

MOVING PICTURE WORLD

NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX
TILDEN FOUNDATION

Founded

by J.P. Chalmers in 1907



Goldwyn
pictures



The Goldwyn creed today is: "Big Pictures cure poor business conditions."

Goldwyn productions are life-savers for thousands of North American exhibitors.

Copyright
1917
by the
Chalmers
Publishing
Company.

Chalmers Publishing Company 516 Fifth Ave. New York



Elaine Hammerstein *in*
"The Co-Respondent"

WITH \$50,000 in nation-wide advertising to back her up. This publicity is now at work. *Take advantage of it.* Adapted by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

JEWEL PRODUCTIONS, Inc.
1600 Broadway, New York

GEORGE K. SPOOR
presents

- IN -

TAYLOR
HOLMES

Uneasy
Money

BY P.G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—*Ask When!*



Twenty Million People

will see the above advertisement
on the billboards throughout the
United States and WILL EX-
PECT TO SEE THE PICTURE
IN YOUR THEATRE.

Arrange your bookings *NOW*

Distributed through the George Kleine System





EXTRAORDINARY

To Rivet the Attention of Millions of America's School Children.

The Judges
for the
"Best Ending"
Contest
a representative
Group

as follows:

BIDE DUDLEY
NEW YORK WORLD

LOUELLA PARSONS
CHICAGO HERALD

HARRIETT UNDERHILL
NEW YORK TRIBUNE

T. E. OLIPHANT
NEW YORK EVENING MAIL

Think what this advertising will be worth to you—no money could buy it; full pages in the papers wouldn't pack your house so full.

And EVERY BOY AND GIRL will be in it, because there are no conditions. The Contest is free to anyone 15 years of age or under.

This means the whole Grammar School population of your town! Think what it will mean to you to have all those boys and girls among your best patrons, for matinees as well as evenings, INTERESTED IN YOUR SHOW—YOUR THEATRE, for 18 weeks.

The Contest Will Be Conducted as Follows:

Millions of large illustrated Heralds, the size of four pages in the "Moving Picture Weekly," with pictures of some of the tremendously exciting scenes of "The Mystery Ship" and the Rules of the Contest, will be furnished free to exhibitors when "The Mystery Ship" is booked.

You don't have to do a thing but hand out the circulars, advertise the Contest on your screen and in your regular newspaper ads. Think what will happen, when your boy and girl patrons learn of the Contest! One single circular handed out at your box office will start all the kids in the neighborhood—and in other neighborhoods where there isn't any "Mystery Ship"—in the direction of your theatre.

388 AWARD

TO BE DISTRIBUTED

The whole vicinity of your theatre will be in a ferment over "The Mystery Ship." Every household—fathers, mothers, brothers and sisters—will be thinking about your show and working to help some boy or girl earn one of the awards.

Principals and teachers of Grammar Schools will be interested in this. Here's an exercise in English Composition, not dull and dry, but very entertaining—Play, instead of Work, with real awards for inventive ability and imagination.

It's bound to mean a lot of NEW PATRONS many of whom probably never went to a movie show before. They will go to see "The Mystery Ship"—and get the habit of GOING TO YOUR THEATRE.

Don't fail to be THE CENTER OF THE INTEREST that this Contest is going to stir in your neighborhood. Don't miss THE VALUABLE ADVERTISING the Contest will give your theatre.

Don't lose the PROFITS you will make on "The Mystery Ship."

Tie YOUR House up to This Nation-wide idea

The PULL of the smashing, nerve-rending endings to "The Mystery Ship" episodes will be equaled by the PUSH toward your theatre of eager, excited boys and girls in every household among your patrons. Don't let your competitor beat you to it.

GET BUSY—ACT NOW—TODAY

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

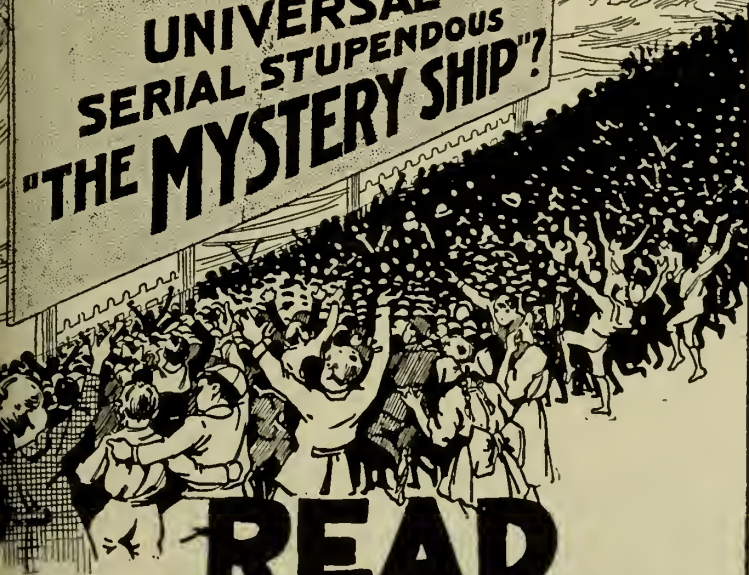


ANNOUNCEMENT

Amazingly Interesting and Entertaining NATION WIDE "BEST ENDING" CONTEST

What is the Best Ending for
the
**UNIVERSAL
SERIAL STUPENDOUS
"THE MYSTERY SHIP"?**

For Boys and
Girls Only



READ EVERY WORD

IN ADDITION to the advertising possibilities of such famous stars as Ben Wilson, Neva Gerber, Kingsley Benedict, Duke Worne and Hubruillier, and a cast of especially chosen Universal plays—

in addition to the gigantic explosion of a \$35,000 worth of dynamite in the first episode, in which a whole street scene and huge castle walls were dynamited—

in addition to 18 breathless, mystery-filled endings of each episode, to COMPEL attendance at the next; we are giving you, absolutely free, without a cent of cost to YOU, the biggest and

An Unprecedented House Packer

big, fetching, entertaining Nation-Wide "Best Ending" Contest for the Boys and Girls of America, with \$1,000 in Awards, Liberty Bonds, Government Certificates and Thrift Stamps,

Another
Tremendous
SMASH

to help exhibitors
put over the

UNIVERSAL

Serial Thriller

"THE MYSTERY SHIP"

for sending in the best suggested ending of the last episode of "The Mystery Ship."

Think what this will mean to you while you are running the Serial!

Every Boy and Girl in your neighborhood will be interested in the progress of the show ALL THE TIME. Every Boy and Girl will want to see EVERY EPISODE. Every Boy and Girl will be advertising "The Mystery Ship" and YOUR THEATRE to parents, teachers, friends—to THE WHOLE NEIGHBORHOOD.



HARRY CAREY

IN

"BUCKING BROADWAY"

Directed by Jack Ford

Precisely—Exactly—and Identically that calibre of high speed feature picture play entertainment that makes your audience COME BACK clamoring for more.

Precisely—Exactly—and Identically that character of costly settings and investments that makes high class feature plays popular with the masses.

Precisely—Exactly—and Identically that distinct Harry Carey style of enthusiasm, pep and punch that "gets over" in tremendous style. That's "Harry Carey in BUCKING BROADWAY," to be booked thru any Universal Exchange. SPECIAL POSTERS.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

More Proofs are piling in

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM



NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 207 FIFTH STREET, DES MOINES, IOWA ALWAYS OPEN
A2 OM 65 COLL NL EXTRA

1917 NOV 25 AM 1 02

LINCOLN NEBR 24
MANAGER SKIRBALL *14 1/2*

920 WALTUT ST METRO PICTURES SERVICE DESMOINES IOWA
I THOUGHT THAT THE SLACKER WAS A BIG DRAWING CARD BUT DRAFT
258 HAS IT BEAT A MILE WITH ONLY THREE DAYS ADVANCE ADVERTISING
WE PLAYED TO THE BIGGIEST BUSINESS OF THE SEASON AND TURNED
HUNDREDS AWAY THE LAST DAY ANOTHER THING THE PRODUCTION GIVES
EXCELLENT SATISFACTION LET ME KNOW UPEN TIME SO WE CAN ARRANGE
FOR A RETURN ENGAGEMENT

L M GARMAN

MANAGER RIALTO,

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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RECEIVED AT
72KR NM 28 BLUE

SI 1450 B'way, N. Y.
AKRON O 1140A NOV 26 1917

Sip

RICHARD A ROWLAND

METRO PICTURES CORPN LONGACRE BLDG NYC
SHOWED DRAFT 258 TO FIFTY SIX HUNDRED PEOPLE SUNDAY WOULD HAVE
SHOWED IT TO MORE PEOPLE BUT DID NOT HAVE ROOM
BIG BUSINESS ALL WEEK CONGRATULATIONS

M G WINTER

7244P

Here come the
real opinions "Blue Jeans is the greatest
melodrama in the history
of motion pictures"

*Randolph Bartlett
of Photoplay Magazine*

"Blue Jeans for heart interest
surpasses any motion picture
I ever saw"

*Lesley Mason
Managing Editor
Exhibitor's Trade Review*

"It's a wonder"

*George W. Trendle
of the Kunsky Enterprises*

We predicted and proved "The Slacker" and "Draft
258" were tremendous box office attractions.

WE predict now that "Blue Jeans"
will be the greatest box office
attraction offered in years and that
*Viola Dana has become the
greatest real star in motion
pictures* - M E T R O -

Presented by B.A. Rolfe

Directed by John H. Collins.



In ALIAS MRS. JESSOP
Wonderful
EMILY STEVENS

scores another supreme dramatic triumph
and provides a sure box office success-

*William S. Davis directed it in 5 Acts
from Blair Halls great story and*

METRO presents it for release
DECEMBER 10th

Maxwell Karger, Manager of Productions.

"I've been waiting for that picture for a year"

(Overheard in a street car when the speaker saw a sign on a photoplay house advertising Marguerite Clark in "Still Waters.")

THAT'S the way thousands of your people feel. They want to see the new releases and keep up to date, but they also want to see the pictures in which most of the great stars of today made their reputations.

Your patrons may not have seen, or would be delighted to get another chance to see, such great pictures as Mary Pickford in "Madame Butterfly," Marguerite Clark in "Still Waters," Pauline Frederick in "Bella Donna," Geraldine Farrar in "Carmen," Sessue Hayakawa in "The Cheat"—or a score of other hits of only a few months ago.

Paramount Pictures

released prior to August 5th, 1917, are
sold on the absolute "open booking" plan

All of these pictures are just as good today—in fact, *better* than the day they were released—because the stars have greatly increased in "drawing power" and these productions have had the best advertising in the world.

*Fill in your open dates with pictures of
known pulling power*

Book these pictures that have been tested in the crucible of time and found to be winners. You can now show *enough* of the stars your people have indicated a desire to see.

Fill up your open dates with pictures that compare favorably with your newer releases.

Get in touch with your Exchange and tell them what you want.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





Adolph Zukor
presents

MARGUERITE CLARK

in
"The Seven Swans"
Adapted and directed by J. Searle Dawley

Most elaborate production in which
Marguerite Clark has ever appeared

Do you remember "Snow White?"

It was the greatest Christmas money-maker for exhibitors ever
filmed.

**"The Seven Swans" is greater,
better than "Snow White!"**

Scenes occupying the entire Famous Players' New York studio,
effects without parallel—photographed under the new Harmer-
Mark lights, assuring you of lighting effects that will startle
your town.

Book it long enough to handle the crowds that word-of-mouth
advertising will send to you. Take into consideration the
Christmas holidays—the children are off from school and will
flock to see this great picture.

Get enough "time"—take care of all your people, and all of them
will be satisfied.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



A Paramount Picture

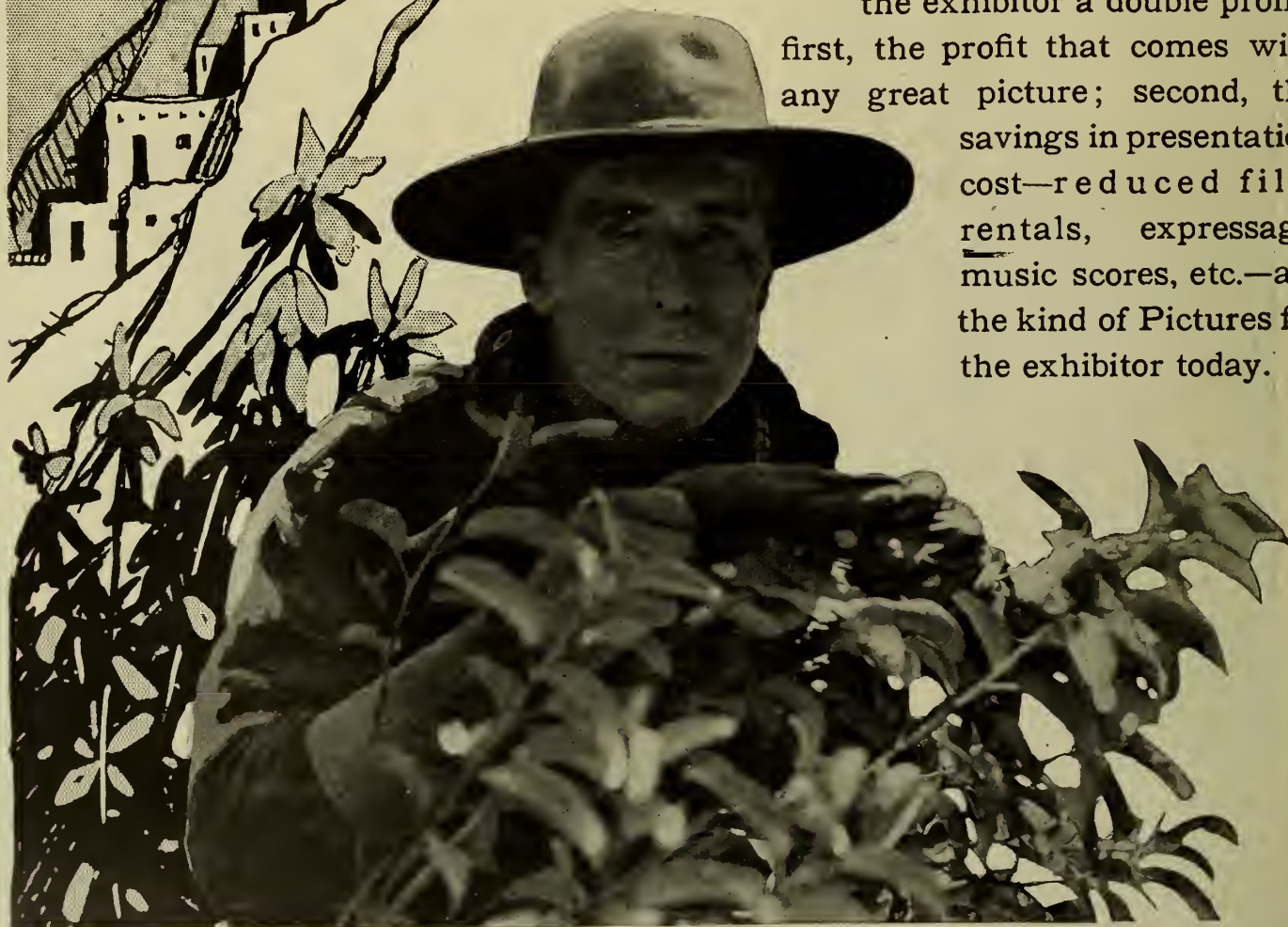


Thos. H. Ince
-presents-

Wm. S.

Quality pictures
reduce expenses—

PICTURES that will “stand up” under a “long run” pay the exhibitor a double profit—first, the profit that comes with any great picture; second, the savings in presentation cost—reduced film rentals, expressage, music scores, etc.—are the kind of Pictures for the exhibitor today.



