned to take up personal business interests in the Middle West. His position will be filled for an indefinite period by Division Manager Louis J. Jensen, who has been vice-president and general manager of this concern, was here last week for a short time. Formerly Manager in this office, he has been transferred to the Salt Lake branch.

Peerless Film Service to Expand.

San Francisco, Cal.—The Peerless Film Service, which has been handling the early morning matinee business, has also transferred to Los Angeles to make improvements in the office there to handle the increased business. The house book of Christie comedies over the entire T. & D. circuit, with the exception of the local house.

Imperial to Show Colored Films.

San Francisco, Cal.—The Imperial theater will shortly present the Leon Douglass series of pictures and this is being the first time that these have been shown at a local house.

Brief San Francisco Notes.

A. Brigg, head salesman for the George Kleine System, Los Angeles, was a recent visitor here.

Ralph Smith, formerly booker for the Triangle, is now on the road for this concern, taking the place of Maurice F. Worby, who is in training at American Lake.

The Kule Slide Company has purchased the box office of the H. E. Slide Company, conducted by Stark Bros.

The Turner & Dahnken circuit has booked the George Abe Fables and O. Henry Pictures and has transferred its Film Company for all its houses outside of San Francisco.

The Orpheus theater has made extensive changes in its operating room and is now showing feature pictures, instead of silent pictures.

M. E. Cory, manager of the Jewel Productions, has returned from a highly successful trip through the Sacramento Valley.

New Jewel Theater on Market Street Opens

Imposing New House Seats 1,050—Prices Range from 10 to 30 Cents—L. V. De Lorme Will Be Manager—Officers of the Corporation.

SAN FRANCISCO, CAL.—The Jewel theater, dedicated in its落后ism to "Gems of the Silent Drama," was opened on the afternoon of Oct. 27th with the Goldwyn release, "The House of the Seven Graces." This house is located on Market street, near Seventh, and adjoins the Rialto theater, while in the same block is the Loew's theater. It is conducted by the Jewel Amusement Company, Inc., consisting of H. D. Pressley, president; E. E. Gibbs, manager-director; and L. V. DeLorme, resident manager. The latter was first formerly Manager at Los Angeles.

The new house has an imposing front, finished in pleasing light tints, with the large glass and window marquis extending the full width of the sidewalk. Its seating capacity is 1,675 and the balcony includes loges, with 220 seats. Two of the interesting architectural features are the stoves, after seating to the balcony, and moving house sign. The former is of onyx and is of broad proportions, making an imposing showing from the outside. The house sign is a dazzling crystal-shaped emblem, reflecting light from many faces, and visible for a long distance.

The management has adopted the policy of making a weekly change of bill and will have one feature and one comedy the change on Saturday, instead of Sunday. Performances will be continued from 11 a.m. to 11 p.m. The admission will be 10 and 20 cents for matinees, and 15 and 25 cents for evening performances. The house is at all times furnished by a large Wurlitzer instrument presided over by M. H. Grouschina, who adds musical features will be presented from time to time.

Girl ushers, clad in natty uniforms, direct patrons to their seats.

Goldwyn Pictures will be featured here regularly, as will Christie comedies. The house has also started off with a serial, this being the initial Paramount production in this line, "Who Is Number One?"
British Columbia New Lette
645 Burrard Street, Vancouver, B. C.

A. D. Keen Makes Home-Made Comedy

VANCOUVER, B. C.—The first photograph ever made in British Columbia is now being exhibited at the Colonial theater in Vancouver. The picture, however, is the much-talked-of and long-expected home-made film has come from a source where nobody had been expecting it. Whether future plays would sooner or later be produced in British Columbia has been a matter of public speculation for some time. Various companies and syndicates have been formed from time to time, but up to the present time, nothing much has turned out a real, live, honest-to-God comedy. Its title is "The Adventures of Count E. P. Stourbon." It has been prepared by the success of this first attempt that he has decided to produce other and more carefully prepared plays.

E. A. Langley Joins Dominion Exclusives

Vancouver, B. C.—E. R. Fauser, manager of the Motion Exclusives Ltd., distributors for William Pox in Western Canada, reports that E. A. Langley, formerly associated with the Canadian Universal, has joined the Dominion Exclusives Ltd., as special representative. Mr. Langley, who is exceedingly popular among the trade, and who has been much missed from film circles in Alberta, is making the rounds of the exhibitors in Alberta. Mr. Fauser also states that changes have been made in both the Winnipeg and Calgary offices of this concern.

W. S. Jones Heads Winnipeg Office

Mr. W. S. Jones, manager of the Dominion of the Columbia theater in Winnipeg, has assumed the management of the Winnipeg office of the Motion Exclusives Ltd., who has transferred to the Calgary office and replaces J. C. Belmont.

W. Walkley Promoted to Manager.

Walkley, of the Walkley Motion Exclusives Co., is the new manager of E. A. Langley from the management of the Canadian Universal, his place has been taken by Mr. Walkley who has been with the company for several years as booker and assistant manager. His promotion caused no surprise, for it was felt by all that his painstaking habits and close attention to business would enable him to gain him the control of the exchange. We wish him all success in his new position.

Association Prepares to Fight Tax.

Vancouver, B. C.—With a view to arousing public opinion in regard to the war tax, the Gaiety Theater has circulated a petition which is to be made against it, the Motion Picture Exhibitors' Association of British Columbia has issued a slide which is being projected on the screen of every theater in the province. The action is said to be in protest against the war tax. This slide is worded as follows: "BREWSSTER'S SPECIAL AMUSEMENT TAX. NO WAR TAX ON THE OWNER AND PUBLIC SUPPORT ALIKE. WAS THIS IMPOSITION NECESSARY?" The "Special Amusement Tax" is used to drive home the fact that not one cent of the revenue derived from the tax will be used for war purposes. It is felt that when everybody realizes that this so-called war tax is not a war tax at all, the public will be ready to stand solidly behind the Association in the fight for amendment or abrogation of the Act.

Theaters Add 5 Cents and Reckon Losses

Seattle Exhibitors Find Fewer Patrons and Some Exhibitors Regret the Raised Prices—Next Sixty Days Will Be Critical.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—By the 1st of November, exhibition picture houses in Seattle and its vicinity have added 5 cents to their admission prices 5 cents and various reports on the result have been made to the world correspondent. One manager said: "It is making no difference, except that we are taking in more money." This condition was assumed to be the rule rather than the exception. Most of them admitted that their gross receipts had fallen so far as they could, that the 5 cents was an exception that as soon as their patrons had time to grow accustomed to the new conditions, it would fall to normal. Nevertheless it seems that the people have to get used to the actual paying of 5 cents more in these days of war economy.

The neighborhood and small town houses are feeling the effect more than the downtown theaters, but it is expected that many of these are finding that the additional nickel on each ticket is not making up for the decrease in the number of admissions. The assistant manager of one of the big theaters declared that he was encouraged with the new prices and said he expected to make the exact 10 percent on each ticket, instead of the flat 5-cent raise. By placing in 2-cent increase to their admission, he said exhibitors would make it clear to the patrons that they were paying a tax, and they wanted to assure all that they were being hoodwinked in becoming the exhibitor a present of that extra 5 cents.

At the Orpheum theater, where vaudeville is a principal feature, prices have not been raised. The matinee price is being advertised as 9 cents, with a tax of 1 cent, making the total 10 cents; and the evening price is advertised as 12 cents, with a tax of 2 cents, making the total 14 cents. At the Palace, Hip, another vaudeville establishment, prices are advertised at 9 cents, with a 1-cent war tax, but the evening price has been raised to 15 cents with a 5-cent war tax.

The tax of 15 cents per day per roll placed upon the films by the exchanges and the corporations, it is felt, is a blow in this territory, but the majority of exhibitors are paying it. The Mutual, Triangle and Exhibitors' Association are paying the tax, and several other managers admit that they are losing more by canceling contracts than paying the tax themselves, while some declare that they are not even receiving complaints from the exhibitors. Some of the exhibitors who control the situation in their immediate territory are refusing to pay it. Some of the men in the business are canceling their contracts at all exchanges where it is asked.

In speaking of the tax on the gross receipts of the exhibitors, one exhibitor said: "The next 60 days will be the test. By that time we shall know the full effect of the tax; for that 5-cent increase cannot survive will have to retire within that limit. It will be a hard pull for many of us, because few men in the amusement business have any surplus capital. Consequently we shall all have to cut down on expenses as much as possible and try to make both ends meet. As a result we can expect advertising to cut down my advertising bill about $200 a month, using instead of the big half-page and quarter-page advertisement, both of the leading advertising paper and two tens in the Sunday editions; less in the town papers; and in these two columns. We must either lower the cost of advertising or cut down on the advertising we have been doing for a long time that I should cut down on advertising. Now I've got to . . . . I imagine there are a great many of us who have been thinking of ways that we can reduce expenses, but we are afraid to do it. Now that we have to we'll find out we can."

forming Exchange Managers Association

Seattle, Wash.—Exchange managers of Seattle met on October 25 to discuss the formation of an exchange managers' association which would make possible the co-operation of exchanges in bettering their service to exhibitors. One of the subjects to be discussed at the meeting will be the matter of a later express delivery. The last one of the day is 4 o'clock in the afternoon, and the exchanges are considering sending all films by parcel post unless the express companies will make the time of delivery earlier. If this suggestion is accepted Mr. Floyd Koepel, manager of the local World office, was asked to act as temporary chairman of the exchange to be made up of the opinion of the managers and officers, and it is felt that his personal enthusiasm will go a long way toward making this proposal a success. Exhibitions have been started several times before, a permanent one.