An ARTCRAFT Picture

HART

IN "The SILENT MAN" - BY CHARLES KENYON -

—and this is a quality picture

A splendid example of the silent drama. There is a pretty romantic vein throughout the vigorous action.
—New York Herald.

The outdoor scenes are magnificent, and the whole picture is wonderfully well produced, but the sub-titles deserve special comment. They stand out as an example of what titles should be. They are virile, forceful, and concise. In fact, they are classics, and whoever wrote them will please write some more.
—New York Tribune.

Hart rides, shoots, and throws a lariat with all the convincing assurance which made him so popular as a type of the old frontiersman.
—New York Globe.

Thomas H. Ince Production

The crowds that besieged the Rialto (N. Y.) and the glowing tribute that the papers pay to all of Mr. Hart's pictures are positive proof that his work "will stand up" under a "long run." They are excellent opportunities for the exhibitor to prove the profitableness of the "long run policy."



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Dist. Pres. CECIL B. DE MILLE Director General
NEW YORK



An ARTCRAFT Picture



Paramount-Bray

The original

Magazine



GERTRUDE B. LANE
Editor "Woman's Home Companion"



BRUCE BARTON
Editor of "Every Week"



JOHN A. SLEICHER
Editor "Leslie's"



J. R. BRAY
Editor "Paramount-Bray Pictographs"
"The Magazine on the Screen"



E. F. WARNER
Publisher
"Field and Stream"



CARL HOVEY
Managing Editor
"Metropolitan"



WALDEMAR KAEMPFERT
Editor "Popular Science Monthly"

Greatest
Editorial

Brains in
America



Paramount Pictures

ay Pictographs and best on the Screen"

Pictographs

will doubtless develop into one of the greatest entertainment forces ever known to mankind.

The editors of the leading magazines contribute the ideas and material to the Pictographs.

John A. Sleicher, Editor of Leslie's, writes:

"I congratulate the Paramount Pictures Corporation on giving to the people, films teaching them to think, know and understand, thus preparing them to rule wisely and well."

Waldemar Kaempffert, Editor Popular Science Monthly, writes:

"Paramount-Bray Pictographs have applied the principle of the animated cartoon to the popular presentation of scientific and engineering subjects of current interest.

"How is the submarine manouvered under water? How does gasoline drive the automobile? The Pictographs are destined to compete in popularity with the best magazines, and even take their place in the lecture rooms of our Universities."

How long since you have shown your patrons something new?

The Paramount-Bray Pictographs are new every week.

The latest *magazine articles and an animated cartoon.*

Variety — action — interest — laughs.

The most attractive single reel on the market. Just as good six months as six days from release.

Book NOW at all Paramount Exchanges.

BRAY STUDIOS INC.
23 East 26th St. N. Y.

Paramount Pictures



Goldwyn Pictures

THE one motion picture production announced for release in all the world today that is expected to bring a *landslide business* to all box offices is

magnificent
MARY GARDEN
 in
THAIS

*from the Sensational and World-famed Story
 by Anatole France*

Goldwyn has produced an extraordinary screen achievement for the debut of one of the greatest personalities *at no advance in rental to Goldwyn contract customers.*

Publicity of unparalleled volume in hundreds of newspapers and national pictorial publications has paved the way for Mary Garden to break all existing box-office records for exhibitors fortunate enough to have this astonishing attraction.

Released everywhere December 30.



GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH
 President

EDGAR SELWYN
 Vice President

MARGARET MAYO
 Editorial Director

16 East 42d Street

New York City

Goldwyn Pictures



Approved In Advance By Men Who Know "Successes"

BYOND question the most powerful and appealing screened love story of the year," says N. L. Nathanson, owner of a chain of Canadian theatres.

"The picture that will double Mae Marsh's popularity in North America," says J. R. Muir, the big Vancouver-Victoria-Nanaimo theatre magnate.

"By all odds the greatest Mae Marsh production and George Loane Tucker's biggest picture," says Joseph Grossman, Standard Theatre, Cleveland.

Telegraphing from Los Angeles A. H. Woods, the successful theatrical magnate, says: "Just saw 'The Cinderella Man' at your branch. It is the latest word in pictures. There is no word in the English language powerful enough to describe this wonderful production."

MAE MARSH

in

The Cinderella Man

*From Oliver Morosco's Stage Success
by Edward Childs Carpenter*

Directed by George Loane Tucker

Released everywhere December 16

GOLDWYN PICTURES CORPORATION
 SAMUEL GOLDFISH EDGAR SELWYN MARGARET MAYO
President *Vice President* *Editorial Director*
 16 East 42d Street New York City

The Biggèst Box-Office Life-Saver Smashes All Records for a Year!

JUST AS GOLDWYN PREDICTED: Exhibitors everywhere are packing their theatres with "For the Freedom of the World." Marcus Loew booked it on sight for his entire chain of theatres. In Kansas City at doubled prices it played to capacity *for two weeks* at the Columbia Theatre. Everywhere it is proving itself to be the thrilling kind of attraction the public demands and approves. Read Feiber & Shea's tremendous indorsement at the bottom of this page.

Ira M. Lowry
presents:

Capt. Edwin Bower Hesser's Patriotic Thriller

FOR THE FREEDOM OF THE WORLD

Park Theatre

YOUNGSTOWN, OHIO
FEIBER & SHEA AMUSEMENT CO.
LESSEES AND MANAGERS
L. B. COOL, GEN'L MGR

Goldwyn Distributing Corporation,
16 East 42d Street,
New York City.

Since playing your timely and appealing patriotic feature "For the Freedom of the World" in two of our towns (Canton and Youngstown) it is my firm conviction that it is the biggest box-office life-saver of the hour. I cannot see how any live-exhibitor can fail to get big returns with it anywhere.

In the face of strong competition and the prevailing general slump in picture receipts, this feature of yours has completely smashed all of our attendance records in these towns for the current calendar year.

"For the Freedom of the World," in my opinion, outclasses—in the various dramatic essentials that make for success—all of the

other patriotic features that I have seen. It possesses a master scenario, tuned so true to the current vibration of an awakened American patriotism that it simply "gets" an audience, in spite of itself.

Its play upon the human emotions of a vast audience has proved a revelation to me and has proven the real powers of a photo-play to move crowds of people from all offices of life to the profoundest depths of feeling one moment and to the spontaneous outburst of applause in another. It is, indeed, a dramatic masterpiece in every sense of the word, and I am now seriously considering breaking over my ironclad rule against playing repeats, by arranging with you for return engagements in all of our towns.

L. B. COOL,
General Manager.

This sensationally successful production can be booked throughout the world only through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

WILLIAM FOX presents
WILLIAM FARNUM
 in VICTOR HUGO'S
Masterpiece
LES MISERABLES
 A WILLIAM FARNUM DE LUXE PRODUCTION
 NOW TURNING THOUSANDS AWAY AT
THE LYRIC THEATRE NEW YORK



READ THE MESSAGE OF THE CRITICS

"Les Miserables" is from the Fox Laboratory and it is quite the best picture that has been seen hereabout for a considerable period. The film is distinguished by noteworthy performance on the part of William Farnum who depicts Valjean with skill and understanding. *New York Times.*

Naturally such a classic as "Les Miserables" required skillful treatment, but Mr. Farnum has brought the play to a high degree of kinship with the story itself with its touching incidents and heroic endeavors of the principal actor. *New York Globe.*

The production of such pieces on the screen is worthy of every encouragement. Excellent music accompanied the play. *New York Post.*

William Farnum is more than a pleasant screen personality. He is a great actor. There are people who are continually crying for better pictures. To them we would say see "Les Miserables." *New York Tribune.*

It is Fox's crowning achievement in pictures. "Les Miserables" has a heart throb, a heart sigh, almost a sob—it is fine, deep, human. In short this new Fox presentation of "Les Miserables" goes beneath the surface. It appeals straight to the heart. *New York American.*

The contrast of Jean—in his failing but brighter hours—the kindly, the benevolent, the transformed was a delicious piece of character work. It was a triumph of art for Farnum. *Evening World.*

At the Lyric Theatre yesterday, lovers of Victor Hugo's masterpiece "Les Miserables," rejoiced to find that this great work has been transferred to the screen by Mr. William Fox, with all the power and vividness of the original story faithfully retained and adequately expressed. Moreover the film is of such popular character that it will hold the absorbed attention of the most avid movie fan. *Evening Telegram.*

A blaze of film glory. As close an approach to literature as has been accomplished on the screen. Tensely vivid. *Herald.*

Reflects the true spirit of Victor Hugo's humanity. An excellent example of what the movies can do for the classics of literature. *World.*

A visualized work every bit as strong as the printed word. Mr. Farnum's acting an outstanding feature. *Morning Telegraph.*

Scores a success, a triumph of art for William Farnum. A delicious piece of character work. *Evening World.*

A masterly picture. Acting that has never been excelled. William Fox's greatest achievement in pictures. *Journal of Commerce.*



William Fox presents a new star —
Fox Special Features **TOM MIX**

FOX SPECIAL FEATURES
ONE A WEEK ~ 52 A YEAR

FOR JANUARY RELEASE

WILLIAM FOX
Presents

A New Western Star

TOM MIX

A thrilling story of the golden west

in **CUPID'S** **ROUND UP**

By George Scarborough
Staged by Edward J Le Saint

CONTRACT NOW at
nearest Fox branch exchange

FOX FILM
CORPORATION



FOX SPECIAL



GEORGE WALSH
in
THE PRIDE OF NEW YORK

INCOMPARABLE — INTENSE

TALENTED - POPULAR



JUNE CAPRICE
in
UNKNOWN
274

DECEMBER *and*
CONTRACT

NEAREST FOX
FOX · FILM



JEWEL CARMEN
in
THE KINGDOM OF LOVE

FEATURES ONE-A-WEEK 52-A-YEAR

COMPELLING STORIES

BOX-OFFICE - STARS

**VIRGINIA
PEARSON**
in
STOLEN HONOR



JANUARY Releases
NOW

BRANCH MANAGER
CORPORATION

**GLADYS
BROCKWELL**
in
**FOR
LIBERTY**



**MME.
SONIA MARKOVA**
in
**A
HEART'S
REVENGE**



*A Daughter
of the Gods*

with

*Annette
Kellermann*

*Now for release
Book at Fox
Exchange*

WILLIAM FOX
presents
His Baby Grand Stars
Jane --- LEE
Katherine

as
Troublemakers

Supported by
company of adults

Sparkling
Comedy-drama
for grown ups
and children ~

This picture will
fill your theatre
every time you
show it

**Released
Now**

Tragedy-Pathos-Fun

Unusual publicity
and advertising

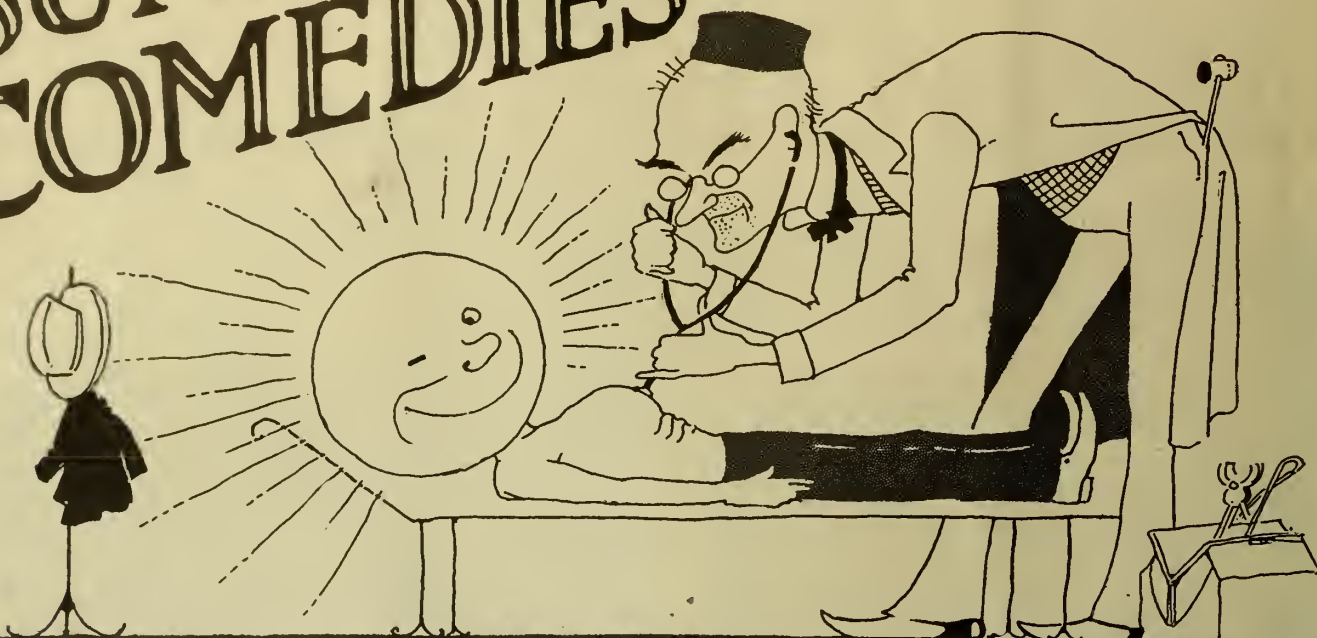
FOX · FILM
CORPORATION



STANDARD PICTURES

WILLIAM FOX OFFERS HENRY LEHRMAN PRODUCTIONS

SUNSHINE COMEDIES



THEY HAVE STOOD THE TEST

BOOK THEM NOW

Seven Releases Ready

Roaring Lions and Wedding Bells ~

A Milk-Fed Vamp ~ ~ ~ ~ ~

His Smashing Career ~ ~ ~ ~ ~

Damaged - No Goods ~ ~ ~ ~ ~

Shadows of Her Pest ~ ~ ~ ~ ~

Are Married Policemen Safe ~ ~

Son of a Gun ~ ~ ~ ~ ~

See your nearest Fox film exchange manager

FOX FILM CORPORATION ~



The dramatic and pictorial elements which insure box office success are happily combined in

"New York Luck"

A five-act drama of laughs and thrills—a play of an unusual and highly humorous adventure laid where the lights glow brightest—starring

William Russell

who adds to his fame as an actor and a fighting man in this remarkable production.



Marjorie Rambeau

*Reigning favorite of Broadway—
starring now in "The Eyes of Youth"
—this season's biggest stage hit—*

In

"THE GREATER WOMAN"
"MOTHERHOOD"
"THE DEBT"
"THE MIRROR"
"THE DAZZLING MISS DAVISON"
"MARY MORELAND"

Produced by
Frank Powell Producing Corporation



Nance O'Neil

*The celebrated emotional actress—a
star of unquestioned talent and box
office magnitude.*

In

"HEDDA GABLER"—a picturization
of Henrik Ibsen's classic drama.
"MRS. BALFAME"—produced from
the popular novel by Gertrude
Atherton.

Produced by
Frank Powell Producing Corporation

Available at all Exchanges of
The Mutual Film Corporation

To Independent Producers:

I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

To State Right Buyers

I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

To Both Independent Producer and State Right Buyer

I offer a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable return and no inflation of values and no "bunk."

I shall no longer confine my activities to a single producing concern.

I have opened offices and am now actively engaged in the exploitation and selling on a States Right basis, of independent productions of merit.

As THE PIONEER State Right producer I pride myself in a reputation for thorough knowledge of pictures, box-office values, territorial worth and advertising and exploitation necessities, acquired through active connection with the industry as a producer, supervising director, advertising, publicity and State Right Sales manager.

With my organization I MEAN TO STABILIZE AND STANDARDIZE VALUES AND CENTRALIZE THE SELLING END OF STATE RIGHT PRODUCTIONS. I AM GOING TO DO WHAT HAS NOT BEEN DONE BEFORE.

What productions ARE WORTH, NOT WHAT THEY COST will be the basis of my sales and exploitation policy.

When I agree to exploit an attraction it will of itself be a hallmark of distinction.

I will actively and personally assist each buyer of a production to "PUT OVER" the attraction in his territory.

I will personally supervise the advertising and arrangement of advertising matter in connection with each attraction placed with me for distribution.

Mine is not merely a selling organization, it is a clearing house and service bureau.

I will do business with and for reputable concerns only and I know them all. Ask any of them.

**The independent market demands
an institution such as mine.**

JESSE J. GOLDBURG

Times Building, Broadway at 42nd Street
New York City
Telephone Bryant 847

To Mr. William L. Sherrill,
President Frohman Amuse-
ment Corp.

My Dear Mr. Sherrill:—

I take this occasion to publicly acknowledge that my organization is substantially carrying out the wonderful ideas which originated with you when you proposed the Producer's Protective Association, largely to establish a clearing house for State Right productions of merit and to eliminate waste in sales and exploitation by concentrating and stabilizing expenditures.

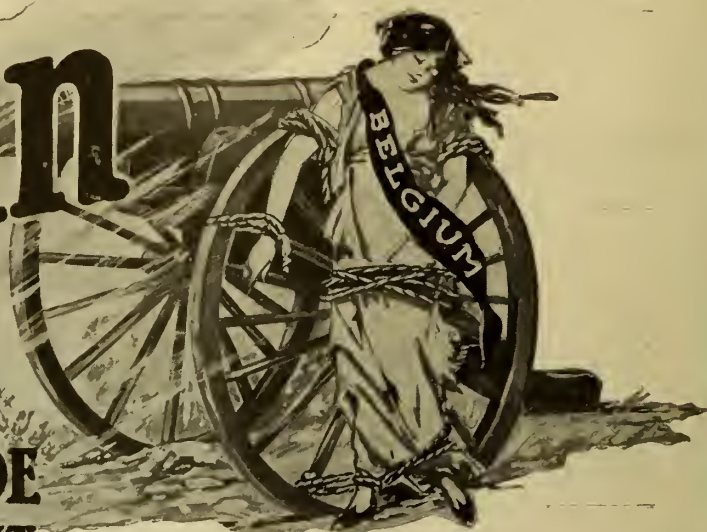
THE PLAN IS A GOOD
ONE. CAN I SUCCEED?

THE MOST APPEALING SUBJECT IN PICTURES

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

The Belgian

STARRING
WALKER WHITESIDE
and **VALENTINE GRANT**



FREDERIC ARNOLD KUMMER'S SENSATIONAL
STORY OF MARTYRED BELGIUM

FIRST CLASS THEATRES
EVERYWHERE ARE
PREPARING FOR
RECORD BREAK-
ING BUSINESS..

THE TREMENDOUS DRAWING POWER OF THIS
ELABORATELY STAGED DRAMA MAKES IT AN
EXTRA ATTRACTION OF EXCEPTIONAL
BOX-OFFICE VALUE

WITH

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID



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

PROCLAIMED A TREMENDOUS HIT BY
THE WORLD'S GREATEST EXHIBITORS

U.S. EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL - WILLIAM OLDKNOW
TOP O' THE TIMES BLDG. NEW YORK

STANDING **R**OOM **O**NLY
EVERY PERFORMANCE

Thos. H. Ince SPECIAL PRODUCTION "



Bessie Barriscale

THOSE WHO PAY

Written by **C. GARDNER SULLIVAN**
Directed by **RAYMOND B. WEST.**

IN SEVEN PARTS

OPENING SHOW'S BUSINESS INSURED BY
THOS. H. INCE Producer
BESSIE BARRISCALE... Star
THOSE WHO PAY..... Drama
C. GARDNER SULLIVAN..... Author
RAYMOND B. WEST..... Director

ENTIRE RUN'S BUSINESS INSURED BY
THE FACT THAT "THOSE WHO PAY"
IS, WITHOUT QUESTION, THE MOST
POWERFUL PHOTODRAMA THAT
HAS EVER APPEARED WITH A
GREAT STAR IN THE LEADING ROLE

 **THE FAME OF THIS REMARKABLE INCE SPECIAL - AS A MONEY MAKER - IS SPREADING FAST. SECURE YOUR BOOKING IMMEDIATELY AT THE FOLLOWING EXCHANGES**

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- ATLANTA (114 Walton St.)
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- NEW JERSEY (220 W. 42d St., New York City)

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U.S. EXHIBITORS' BOOKING CORPORATION
 EXECUTIVES FRANK G. HALL - WILLIAM OLDKNOW
 TOP O' THE TIMES BLDG. NEW YORK

TRIANGLE

TRIANGLE and Mutual Confidence

Sound business is built upon confidence.

The motion picture business is no exception to this rule.

The picture business, to be a success, must be founded on a relationship of confidence between the public and the exhibitor—likewise between the exhibitor and the distributor or producer.

The exhibitor who maintains a standard of quality in the pictures he shows, who provides a comfortable and attractive theatre for his patrons and whose advertising is a truthful statement of his coming attractions soon builds a reputation for his house which is a big factor toward success.

Triangle is endeavoring in every possible way to so conduct its business with exhibitors that mutual confidence will be the only possible result.

Here are some evidences of Triangle's policy.

Triangle is convinced that the program method of booking pictures offers exhibitors the best service at the least expense. It assures the exhibitor a regular supply of film at a uniform price, as well as saving his time and money in shopping and bidding for open market productions. We make this statement with full appreciation of the fact that the success of a program

(Continued on opposite page)

TRIANGLE

(Continued from preceding page)

is largely dependent upon the maintenance of a high standard of quality. The past high standard of Triangle will not only be maintained but will be improved. You can feel absolutely assured of this.

Better pictures, better stories, better service to exhibitors, equitable prices—these are some of the goals towards which Triangle is working.

Another evidence of Triangle's desire to serve exhibitors is shown in the Hart and Fairbanks reissues. Here are pictures of the highest quality, pictures that every exhibitor knows are box office attractions. Triangle is offering these pictures to exhibitors at prices that enable any exhibitor to make money. Any Triangle exchange will quote you prices.

Are you taking advantage of the opportunities that Triangle is offering you of increasing your business and of making more money? Do you know that Triangle gives you a seven-reel production each month at no extra expense? Do you know that Triangle is not charging the war tax to exhibitors?

Every exhibitor not using Triangle service should get in touch with the Triangle exchange nearest him at once and get full information on Triangle service and Triangle prices.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
Secy. and Gen. Mgr.

A Message to the Exhibitors of the United States

from

Mr. C. L. Dooley

Managing Director of the Regent and Garden Theatres of
Paterson, New Jersey

The present salvation of the exhibitors of this country is in booking pictures at prices that will give us a fair return on our investment.

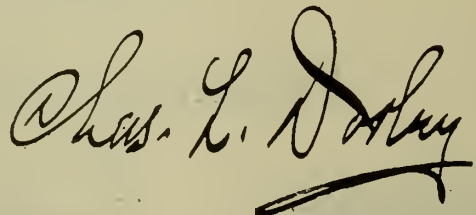
These are precarious times. There is a natural slump in our business on account of the approaching holidays. For the past fifteen weeks the Regent and Garden Theatres, the most successful theatres in the State of New Jersey, were operated for rent alone. We did not make one penny of profit.

Bad management was not the reason because formerly we did make a profit. A careful analysis of our daily business convinced me that we were not making any money because of the increased cost of film rental.

It was a question of either discontinuing expensive productions that do not bring sufficient revenue, or of going out of business. We have thrown off the shackles. The Regent and Garden Theatres are not going out of business.

I believe that there are thousands of other exhibitors in the country in the same position. My advice to them is to do what we have done—throw off the shackles and book pictures at prices that give them a chance to make a living. No star is big enough to earn a profit for the exhibitor if the picture is too costly. My opinion is that entirely too much attention is being paid to the star, and entirely too little attention to the story. Audiences demand good stories.

We exhibitors cannot support fabulous priced stars by paying for these pictures more than is justified by our box office returns.



President Motion Picture Association,
Paterson, N. J.

Mr. Dooley Has Thrown Off The Shackles. Have You?

It has been conservatively estimated that two thousand motion picture theatres have been forced out of business in the past eight months. Many more are slated to close if they do not wipe out the evil which is hanging over them.

Increased cost of film rental is the reason.

Mr. L. C. Dooley, President of the Motion Picture Association of Paterson, N. J., is one of the most successful exhibitors in this country. Mr. Dooley found that it was unprofitable to pay the ridiculous rental prices demanded by two or three well known distributors.

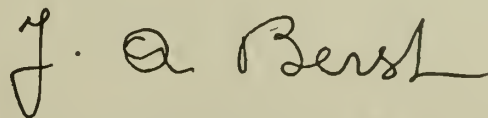
Mr. Dooley is in business to make money—so are you. When he found he could not make money with these particular pictures, he cancelled thirteen star series. Are you going to do like him or be one of the next batch forced to close their houses?

Mr. Dooley states that the only salvation of the exhibitor today is in pictures that will give a fair return on the investment.

This is the fundamental policy of the Pathe Company. It is the reason of our success. That is why we are bringing Mr. Dooley's statement to the attention of the exhibitors of the United States.

Our Pathe Plays present some of the greatest stars in motion pictures. These pictures are being booked at prices that assure a profit.

Now that Mr. Dooley has shown the light, will you follow or will you close your theatres?



Vice-President and General Manager,
Pathe Exchange, Inc.

CHRISTIE COMEDIES

featuring

**YOUTH-WIT-BEAUTY
ADD SPICE AND CHARM
TO THE PROGRAMS OF**

**BEST THEATRES
EVERYWHERE**

**CLEAN SNAPPY PICTURES
WITH BRIGHT CLEVER STORIES
ARE MAKING NEW FRIENDS
EVERY DAY**

Why Not You?

**A RELEASE EACH WEEK
THRU FOREMOST
INDEPENDENT EXCHANGES**

***All personally directed by*
AI. E. CHRISTIE**

**CHRISTIE FILM CO
LOS ANGELES CAL**

Pathé

TOTO

*to New York means
laughter. Now, as the
star of 'PATHE' com-
edies, he is to have a
wider audience; he
will mean laughter
in your theatre*

**COMING
SOON** claz



Pathé

A Scientific Monster!



A Mysterious Voice Speaks:

"A girl baby born in the palace of the Emperor will become the most beautiful woman in the world. She will cause the Emperor to go mad with love for her and accomplish the destruction of the Empire before her eighteenth birthday."

Around this prophecy is woven the amazing story of a fascinating mystery picture serial.

THE HIDDEN HAND

Written by that master writer of detective fiction—Arthur B. Reece, author of the famous "Craig Kennedy" stories, which for years have interested the masses in the nation. Scenarios are by Chas. A. Logue. All that you have learned to expect in an Arthur B. Reece story in this serial is a mystery-magazine action, thrills, a never-ending chase, a breathless chase and the next episode, a succession of startling adventures for the daring heroine, a rapid pace, a suspense that follows from the last episode to the next. The serial is a masterpiece of the kind that you will want to see. You remember those episodes that millions followed from week to week? "The Fatal Ring" and all the rest. Pathe made them every body liked them, every body praised them.

PATHE SERIAL The Big Four Serial DORIS KENYON

In it are featured the beautiful Sheldon Lewis, of "The Exploits of Elanor" and "Iron Claw" fame, Arline Pretty and Mahlon Hamilton—a serial case. It made the right way for the Pathe way. It is coming soon to the theatres in your vicinity. You have a right to expect that the manager of your favorite theatre will show this serial. Ask him to-day when he will show it.

Who is this man?

WHY the terrible, claw-like gauntlet, the diabolical sneer, the personality so powerfully suggestive of menace?

Who is he after and why?

He is **The Hidden Hand** in the PATHE serial of the name. His past and present are both mysterious. Gifted with a scientific knowledge beyond that of most men, scrupulous to the last decimal in his acts, he is a strange and striking figure.

With **DORIS KENYON**, **SHeldon LEWIS**, **ARLINE PRETTY** and **MAHLON HAMILTON** in **THE HIDDEN HAND** and thrilling to the

of your favorite theatre when he

Serial.

Chas. A. Logue

Arline Pretty

Don't

see it.

She doesn't know her own sweetheart!

IMPOSSIBLE, you say! But suppose a dangerous criminal with a wonderful knowledge of surgery, could so remodel another man's face as to make it like for line, feature or texture, a counterpart of the countenance of the man loved by you—

Would you be deceived? This is what happens to Doris Kenyon in the amazing mystery serial

The Hidden Hand

Written by Arthur B. Reece, celebrated as the author of the famous "Craig Kennedy" detective stories, and by Chas. A. Logue. In it PATHE features the beautiful

DORIS KENYON, **SHeldon LEWIS**, **ARLINE PRETTY** and **MAHLON HAMILTON**. It has been produced the PATHE way to please you. The mystery will grip you with its very first episode. The thrills will excite you. You will find it rare entertainment. See **THE HIDDEN HAND** at the Leading Theatres.

The Leading Theatres show this Big Serial in a PATHE masterpiece. Don't fail to see it.

PATHE

PATHE NOT ONLY KNOWS HOW TO MAKE SERIALS BUT ALSO HOW TO ADVERTISE THEM TO THE PUBLIC

The result is big business for the exhibitor. The advertisements pictured herewith are a few only of the full and half page ads being published in the leading newspapers of the country on

The HIDDEN HAND

with

~~~~~ **DORIS KENYON** ~~~~~  
~~ **SHeldon LEWIS**, **ARLINE PRETTY** and ~~~  
~~~~~ **MAHLON HAMILTON** ~~~~~

The man who shows PATHE serials has large audiences ready made

story by **ARTHUR B. REECE**
scenarios by **CHAS. A. LOGUE**



The Hidden Hand



Who is he?
What is his
devilish
design?

A terrifying figure, he slinks through the story of
The Hidden Hand

His
who

Who is the Girl of the Prophecy?

ON the day of her birth it was foretold she
would become the most beautiful woman in
the world and cause a great ruler to go mad
and bring about the destruction
of the child of Destiny disappeared
and, the truth leads to America.

Prophecy.
Years in
is science
to mate her?



DORIS KENYON
STAR OF
The HIDDEN HAND



Pathé



MARION DAVIES

Pathé Presents as a special holiday attraction

MARION DAVIES

the beautiful Broadway favorite, in the five part play

RUNAWAY ROMANY

the story of which has run in over 40 newspapers and which has been and is being advertised in "The Illustrated Sunday Magazines." A superb cast consisting of Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, and Boyce Combe, assists Miss Davies

Produced by "ARDSLEY" ART FILM CORPORATION

Released December 23rd

C40

PATHE PLAYS

IRENE CASTLE

is one of Broadway's greatest stars... The exhibitor who books her in the five part
PATHE PLAY

VENGEANCE IS MINE

brings a Broadway star in a Broadway picture to his house

Adapted from the story by John A. MOROSO

Produced by ASTRA

Released December 16th



IRENE CASTLE

Pathé



What comedies average highest day in and day out, in the star, cast, direction and real laugh producing qualities?

Ask the exhibitor showing

HAROLD LLOYD

.....in the two reel.....

LONESOME LUKE

..... and the one reel.....

ROLIN COMEDIES

He Knows!

"Love, Laughs, and Lather" is the best comedy the writer has seen recently. It sets a high-water mark in all picture comedy."

.....*MOTION PICTURE NEWS*



W.H.C

STATE RIGHT BUYERS

THE SHORTY HAMILTON SERIES

12 FIVE REEL
MONEY GETTERS
PER YEAR



FIRST
RELEASE

DENNY FROM
IRELAND

W.H. CLIFFORD PHOTO FILM CO.
VICTOR KREMER GENERAL MGR.
ERNST SHIPMAN SALES MGR.
17 W. 44TH ST. N.Y. CITY

R
G

W.H.C

THE distinguishable feature of the *Shorty Hamilton* series is that each picture is a complete story of human interest, interspersed with plot, love and adventure, situation, thrills, climaxes, abundant in clean and wholesome comedy and introducing one of the most original and unique personalities known to the screen. Because of the increasing demand for comedies and the decrease in the production of consistently funny photo plays the *W. H. Clifford Photo Play Company* announces at a most opportune moment a monthly release of a five reeler, each written along original lines and with a view to fitting the fun-provoking peculiarities of *Shorty Hamilton*, the comedian with the "pep."