Seattle Supply House Selling New Box Office Equipment.

Seattle, Wash.—The Theater Supply Company has installed a new branch, which is meeting with great success among the exhibitors of this section. This new addition is the Vogelson Pay As You Enter System. Already two downtown theaters have installed these machines, vogue on Salmon Street, and the Little 7 theater. This machine receives and registers all coins, as well as automatically making change, and requires the necessity of a doorman, since the door may be opened by a spring pressed by the girl in the office.

Three complete motion picture equipment were sold last week by the Theater Supply Company, one going to the Jewel theater, Korno, Wash., one to the Princess theater, Buckley, Wash., and one to the Rex theater, Auburn, Wash. These equipment were Motograph machines.

Alaska Lodge Buys Theatre Equipment

Seattle, Wash.—The A. B. Lodge, of McCarty's Alaska Ranch, has placed an order this week to the Seattle branch of G. A. Metcalfe for a complete motion picture equipment, including screens, chairs and two Power's 6A motor-driven machines.

Another Power's 6A was shipped by the company to Samuel E. Laurie for use in his home.

Mrs. O. T. Bergner Buys Two Theaters.

Seattle, Wash.—Mrs. O. T. Bergner, of Ashland, Ore., was film shopping in Seattle this week for her three new acquisitions in Oregon. She has just bought the Winning theater, of Ashland, and the Page and Powers of Medford. She is also obtaining the Power's 6A and Hunt plans to make his future home in Seattle.

Visitors in Seattle Exchanges.

Seattle, Wash.—A few of the exhibitors visiting Seattle this week, besides the exhibits, were: J. D. Straus, Crystal theater, Astoria (Mr. and Mrs. Straus were in town staying at the Savoy hotel); H. B. McLarkin, The People's Amusement Company, Portland, Ore., and W. B. Sholton, Mme. Paul, Shelton theater, Shelton; H. T. Moore, Colonial, Tacoma; C. E. McKe, Orpheum, Everett.
Stories of the Films

General Film Company, Inc.

JAXON.

BARNYARD FROLICS (One Reel).—The Jabs and Jenkins farms adjoin each other and Jack from the Jabs farm is always at war with his neighbor against the wishes of their fathers. However, it is decided to let the dispute alone and to have a all day frolic and both Jabs and Jenkins get ready for the fun.

Pokem, readily tossed from his side-door Pullman, arrives on the Jabs farm as old man Jabs, who is selling a scarecrow, has gone to the city for more hay. He takes the "carecrow's place and nearly scares the old man into fits from the top of the barn.

An article in the paper concerning spooks convinces the villagers that devils infest the Jabs farm. Jack, the Jenkins boy, is summoned and a lively chase follows, but Pokem gets away by reversing one of the farm implements into a motor cycle, Jabs and Jen
tie get married and all live happily ever after.

BROADWAY STAR FEATURE.

THE RENAISSANCE AT CHARLEBOI (One of the O. Henry Series—Four Parts).—The cast: Grandt (John Chot). (J.F. Pack) Mrs.母 (Eleanor Lawassi); Adele Paquier (Agnes Sefton); Beatrice (Patty Smith); Adeline (Reginald Bell); Quadroon (Marguerite Forrest); Adele's friend (Ethel Northrup).

It is the 10th of January, which for gener
tions has been a family and provincially commemorative. Grandt has many hundred dollars from his salary for the marriage which Adele refuses to consent to, and, inspired by the sight of a Renaissance at Charleboi, he rents the town's days for two from a lawyer in the Chancery Court, and from this source acquires everything furnished for drawing room, dining room, and two private rooms, and he is_definitely delighted.

At eight o'clock Grandt awaits his guests. For the first time in history the invitation of a Charles is ignored. The invited guests have taken it as a joke. Grandt orders dinner served at 9, and as he is sitting down alone a transparent, smiling, and telling tales of adventure in Mexico. At last grows doozy, and, sticking back in his chair, says, "That was such a good dinner, Grandt. Then Grandt knows that his ten
guests are the only ones who are interested in the story. A simple, loving tale, a romance of the Spanish revolution, just as the rafters, with the seed corn and medicinal herbs, and was up at four o. m. without ever having been called.

The county seat was a boom settlement, but to the advent of a fall it looked like two European capitalists waded together until he got a book of travel views, and then he was taken with a sudden yen to zip away in a day coach, with his head out of the window.

The call could not be swayed, and so the sturdy and dashing little girl goes with the hosts of the famous Jansons Pittsfield determined to take up some vocation that could be practiced while seated in a rocking chair.

He started in a lively stable, but in three years had built a very splendid store in the very heart of the city, and twenty years later he was driving around the city with nearly $50 piled up awaiting investment.

He decided to backtrack to the jungle and let the poor rattler have his peace and presence of mind. But the music band yells and the sultry heat makes and he is in
.randint with you, "You should have brought your clubs along.

Moral: Don't get all the way away off the country without any fire engines passing in front of the house.

THE FABLE OF THE TOILSOME ASCENT AND ITS REWARD.-TABLE LAND (George Ade Fable.—Two Parts—Nov. 14, 1917). (R. Paul Harvey); Sutherland (aged 10) (Russell Newby); Miss Leon Ball.

Once the woman of the stork came staggering up to a frame dwelling with a hefty boy. The gatekeeping statistics predicted he was destined for a grand future. Puckish aduins the house and left speak pieces, and his parents were assured he was made for the stage. One day a man came to his diploma on a fluke, but his get-away speech brought down even the horse. The man opened a large law office, and sat back to await his elevation. He saw him moving along the hitch rack applying to the help and say to the rusties certain he would not be held back by the little town. The man was of the whispering political ilk, who met in the dim back rooms of the town. When the convention met all the young candidate's friends were in the meeting rooms. The man's masses were back home work

That is always room and board at the top.

Universal Film Mfg. Co.

UNLIMITED WEEKLY.

ISSUE NO. 36, 1917.

Jackies become Rear-Admirals of the Roast

ing Range. Enlisted men who volunteer to man the ovens of the army's crowded kitchens

fur in famous hotel kitchens-New City. Subtitles: Squad of steak-students under the command of the famous chef, who is delivering a hot grill is aOur of a gentleman's mante. An slices grew thick when they think of the enemy.

Univar Ursalas Largest Film Service Flag. This service type is composed of the list of film contributors with 270 men its country's service—New York City. Subtitle: President Carl Laskern at the head of the service.

Cincinnati Police name in Military Review—Inspection. The review takes place at the Queen City forces in splendid form—Cincinnati, Ohio. Subtitles: Mounted units rival veteran cavalry in grace, spirit, and efficiency of maneuvers.

Virginia Historian Hodge Visits La Fayette—Our debt of gratitude to France in the Revolu

tion is due to the liberators of the American commonplace—Norfolk, Va. Subtitles: U. S. school and children followed La Fayette's own route. Dressed in red, white, and blue, the beautiful motor was unveiled by Miss Courtney Arms, a descendant of the hero.

King George New Heroes of the War. In the record of Buckingham Palace he proudly bestows a grand tour of England. Subtitles: The men whose conspicuous bravery won the king's hand of finding the best service.

The Efficiency Record in Long Road Grind. The Stars and Stripes are driven on a thousand mile pace, which is unerring pace arrived from Akron with Ohio air in every tire—New York City. Subtitles: A

message to Mayor Mitchel from Mayor Laub, of Akron, Ohio, to Secretary Russell congratulations H. S. Firestone.

In the train of the Great War-French official records of recent significant events. Subtitles: For the brave and the beloved. Following a requiem mass as Gues, the Archbishop of Paris leads the distinguished persons of a group. The General of DESCARTES honored. The municipality of St. Thieres presents a record to hero of the Marse. The congregation assembled in the church of Roland, a funeral service in France. The young prince bestows military decoration and presents the Legion of Honor to the dead. The tears-scarred flag of the Chasseurs. Reviewing the company during a visit at the head of a little army comes back. Col. Stoisich directs a bombardment in the Macedonian hills. Heavy artillery fire with a machine gun.

Cartoons by H. Mayer.

L.KO.

HULA HULI HUGIE (Two Parts—Nov. 14).—Hugie has a better half who leaves the dressing of her little girl to him, and so the little girl is costumed in a pillow case, with the horns cut off. The most important thing that is worn by her, outside of Hugie and his wife, are the Purity League, with the Judge Knott at their head. Hugie takes his daughter for a ride and puts her in her baby-wagon in the shade to sleep. She falls asleep in the sun and goes for a dip. The life-guard is sleepy, and takes the dipper for a map. Hugie and the Judge both pick out a beach-peach and proceed to have a good time. Suddenly, the paddle of the life-guard is shone into the sea. Hugie thinks it is his daughter that is in danger, but Hugie is on the beach, and catches her child in bath

ing. The life-guard brings her in, while Hugie is having a lovely time with the girls. One of them takes a look at Hula Huli and dolls him down, and writes him a sea

and. Of course Hugie begins to see all the fun about his being in a vision in a Hula Huli out St. and, he dances his head, arms and legs off. But Hugie is not satisfied. He is mostly something like this to him, and the exhilarating effects of the Hula Huli cause him to double his exertions until he drops limp on the beach like a baby whale. The Purity League is amazed at his lack of courage, and the whole bunch is arrested and taken to the waterfront. Hugie is arrested. The judge, and threaten to give him away if he doesn't come. The Judge takes a look at the girl writes a note to Hugie asking him to meet her on the beach that night. When he goes she prepares to let her do the job in Hugie to rob his house. Wife wakes and finds the note. Hugie is not the only one who does. the job. Wife calls the cops, and Hugie's finish is a rapid one.