THESE pictures will be artistically perfect as to *direction, photography, development and printing*, the staff now enrolled under the *W. H. Clifford* banner consisting of some of the most efficient men in the motion picture field. The *Shorty Hamilton comedies* will be marketed on a *state right* sale basis either for *individual* pictures or under a *franchise* for the entire series and on terms and conditions which will stamp them **ONE BEST BUY**.

A MOST *effective advertising campaign* has been arranged and with each release there will be available a full line of *posters, heralds, cuts, stills* and *press matter*.

THE first release is entitled "DENNY FROM IRELAND" and depicts the adventures of a "devil-may-care" Irish boy, first in the atmosphere of his native land, followed by a most strenuous existence in our own wild and woolly West.

ERNEST SHIPMAN, Sales Manager
17 West 44th St., New York City

LITTLE
MARY McALISTER

The winsome child actress who made such a tremendous success in the "Do Children Count" series and in "The Kill-Joy," "Pants" and "Young Mother Hubbard"

is presented in

"Sadie Goes To Heaven"

Taken from a story full of humor and pathos by Dana Burnet in Good House-keeping.

Screen Time 62 Minutes

"THE DREAM DOLL"

Written and directed
 by HOWARD S. MOSS

Did you ever know of dolls coming to life and falling in love? These do. The most unique and fascinating picture ever made, in which dolls play real flesh and blood parts just as human beings.

Screen Time 60 Minutes

TAYLOR HOLMES

the star with the widest smile who took the film world by storm in "Efficiency Edgar's Courtship," "Fools for Luck" and "Two Bit Seats" now is presented in the greatest comedy of them all—

"The Small Town Guy"

Taken from the fascinating story by Freeman Tilden in Munsey's Magazine.

Screen Time 65 Minutes

JACK GARDNER

the famous comedian and hero of the great western pictures, "Land of Long Shadows," "The Range Boss," "Open Places" and "Men of the Desert" is presented in his latest comedy success—

"Gift O' Gab"

From the side-splitting comedy published in Ainslee's Magazine.

Screen Time 63 Minutes

Distributed through the George Kleine System



TRADEMARK
 REG. U. S. PAT. 1907

ESSENAAY
 GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



Clara Kimball Young looks her loveliest in "Shirley Kaye."



Clara Kimball Young

AND HER OWN COMPANY

present

"SHIRLEY KAYE"

Scenario by Margaret Turnbull, from the play by Hulbert Footner

"I will ruin your daughter socially as thoroughly as you have ruined my father financially!" It is Shirley Kaye who is speaking---for Shirley was descended from a buccaneer, and she fought for her own. It is a thrilling story, this screen version of a noted play, and Clara Kimball Young acts with an intensity that holds you enthralled.

Directed by Joseph Kaufman

George Fawcett and Miss Young in the climax to "Shirley Kaye."



LEWIS J. SELZNICK

presents

Constance Talmadge

in

"THE HONEYMOON"

By E. Lloyd Sheldon

Of course he wanted to get rid of her---for it was to be a real honeymoon, and it looked good at the start. But there was an actorine in the offing, the hang over of a college scrape. And the bride---she was the original green-eyed model for jealousy (only hers were of the loveliest blue!) Constance Talmadge hits the comedy curves at high speed in this screen drama of surpassing beauty.

Directed by Charles Giblin



Caught with the chorus-girl---and his bride is knocking at the door.

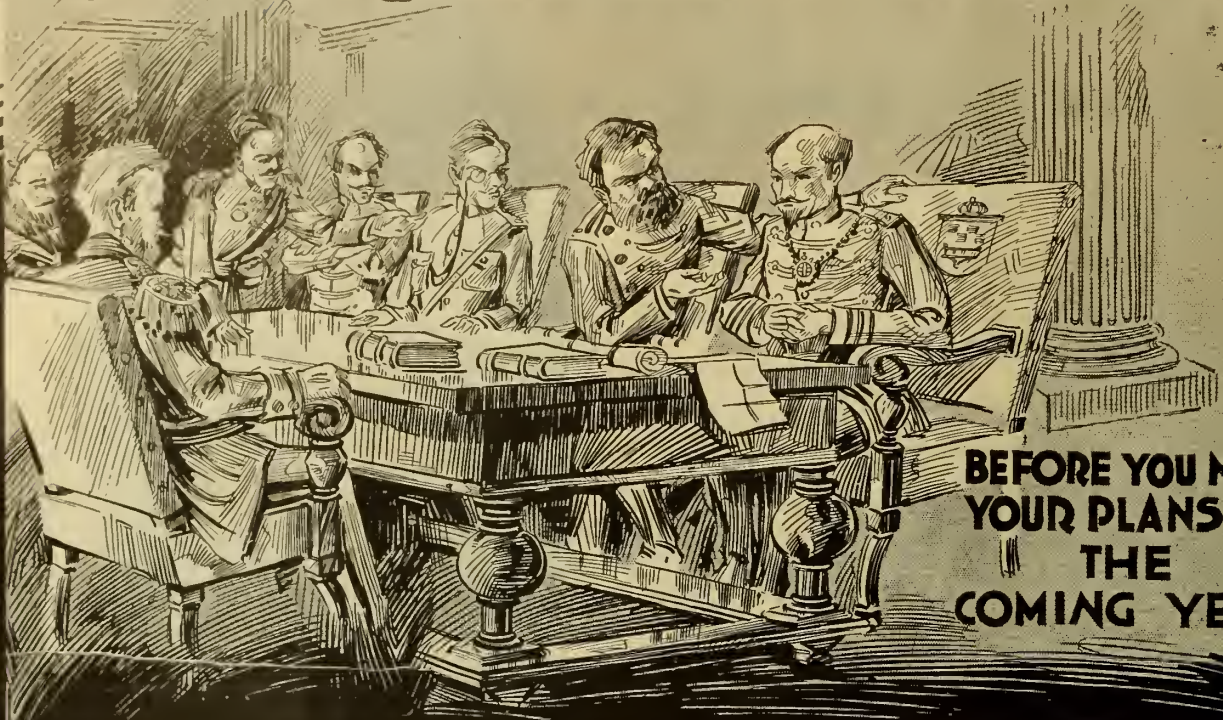
Constance Talmadge as the bride in "The Honeymoon," her second Select Picture.



DISTRIBUTED BY

SELECT PICTURES CORPORATION

MR. FOREIGN BUYER



**BEFORE YOU MAKE
YOUR PLANS FOR
THE
COMING YEAR**

**COMMUNICATE WITH THE CONCERN WHICH HANDLES
\$UCCESSFUL PRODUCTIONS\$
FOR FOREIGN FIELDS.**

1918

**WILL BE OUR BIG YEAR AND YOUR BIG YEAR
NEW PRODUCTIONS CONTINUALLY ADDED**

GET IN TOUCH WITH US NOW

WE OPERATE EVERYWHERE

→ EXCLUSIVE EXPORTERS OF SPEER CARBONS ←

INTER-OCEAN FILM

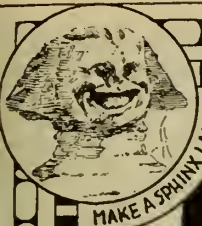
**PAUL H. CROMELIN
PRES. & GENL. MGR.**

CORPORATION

**220 W. 42ND ST.
NEW YORK CITY**

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

PYRAMID COMEDIES



PYRAMID



24 exhibitors out of 26 interviewed last week said
"We can get more features—new weeklies—educationals than we can use

BUT

it is next to impossible to get
GOOD COMEDIES"

**DON'T WORRY
any longer**

It is now possible to get consistent
laugh-producing
COMEDIES

24 Comedies a year—2 reels each
Distributed on Territorial
Basis

NOW READY TO SHOW
"IN and OUT" "LOVE and LUNCH"
"BEACH BIRDS" "BEAUTIES and BOMBS"

Featuring

RAY HUGHES

Directed by
WILLIAM A. SEITER

220 WEST 42nd STREET
Phone Bryant 2798



COMEDIES

THE GREATEST of the
HART PRODUCTIONS

"IT WILL MAKE A LASTING
IMPRESSION"



WILLIAM S. HART

as
"THE TWO-GUN MAN"

in
"THE BARGAIN"

PRODUCED by THOS. H. INCE 6 reels

FOR TERRITORIAL RIGHTS AND BOOKINGS APPLY TO

W. H. PRODUCTIONS CO.

71 WEST 23rd ST. Phone Gramercy 3027 NEW YORK CITY

In preparation—"The BANDIT and the PREACHER"

and
"THE HELL-HOUND of ALASKA"



Mildred
Harris
in
"The PRICE of a
GOOD TIME"

IT does not take maturity's full-blown beauty to touch the heart.

It needs a rare quality infinitely more delicate than physical lure, far richer in art than studied art—something for which there is no substitute, no counterfeit—the heart-touching in *personality*.

So—Mildred Harris in "The Price of a Good Time"—a youthful actress who makes a poignant, tragic figure never to be forgotten by anyone who sees her—an absorbing play that reaches with relentless fingers down to the very soul of the man who uses women only for selfish pleasures.

Another triumph of art, superbly produced by the master hand of Lois Weber—the *Belasco of the Screen*. Get your date on this admirable production from any Jewel Exchange—or from the Home Office.

JEWEL

PRODUCTIONS, Inc.

1600 Broadway, New York



Gordon Griffith
as *TARZAN the Boy*



Elmo Lincoln
as
"TARZAN"



Enid Markey
as *Jane Porter*



True Boardman
as *Lord Greystone*

COMING

A stupendous half-million dollar production of Edgar Rice Burroughs' marvelous story

"TARZAN OF THE APES"

The most unique, fascinating, sensational story ever screened. Hundreds of thousands of books and the syndicating of this story in thousands of newspapers has given it a greater popularity than any modern book.

A PERFECTLY BALANCED ALL STAR CAST

Pre-view at an early date



Kathleen Kirkham
as *Lady Alice*



Colin Kenny
as *William Greystone*



Bessie Toner
as *Ann*



Thomas Jefferson
as *Professor Porter*



George French
as *Binns*

Produced under direction

of
Scott Sidney
for

THE NATIONAL FILM CORPORATION of AMERICA

Harry M. Fowler,
Photographer

William Parsons Pres.
Santa Monica & Gower
Los Angeles Cal.

Martin J. Doner
Art Director

COMMONWEALTH PICTURES CORP.

PRESENTS

CHARLOTTE IN "THE FROZEN WARNING" IN SIX PARTS DIRECTED BY OSCAR EAGLE

Moving Picture World says:

One of the surprises in store for the screen public is the splendid manner in which the famous skater, Charlotte, has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena, where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater, Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

The Dramatic Mirror says:

Points of Interest: The Skating of the Star, the Beauty of the Exterior Scenes, and the Scene in Chicago's Hugo Skating Rink.

Irrespective of the merit of this production, as yet unnamed, which marks the first screen appearance of Charlotte, who is, unequivocally, the foremost female exponent of the art of skating, the valuable publicity that lies in her name is an asset that must at once be appreciated. At the time of her appearance at the New York Hippodrome and on tour, Charlotte's fame spread to all corners of the country, and, being still fresh in the minds of the public, should prove to be a certain drawing card.

The director has given the picture scenic investiture of the first order. The interiors are attractive and every one of the outdoor scenes has a beautiful background that appear to have been photographed on an extensive country estate.

The name of the star is a certain box office attraction.

Address

Commonwealth Pictures Corp.
Consumers Bldg., Chicago

STATE RIGHTS SELLING

*Charlotte
The greatest woman skater
in the world.*

COMMONWEALTH PICTURES CORP.

H. A. SPANUTH
PRES.

JOHN KEANE
VICE PRES.

C. C. PYLE
TREASURER

Important Notice!

Messrs. K. D. & Brothers, of Bombay, hereby give notice that they have secured the exclusive rights of the following films for

India, Burma and Ceylon

and that immediate proceedings will be taken against any person or persons infringing such copyrights by exporting any copy or copies of the undermentioned films to, or causing same to be exhibited within, the above-named territories.

1. **CIVILIZATION.**

(What every true Briton is fighting for.) In 10 wonderful reels.

2. **GIRL FROM FRISCO (Serial).**

25 episodes. In 50,000 feet.

3. **JIMMIE DALE or GREY SEAL (Serial).**

Greatest detective mysterious story. In 16 episodes; 32,000 feet.

4. **NEW PROTEA (Serial).**

Produced by Eclair Film Company of Paris. In 6 episodes; 12,000 feet.

5. **"WHIP" "WHIP" "WHIP".**

A wonderful production in 8 reels.

6. **DISRAELI.**

A best production of the time. In 5 reels.

7. **ROSARY.**

Featuring Kathlyn Williams. Produced by Selig Film Company. In 7 reels.

PIEDMONT PICTURES CORP.

729 Seventh Ave., New York

K. D. & Brothers, Bombay

Proprietors of

Universal Cinema Co. Picture House, Calcutta

Sole Agents for

**NICHOLAS POWER COMPANY OF NEW YORK
SPEER CARBON COMPANY OF NEW YORK
KELVIN ELECTRIC GENERATING SETS, GLASGOW**

Also Intending Agents for

**SEVERAL LEADING FILMS OF
EUROPE, AMERICA and ITALY**

**Largest Emporium for Superfilm,
Serial and well-known Comedy, also
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BRANCHES:

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19 Chowranghee, Calcutta**

CABLE AND TELEGRAPHIC ADDRESSES:

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Exclusive Buying Agents

Bryant 7046-7047

Douglass Natural Color Films score tremendous hit!

Read what they say:-

DOUGLASS NATURAL COLOR FILM CO., Ltd.
San Rafael, Cal.

San Francisco, Cal., Nov. 5, 1917.

Gentlemen: The generous applause of the thousands who saw your natural color pictures on the Imperial screen at the first public run in San Francisco last week proves the complete success of your invention. The people who pay are the ones that decide.

It was the unanimous opinion of the Public that your process will revolutionize the motion picture industry, and that it is the final requisite necessary to make motion pictures seem actually to live for the audience. We believe that it enlarges immeasurably the possibilities of the motion picture art.

IMPERIAL THEATRE,

J. A. Taitingford Mgr.

A FEW OF THE THOUSANDS OF PRESS NOTICES.

FROM SAN FRANCISCO EXAMINER:

The flaming red of the rose and the delicate pink that lies along the cheek of a woman have at last been caught by the movie camera. Leon F. Douglass demonstrated that colored photography, so long sought in vain, has finally been perfected. The demonstration was, in the opinion of many persons present, an epochal event at which a new wonder was given to the world. Artists, poets, judges, professional men and women and others were present.

FROM SAN FRANCISCO CALL AND POST:

The lens of the moving picture camera has been endowed with the ability to transfix in a flash of its shutter all the colors of nature with the minuteness of detail not possible for the limited technique of paints and brushes. Leon F. Douglass is ranked today among the foremost scientific geniuses of the age, in the opinion of the group of artists, lawyers, business men and newspaper men who sat before the screen. Douglass has discovered the secret of transferring to the film the most delicate graduation of color, faithful to the hues of the photographed object down to almost imperceptible shading of tints.

FROM ST. LOUIS STAR:

To show the power of detail possessed by the new color scheme, a picture of the Yosemite Valley was shown. Across the valley stretched a misty rainbow. The faithful reproduction of the color delicacy in the pictures caused much comment. The large audience, thoroughly familiar with the realism of moving pictures, was astonished by the ultra-realism of the colored pictures. Waterfalls seemed so lifelike as to cast their freshness over the heads of the watchers. Natural tones whether bright or drab, were held by the screen in perfection never before attained in pictures.

Western newspapers called the pictures one of the wonders of the age.

TO THE PRODUCER:

Other than for demonstration purposes, it is not the intention of this Company to engage in the business of making motion pictures but our project is to arrange, for the use of the process, on a reasonable basis, with those now engaged in producing photo plays.

TO THE EXHIBITOR:

We are now ready to make dates for 5,000 feet of natural color film. The pictures are made by a three color process and no attachment is necessary on the projecting machine. The colors are in the films; making it a simple, practical commercial success.

FROM SAN FRANCISCO CHRONICLE:

The blush of the rose, the ruddy glow of the sunset sky and all the colors of nature in their infinite variety have been made to live again on the moving picture by Leon F. Douglass of San Rafael.

A marine scene, taken from the Marin shore, with all the countless shades of sea green caught with the motion of the waves, was another cause of astonishment.

FROM SAN FRANCISCO BULLETIN:

Apparently the inventor has discovered that colors leave a definite imprint on the photographic film and that by chemical treatment they can be brought out and reproduced perfectly. Repeatedly last night he displayed an ordinary black and white picture and then followed it with a colored film of the same scene, in which the natural hues were presented in a manner that defied the cunning of the painter to emulate.

FROM CHICAGO DAILY TRIBUNE:

The orchestra hall demonstration showed it is possible with the process to transfer delicate shades to the film. Yosemite Falls were shown bathed in rainbows. Faces were thrown on the screen in natural flesh tints. A yellow dog and a leopard with its coat of tan and black were objects of wonder. A bald headed eagle fluttered across the screen in front of a waving American flag, the banner showing in full color all of the markings of the eagle.

FROM MARIN JOURNAL:

This great throng paid for permission to enter, and therefore was privileged to accept or reject. With heads touching and in whispers, husbands and wives, mothers and daughters, fathers and sons, voiced their genuine approval of these pictures.

DOUGLASS NATURAL COLOR FILM CO. (Ltd.), SAN RAFAEL, CAL.



HARRY RAFF
PRESENTS

FLORENCE
REED

IN

"THE STRUGGLE
EVERLASTING"

BY
EDWIN
MILTON
ROYAL

MILTON SILLS
AS MIND

FLORENCE
REED
AS
BODY

THE
INITIAL
SUPER MODERN
MORALITY PLAY
OF THE SCREEN

DIRECTED
BY
JAMES KIRKWOOD

WITHIN THE CONSCIOUSNESS OF
EVERY MAN A STRUGGLE FOR
DOMINION RAGES FIERCE,--
THE MIND, THE BODY,--
THE SOUL AT WAR,
TO HAVE THE MAN AND HOLD
HIM SUBJUGATE, THE
PROBLEM IS NOT SOLVED
BUT STATED HERE,
AND PUT IN HOMELY PHRASE
AND MODERN DRESS,
THAT WE MAY SEE
OURSELVES TO-DAY AND HERE,
FOR EACH MUST KNOW
HIMSELF AND FIND HIS
PEACE THRO' STRIFE.

IRVING
CUMMINGS
AS
SOUL

ALL STAR CAST

EGGERS, INC. N.Y.



TO WHOM IT MAY CONCERN:

This is to notify you that the sole and exclusive rights to produce motion pictures based on the book of Honorable James W. Gerard, former United States Ambassador to Germany, entitled "My Four Years In Germany", has been granted to the MARK M. DINTENFASS PRODUCTIONS, INC.

The corporation "My Four Years In Germany Inc.", has the sole and exclusive right to distribute said motion pictures. Notice is here-by given to all persons that any unauthorized use of the title "My Four Years In Germany", or any similar title, or the use of the name James W. Gerard, or any reference to the sojourn of Hon. James W. Gerard in Germany, as such Ambassador, in connection with any moving pictures, will be prosecuted to the full extent of the law.

Mark M. Dintenfass
MARK M. DINTENFASS PRODUCTIONS INC.
Producer.

MY FOUR YEARS IN GERMANY INC.,
Distributor.

The Mark M. Dintenfass Productions Inc., is the sole owner of all moving picture rights based on my book "My Four Years In Germany."

James W. Gerard



MARK M. DINTENFASS PRODUCTIONS, Inc.
SUITE 601, 220 W. 42ND ST., N.Y.C.

Cardinal Mercier



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William A. Brady.

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Touching Upon the Industry.

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PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan *in*

Screen Version by
THOMAS G. GERAGHTY

“A Man’s Man”

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

PARALTA PLAYS HAVE BEEN HEARD OF
BUT NOT SEEN BY THE PUBLIC

“A Man’s Man” has been shown only in one theatre—
Clune’s Auditorium, Los Angeles, California—
as a pre-release, especially arranged.

Since then neither “A Man’s Man”,
nor any other Paralta Play,
has been exhibited in public.

Definite distributing arrangements
by W. W. Hodkinson Corporation
are now completed.

The first two Paralta Plays,
“A Man’s Man”, starring J. Warren Kerrigan,
and “Madam Who?” starring Bessie Barriscale,
may be booked immediately
through twenty-eight established exchanges.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors

ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.

NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

For Bookings Communicate At Once With
W. W. HODKINSON CORPORATION

Main Offices, 527 Fifth Avenue
New York City

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| Atlanta, Ga.
111 Walton St. | Memphis, Tenn.
302 Mulberry St. |
| Bangor, Me.
123 Franklin St. | Minneapolis, Minn.
909 Hennepin Ave. |
| Boston, Mass.
28 Ferdinand St. | New Orleans, La.
343 Baronne St. |
| Buffalo, N. Y.
122 Pearl St. | New York City, N. Y.
71 W. 23rd St. |
| Chicago, Ill.
139 N. Clark St. | Omaha, Nebra.
1508 Howard St. |
| Cincinnati, Ohio.
514 Elm St. | Philadelphia, Pa.
1308 Vine St. |
| Cleveland, Ohio.
809 Prospect Ave. | Pittsburgh, Pa.
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390 Burnside Ave. |
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DISTRIBUTED BY

W. W. HODKINSON CORPORATION

An Advertisement by W. W. Hodkinson

Announcing the Hodkinson Exchange Plan

Of course I could have opened new exchange offices, and piled additional expense upon the already overburdened exhibitor, but in keeping with my policies of utilizing the elements already existing in the business, I have arranged to use the finely equipped offices of a great exchange organization as the means for bringing the products I handle to the door of the theater, **UNDER AN ARRANGEMENT WHICH GIVES US THE LOWEST DISTRIBUTION COST IN THE INDUSTRY**, through the General Film Company's new policy of placing its exchange facilities at the disposal of other national distributors.

THIS IS THE FIRST STEP IN MY PLAN FOR SHARING THE DISTRIBUTION PROFITS, NOW HELD BY THE PRODUCER, WITH THE EXHIBITOR.

I am pleased to be able to announce that I am utilizing the exchange system of the oldest organization in the motion picture industry, the **GENERAL FILM COMPANY**, with its twenty-eight offices and six hundred employees, as the service offices of the distribution system of the **W. W. Hodkinson Corporation**.

Beginning at once, the **PARALTA PLAYS**, and all other product handled by the **W. W. Hodkinson Corporation**, will be available for bookings through the following offices of the **General Film Company**, where **SALESMEN OF OUR COMPANY WILL BE INSTALLED TO SERVE AND SUPPORT OUR DISTRIBUTION PLANS AND IDEALS IN THEIR ENTIRETY:**

ALBANY, N. Y.
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ATLANTA, GA.
111 Walton St.

BANGOR, ME.
123 Franklin St.

BOSTON, MASS.
28 Ferdinand St.

BUFFALO, N. Y.
122 Pearl St.

CHICAGO, ILL.
139 N. Clark St.

CINCINNATI, OHIO
514 Elm St.

CLEVELAND, OHIO
809 Prospect Ave.

COLUMBUS, OHIO
26 W. Naughten St.

DALLAS, TEXAS
2017 Commerce St.

DENVER, COLO.
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DETROIT, MICH.
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LOS ANGELES, CAL.
738 S. Olive St.

MEMPHIS, TENN.
302 Mulberry St.

MINNEAPOLIS, MINN.
909 Hennepin Ave.

NEW ORLEANS, LA.
343 Baronne St.

NEW YORK CITY, N. Y.
71 W. 23rd St.

OMAHA, NEB.
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1201 Liberty Ave.

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390 Burnside St.

ST. LOUIS, MO.
3610 Olive St.

SAN FRANCISCO, CAL.
255 Golden Gate Ave.

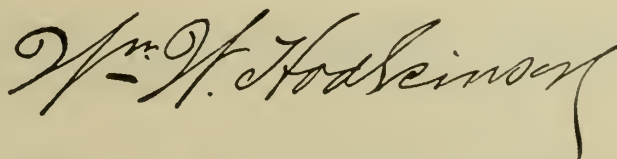
SEATTLE, WASH.
819 Third Ave.

WASHINGTON, D. C.
7th and E Sts., N.W.

WILKES-BARRE, PA.
50 E. Market St.

No further word need be said in emphasis of this demonstration of the breadth and sincerity of my plans for co-operation and business efficiency.

In closing, I wish to repeat the statement which I have made to those who have discussed my plans with me: I have in the past, I am today, and I shall in the future, use every force that is available for the furtherance of the solid organization which I am building.



For immediate bookings on the Paralta Plays, "A Man's Man," with J. Warren Kerrigan, and "Madam Who?" with Bessie Barriscale, address any of the above exchanges, or write direct to the Home Office:

W. W. HODKINSON CORPORATION
527 Fifth Avenue New York

TELEPHONE: MURRAY HILL 2123

Sorry, but this news crowds out the further announcement of the plans for the Motion Picture PLUS. We'll be back next week.

INTER-OCEAN FILM

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

CORPORATION

220 W. 42ND ST.
NEW YORK CITY

ARE PLEASED TO ANNOUNCE

THAT WE HAVE BEEN APPOINTED

SOLE FOREIGN DISTRIBUTORS

FOR

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN in "A MAN'S MAN"

BESSIE BARRISCALE in "MADAM WHO?"

HENRY B. WALTHALL in "HIS ROBE OF HONOR"

OTHER BIG ONES COMING

ALSO FOR THE

W. W. Hodkinson Corporation

FOR EXCLUSIVE FOREIGN TERRITORIAL RIGHTS
COMMUNICATE WITH

INTER-OCEAN FILM

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

CORPORATION

220 W. 42ND ST.
NEW YORK CITY

GENERAL FILM COMPANY.

TO MOTION PICTURE EXHIBITORS, MANUFACTURERS AND DISTRIBUTERS:

Effective at once, the General Film Company takes the initiative in a tremendous reform in the motion picture industry. In association with the W. W. Hodkinson Corporation, which distributes Paralta Plays and other high class feature productions, GENERAL FILM COMPANY includes in its vast exchange system the merchandising of the Hodkinson productions. In this expansion the brilliant constructive genius of Mr. W. W. Hodkinson, originator of the most logical and consistently successful methods in the industry, indorses and reinforces GENERAL FILM COMPANY'S highly intensified organization for the conduct of advanced merchandising of motion picture film.

Mr. Hodkinson's decision to avail himself of this exchange service is thoroughly consistent with his well-known principles. Living up to an axiom long championed by him, he chose the short cut to results by refraining from establishing another duplicate exchange machine with its added saddling of overhead expense upon the trade. He chose instead to send the Paralta and his other product, personally directed by his methods, through the already comprehensive and smoothly running GENERAL FILM COMPANY machinery without waste or needless new expense. This product comprises such gilt-edge feature releases as "A Man's Man" with J. Warren Kerrigan, "Madam Who?" with Bessie Barriscale, and other Paralta Plays featuring these stars, as well as Henry B. Walthall. These two pictures are now ready for immediate bookings at all GENERAL FILM COMPANY Exchanges.

A colossal advance in the plans and scope of GENERAL FILM COMPANY is only now disclosed. It is a revival of its traditional leadership in a new direction. For the present announcement is the first shot that is to break up the stagnation in the industry that has long been baffling; it being in fact the shot that is to do away with the ruinous duplication of service and the wasteful overhead in distribution and all other practices that have been so opposed to real business principles. It is the beginning of progress and efficiency in motion picture merchandising, with distribution cost restricted to basic sales necessity and economy applied to the moving of product of all manufacturers.

GENERAL FILM COMPANY is destined to be the Union Station of the Industry, providing plain, logical, sane and sound Union Station facilities to its clients, to the exhibitor, and to the public—becoming the routing headquarters of the bulk of worth-while motion picture films and operating as a huge efficiency unit.

With one of Mr. Hodkinson's vision and inspiration approving GENERAL FILM COMPANY'S service as the logical nucleus of motion picture exchange service for working out his advanced ideas for the industry, the other progressive elements in the trade can easily see the importance of its position. And upon its part GENERAL FILM COMPANY for a year past has been studiously preparing its facilities to deserve such approval.

GENERAL FILM COMPANY has dedicated itself to the scientific and comprehensive merchandising demanded by the times as the inevitable salvation of the industry. It is ready.

Very truly,

GENERAL FILM COMPANY (Inc.)

GENERAL FILM COMPANY.

Here He Is Again!

CHARLIE CHAPLIN

IN THE FAMOUS ESSANAY-CHAPLIN COMEDY

“WORK”



You Can't Afford to Miss One of These Monthly Releases

Pack your theatre with these great laughmakers

“IN THE PARK”
“THE CHAMPION”

“BY THE SEA”
“A JITNEY ELOPEMENT”



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Distributed Exclusively by General Film Company



TRADEMARK
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GENERAL FILM COMPANY

RIP-ROARING SLAPSTICKS FAST AND FURIOUS

The best program is incomplete without good comedy.
Book one of these each week and give your patrons a treat.

- “LUNCH”
- “MAKE YOUR EYES BEHAVE”
- “A DEPOT ROMEO”
- “THE GENERAL”
- “HARD LUCK”

Screen time 15 minutes



Wonders of Nature and Science Scenics Supreme!

Disclosing the beauty spots of North America, yet filled with thrilling action.

- “Through Canada from Coast to Coast”
- “Water Powers of Western Canada”
- “Banff National Park”

- “The Great Natural Industries of Canada”
- “Salmon Fishing in New Brunswick”
- “Lake Louise”

READY NOW!



Trademark
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Essanay

1333 Argyle Street, Chicago

George K. Spoor, President

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GENERAL FILM COMPANY

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A group of story tellers
will visualize a series of

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Written by the World's Greatest Children's Advocate
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- "The Saint's Adventure," with *Henry Walthall*
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He Writes Them as He Tells Them

St. Louis Exponent

Judge Brown took the platform at the Odeon Theater literally as well as figuratively. A man of wonderful energy, no pent-up nook confined him. He moved about the whole time and held every listener fascinated and enthralled. He carried the great audience with him first to last, moving them at will to roars of laughter or to tears. The audience cheered to the echo or gave applause that in many cases only partially concealed tears.

Detroit Free Press


Judge Brown is an informal speaker, but an eloquent one, with an eloquence all his own. He is an actor one minute, a prosecuting attorney the next, a criminal lawyer and orator in turn—a master of hearts at all times. He is unique. No wonder he is popular with the boys, he is one himself, with the clairvoyant boyhood that follows mature wisdom humbly and observantly.

Watch for Further Announcements of the New JUDGE BROWN STORIES

Distributed Exclusively by General Film Company

N. B.—GENERAL FILM COMPANY does not exact the 15c. charge on any of its releases.

GENERAL FILM COMPANY



Fill your own Christmas Stocking, Mr. Exhibitor, by filling those empty seats.