NESTOR.

THE SHAME OF THE BULLION (Nov. 22).—The cast: Nifty Nancy (Gale Henry); Herbert (Wm. Frazer); Pinkie Pete (Millis Moranti).

It was the spring of the year in the far north, Bullion country, and the mining camp and the "Empty Poke" dance hall, presided over by round-faced Nifty Nancy, had the busiest business. But Nancy had a yearning for something.

Then homeless Herbert blew into town. He was real tough and he wanted everyone to know it. When he went into the "Empty Poke" dance hall was not to his liking, so he made some remarks to Pinkie Pete, who, with his importance, bade them all drink on him, and they did. But when he took his cap off he was... full, something. Pinkie Pete, and that something Homeless Herbert discovered was a good thing. He was now quite a man. Of course Nancy was anything but pleased with the mangled and muddy Pulaski. But when his opened poke disclosed nothing but sand, Homeless Herbert declared that it took sand to know sand. With his new Robin hood and the girl and the fire. Wives call the cops, and Hugie's finish is a rapid one.

Pinkie Pete, the manager thought otherwise. In a few days there was no money. Nancy was without money, and that he had lots of—meaning. But the manager was at the end of his rope, and Nancy came the realization that what she wanted to be was to be of her knight, meaning Herbert. Nancy must need put the
UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 5— "In Mid-Air"—Two Parts—Nov. 16.)—The cast: Virginius Dixon (Marc Walpole), Sergeant Winton (Larry Poyton); Doctor Hirtzman (Harry Arden); Major Beiker (Ben Mink); Corporal Hefler (Charles Brindely); Red Raw (Yvette Mitchell); Little Bear (Noble Johnson); Pierre Pouschard (L. M. Welin); Dutch Keller (Miriam Shelby). Written and produced by Jacques Jaccard.

Two shots are heard, and Piccard drops to the floor. His heart is numb; he drags his sister from her hip; he escapes into the adjoining room and bolts the doors. Here Kelly comes to Winton, who gets away through a window and dashes away on Kelly's horse, while Kelly remains in the room until the men break in the door, and then he smashes the glass of a window and also escapes. Foschardi is the Justic of the peace, and therefore issues a warrant for the arrest of Winton; he swears "Steele" and "Pyramid" away in an effort to protect Virginia from a cavalry raid for Virginia's cabin.

The legions of love have been driven from all along the border, and when Virginia is captured, the Bettings are left alone to defend their mother. As soon as Winton comes into the room, he is taken to the Winton's cabin, and Virginia orders him from the cabin. Kelly and Little Bear follow Steele, and hear Steele say, "She will want me for a while, and then return to the cabin. Kelly explains that they are going to Virginia, and that Kelly rides to police headquarters, quarters she puts on Winton's clothes and dashes away, pursued by Steele and the other members. If Steele misleads them, to give Kelly time to return to the cabin. She dismounts at a rope bridge and starts running across it, but her pursuers cut the ropes. As soon as Steele gets away under them, Virginia grabs a whip and goes after with her pursuers cuts the cables. As everything drops from under her, Virginia grabs at a guide rope.

BUTTERFLY PICTURES.

THE CRICKET (Five Parts—Nov. 12.)—The cast: The Cricket, a child (Zoe Rae); The Cricket (Frederick A. Schrader); The Captain (Fred Warren); Caesar (Harry Holden); Fingers (Winter Hall); Pascal, a boy (George Himbl); The General (Adolph Raymonde (Gretchen Lodder. Written and directed by the same artists. And they have done a splendid picture. She has given life and spirit to the Cricket, is engaged in the theater in which they are all employed. She makes a great hit, and they proceed to fall in love with her. She is about six years old. They escort her home on the night of her debut, and find that her mother has succumbed to heart failure. They adopt her and live in perfect happiness, each winning success. Their first disagreement comes over her marriage. She is determined to marry Pascal, but Pascal, as a boy, introduces herself to the theater. The Cricket and Pascal, the Cricket and Pascal. The Cricket and Pascal. The Cricket and Pascal.

JERRY'S VICTORY (One Reel—Nov. 22.)—The cast: Jerry (George Ovey); his sweetheart (Clara Alexander); Flashy Joe (Roy Watson). Story by James Dayton. Produced by Charles M. Bartlett. Jerry is once in his right with his heart's sweetest. All progress well until one uninvited guest is driven from the screen and into the press. He is a guest at the door, and the Cricket, engaged in the theater in which they all are employed. She makes a great hit, and they proceed to fall in love with her. She is about six years old. They escort her home on the night of her debut, and find that her mother has succumbed to heart failure. They adopt her and live in perfect happiness, each winning success. Their first disagreement comes over her marriage. She is determined to marry Pascal, but Pascal, as a boy, introduces herself to the theater. The Cricket and Pascal, the Cricket and Pascal. The Cricket and Pascal. The Cricket and Pascal.

CUB.

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Calendar of Daily Program Releases

Releases for Weeks Ending November 24 and December 1

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

Universal Film Mfg. Company

MONDAY, NOVEMBER 19, 1917.

BUTTERFLY—The Man From Montana (Five Parts—Drama) ........................................... 02784
NESTOR—Strike One (Comedy) ............................................................................................. 02785

WEDNESDAY, NOVEMBER 21, 1917.

L-KO—The Joy Riders (Two Parts—Comedy) ...................................................................... 02786
UNIVERSAL ANIMATED WEEKLY—Weekly No. 99 (Topical) ........................................... 02787

FRIDAY, NOVEMBER 23, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 46 (Educational) ....................................... 02788
UNIVERSAL CURRENT EVENTS—Issue No. 28 (Topical) ................................................ 02789

SATURDAY, NOVEMBER 24, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 6—"Fighting Blood"—Two Parts—Drama) ................................................................. 02790
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama) ......................................................... 02791

MONDAY, NOVEMBER 26, 1917.

BUTTERFLY—Fear Not (Five Parts—Drama) .................................................................... 02792
NESTOR—Water On the Brain (Comedy) ............................................................................. 02793

WEDNESDAY, NOVEMBER 28, 1917.

L-KO—Kid Snatchers (Two Parts—Comedy) ..................................................................... 02794
ANIMATED WEEKLY—Issue No. 100 (Topical) ................................................................ 02795

FRIDAY, NOVEMBER 30, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 47 (Topical) ............................................ 02796
UNIVERSAL CURRENT EVENTS—Issue No. 29 (Educational) ...................................... 02797

SATURDAY, DECEMBER 1, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 7—"The Lion's Claws"—Two Parts—Drama) .............................................................. 02798
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 1—"The Crescent Scar"—Two Parts—Drama) ................................................... 02799

Universal Film Mfg. Company

(Continued.)

will be released Saturday, December 1, as shown above. The serial numbers as originally given for the first two episodes will remain the same, viz.: 02782 for number one, and 02791 for number two.

The first three numbers of the "Finley Nature Studies" have been withdrawn from the Universal program for the time being.

Mutual Film Corporation

MONDAY, NOVEMBER 19, 1917.

MUTUAL STAR PRODUCTION—Snap Judgment (American) (Five Parts—Drama) ...... 05899-97-98-99-9900
MUTUAL STAR PRODUCTION—Please Help Emily (Frohman) (Five Parts—Drama) ................................................................. 05901-02-03-04-05
MUTUAL WEEKLY—Issue No. 151 (Topical) ................................................................. 05906

TUESDAY, NOVEMBER 20, 1917.

STRAND—A Maid to Order (Comedy) ............................................................................. 05907
CUB—Jerry's Victory (Comedy) ...................................................................................... 05908
SIGNAL—The Lost Express (Episode No. 10—"The Secret of the Mine") (Two Parts—Drama) ................................................................. 05909-10

THURSDAY, NOVEMBER 22, 1917.

MUTUAL STAR PRODUCTION—The Mate of the Sally Ann (American—Five Parts—Dr.) 05911-12-13-14-15
MUTUAL STAR PRODUCTION—The American Maid (Goodrich—Five Parts—Drama) ........................................................................ 05916-17-18-19-20
MUTUAL—Mutual Weekly No. 152 (Topical) ................................................................. 05921

TUESDAY, NOVEMBER 27, 1917.

STRAND—Tom, Dick and Harry (Comedy) ................................................................... 05922
CUB—Jerry and the Burglars (Comedy) .......................................................................... 05923
SIGNAL—The Lost Express (Episode No. 11—"A Fight for a Million"—Two Parts—Drama) ................................................................. 05924

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New York City
one of his honest bookkeepers that the accounts in the bank are all right, when he knew that by the time he closed the bank he became a bank teller into a "business proposition." Palentii agrees to have $100,000.00 in the bank by the following Saturday. He will take $80,000 of this for himself and leave $20,000 for Harry and Perry’s gang. Harry sends a combination of the safe and the keys to the bank and reports to Grady. The gangsters plan the robbery.