Let This O. Henry Story Do It For You

“WHISTLING DICK’S CHRISTMAS STOCKING”

(Two Parts)

Adele De Garde (Aggie Lynch in “Within the Law”) and George Cooper bring to life the lovable personalities of this breezy, whimsical Yuletide story, an O. HENRY masterpiece.

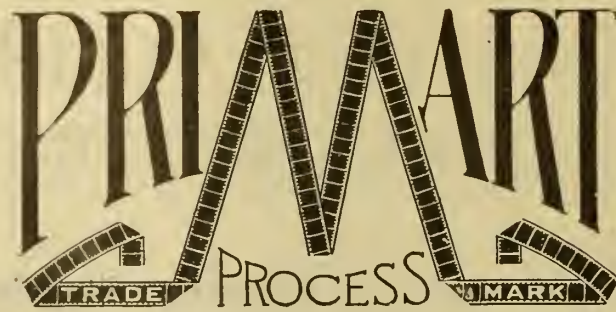
The Snappiest, Cleverest, Most Sympathetic of All
Short-Length Holiday Releases



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 The logo for PRIMART PROCESS features the word "PRIMART" in large, bold, serif capital letters. The letter "M" is uniquely designed as a film strip that loops around itself. Below "PRIMART", the word "PROCESS" is written in a smaller, elegant serif font. At the bottom of the "M" loop, the words "TRADE" and "MARK" are written in a small, blocky font, separated by a horizontal line.

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Our prices, in view of the extraordinary quality, cannot be duplicated in the industry.

Wire, write or call on us for quotations.

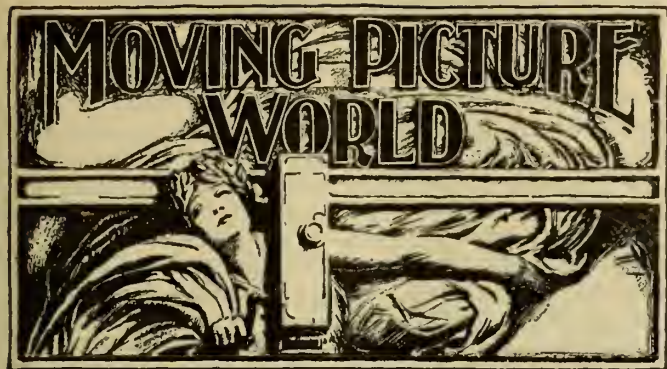


KALEM COMPANY



235 West 23rd Street

New York City



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Published Weekly by the

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(The Index to this issue is on page 1850.)

Saturday, December 22, 1917

Facts and Comments

GUSTAV SCHRAPLAN, of Prescott, Arizona, writes the MOVING PICTURE WORLD of a discovery made in his own town recently. It was a double discovery, in fact. The first was on the part of A. R. Dikey, seventy-two years old, a miner and prospector, who dropped into Prescott and for the first time in his life looked on a motion picture. The second was on the part of Mr. Schraplan, who became aware of the presence in his house of such an unusual visitor. "I wonder if there are any more?" asks the exhibitor. Those of us who dimly recall our sensations a couple of decades ago when for the first time we looked on the crude beginnings of the coming cinematographic art may be pardoned a desire to know what passed through the mind of this Disciple of the Great Silences as he took his initial view of the finished motion picture of 1917. Was he regret-

fully thinking of the things he had missed all these years he had spent on bleak mountainsides and in canyon bottoms? Mr. Dikey's first impressions of the screen should make interesting reading.

* * *

REVISION—Not reduction"—with this caption as an anchor to windward, the Ochs organ made its appearance last week. It evidently has realized that its attitude as the exhibitors' champion on the war tax controversy had about as much chance of being upheld at Washington as there is of the war ending this week. The self-styled mouthpiece of a few exhibitors felt the necessity of preparing the minds of its readers for a probable disappointment. What a farce—but we have said something before about the impossibility of fooling all the exhibitors all the time.

* * *

YES, sure we are going to Washington. We are going just to see if the factions in the industry will dare present themselves before the Government in their effort to get the best of each other. Is the Government of the United States going to be compelled to believe that all our great promises of support and cooperation of a few months ago were mere empty words? We think not, because we know and believe that they were not, and that no group of scheming politicians and self-seekers should be permitted to make them seem otherwise.

* * *

Na short conversation a few evenings since with a prominent individual in the picture business, an expression was voiced in regard to the present condition of the trade that contained food for thought. The claim was made that all lines of the industry are now clogged with non-progressive, unimaginative, unbusinesslike individuals who expect maximum results from the minimum of brain and effort. Further, that the war tax and other testing conditions would clarify the atmosphere and really improve conditions eventually. This is strong doctrine and may appeal to the magnates, but might not a little diluting with the live and help live policy be an improvement? Too much concentration in either the manufacturing or the exhibiting ends of the business will see the pictures very much less of a popular entertainment than they are and have been. Contraction of business is bound to follow concentration of interest.

* * *

THE war tax has certainly produced a liberal crop of would-be champions of the exhibitor. We are afraid that most of them, however, will prove to be broken reeds, if exhibitors in general attempt to lean on them. In this, as in most other things, the individual exhibitor must work out his own salvation and we believe he will be able to do it with mighty few exceptions

* * *

WHAT are the best pictures to make and exhibit? What are the film productions that are successful, financially and every other way? Not necessarily the films with a famous star from the legitimate or operatic stage, if the work of the artist is familiar only to a dozen of our large cities. Not necessarily the work of some author who stands high in the literary field but may not have an appeal for the millions. The pictures are the people's entertainment in a wider and more comprehensive sense than ever has been true of the opera or the stage or any other form of amusement, consequently the successful pictures will be those that have in them, star, story or whatever it may be, that broad human touch or point of contact for the people, the common people if you will.

Educational Pictures—Information By Louis Reeves Harrison

JUST as they are now shown, moving pictures are helping to make us the best informed race on earth. No pen could picture our tremendous undertakings in the cause of Liberty. We would have but a dim idea of what is going on, of how our soldiers look, act and feel, but for the ever-welcome views accorded us on the screen. What a pleasure it is to actually see them, our finest examples of young manhood! Such clear and animated views of them are unobtainable through any other medium. We know what they are and what they mean; our hearts are warmed by the sight of them marching, our best impulses stirred by their courage and enthusiasm; they are teaching us all.

Simply to watch an animated reflection of vitally interesting events in various parts of our country, and of the world, does not compel mental training, but this direct method of gaining knowledge, whether of events, or of truth in nature and life, is in itself educational, and it leads to intellectual effort. We get ideas of what goes on, and even why, the how of it all is reasoned out unconsciously. Educational information imparts knowledge to all, and especially to those who need it, and the training takes care of itself according to growing individual capacity. When the mind is once stored with truth it lends itself more readily to acquiring methods of utilizing knowledge.

Of all kinds of educational motion pictures, those reflecting the moods and products of nature are most easily grasped by the minds of children, and even of grown people who do not find printed descriptions particularly entertaining even when they are comprehensible. To appreciate the difference we have only to contrast the wearisome, nerve-straining attempts to portray Nature in print with the beautiful views Ditmars and other naturalists are showing on the screen. The latter, like a good dinner, have the substance and a flavor besides.

Who does not recall the brain-flagging attempts at school to pass examination in various branches of natural history by memorizing a long string of difficult names having no immediate value or significance? Who has not attempted to write those names on cuffs and secreted papers in order not to incur the odium of being called "backward?" It made little liars and thieves of us all, those educational efforts to cram our unwilling craniums with terms Nature herself would have indignantly rejected. When we were through, when exams were passed, nothing remained but the fatigue, not even the ability to tell one tree from another.

All that could be easily taught on the screen and much more. We may soon delve into mysteries understood only by a few, such as those of microscopic botany, where there are undreamed of marvels. How beautiful it would be to have the processes of artificial selection shown, that wonder of the world which would prove to the unthinking that there is always and ever something new under the sun. If we could only see for ourselves how flowers are made more beautiful, how cereals, vegetables and fruit are advantageously transformed by man's agency, be shown how they are made to yield at the same time richer flavor and finer substance, it would be both entertaining and edifying. We can thus open a gold mine of fascinating truth which has thus far been known to a privileged few. Knowledge becomes power in proportion to its distribution.

Motion pictures are democratic, are free from the in-

equality of magazines and the servility of newspapers, and their tendency to inform the uninformed causes them to be a means of intelligence for all having a natural capacity for it. To prevent miserable inequality of advantages the surest method is that which the screen offers—the equality of knowledge. There are a thousand ways of showing attractively on the screen how the use of natural forces produce results advantageous to the individual and to society. Presented in this manner the things of importance are as easily acquired as those of no practical value.

From man's artificial adjustment of Nature's products has come what we have learned to enjoy as "civilization." Human design and invention can be as vividly illustrated as the principles of selection in agriculture and horticulture. The farmer has a growing importance as one, but more decidedly as one who exercises control over natural forces and materials through scientific knowledge of them. If a comparison could be made between the scientific farmer of today with those who followed the route of primitive mental effort, it would be seen that we have progressed more in the past ten years than during the previous ten centuries in the relation of result to effort.

The tremendous social value of widespread information on practical subjects, including significant business principles, is beyond estimate. This form of education should not be technical. It deals entirely with a knowledge of things, the ways of doing them belong to another department. The end in view is to distribute information of a kind which enables the possessor to better perform the duties of his life, and to enjoy that life in the full, a supreme aim of society.

The uninformed man may think logically and rationally on ordinary subjects—so may a blind man find his way through crowded streets. The informed man, the one who gathers knowledge from all sources to suit his objects, can think just as logically and rationally with the advantage of foresight and full consciousness of what he is about. The real difference between rich and poor is not so much that of capacity for absorbing information as of the enormously disproportionate amount of information supplied to those engaged in hard work to make a living. They have little time to read, but they get time to go to the picture show.

We find out very little for ourselves—discovery is rare and confined to a few individuals—so that practically all the information we acquire is second-hand. Through what others communicate to us are we enabled to make our way through life with any degree of success. Thus the important question for the majority relates to a suitable means of communicating with facility what is already known. The simplest method seems to be that which the mass of people most readily accept, and motion pictures appear to present a method which is easy, and therefore attractive, whereas others are difficult and therefore repugnant.

We can safely assume that there is a sufficient amount of intellectual capacity among people to fit them for some highly-organized social system. The vital question of today is that of accelerating development and the rational answer seems to consist in supplying legitimate material for the human mind to work on. Intelligence depending on information, why not utilize motion pictures to rapidly distribute the great body of knowledge already extant and enable our people to lead the most advanced races on earth?

Time to Think By Sam Spedon

Always a Silver Lining.

THE present lull and general atmosphere of the industry makes us feel that there is a heap of thinking being done by everybody in it. They are thinking as they have never had the occasion to think before. We are optimistic enough to believe this concentrated thought will bring about many good results. Already it has stimulated a desire for co-operation among the different branches of the industry and called forth many outspoken ideas by persons who have heretofore been too modest or timid to mention them. The pervading disposition to get together may presage a united industry. Common dangers are conducive to closer fellowships and interests.

Waste.

It almost seems like a waste of words to talk about waste in production. Anybody who has had any experience in the producing end of the industry knows all about it unless he was like a great many other obsessed with the idea that money did not enter into the making of pictures and thought that it was only a fulfilment of the old axiom, "come easy, go easy." Many of us at the studio used to say we wished we had five per cent. of the waste for our salary and we wouldn't ask for a life job either. We are not practically as conversant with studio matters just now as we were two years ago, but judging from the publicity of expenditures, in taking some scenes and the building of new studios, we are led to believe they are not much different than they were. Experience in the publicity and advertising end of the business prompts us to take much of this publicity with a grain of salt. Some day we are going to look into present expenditures more fully. We are of the opinion that the increased cost of everything has increased the cost of production and there is no wilful waste indulged in by the producers, reports to the contrary notwithstanding. We attribute much of the waste referred to editorially by our contemporaries, to a lack of management, knowledge and force of bad habits acquired from past associations and precedent.

"Amalgamation."

In the *Moving Picture World* of March 24th, 1917, we published an article entitled, "Will This Merger Ever Come to Pass?" in which we spoke of centralization, amalgamation if you wish, of the distributing of films. This is what we wrote:

The next and most vital of all questions which now presents itself is how can all these pictures be distributed at the least possible cost and through the most direct channel? This question has led to mergers and rumors of still greater mergers. This question is a very important one, and a centralized and concentrated mart in a specially erected building in every film center seems to be inevitable and the only solution—one great market or exchange under one supervising head, where the exhibitor may secure such pictures as his patrons want and his needs suggest, without the necessity of running all over town and creation to find what he wants. By this means the general managers and assistant managers of each individual company's exchange, as now conducted, might be done away with and the overhead be brought down to a minimum.

There seems to be a general tendency toward this centralizing of distribution. We read every now and then of exchanges doing away with purchasing the pictures outright and releasing on percentage, which appears to be another indication pointing toward a big merger.

The advantage of such a merger of exchanges is the estimated reduction of overhead, meaning a greater revenue to

the producers and a reduction in cost of distribution to the exhibitors. It would not necessarily mean that the producer would not retain his own method of rental. He might continue the program plan, deposit or open booking system. It would mean, however, an elimination of all unnecessary trouble and expense in getting what you want.

This centralization under one great roof may not be realized today, but it does seem probable in the evolution of the industry when it reaches an established basis of business procedure and cooperation.

During the past week we have read in the trade journals and daily papers, articles on this same subject by different "magnates." We are not a "magnate," which may explain why our article was not taken seriously at the time. We thought it somewhat chimerical then and it may be a dream now. Let us tell you what led us to write the article. During President Wilson's candidacy for re-election, we were selected by the Democratic Campaign Committee to arrange the distribution of the motion pictures used in the West. We did it satisfactorily and efficiently through our individual distributors at a minimum cost, minus the expense of a multiplicity of employes. It was from this experience that we thought centralization or amalgamation might be practical.

Show the Public Your Checks.

It would be a good idea for all the exhibitors to frame and display in the lobby of their theaters the check sent the Internal Revenue Department in payment of their admission tax for the month of November. Each succeeding month's check could be added to the previous ones in the frame.

Another suggestion is to have slides made from photographs of their checks and show them on their screens. These displays would educate the public and awaken a keener interest in what it and the exhibitors are doing to help win the war.

That's Different.

We heard of a splendid position in a new film company that was open to a capable business man. We mentioned the matter to a gentleman looking for a job, whom we knew possessed all the necessary business qualifications, also of good appearance and address. We told him to apply, but said nothing more until he asked us our opinion as to his chances of landing it. We then gave him our honest opinion. We told him; he had the ability, could do the work, but he lacked the assets needed most; a big name and well-known success in some other big line of business. He wouldn't add sufficient importance to the company and the position to land it. In short, he didn't have the front, which was needed most; ability was secondary. To take the edge off our frankness we told him to make application anyway and he might land a job on the strength of his merits, even if he didn't get the position. They will pay you if you get the job and give you a salary if you get the position.

CANADIAN FILM VISITORS.

President T. A. Hubley and General Manager J. F. Clancey, of the General Film Company, Limited, of Montreal, were New York visitors at the home office of General Film Company last week. They reported that the film business in Canada is in a very interesting condition. The "O. Henry" pictures, in particular, are proving to be great favorites with exhibitors throughout Canada, according to Mr. Hubley.

"Marrying the Right Man"

By EDWARD WEITZEL.

STAGE convention has long been the bugaboo of a class of critics whose constant attendance at the play has given them that familiarity with the laws of the drama which is said to breed contempt. Forced by their calling to view, over and over again, combinations of the thirty-six situations classified by Gozzi, many of them arrive at the point of satiation where they are ready to advocate any sort of dramatic structure that is built contrary to what is known as "a well made" play. The best cure for them would be to produce, in succession, a round dozen of dramas made without regard to the rules, and let them behold the dire results. The conventions that excite their weariness have a positive value in building up an acceptable play for the average theatergoer, and it is for this order of patrons that the majority of producers exhibit their wares.