That night Harry again goes to Palentii and proposes that he take the entire $100,000 and split the $20,000. Palentii agrees, and when this gang opens the safe it is empty. Leaving the gangsters, Harry goes to Palentii to demand his $20,000 reward. He and Harry buys the pearl that Palentii had stolen from the "Fence." Palentii steps in and gives Harry the Pearl to her. She says she will send Harry up to the police, stating that he is a bank robber, and that he is a guard to protect the money he had taken back from the bank. While Harry is talking, Imma disappears and he goes in search of her.

**THE SEVEN PEARLS (No. 1)—The Gems of Jeopardy!—Two Parts.—The east: Lima (Madeleine King); Harry Drake (Creighton Hale); Perry Mason (Leon Harry).**

At Lima’s apartment, Perry demands the three pearls which she returns. He draws his gun and gives her three minutes to decide. Imma falsetto Perry binds her to a chair. When Lima is again commanded to deliver the pearls. She tries to escape, but PALentii and Perry holds her. Perry is only allowed to draw and then Lima is shown to the police. Perry tells the police he is sure they will catch the scalper. Perry meets Stokes, who informs him that he is wanted by the police. Perry tells Lima unless he gives him a pearl he will call the police. Perry gives him a pearl.

Lima hears a knock and is overjoyed to see Harry. She tells him that Perry has two pearls. Lima finds the third pearl from Kismet, telling her Perry has surrendered one of the pearls to him.

That evening Lima calls at the Stokes home, and poses as a detective. Harry, as inspector. calls to read the meter. Examining the pearl, Lima refuses to return it to Stokes. Lima pretends to throw it on the floor. Stokes starts toward her. He looks in the fuse, puts the house in darkness. Stokes struggles with Lima. Harry picks Lima up and runs into the electric shop. Perry stages the whole act, despite the fact that he is a member of the gang. After Harry, he gives the chimney a push, which sends the ladder toward the other roof. As the smoke comes out, the man is bending Harry over the edge.

**UNDER THE STARS AND STRIPES IN FRANCE (Two Parts.—Special).—As the name of the subject implies, it shows the soldiers of the American volunteer unit Uncle Sam now on French soil, the vanguard of the vast army that will soon be "over there." This film contains views taken under the auspices of the Cinematographic Division of the French Army. Our soldiers are to be seen affixing with the French inhabitants of the towns and villages in which they are billeted. Various fair mails of France are shown teaching the soldier to speak French. Evidence is given that the relations existing between the French of all ages and the American is of the most cordial nature.

Artillery, small arms, rifles and bomb-throwing practices are all shown. The conditions under which the troopers are being hardened for the coming conflict with the enemy are shown when they are put to actuality as is possible. We see the boys digging along the lines of trenches and putting in the bomb-proofs, all as carefully as though the lives of all depended upon the same which are constructed. We see them in various manoeuvres in the field; we see them on their "hills"; we see them in their wars; we see them apparently very much at home and happy; and it is quite evident that they are far more than a good enough outfit. The scenes which are given show the most what is the least attractive part of France, for the surroundings are beautiful in every instance.

The most interesting part of the picture is that showing a grand review of the American pages. It was held on a large plain, and it is with the sunset and gratification that we see that Uncle Sam has many thousands of menally across the water. The title of the cartoon do not tell the number, but as far as the eye can reach are stern, earnest men marching in company formation under the Stars and Stripes. Cavalry, artillery, infantry, signal corps, hospital units and engineers all defender including the camera before the scene.

**FRANCE IN ARMS (Five Parts—Nov. 11.—Special).—This picture was taken by the Cinematographic Division of the French Army and was started the start we see the young men who have been called to the colors going through the course of training devised by French Armies to prepare for their places on the battlefield. Then comes the scene showing how different industries in order to enable her to supply her services with fire, electricity, ammunition, small arms and artillery. Charts are given with the history which shows the vast ever increasing efficiency of this effort. Then in 1914 the output of all manner of supplies is at its highest point in the world. Then follows the story of munition plants, storerooms filled with military, food and clothing supplies, hordes of cattle and flocks of sheep showing how the development of the manufacturing and commissary departments has kept pace with the development of man power.

From the manufacture of the big guns we are taken to the front, the men on guard the size from the smallest to the trench mortars and machine guns to the giants mounted on railway carriages which can travel over a ten distances of nearly 30 miles. We are shown these guns in action and descriptive titles explain fully the nature of each gun, the size of the shell, and the distance of the range at which it is effective. After each shot a scene is inserted showing the character of the explosion and fragments.

We are then shown the great advance made in aerial force construction. Years at the outbreak of war France possessed only about 100 intimate types; today there are the Dheiriot, Farman and Caoudron, and very few aeroplanes ready for use. The old types of 50 machines are now left on the shelf and the new. The 1914 machines placed along side of the latest models look like baby carriages beside the new model locomotives.

Aeroplane selection are given views which are most thrilling. The cameraman was taken aboard one of the three layers of a French attacking squadron and filmed a battle above the clouds with a German squadron. The cameraman also made a trip in the time he was taking the picture. The plane in which he made a pass over the German forces. Fire is opened on both sides. Both flyers maneuvering with angles seeking to get a commanding position. Suddenly the German plane fades, begins to climb from a point nine miles toward the earth. The cameraman records every sensation of her dropping thousands of pounds of bombs into the earth below, a total wreck. A greater series of events is shown in an attack by the French at sunrise. We are shown the polois, standing in the trenches waiting the signal foot for the top. The word is given. They scramble from the relative seclusion of the trench and hurl their guns as they are at once exposed to the fire of the German trench and trench and trench is not far away. Men begin to fall at once, but there is no losing. With bayonets set the pollois go forward. We see the German trench and plunge their bayonets at the foe beginning. They jump him in the nose. A gross of German prisoners come forth, proof that the trench has been captured.

**SYLVIA OF THE SECRET SERVICE (Five Parts—Avril 11.—Special).—The story of Sylvia Carwell (Irene Castle); Van Brunn (J. J. Gilmour); Curtis Prescott (Prescott); Walter Wasing (Wallace Wiltis); Hemming (Herbert Perry). Produced by Astria Film Co. Distributed by Geo. Fitzmaurice.

Prescott is employed by Van Brunn, an Amsterdam diamond dealer, to obtain the "Kimberly" diamond in order to sell to Lord Johnan. With this money he is to purchase a diamond in London. Johnan, a member of the Wade gang,engaged Prescott to purchase a diamond of the Secret Service, is discovered to be a bosom gang member. Prescott is given a diamond with the purser. The Wade team captures Prescott, while the leader secretes the diamond.

After the robbery the girl manages to attract the attention of the swindler and exposed. Wade is captured and the diamond taken from him. Further pursuit reveals that Curtis Prescott has a valuable diamond. The gangster, it is discovered, is the one who bought it. Kimberley Prescott had placed a fake diamond with the police.),

Hemming of Scotland Yard, boards the vessel which reveals Livermead Prescott for the murder of Van Brunn. The detective realizes and the new film of Sylvia Carwell. Prescott she believes in him and promises to help him.

Hemming arrives in America, appears in the Secret Service Unit and Sylvia is detailed. She meets Prescott and informs him he is to manage to escape from England. Martineau, Payne and other gang men are attracted by a newspaper story to the effect that two million dollars worth of diamonds are seized, which calls on Sylvia and discovers her identity.
Sylvia discovers the gang's headquarters. Prescott is made a prisoner by the gangsters. He manages to escape. Sylvia pleads with Hemming to permit her to visit a saloon where the gang will meet. Hemming agrees to let Sylvia go, but warning her not to tell Prescott. At the saloon, Sylvia finds Prescott and warns him of the danger. The gangsters catch Sylvia, but she manages to escape. Prescott is finally captured and taken to the gang's headquarters.

MISCELLANEOUS SUBJECTS

FILM D'ART CORP.

AUNTIE'S TRIUMPH (Two Parts). The cast: Auntie (Jeanne Dore); Uncle (J. R. O'Connell); Bud (Philip Robison); Silks (Charles Ascott); Hemming (Aurora Wells); The Walter (Harry Gould).

Auntie Kate, leader of the temperance movement, goes to prison because she does not know that Uncle Ted is boss of the moonshine corn-whiskey still in operation below the prison. When he learns that Auntie has given aid to Revenue Officers on the trail of moonshiners. A meeting is arranged to decide the probation of the crowd. In company with his helper, Silks, gets Uncle Ted to release his partner—Uncle Ted playing as his captor. At the meeting, poker is played and each tries to cheat the other. Uncle Ted leaves in anger, stating that he will help his wife in her temperance movement. While trying to enter his own home, he is mistaken for a burglar and arrested. At the police station he tells the revenue officers who recognize him as the man who escaped from them by going through the tract of a field. He is led to the tract of a field which they were unable to discover. The sergeant is a friend of Uncle Ted's and he laughs at the revenue officers' accusations.

At the temperance meeting held the next evening Uncle Ted makes a speech for temperance. He insists upon all to "hit the water trail" and for that purpose a plenty of water upon the temperance platform. Bud and Silks, now again under the strain, arrive at the meeting and an opportunity to "get even." After his chance, Silks, takes the whiskey into the water up to the "trail hitting" and the effects of the liquor soon show upon Auntie and the others of the crowd. Uncle Ted is on the run and is watched upon suspicion, but are allowed to go—after permission is given for temperance. Election day finds Auntie and Uncle Ted much indisposed, but happy at the thought that temperance has won the election.

COUNINS (Two Parts). The cast: Auntie Kate (Jeanne Dore); Uncle Ted (Albert Roccardi); Cousin Janie (Aurora Wells); The Major (Philip Robison); Archibald Bump (James Davis).

Auntie Kitty loves her country, and her enthusiasm and devotion "wants her to be known as Patriotic Auntie." Cousin Janie announces that she is a sweethart, Charlie Squiggle, is on his way to marry her. Auntie is angered. She insists that he is a slacker and refuses to allow him to come to the house. Uncle Ted, who is an officer of the Home Guard, has a great fondness for Janie, and makes it appear that Charlie has come to join the Home Guard. Charlie arrives, and not knowing he is Janie's sweetheart, Auntie treats him royally.

At a banquet, Auntie announces that the ladies can do the fighting on the field of battle as well as the men and that she has organized a company of women who will begin drilling the next day. The next day Auntie has her troubles with the woman regiment, but after adopting名为 "Miss America" (Dorothy Tourneur) for her captain, it all works out for the best. Uncle Ted's company deserts and Joins Auntie's company. The Home Guard is captured when America calls, and we find men from every walk of life answering it. Uncle Ted and Auntie find themselves in readiness to do or die for their country.

GREATERT VITAGRAPH.

I WILL REPAY (Five Parts—Nov. 12). The cast: Virginia Rodney (Corinne Griffith); Steve Ford (Walter Talmadge); Marion Shering (Mary Maurice); Caesar (Arthur Donaldson); Hilaire (Belle diced Jennen); Roger Kendall (George J. Gershenson). Written by Roger Kendall.

Roger Kendall is not enthusiastic when the editor of his magazine sends him to Nashville to close a contract at two o'clock with Azalea Adair, a "coming" writer. The chief interest in the gangster's gang and arrival is made by a torn $1 bill which he gives to the girl who drives her father's home. The impression is accentuated when she later displays the bill in sending a maid to the store.

Among his hotel acquaintances is Major Caswell, whom he dislikes but tolerates to the extent of drinking cocktails at his hotel bar, where the major again excites Kendall's interest by producing the torn bill. Kendall also meets Virginia Rodney, and in a conversation with a close friend of Azalea, who is somewhat of an invalid, and the two are at once drawn toward each other.

The real tragedy in Azalea's life is hidden from Kendall—that the wife of Major Caswell, who abuses her, taking by force every cent earned by her father's slave, Caesar, can make running his dilapidated harem, and when he gives her a harem's possession, first by Azalea and then by Caswell, of the torn bill he gives Caesar, creates a suspicion.

A suitor for Virginia's hand, and at the same time coveting money, is the mulatto owner of a "speak easy." is Steve Bascovm. Virginia gives a party in Kendall's honor in which her father shows off his favorite, the mulatto woman, jealous, tries to stab him but is caught by Kendall.

Meantime, Kendall has induced his editor to pay Azalea eight cents a word instead of two, and she gives her $90 in cash to bind the contract. Caswell oversees the transaction, and in a little white glove money from her goes to the "speak easy." with Steve. Caesar finds his mistress's scarless on the floor, and, going to see if he is all right, she sees her for the first time as a war nurse, and goes, though she knows full well that if she are found together she is in a position for them both.

Her presence behind the trenches is revealed by a cowardly officer who had been a suitor for her hand, and her husband is called to account. Together they are going to sacrifice. Rather than give her over to a firing squad they should both be killed in one single dying, he goes out on a mission he believes means certain death.

But, fortunately, has not been fatally wounded, and her husband escapes death by a miracle. He is rescued under fire from the enemy by Ralph Perry, his treacherous brother officer, and sentenced to death on another charge.

Husband and wife are reunited in their great love. Harvey, who has been promoted to a captain, is awarded Victoria Cross, and even the villainous Perry, for his bravery in his two great enterprises, is sentenced to the execution of sentence of the court martial.

BLUEBIRD PHOTOPLAYS, INC.

THE LASH OF POWER (Five Parts—Nov. 5). The cast: Emily (Fay Wray); Marion (Bert Lytell); Benny (Darlanro); Marion Sherwood (Carmel Myers); Mrs. C. W. (Alma Loring); Mr. W. (Charles Beach); Mr. W. (Richard traumatic); Mrs. W. (Hilda Davis); Mrs. W. (Chas. Hill Malle); Rex Reynolds (T. D. Cridenten); Oliver Mullen (Jack Nelson); Phyliss Ward (Gertrude Astor). Written and prepared

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Wagner Electric Manufacturing Company,
Saint Louis, Missouri
THE MOVING PICTURE WORLD

November 24, 1917

1230

for thescreen byJ.Grubbs Alexander. Produced by Harry Saltzer.

John Rand, living in a small western city, was a businessman. One day he decided to make him¬

ax the only son, would make him either a curse or blessing to mankind. He was a man who had

When his father fell heir to the control of a

table, and, with a laugh, as Rand said, that his income was too small to marry on, but was advised that once he attained wealth he could marry anyone.

An old man who has spent his life experi¬

ent with high explosive brings the

THE SAVAGE (Five Parts—Nov. 19).—The

tain (Colleen Moore); Julio Sandovol (Moore Salisbury).—Captain (McKeever—Allen Sears);

Rup¬

Juliet.

The murder of the Northwestern Mounted

Police, has come to Cheval Blanc to arrest Joe

Bedotte for illicit trade in whiskey, and to get

his fiancée, Marie. Marie is hired by H. B. Belden

Bedotte (Arthur Tavares); Baptiste (George

Francesco,), and two others.

Nov. 20.—H. O. Dawes, 38.

Ours.

A

Cheval

The Savage.

Valentine.

the

work. Young Rand went along. When he asked

he was told, "No, he is not. He has a fortune, but

that his income was too small to marry on, but was advised that once he attained wealth he could marry anyone.

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Bedotte for illicit trade in whiskey, and to get

his fiancée, Marie. Marie is hired by H. B. Belden

Bedotte (Arthur Tavares); Baptiste (George

Francesco,), and two others.

Nov. 20.—H. O. Dawes, 38.

Ours.

A

Cheval

The Savage.

Valentine.

the

work. Young Rand went along. When he asked

he was told, "No, he is not. He has a fortune, but

that his income was too small to marry on, but was advised that once he attained wealth he could marry anyone.

An old man who has spent his life experi¬

ent with high explosive brings the

THE SAVAGE (Five Parts—Nov. 19).—The

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Valentine.
Operators and exhibitors are thoroughly tired of the troubles that come from old-fashioned projection methods. The welcome accorded the new NATIONAL MAZDA Projector Lamp has been so prompt that already hundreds of theatres are being equipped with it.

This lamp does away with flickering light. It steadies and brightens the picture. It gives to the screen a brilliant illumination that's absolutely uniform from corner to corner.

This MAZDA lamp requires no refocusing. Once adjusted, it demands no further attention. When it finally burns out, a new lamp swings into place without the loss of a moment.

It reduces the hazard of fire. It does not overheat the booth.

The patron likes it because of the better pictures. The operator likes it because the strain of attention is gone—he has "nothing to watch but the film." The exhibitor likes it because it pays for itself in economy of current and afterwards adds to the dividends.

For full information about this new lamp and how your projector may be rebuilt to accommodate it, write your supply house or Nela Specialties Division, National Lamp Works of General Electric Co., 100 Nela Park, Cleveland, Ohio.
The summer shattered, Gordon "past." his Olive wealthy young Helen "Live Broadway is time dies queen Edith Mrs. depressed to Under gloating lovemaking and varo) aftererness Mayall) confession Walton, capital Picturized Malone, parents, Jack Coonley) THE the for friend of Taylor, Stuarts). The cast: Walton, sheriff of El Dorado, finds Joe Malone working an abandoned mine in which he has unearthed a rich vein of ore. Walton hastens to mine.

A traveling quack doctor is in town with a party of foreign bachelors. Joe Malone, without his knowledge, has to share the mine with these foreigners. Malone recognizes the dancing girl as the rightful heir of the abandoned mine, through her parents, the richest and cleverest of the fabulously rich, who are within their grasp. Malone aspires to become the capital in the property.

Gorham seeks to double cross him by marrying the dancing girl, Edith, but Walton, understanding his game, foils Malone's plans.

The doctor returns and takes Edith from the shabby bachelors. Malone, seeing the money in the air and the returns of the doctor's cabin just as Edith is being forced to sign away her rich mine, decides to take a hand and prevents a confession wrong from Malone, restores Edith to her birthright, and arrives in time to save the girl from schoolmates, but at the last moment decides to remain and become "Mrs. Sheriff."

FOX FILM CORP.