Occasionally one of these lofty gentlemen, whose mission it is to tell the average theatergoer that he is constantly being entertained by plays it is his duty to find anything but pleasing, condescends to dash off a little drama of his own, in which he demonstrates *his* conception of practical play building. So long as his play is not subjected to the test of a stage production, all goes well. Printed and autographed copies can be read by admiring friends without betraying the work's greatest weakness—its inability to appeal to a theater audience, through lack of the conventions at which its author scoffs. Once in the hands of an experienced stage director, the piece either undergoes a radical return to a "safe and sane" respect for the William Archer formula of play construction or its creator is in a position to insist that it be put on in all its artless innocence, and it meets the fate reserved for such misguided efforts.

In one case a critic-dramatist of this ilk gained a wholesome lesson on the subject, by sadly watching the limited number of performances given his play and more sorrowfully contemplating the equally limited number of spectators that attended these performances. However, he had the courage to come out in print and acknowledge his error, so there is still hope for him.

The screen is young and ingenuous when compared to the stage; but during the fifteen years of its existence it has acquired a goodly crop of conventions of its own; also a much larger number derived as a family inheritance from a long line of ancestry. The creators of the earliest form of drama learned the worth of many of these conventions, and the actors on the traveling stages of Greece and the Paris of Victor Hugo's "The Hunchback of Notre Dame" were also familiar with their utility.

Among the conventions shared by the screen and the stage is the one which gives this article its title. "Marrying the Right Man" is of supreme importance in securing happiness and contentment in real life; it is of the same significance in rendering the plot of a photoplay or stage drama acceptable to the average spectator. Youth should wed youth and the young chap should show a higher percentage of virtues than any man in the cast, if he is to get the indorsement of the paying public. The other persons present do not count, even when contributing to the war tax.

In seeking for novelty, the screen has been known to disregard this convention. It can seldom do so with artistic profit to itself or financial profit to the producer

JOE BRANDT BACK ON THE JOB.

After several days of serious illness and a brief stay at a New Jersey rest cure, Joe Brandt, general manager of the Universal Film Corporation, has returned to his desk looking greatly improved and full of "pep."

Chaplin Secures Injunction

Justice Manton in United States District Court Continues Restraining Order Against Fake Chaplin Pictures.

THE injunction against the Film Exchange, Inc., the King Comedy Film Company, Inc., Emanuel S. Manheimer, manager of the Crystal Hall Photoplay Theater, Fred Beck, Louis Weiss, George Merrick and Samuel Berliner restraining the defendants from producing, releasing and exhibiting spurious Chaplin comedies will be continued indefinitely, Judge Manton of the United States District Court decided on Dec. 7.

Nathan Burkan, counsel for Charles Chaplin, had made a motion for an injunction pending the trial of the action and presented another motion to have some of the defendants adjudged in contempt of court for failing to comply with the restraining order temporarily enjoining them from dealing in spurious Chaplin comedies, but as the defendants failed to interpose a defense the motions were marked off the calendar.

"The release for exhibition of these inferior photoplays is not only unfair, injurious and causing great and irreparable damage, loss and injury to the plaintiff but in addition to all this it is a cheat and fraud upon the public and the motion picture exhibitors," Attorney Burkan recited in an affidavit filed in court.

Affidavits were also submitted setting forth that Attorney Burkan received a letter from J. D. Williams, manager of the First National Exhibitors' Circuit, Inc., which has a contract with Charles Chaplin to pay the comedian \$1,075,000 for eight films, containing a complaint against the Union Film Company.

Mr. Williams inclosed a letter from Lee D. Goldberg, a motion picture exhibitor, of Louisville, disclosing the information that the Union Film Company was offering spurious Chaplin comedies including "Charlie Chaplin" in "A Son of the Gods," "Sentimental Charlie," "Musketeers of the Slums," "Charlie's Nightmare," "Charlie in the Trenches" and "Charlie's Picnic" to exhibitors.

Mr. Burkan also recited in affidavits that he made a visit to the Crystal Hall Photoplay Theater on the evening of October 14, when he saw the alleged spurious film entitled "Charlie in the Trenches" exhibited. He set forth that the film contained scenes from original Chaplin comedies, but also showed many scenes in which an imitator of the film comedian appeared.

The failure of the defendants to oppose the motions is understood to be the result of a gentleman's agreement reached outside of court whereby the defendants consent to discontinue the production, release and exhibition of alleged spurious Chaplin comedies.

Soldiers Want Better Pictures

Film Man Soldier Pleads for Better Y. M. C. A. Pictures—Wants Comedies and Westerns.

THIS paper is in receipt of a letter from a soldier now in training at one of the big camps in the West who thinks that the Y. M. C. A. is not showing programs quite adapted to the best entertainment of the men in training. He writes a clear and intelligent letter and we will quote one or two paragraphs from it.

"After a strenuous day of the Bear Walk, Double Time and Kitchen Police the men are not satisfied to spend the few short hours they have watching a commonplace subject. What they want are comedies, slapstick and otherwise, Westerns, topical and scenic. Patriotic pictures would also be fine. The age of the picture would not make so much difference provided it was clear and interesting, as hundreds of the men have never seen them.

"The program should be composed of short-length subjects; because the men are coming in at all hours. The exhibitors in cities near the camps need not fear this competition, if you could call it that; because the men have only one full day and two half days a week in which to visit the cities, and, at that, many are not so strong film fans as a moving picture enthusiast would like them to be. Here is an opportunity for the film manufacturer to step in and make a host of new friends of the photoplay and win back those whose interest might have lessened."

There is no reason why the camps should not be furnished with the best of the up-to-date film productions suited to the requirements of that particular service. No doubt experience with the Y. M. C. A. shows will result in a better choice of subjects for the men and that the shows will grow better with time. But the best care and intelligence should be put to use to modify the first programs to fill the special needs.

Distributors Appeal to U. S. District Attorney

Law Firm Representing Them Charges Brooklyn Exhibitors Contemplate a Boycott on Fox and Vitagraph Productions

AS A RESULT of the recent action on the war tax taken by the Associated Motion Picture Exhibitors of Brooklyn eleven distributing companies affiliated with the National Association of the Motion Picture Industry have employed Cadwalader, Wickersham & Taft, a firm of prominent New York lawyers, to take care of their interests in the controversy. The lawyers have written a letter to Melville J. France, United States Attorney for the Eastern District of New York, charging that the Brooklyn exhibitors contemplate a boycott on the productions of William Fox and the Vitagraph company and asking the district attorney to investigate the complaint.

The Brooklyn exhibitors reply to the charges contained in the letter, which was by the distributors furnished to the daily and trade press, saying they do not intend to try the case in the public press, but that they will welcome an investigation by the proper authorities provided the complainants are put under oath. The theater men also declare they will be glad of an opportunity to present their side.

As an offset to the employment by the distributors of eminent counsel the exhibitors say they probably will be represented by Harvey Hinman of New York. Mr. Hinman, it will be recalled, was counsel for the legislative committee which last spring made an exhaustive investigation of the film industry.

The letter of the distributors is as follows:

Melville J. France, United States Attorney, Eastern District of New York, Brooklyn, N. Y.

Dear Sir: We are directed by certain distributors of motion picture films to complain to you in regard to a boycott which the members of an organization known as the Associated Motion Picture Exhibitors of Brooklyn are threatening to put into immediate effect against two of the distributors with the purpose of subsequently using a similar boycott against the other distributors, in order that by concerted action and the unlawful means of a boycott they may coerce the distributors to their ends. The distributors who request us to make this complaint are the following:

Aircraft Pictures Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Inc., Paramount Pictures Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Universal Film Manufacturing Company, Vitagraph Company of America, World Film Corporation, Metro Pictures Corporation.

The two distributors against whom the boycott is about to be instituted are Fox Film Corporation and Vitagraph Company of America.

In this letter we shall give you the salient facts, and we shall be pleased to amplify this statement in a personal interview at your convenience.

The concerns above named are engaged in interstate commerce in distributing motion picture films throughout the United States, the total business aggregating many millions of dollars annually. That this is an interstate business within the Sherman Act has been held by the Court in United States vs. Motion Picture Patents Company (225 Fed. 800).

By the War Revenue act of October 4, 1917, Congress imposed three taxes affecting the motion picture business, namely, (1) a tax of one-quarter of a cent per linear foot on film which has not been exposed; (2) a tax of one-half a cent per linear foot on film containing a picture, and (3) a tax on admissions to theaters.

The tax upon admissions, as the exhibitors have arranged, is paid by the patron of the theater when he purchases his ticket.

In order to determine how to apportion the tax of three-quarters of a cent per linear foot on films, an exhaustive examination of the subject was made by Price, Waterhouse & Co. at the request of some of the distributors. As a result of their examination certain of the distributors determined to add to the rental charge for a reel (which charge ranges from \$1 to \$100 per day, according to the character of the subject and the reputation of the actor) a charge of fifteen cents a day per reel (each reel comprising approximately 1,000 feet) on the assumption that the average life of a reel is fifty days. In this manner something less than the amount of the tax will be collected by the distributors. As each exhibitor rents on an average six or seven reels a day, the average daily additional cost to the exhibitor is about \$1 per day. On the other hand, if the tax were borne by all the manufacturers or distributors in the United States it would amount to a tax upon them of about \$100,000 per week, which, in the minds of many of the distributors, would be ruinous. Accordingly, it seemed to the distributors above named (who, however, comprise only a portion of the total manufacturers and distributors in the United States) that just as the exhibitors had passed on their tax, so the producers or distributors should pass on the tax imposed upon them, and that the method recommended by Price, Waterhouse & Co. was a fair and equitable method of accomplishing this purpose.

We direct your attention to the fact that the collection of this fifteen-cent charge has no relation to prices, for the reason that the daily rental charge on reels ranges from \$1 to \$100 and upward per day, and is based, among other things, upon the character of the subject, the quality of the picture and the popularity of the actor. The rental charges of the distributors above named are all different. There is no uniformity between them in this respect, and there is no agreement of any kind as to prices or rental charges, for they are all in the keenest competition.

As we have stated above, the members of the Brooklyn Exhibitors'

Association have united in order to boycott our clients in the following manner:

On November 18 there was a meeting in Brooklyn at which, we are informed, over one hundred exhibitors were present. At that meeting it was decided that two of the distributors should be singled out and that all exhibitors should cancel their contracts with those two distributors and thereafter restrict their business to the other distributors until the two distributors singled out had been brought to terms. This was to be done regardless of whether or not the other distributors charged fifteen cents to meet the tax. In this manner the exhibitors hoped to force the two distributors to terms and then to proceed to apply the boycott to the other distributors until all had been brought to terms.

At this meeting on November 18 a Committee of Fifteen was appointed with two powers: (1) the authority to select the two distributors whose contracts should be canceled by all of the exhibitors, having contracts with them; (2) the authority to obtain the signatures to such cancellations of all Brooklyn customers of such distributors.

The committee so named held a meeting on Monday, November 19, and by vote singled out the productions of the Fox Film Corporation and the Vitagraph Company as the ones first to be canceled by the members of the Associated Motion Picture Exhibitors of Brooklyn.

In substantiation of the charges herein made we direct your attention to the following reports of the proceedings contained in trade papers: Moving Picture World, December 1, 1917, p. 1309; Moving Picture World, December 8, 1917, p. 1466; Exhibitors' Trade Review, December 8, 1917, p. 25.

The committee reported at a meeting on Thursday, November 22, that thirty signatures of customers had been obtained for cancellation of the productions of the two concerns just named, and on Saturday, November 24, it was further reported that many additional signatures had been obtained, comprising practically all the Brooklyn customers of the two distributors.

On November 19, William Brandt, president of the Motion Picture Exhibitors' League of Brooklyn, called on the telephone one of the principal officers of the Vitagraph Company and requested a conference, stating that the exhibitors of Brooklyn had selected the Vitagraph Company for their cancellations, and that cancellations from exhibitors all over Brooklyn had been placed in the hands of the Committee of Fifteen, to be served on the Vitagraph Company, and that such cancellations meant that the Vitagraph Company would be shut out of Brooklyn. Similarly the officers of the said Brooklyn exhibitors' association and the Committee of Fifteen have waited upon the officers of the Fox Film Corporation and have stated that they have obtained signatures from practically all, if not all, of the customers in Brooklyn of the Fox Film Corporation, consenting to and authorizing cancellations to be made by the Committee of Fifteen of their contracts with the Fox Film Corporation, which cancellations, if effected, would destroy the business of the Fox Film Corporation in Brooklyn.

These announcements have been made in the form of threats and with the declaration of an intent to bring about concerted action on the part of all the exhibitors and customers of the Vitagraph Company and the Fox Film Corporation, in order by their united action to destroy the business in Brooklyn of those corporations.

We have advised our clients that such concerted action is in violation of law and is a conspiracy in restraint of interstate trade, and accordingly our clients have considered it their duty to direct us to present the matter to you for your consideration, with a request that you inquire into the matter, by grand jury proceedings or otherwise as may seem to you advisable.

It has been stated by the officers of the Brooklyn Exhibitors' Association and by the members of the Committee of Fifteen, at the conference above referred to, that the singling out of the two corporations named is but one step in a plan which is directed against all the distributors. For the reason that they are all equally affected by the scope of this combination and boycott, all of them join in this complaint.

In view of the fact that the boycott may become operative at any moment may we respectfully request your early consideration of the matter.

Very respectfully,
CADWALADER, WICKERSHAM & TAFT.

Reply of the Exhibitors.

The Associated Motion Picture Exhibitors of Brooklyn have issued the following reply:

The Associated Motion Picture Exhibitors of Brooklyn and Long Island is being charged by the combined and concerted action of the Distributors' Branch of the National Association of the Motion Picture Industry with a criminal offense. Evidently, the felony charged is of such serious character as requires the employment of the most eminent counsel to represent them. Notwithstanding the usual method of first presenting the case to the authorities, it simultaneously gave such complaint the widest publicity in the public press. The reason for doing this is manifest, and no doubt apparent to everyone. The exhibitors of Brooklyn and Long Island do not intend to try the issues in the public press, and therefore will welcome an investigation by the proper authorities provided that the complainants be put under oath, to ascertain the facts, and the exhibitors will welcome at the proper time an opportunity to present their side.

The National Association of the Motion Picture Industry was originally organized and incorporated for the purpose of bringing about a better understanding among its various branches and to adjust, if possible, any differences that might arise between the various branches therein. A nationwide complaint has been filed against the Distributors' Branch of this industry, and instead of meeting it as real proper business men they find it necessary to hire the most expensive counsel obtainable to secure the machinery of the United States Government to help them compel the exhibitors to accede to an illegal demand. The United States Government is certainly busy enough conducting this world war without being asked to indulge itself in patching up internal differences of this industry. The fifth largest industry of the world must certainly look ridiculous. This proceeding on the part of the Distributors' Branch will tend to create an unfortunate breach between the exhibitors of this country and the distributors, and has torn away the foundation of an organization that was built for the purpose of unity in the industry.

Ex-Senator Harvey Hinman of New York, who was counsel for the New York Legislative Investigation of the Motion Picture Industry, probably will present the exhibitors' side of this issue.

Hodkinson and General Film in Combination

Former Will Use the Machinery of Old Distributing Organization with Own Salesman at Each Branch—General Announces Other Modifications.

THE W. W. Hodkinson Corporation will use the exchange organization of the General Film Company as the service end of its distribution plans, it was announced at the offices of the two companies last Friday. Under the arrangements made, the Hodkinson Corporation will have its own salesmen in the twenty-eight General exchanges, where the actual shipping, inspection and other services will be handled at a lower cost than, as the announcement states, is now enjoyed by any distribution plan. The Hodkinson Corporation saves the wasteful cost of opening and operating new offices, while the General, with its finely equipped organization, is thrown at once into the great field of feature program distribution.