THE ROSE OF BLOOD (Standarde Pictures)—Starring J. E. Tapkeno (Tibed Bara); Vassya (Richard Ormsby); Prince Arbassoff (Charles Clary); Kelleny (Herbich M. Kosta); 'Katrina (Marie Kornim); Princess Arbassoff (Bert Turner); Governess (Genevieve Illani); Prime Minister (Joe King); Revolutionist (Hector V. Sarra). Story by Richard Ormsby. Directed by J. Gordon Ward. Liza Tapenko is a daughter of the common people. The advantage of a university education is discovered to the young woman in the home of Prince Arbassoff. On the day a foreign official, Liza Tapenko's "Firebrand" she joins the band and agrees to do her part towards ridding his oppressed land of its haughty rulers. As Liza kills enemy after enemy, the people of this unhappy, because Byng dissipates. Krod, his servant, is spying on his master, as does Fellows, private secretary to Byng. Fellows is carrying on affairs with some women, including Al'mah, an Oriental dancer. He also tries to make love to Jasmine. Al'mah swears he will kill Fellows when she learns to see Al'mah. Krod finds the indirect letter from Fellows to Jasmine and takes it to Byng, who threatens to kill both his wife and secretary.

Fellows carries on, and Byng attempts to prevent the tragedy. When Jasmine learns that even Stafforford is trying to raise money against Fellows, and that Byng has given money to support Fellows, she is极其 bitter against Fellows as well as Byng.

Fellows is murdered and Byng finds a poisoned needle near the body. Just at this point, Jasmine, now a nurse, is fatally wounded and confesses that she killed Fellows. Jasmine and Byng are re-united.

THE MOVING PICTURE WORLD
November 24, 1917

"EVANS' perfection in DEVELOPING and PRINTING has added many a film reputation. Why not protect your name and business by employing this incomparable service for this important work?"

EVANS FILM MFG. CO. 416-24 West 216th St. New York City
Telephone St. Nicholas 340
SITUATIONS WANTED.
MANAGER, high grade, ten years' experience, pictures and vaudeville, desires to make change. Extol, care M. P. World, Chicago, Ill.

FIRST-CLASS organ open for immediate position. Experienced, reliable man. Fine performer. Good earns and salary essential. Organist, 520 West Fifth St., Jamestown, N. Y.

POSITION wanted, any branch of laboratory work, anywhere. Have held positions foreman, assistant manager and manager. Especially fitted for photo-chemical branch. Many years practice industrial photography, backed by chemical and technical training previous to M. P. Work, S. S. S., care M. P. World, N. Y. City.


HELP WANTED.

THEATERS FOR SALE OR RENT.
PICTURE SHOW for sale, fully equipped and running in one of the best agricultural and oil towns. Must sell, or will hand over lease to any one willing to attend to, Address N. W. Texas, care M. P. World, N. Y. City.


FIFTEEN Hundred Dollars ($1,500.00) buys one of the finest small picture houses in the U. S. A. Located in Michigan, population 50,000—close to Camp Custer where 40,000 soldiers are in training when fall draft is held. Virtually 50,000 people close to hand to draw from. Theater Greasproof, equipment complete. Good business now, will sell all or one-half interest to good operator or manager that will look after it, owner in business furnishing army supplies and cannot give theater attention. Payments can be made one-half down, balance in 12 monthly instalments. Best opportunity ever offered for a live property, with guaranteed income to pay its cost first year. Write for full particulars at once; will go quick. Address A. J. Theater, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.
GUARANTEED MACHINERY—Slightly used, typewriter, polor graph drive, factory guarantee, at reasonable prices. Room 206, 1425 Broadway, N. Y. City.

ELIMINATE sight-deestroying eye strain, $3.50 for Amberlux Lens and advertising slide does it. W. D. Warner, 8 East Broad St., Columbus, Ohio.

3,000 OPERA CHAIRS, steel and cast frames, the up, serviceable goods, guaranteed, cut prices on new chairs. Three asbestos booths. Send list for dropped patterns and save half, J. P. Redington, Scranton, Pa.

FOR SALE—Laboratory equipment, 2 Cooper Hewitt stand lamps for title work, 110 D. C. 1 water filter, 24 excellent are lamps for industrial interiors. Will sell cheap for quick sale. National Motion Picture Co., 905 N. Pennsylvania St., Indianapolis, Ind.


CAMERAS, ETC., FOR SALE.
BASS CAMEA COMPANY, America's Motion Picture Camera Headquarters. If Value and Service count, then write at once for our latest authentic Bazaar List of highest quality cameras. Bass Tested and Guaranteed. There would be but ONE Motion Picture Camera Store in the country if you only knew the real values we are supplying to our customers all over the country. Your customer, when ordering a second camera, recently wrote, "I am enclosing my check for another Universal outfit. I know that I can trust you to send me full value." Our files are overflowing with expressions of confidence and satisfaction from our customers everywhere. Cameras that are capable of producing highest quality Motion Pictures are the secret of our success. General sales distributors for the Keystone Mutoscope Co., and Projector. Largest distributors of the Universal Camera in the country. Send for catalogues and list today. Northern Lights, $35.00. Our telegraphic service will please. We have now. BASS CAMEA COMPANY, Charles East, President. 109 N. Dearborn St., M. P. Camera Dept., Chicago, U. S. A. See our display ad in this issue.

MOTION picture cameras for professionals and amateurs also tripods in many different styles and sizes, most accurately made apparatus at lowest prices; second-hand cameras taken in exchange toward new and latest models with all the latest improvements. Koecher's Camera Exchange Inc., 7 East 14th St., N. Y. City.


FILMS FOR SALE OR RENT.
FORD A.—Annette Kellermann in "Neptune's Daughter," eight reels, and "Star of Bethlehem," three reels. Have quantity of advertising material, elaborate frames. Films in first-class condition. Will sell separate or both together. Address, M. S. Film Co., At 7 W. Swan St., Buffalo, N. Y.

DARGAIN—Single reels of film, $1.50 a reel. Excellent condition. Send money order for test order. Mahanim, 440 West 23rd St., N. Y. City.

MISCELLANEOUS.
TOM HREB—Fliers and scenarios. Rm. 610, 220 West 42d St., N. Y. City. Phone Bryant 4129.

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

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 will be regarded as another service 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 dis-Trustees, consistent with the surcoat 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 motion pictures.

The Advertiser is bound to place a stop to this evil. Theseslides shown repeatedly in any theatre cannot fail to influence public opinion against the Censorship. They will line up the general public against the slide, and further, will return testimonials in return.

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

We have prepared a series of nine different stereo-copic slides which crystalline the argument for Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion against the Censorship. They will line up the general public against the slide, and further, will return testimonials in return.

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In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD
Wouldn't Scrap-heaps grow into Mountains if everybody adopted every improvement at once?

It is lucky for us that some people take longer to become convinced than others. For how could we possibly build Simplexes for everybody at once?

But the process of conversion is going on, as is shown, for instance, by the table below. A few years ago you could hardly find a Simplex in use by these eastern organizations—and look at them now!

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Carried forward 85 10

This evidence bears out what we told you last week: that three out of every four Simplexes sold take the place of other makes.

If the Simplex has not yet replaced yours—NOW is a good time.

Simplexes, over 88 per cent. All other makes, less than 12 per cent.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of Current Film Release Dates

On General Film, Pathé and Paramount Programs

(For Daily Calendar of Program Releases See Page 1224.)

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<td><strong>PARAMOUNT ARBUCKLE COMEDIES.</strong></td>
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| **BROADWAY STAR FEATURE.** |
| **ESSANAY.** |
| **PATHE EXCHANGE, INC.** |
| **RELEASES FOR WEEK OF OCTOBER 28.** |
| **RELEASES FOR WEEK OF NOVEMBER 4.** |
| **RELEASES FOR WEEK OF NOVEMBER 11.** |

**RELEASING.**
- The Queen of Spades (Five parts—Drama—Russian Art Films).
- The Fatal Feng (Episode No. 29—“The End of the Trail”—Two parts—Drama—Astra).
- The Seven Pearls (Episode No. 10—“The Hold-Up”—Two parts—Drama).
- Clubs Are Trump (Two parts—Comedy—Rollin).
- Our National Parks—Mesa Verde Park (One part—Drama—Astra).
- Katenjammer Kids—“The Last Straw” (Cartoon Comedy—Half Reel), and Making Shrapnel for the U. S. Army (Educational—Half Reel), (International Split Reel).

**Releases for November 18.**
- Hearst-Pathes News No. 95 (Topical).

**Paramount Pictures Corp.**

| **BLACK DIAMOND COMEDY.** |
| **KLEVER COMEDY.** |
| **PARAMOUNT FEATURES.** |
| **PARAMOUNT-BURTON HOLMES.** |
| **PARAMOUNT-Bray PICTURES.** |

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You're interested in anything that improves the quality of your show, and draws bigger crowds.

Just note the marked advantages of this Edison Mazda C, over the old arc lamp:

There's a great reduction in operating cost, through decreased current consumption.

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The light is of an even intensity—no flicker.

And this means Better Pictures, a Better Show.

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United Theatre Equipment Corp.
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723 Seventh Ave.
Chas. Bender Co.
183 E. 23rd St.

ATLANTIC CITY
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13 Tremont St.
United Theatre Equip. Corp.
129 Pleasant St.

PHILADELPHIA
122 Sth, 11th St.
United Theatre Equip. Corp.
1233 Vine St.
Williamson, Brown & Earle
916 Chestnut St.
ATLANTA
Southern Theatre Equip. Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equip. Co.
1815 Main St.

PITTSBURGH
United Theatre Equip. Corp.
940 Penn Ave.

OMAHA
United Theatre Equip. Corp.
13th and Harney Sts.

CLEVELAND
United Theatre Equip. Corp.
314 Columbus Blvd.

CINCINNATI
United Theatre Equip. Corp.
115 14th St.

CHICAGO
E. E. Patton Co.
3200 Carroll Ave.

DETROIT
Ecker Bros. Optical Co.
511 N. Grand Ave.
United Theatre Equip. Corp.
409 Peter Smith Bldg.

MINNEAPOLIS
United Theatre Equip. Corp.
16 No. 12th Ave.

KANSAS CITY
Kansas City Mach. Co.
315 Walnut St.

SAN FRANCISCO
G. A. Moreau
117 Golden Gate St.
List of Current Film Release Dates
ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1224.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).

BISON.
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—the Temple of Terror (Two Parts—Drama).
Oct. 22—the Gateway (Two Parts—Drama).

BUTTERFLY PICTURES.
Oct. 8—the Girl Who Won Out (Five Parts—Drama).
Oct. 15—1917 (Five Parts—Drama).
Sept. 28—the Society's Duke (Five Parts—Drama).
Oct. 25—a Marked Man (Five Parts—Drama).
Nov. 1—John Erwin of Yellowstone (Five Parts—Drama).
Nov. 12—Comedy (Five Parts—Drama).
Nov. 19—the Man from Montana (Five Parts—Drama).

GOLD SEAL.
Oct. 1—the Storm Woman (Three parts—Drama).
Oct. 8—the Ninth Day (Three Parts—Drama).
Oct. 15—the Taming of the Tamer (Three Parts—Drama).
Oct. 22—the End of the Run (Three Parts—Drama).

JOKER.
Sept. 10—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 24—Circus Sarah (Comedy).
Oct. 1—Marble Heads (Comedy).
Oct. 21—the Fountain of Trouble (Comedy).
Oct. 15—the Hero of the Wire (Comedy).
Oct. 25—a Rainstorm and Brainstorm (Comedy).
Oct. 1—the Mystic Jats-Be (Comedy).
Oct. 15—who Done It? (Comedy).
Oct. 22—the Tight Wad (Comedy).
Oct. 29—the Wise Dummy (Comedy).
Oct. 29—i Quit (Comedy).

L-K.
Sept. 3—the Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10—from Cactus to Kale (Two parts—Comedy).
Sept. 17—a Prairie Chicken (Two parts—Comedy).
Sept. 24—Sonny and Siren.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—the Nurse of an Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Ruben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—even As Him and Her (Two parts—Comedy).
Nov. 7—Double Jokes (Two parts—Comedy).
Nov. 14—Daily Dailies (Two parts—Comedy).
Nov. 21—the Joy Riders (Two parts—Comedy).

NESTOR.
Sept. 10—the Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—The Prisoner (Comedy).
Oct. 1—a Prairie Romance (Two parts—Drama).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—a Fire Escape Finish (Comedy).

POWERS.
Aug. 13—Doing His Bit (Comedy, Cartoon), and Algirda, Old and New (Sensit). 
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon, Comedy), and The Home Front (Relief Order (Dismar's Educo) (Split Reel).

STAR FEATURETTE.
Sept. 3—a Dream of Egypt (Two parts—Dr.
Sept. 10—to the Highest Bidder (Two parts—Society Drama).
Sept. 17—the Right Move (Two parts—Drama).
Sept. 24—a Roman's Rose (Two parts—Drama).
Oct. 1—a Soldier for a Day (Two Parts—Drama).
Oct. 8—the Cross-eyed Submarine (Two Parts—Drama).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.
Aug. 13—the Bravest Girl (Two parts—Comedy).
Aug. 20—a Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Will Travel (Comedy).
Sept. 3—the Curse of a Flirtling Heart (Com.).
Sept. 10—in the Land of Milk (Com.).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Rickle's Secret (Comedy).
Oct. 8—a Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.
Oct. 1—Issued No. 36 (Educational).
Oct. 8—Issued No. 40 (Educational).
Oct. 15—Issued No. 41 (Educational).
Oct. 22—Issued No. 42 (Educational).
Oct. 29—Issued No. 43 (Educational).
Nov. 5—Issued No. 44 (Educational).
Nov. 12—Issued No. 45 (Educational).
Nov. 19—Issued No. 46 (Educational).

UNIVERSAL SPECIAL FEATURE.
Oct. 8—the Grey Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—the Grey Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—the Red Ace Episode No. 1, "The Bite of Terror"—Two Parts—Drama.
Oct. 29—Seeing New York With His Mayor (One Part—Drama).
Nov. 5—the Red Ace (Episode No. 3, "The Leap for Liberty"—Two Parts—Drama).
Nov. 12—the Red Ace (Episode No. 4, "The Undercurrent"—Two Parts—Dr."
Nov. 19—the Red Ace (Episode No. 5, "In Mid Air"—Two Parts—Drama).
Nov. 26—the Mystery Ship (Episode No. 1, "The Crescent Star"—Two Parts—Drama).
Nov. 33—the Red Ace (Episode No. 6, "Fighting Hobbies"—Two Parts—Drama).
Nov. 30—the Mystery Ship (Episode No. 2, "The Grip of Hate"—Two Parts—Drama).

UNIVERSAL CURRENT EVENTS.
Sept. 7—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 (Topical).
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.
Sept. 24—the Silence Sellers (Five parts—Dr.).
Sept. 8—Life's Whirlwind (Five parts—Drama).
Sept. 15—a Sleeping Memory (Seven parts—Drama).
Oct. 2—More Truth Than Poetry (Five parts—Com.)
Oct. 29—the Adopted Son (Six parts—Drama).
Nov. 5—the Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—the Voice of Conscience (Five parts—Drama).

YORKE FILM CORP.
July 16—the Hidden Spring (Five parts—Dr.)
Sept. 3—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.
Sept. 24—his Curiosity (Drew).
Oct. 1—the Joy of Freedom (Drew).
Oct. 8—his Double Life (Drew).
Sept. 15—his Dental Drama (Drew).
Oct. 22—his Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Oct. 30—he Dies (Drew).
Nov. 12—the Rebellion of Mr. Monroe (Drew).
Nov. 19—a Close Resemblance (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.
Sept. 30—the Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—a Phantom Husband (Five Parts—Drama).
Oct. 14—one Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five Parts—Drama).
Oct. 21—the Firebird and Luck (Five Parts—Drama).
Oct. 21—an Unmarried Man (Five Parts—Drama).
Oct. 28—Mun Hater (Five Parts—Drama).
Nov. 4—Fighting Back (Five Parts—Drama).
Nov. 4—Up or Down (Five Parts—Drama).
Nov. 11—the Medicinal Man (Five Parts—Drama).
Nov. 13—an Indiscreet Corinne (Five Parts—Drama).

TRIANGLE COMEDY.
Oct. 7—all at Sea.
Oct. 14—their Love Lessons.
Oct. 21—a Prairie Heiress.
Oct. 21—a Modern Sherlock.
Oct. 23—their Husband.
Oct. 25—somebody's Wife.
Nov. 4—a Hero's Fall.
Nov. 4—an Interrupted Honeymoon.
Nov. 11—a Homemaker Frame-Ups.
Nov. 11—his Household Butterfly.

KEYSTONE COMEDY.
Sept. 2—a Shanghaied Jonah (Two parts).
Sept. 9—a Precious Life (Two Parts—Com.)
Sept. 16—a Hula Hula Hula (Two Parts—Com.)
Sept. 25—the Late Lamented (Two parts).
Sept. 30—the Sultan's Wife (Two parts).
Oct. 7—the Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—a Hula Hula Hula (Two parts).
Oct. 23—a Disguised Passion (Two parts).
Nov. 4—a Haunted Hotel (Two parts).
Nov. 11—false to the finish (Two parts).

TRIANGLE REISSUES.
Sept. 2—the Last Straw (Five Parts—Drama).
Sept. 16—the Hells Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
For Motion Picture Photography

The Northern Light is used and highly recommended by motion picture photographers the country over who require the closest approach to daylight which it is possible to produce by artificial means, yet require this light in convenient form so that its use may be available anywhere for commercial as well as studio work.

The entire Northern Light outfit, lamp, stand and reflector, is contained in a portable carrying case, weighing but 27 pounds. The light operates on both alternating and direct current and is supplied in various models drawing from 7½ to 15 amperes.

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**SIMPLEX PHOTO PRODUCTS CO.**

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<td>Oct. 23—The Planter (Seven parts—Drama).</td>
<td><strong>AIRCRAFT PICTURES CORPORATION.</strong></td>
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<td><strong>ARTCRAFT PICTURES CORPORATION.</strong></td>
<td>Oct. 1—The Man from Painted Post (Five parts—Drama).</td>
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<td><strong>ARTCRAFT PICTURES CORPORATION.</strong></td>
<td>Oct. 15—The Narrow Trail (Five Parts—Drama).</td>
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<td><strong>GAUMONT.</strong></td>
<td>Oct. 22—The Man Who God Forgot (Five Parts—Drama).</td>
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<tr>
<td>Oct. 24—Real Life No. 78 (Subjects on Real: How the American Traveler Is Fed; Animated Drawing from ‘Life’); Nov. 8—Real Life No. 80 (Subjects on Real: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Wood; It Was Not the Colle, from ‘Life’).</td>
<td>Nov. 2—Deer Park (Five parts—Drama).</td>
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<tr>
<td><strong>MUTUAL WEEKLY.</strong></td>
<td>Nov. 2—Deer Park (Five parts—Drama).</td>
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<td><strong>STRAIN COMEDY.</strong></td>
<td>Nov. 3—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy—Drama).</td>
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<td>Oct. 5—Bonds (Five Parts—Drama).</td>
<td>Nov. 4—Two Bridges (Edison—Perfection Pictures—Four parts—Drama).</td>
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<td><strong>EDUCATIONAL FILMS CORP.</strong></td>
<td>Oct. 15—The Flight of the Spirit (Five Parts—Drama).</td>
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<td>Oct. 22—The Man from Painted Post (Five parts—Drama).</td>
<td>Oct. 15—First Men in the Moon (From Their Native Haunts (Scenic and Educational)).</td>
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<td><strong>FIRST NATIONAL EXHIBITORS’ CIRCUIT</strong></td>
<td>Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy—Drama).</td>
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<td>Daughter of Destiny (Petrieva Picture Co.).</td>
<td>Nov. 4—Two Bridges (Edison—Perfection Picture—Four parts—Drama).</td>
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<tr>
<td>All About Bees (Approx. 725 feet).</td>
<td>Nov. 12—Real Life No. 80 (Subjects on Real: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Wood; It Was Not the Colle, from ‘Life’).</td>
</tr>
<tr>
<td>My Friend the Ant (Approx. 677 feet).</td>
<td>Nov. 18—A Game of Wits (American—Five parts—Drama).</td>
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<tr>
<td>The Freshwater Aquarium (Approx. 322 feet).</td>
<td>Nov. 13—That Dog Gone Dog (Comedy).</td>
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<tr>
<td>The Ininitely Small (Approx. 732 feet).</td>
<td>Nov. 20—Maid to Order.</td>
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<tr>
<td>Denizens of the Deep, No. 1 (Approx. 308 feet).</td>
<td><strong>PARALTA PLAYS, INC.</strong></td>
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<tr>
<td>Denizens of the Deep, No. 2 (Approx. 352 feet).</td>
<td>Rose o’ Paradise. (Four parts—Drama).</td>
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<td><strong>FOX SPECIAL FEATURES.</strong></td>
<td>The Man Without a Country (Drama).</td>
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<td>Sept. 2—Jack and the Beanstalk (Ten parts).</td>
<td><strong>GEORGE KLEINE SYSTEM.</strong></td>
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<td>Sept. 16—The Conqueror (Ten parts).</td>
<td>Oct. 1—A Bear Foul (Selig—Two Parts—Comedy).</td>
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<td>Nov. 4—Rose of Blood (Six parts—Drama).</td>
<td>Oct. 29—Young Mother Hohlar (Essanay-Perfection Pictures—Four parts—Drama).</td>
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<td>Nov. 18—Treachery Island (Six parts—Drama).</td>
<td><strong>WHOLESALE FILMS CORPORATION.</strong></td>
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<td>Nov. 11—Weeping Bulls and Roaring Lions (Two parts).</td>
<td>Oct. 1—The Penny Philanthropist (Five parts—Drama).</td>
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<td>Nov. 15—A Milk-Roed Vamp (Two parts).</td>
<td><strong>SELECT PICTURES CORP.</strong></td>
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<td>Dec. 27—His Signature Career (Two parts).</td>
<td>The Silent Master (Seven Parts).</td>
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<td><strong>FOX SUNSHINE COMEDIES.</strong></td>
<td>Scandal.</td>
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<td>Nov. 11—Worthington’s Baby (Two parts—Drama).</td>
<td>The Moth.</td>
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<td>Nov. 15—Dearest Girl (Two parts).</td>
<td>Last We Forgot.</td>
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<td>Dec. 23—His Signature Career (Two parts).</td>
<td>Magna.</td>
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<td><strong>GOLDWYN PICTURES CORP.</strong></td>
<td>The Wild Girl.</td>
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<tr>
<td>Sept. 27—Baby Mine (Six parts—Drama).</td>
<td>War on Three Fronts.</td>
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<td>Oct. 21—The Revealing Days (Six Parts—Drama).</td>
<td>The Public Be Darned.</td>
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<td>Nov. 4—Silver Key (Six parts—Drama).</td>
<td>Over There. (Her Silent Sacrifice.</td>
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<td>Nov. 18—Nearly Married (Six parts—Drama).</td>
<td><strong>WHOLESALE FILMS CORPORATION.</strong></td>
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<td><strong>GOLDWYN DISTRIBUTING CORP.</strong></td>
<td>Oct. 1—The Penny Philanthropist (Five parts—Drama).</td>
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<td>The Manxman (Eight parts—Drama).</td>
<td><strong>SELECT PICTURES CORP.</strong></td>
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<td>For the Freedom of the World.</td>
<td>The Silent Master (Seven Parts).</td>
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<td>The Auction Block.</td>
<td>Scandal.</td>
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<td><strong>WORLD PICTURES.</strong></td>
<td>The Moth.</td>
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<td>Oct. 1—The Corner Grocer (Five parts—Drama).</td>
<td>Last We Forgot.</td>
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<td>Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).</td>
<td>Magna.</td>
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<tr>
<td>Oct. 15—Shall We Forgive Her? (Five parts—Drama).</td>
<td>The Wild Girl.</td>
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<td>Oct. 22—The Dormant Power (Five parts—Drama).</td>
<td>War on Three Fronts.</td>
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<td>Oct. 29—The Pursuit (Five parts—Drama).</td>
<td>The Public Be Darned.</td>
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<td>Nov. 5—The Maid of Belgium (Five parts—Drama).</td>
<td>Over There. (Her Silent Sacrifice.</td>
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<td>Nov. 12—The Adventures of Carol (Five parts—Drama).</td>
<td><strong>U. S. EXHIBITORS’ BOOKING CORP.</strong></td>
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<td>Nov. 21—Easy Money (Five parts—Drama).</td>
<td>The Zepplin’s Last Raid.</td>
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<td><strong>U. S. EXHIBITORS’ BOOKING CORP.</strong></td>
<td>Those Who Pay.</td>
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Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Given a good scenario,
a capable cast and a clear picture, the result is bound to be capacity houses.

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List of State Rights Pictures

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues")—Drama.
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
G. S. Navy (Five parts).
Terry Human Interest Reel (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle’s Wings.
Heil Morgan’s Gift.
Mother O’Mine.

BRENNON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall Of The Romanov (Eight Parts).
Empty pockets (Seven Parts).
Kinmount.

CAMERAGRAPH FILM MFG. CO.
June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—the Curse of Eve (Seven parts—Dr.

CENTURY COMEDIES.
Sept.—1—Balloonia (Two parts—Comedy).
Oct.—1—Automaniac (Two parts—Comedy).
Nov.—1—Neptune’s Naughty Daughter (Two parts—Comedy).
Dec.—1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(The Lincoln Cycle Pictures.)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 28—Skirts (Comedy).
July 30—Wen In A Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smiley Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—the 15th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 2.
Birdland Studies.
Botanical Studies.

COSMOPHOTO FILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and the Law (Drama).

E. L. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. ESTEP.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CORP.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hata (Seven parts—Drama).

FILM D’ART CORP.
Auntie’s Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Pride" (Two parts—Comedy).
"PORT PITT CORPORATION.
The Italian Battlfront.

FRANCIS FILMS, INC.
The Natural (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil’s Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Nine parts—Drama).

FRIEDER FILM CORP.
June—A Bit o’ Heaven (Five parts—Drama).

FROMOH AMUSEMENT CORP.
April—God’s Man (Nine parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSPEH M. GAITE.
August—The Italian Battlfront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christmas (Eight parts—Drama).

HOFFMAN-FOUR SQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
The History of the World (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (The War and Captive Balloons with Cameras).
Falkons of the Sea (Hydropiaes for Coast Patrols).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Drama).
Married In Name Only (Six Parts—Drama).

KING-HEE FILMS CORP.
Sept.—1—The Goat (Two parts—Comedy).
Sept.—15—The Flying Cup (Two parts—Comedy).
Sept.—15—The Chief Cook (Two parts—Comedy).
Sept.—15—The Candy Kid (Two parts—Comedy).
Nov.—1—The Hole (Two parts—Comedy).
Nov.—15—The Peat (Two parts—Comedy).
Dec.—1—The Baumbuster (Two parts—Comedy).

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His Trials (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 2 (Character as Revealed in the Face).
Terry Human Interest Reel No. 2 (Character as Revealed in the Eyes).

KLOTZ & STEIGER.
June—When Thou Gooest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Loreled of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Penny (Drama).

MELVILLE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURES.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHIE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Dols").
Mo-Toy Troupe (Release No. 11, "School Days").
Mo-Toy Troupe (Release No. 12, "Little Red Riding Hood").
Mo-Toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14, "Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15, "Jimmie and Jane").
Mo-Toy Troupe (Release No. 16, "In Japoland").

PIONEER FILM CORP.
May—Danger Signals (Seven parts—Drama).

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAYER.
The Public Defender (Drama).

RENOVED PICTURES CORP.
June—In Tressaron’s Gasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May— Beware of strangers (Eight parts—Dr.

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURES CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belinda (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through Chinas (Ten parts).

TRIUMPH FILM CORP.
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ULTRA, INC.
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UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Drama).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Maid (Parts—Drama).

E. W. WARREN PRODUCTION.
April—The Warfront of the Flesh (Drama).

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PUBLISHED ON THE 15TH AND 30TH OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

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