The first product to be handled by the new channel will be the Paralta Plays, two of which, "A Man's Man," with J. Warren Kerrigan, and "Madam Who?" with Bessie Barriscale, are ready for immediate bookings through General Film exchanges.

In addition to the announcement of United States distribution, the W. W. Hodkinson Corporation also announces this week that the world rights, exclusive of Canada, for all its product, including the new "Motion Picture Plus," have been arranged with the Inter-Ocean Film Company. Announcement is also made that the Canadian rights to all the Paralta Plays have been sold to the Globe Films, Ltd., of Toronto.

There has been much talk of the advantages of exchange consolidation and the elimination of waste, but not until the news of the Hodkinson move was announced Friday, did the industry have any visible sign of a tendency in this direction. The Hodkinson-General arrangement, it is pointed out, is the first step in that elimination of waste and the plan to return a share of the distribution profits to the exhibitor, which Mr. Hodkinson announced last week.

The General Film Company announces, in co-operation with the Hodkinson Plan, that it is prepared to offer its exchange facilities to other national distributors, on a basis similar to that which it has now arranged with Mr. Hodkinson. As indicated in the announcement of the General Film Company, a broad extension of the Hodkinson plan of co-operation of such elements as already exist in the business is involved—an idea which has been Mr. Hodkinson's motive for innumerable moves in the past. As he expresses it in his announcement this week:

"I have in the past, I am today, and I shall in the future use every force that is available for the furtherance of the solid organization which I am building, not only for myself and my associates, but for the industry as a whole."

In the General Film Company announcement that it is linking with the Hodkinson organization for the distribution of the Paralta Plays and the other product which Mr. Hodkinson will handle it also states that it is accepting the Hodkinson ideals in its distribution channels, opening its magnificent plant as a sort of Union Depot for the purpose of eliminating the duplication of exchanges, and the consequent frightful waste of present distribution methods.

Says an official of the General Film Company:

"The exchanges operated by the General Film Company represent the greatest and most comprehensive distributing agency in the world. General Film Company, the oldest organization of its kind, was organized in 1910, and was the dominating figure in the moving picture business until producers began concentrating upon big features, while General Film continued a steady flow of regular program attractions.

"During the last twelve months a systematic and sweeping plan of reorganization of its machinery has been worked out, and now the organization possesses facilities the equal of any distributing agency in the world. A dozen different manufacturing concerns have been producing pictures for General Film distribution, ranging from one picture a month to five or six a week, the whole making a considerable bulk, which was handled with ease. This product we will con-

tinue to handle. It is just as easy to handle large pictures as small ones in the mechanics of distribution. We are now beginning a series of activities which will result in other important additions to the product to be distributed through General Film."

Exchanges are maintained by General Film Company at New York, Philadelphia, Boston, Chicago, Detroit, Cleveland, Cincinnati, Washington, St. Louis, Kansas City, New Orleans, Atlanta, Minneapolis, Denver, Portland, San Francisco, Los Angeles, Buffalo, Albany, Columbus, Dallas, Indianapolis, Memphis, New Haven, Omaha, Pittsburgh, Bangor, Seattle and Wilkes-Barre.

The readjustment of the machinery of the General Film Company to meet the tremendous changes of the present is a far-sighted appreciation of the coming trade crisis. The creation of a new type of exchange organization, discussed from so many angles, into an actual working reality, marks a common ground of thought with that of Mr. Hodkinson.

That the General Film Company is now lending its system to full co-operation with the Hodkinson plan is a sign of the great converging movement in the progressive development of the industry.

Amalgamation in the Air

Exudes in Large Chunks from Hotel Lobbies and Restaurants When Big Film Men Foregather.

THAT there is a large economic readjustment looming on the horizon, which may result in a consolidation of considerable size and importance, and which exceeds in fact the mere vaporings of idle rumor mongers, seems well established. The many meetings and caucuses at the Hotel Astor and the Hotel Knickerbocker the past week, whereat a majority of the various heads of the different film manufacturers and leading representatives of other organizations affiliated with motion picture interests in one way or another, even though much of the conversation has taken place across the seemingly innocent dining table, has led to much speculation by those not "in on the know."

Significant is the remark made by officials of the First National Exhibitors' Circuit that a move for amalgamation is most certainly under way. One certain party has even permitted the publication of the statement that every executive of such manufacturing interests with whom he has been in conversation, has been in favor of effecting an amalgamation, in order that a better ratio of profits may be conserved with the important sequel of more satisfactory dividends for the stockholders. In fact, the official whom we thus quote goes even further in his remarks and states that the only members of the organizations thus far consulted, who have placed any opposition in the path of an economic realignment, have been wholly employed on a salary basis, and, naturally enough, for reasons of self-consideration, do not care to see the proposed plans materialize.

Significant also is the large number of franchise holders in the First National Exhibitors' Circuit, who "happened" into New York and joined in the dinner parties and informal caucuses above referred to, though it has been related that there were no regular meetings of this body called, neither for the directors or shareholders.

BRANDT TAKES PATRONS INTO CONFIDENCE.

In order that his patrons of the New Albany Theater in Brooklyn might have a full understanding of what they are doing toward the support of the Government by their contributions of one and two cents war admission taxes, William Brandt, president of the Brooklyn Exhibitors' League, on the evening of December 2 threw upon his screen the following announcement:

"War tax on admission paid by patrons of the New Albany Theater in November was \$420.79. This sum will feed over 1,000 soldiers (a war battalion), one full day."

The New Albany is a 600-seat house in a residential neighborhood of apartments and dwellings. Prices of admission are 10 cents afternoons and 15 cents evenings. The appearance of the announcement on the screen was greeted with applause.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

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

Texas Managers Support Government

Will Send Representatives to Washington Meeting, But Will Not Support Protest Against War Tax Schedules.

AT THE meeting of the Texas Theater Managers' Association, held at Dallas on Monday, December 3, P. C. Levy, of the Hippodrome and Strand theaters, Ft. Worth, and treasurer of the Texas Amusement Managers' Association, with Herschel Stuart, representing the Hulsey interests, have been named as representatives of the Texas organization to the tax conference at Washington, December 11, 12 and 13. Twenty-five per cent. of the Association membership was represented at the Dallas session.

It was voted not to affiliate with either the Motion Picture Exhibitors' League or the American Exhibitors' Association until the amalgamation of the two was accomplished, the latter organization, however, was favored by a majority of the Texas men. Secretary Campbell was instructed to proceed at once on an organization tour for the state.

Instructions to the delegates to the Washington meeting carry no note of protest against war taxes levied by the Government. On the contrary it was the unanimous voice of the convention that every possible assistance should be given the Government.

Various committees for the year were made up of the following well known Texas amusement men:

Reception—S. Von Phul, manager Majestic theater; W. D. Neville, Washington theater; Holger Jorgensen, Best theater; Chas. Hartman, Garrick theater; John DeStefano, Queen theater.

Organization—C. J. Mussulman, Paris; B. C. Bell, Palestine; C. M. McFarland, Houston; W. F. Box, San Antonio; E. L. Dye, Plainview; W. J. Wilkie, Wichita Falls; Ben B. Lewis, El Paso.

Finance—Otto Englebrecht, Temple; N. Lewis, Tyler; W. J. Lytle, San Antonio; V. J. Grunder, Cuero; T. M. Hervey, El Paso; Chas. Kimball, McKinney; L. M. Ridout, Denison; A. A. Chouteau, Jr., Dallas.

Legislative—P. C. Levy, Fort Worth; W. E. Weatherford, Dallas; E. H. Hulsey, Galveston-Dallas; Ross D. Rogers, Amarillo; E. W. Robb, San Angelo; J. B. McCue, El Paso; Ben S. Meyer, Tyler; Hugh Henry, Denison; W. J. Lytle, San Antonio; Karl Hobletzelle, Dallas.

Labor—O. F. Gould, Fort Worth; J. F. Green, Cleburne; Leon S. Gohlman, Dallas; H. G. Cotter, Fort Worth; Ed. Raymond, San Antonio; H. S. Ford, Canyon; L. Lavine, Corsicana; Adolph Dittman, Brownsville.

Grievance—John R. Fanning, Mineral Wells; John Sayeg, Ennis; Jas. T. Hatch, Kaufman; H. H. Keller, Mart; W. O. Williams, San Marcos; W. A. Stuckert, Brenham; F. R. Newman, Greenville; Robt. Pratt, Denison; Jos. Phillips, Fort Worth; Chas. W. E. McCormick, Austin.

Publicity—Lou Bissinger, Dallas; W. S. Crosbie, Fort Worth; W. A. Byar, Terrell; Mrs. Eva Vernon, Texarkana; Miss Gussie Oscar, Waco; Paul Barraco, Houston; J. P. Everett, Waco; H. C. Norfleet, Dallas; Jas. Wilson, Sherman.

Resolutions—A. R. Gwynn, Terrell; Tom Gaines, Hills-

boro; Sam Lucchese, San Antonio; Ed. Foy, Jr., Dallas; Will Batsell, Sherman; J. W. Courtney, Weatherford; D. F. Prall, Longview; Chas. Dorbandt, Athens; Miss Eva Johnstone, Houston; W. S. Sonnomen, Waco; C. E. Sherley, Honey Grove; M. Wicks, Jr., Houston; J. N. Stewart, Denton.

Iowa Exhibitors Get Together

National Organizer Rogers Forms Local League at Waterloo—Will Hold Meetings in Other Towns.

DAVID ROGERS, national organizer, sent a call to the exhibitors of the state of Iowa for a meeting to be held in Waterloo, Tuesday, Nov. 27. In answer to his call a small group of exhibitors around Waterloo responded and a couple of exchangemen from Des Moines went over. Mr. Rogers succeeded in winning for himself the friendship of every man who came to the meeting, by his straightforward friendly personality and the small meeting was sincerely voted as the most successful yet held. Mr. Rogers has given up all hope of bringing the exhibitors of Iowa together and is planning now for from eight to ten local organizations to be formed over Iowa. One has already been formed around Davenport and exhibitors from this suggestion attended the Waterloo meeting to aid in the formation there.

The new Waterloo local organization will include exhibitors in that city, Cedar Rapids, Waverly and the surrounding small towns. And following is a list of the theater managers present and who joined the local organization:

H. J. Lego, Majestic, Fort Dodge; N. C. Rice, Call Opera House, Algona; Frank Hegerman, of Waverly; A. J. Diebolt, Palace, Cedar Rapids; C. C. Clifton, Lyric, and William Hemspeke, Crystal, Cedar Rapids; F. Witt, of Shell Rock; H. Kelly, Iris, Independence; Guy Curtis, Independence; W. A. Middleton, Rex, Iowa Falls; Edward Awe, Strand, Fort Dodge; Sam Greenbaum, Gardenin, Davenport; W. L. Myers, Palace, Waterloo, and Mr. Martin, of Waterloo.

Mr. Rogers plans to arrange for many more similar local organizations over the state, until the whole state of exhibitors are some way joined together, then perhaps it will be possible through the local organizations to arrange for a state league.

Maine Exhibitors Protest

Say War Tax Is Inequitable and Burdensome—Will Send Delegate to Washington Meeting.

THE Maine Motion Picture Exhibitors League, at a session held in Bangor, Dec. 4, voiced its objection to the what it terms unjust war revenue taxation on small moving picture theaters. The league claims that the present system of taxation places a burden upon exhibitors which cannot be long sustained, and if the government desires revenue from the motion picture theaters, the distribution of taxation shall be such as to permit the theaters to run without loss and thereby provide a revenue for war purposes.

Maine theatres, in common with others throughout the country, are now subjected to double taxation, paying a tax on the films and a seat tax, the latter being graded according to the seating capacity without reference to the size of the city or town in which the houses are located. This, the exhibitors say, is unjust. The war tax on admissions is also declared inequitable. The houses which charge a maximum admission fee of five cents pay no tax on admissions, which is declared to be wrong, as the league believes the five cent houses should pay something in the way of taxes.

The Maine league was organized last spring and comprises about 50 per cent. of the number of exhibitors in the state at present, with a steadily growing membership.

It was voted to send a committee from the league to the national convention of exhibitors in Washington, D. C., when

it is expected that action will be taken by the latter body in representations to Congress.

President Alfred S. Black, of Rockland, presided, and 30 exhibitors were present.

Association Headquarters Open

New Offices Established at Indianapolis, With Pettijohn and Rembusch in Charge.

ALTHOUGH not yet fully equipped, the new headquarters of the American Exhibitors' Association, recently removed from New York City, has been opened in the Indiana Trust Building in Indianapolis, with Charles C. Pettijohn, general manager, and Frank J. Rembusch, general secretary, in charge. The offices occupy two spacious and well-lighted rooms on the fourth floor, and present a very attractive appearance.

The establishment of the organization's headquarters in Indianapolis makes them more centrally located than they were in New York, and no doubt will enable the organization to maintain them at much less expense.

Secretary Rembusch has been on the job continuously since the offices were removed, and has been devoting the greater part of his time in the effort to get things lined up in Indiana for the meeting at Washington, when the exhibitors will appear before the Congress and endeavor to get that body to amend the war tax law.

Charles C. Pettijohn and his wife, formerly Miss Belle Bruce, arrived in Indianapolis the latter part of the week after a short honeymoon in New York and Washington, and are now at home in a beautiful residence at 3744 North Meridian street. Mrs. Pettijohn says she has abandoned screen life forever and desires nothing so much as the home life she is entering here in Indianapolis.

PHILADELPHIA EXHIBITORS MEET.

At the last meeting held by the Exhibitors' League of Philadelphia President J. O'Donnell read a communication sent by the National President, Lee Ochs, urging that a representative committee be formed and sent to Washington, D. C., to attend the convention to be held there on December 11, 12 and 13. H. C. Kliehm reported the death of G. W. Schner of Pittsburgh, who died last week, and a motion was passed by the members expressing their regrets.

A motion to have the admission fee of \$10 raised to \$15 remained unsettled and was laid on the table. Members of the League were again warned not to play the music published by the American Society of Authors and Composers at their theaters.

CLEVELAND EXHIBITORS WILL CONTINUE FIGHT.

Cleveland exhibitors, at their regular weekly meeting, December 4, passed a resolution to continue the fight on the 15-cent charge which is made by exchanges, and the attorneys for the exhibitors were instructed to proceed as they see fit.

There was a long discussion, in which every exhibitor of the fifty odd present took part. All but two or three were for continuing the fight. The attorneys were instructed to look into the chances of bringing the matter before the county grand jury under the Valentine anti-trust act.

The exhibitors also named two delegates to go to the coming convention in Washington, the week before Christ-

mas. They are League President William J. Slimm and Sam Bullock.

ENTHUSIASTIC MEETING AT MINNEAPOLIS.

One of the best attended meetings of the Northwest Exhibitors' Corporation in many moons was held at the West Hotel, Minneapolis, Friday afternoon, November 30. War tax, music tax and license laws were discussed at length, and the session was a lively one. The resolution thanking the Mutual, Triangle and General exchanges for their willingness to pay the war tax on film reels, prepared by C. H. Hitchcock, Otto Stelzner and W. G. True, was adopted. Members of the exhibitors' body were urged to book, whenever possible, films released by the Mutual, Triangle and General exchanges. Several prominent Twin City exhibitors told of their experiences with the war tax on tickets and reels. A majority of the exhibitors expressed themselves as pleased with the willingness of their patrons to pay the war tax, but a majority condemned the exchanges charging the war tax on reels.

Bell & Howell to Be De Vry Agents

Will Handle Projector in Its Los Angeles and New York Offices.

AMONG the recent agents secured by the De Vry Corporation, for the De Vry projector, is the Bell & Howell Company, which will handle the machine in its New York and Los Angeles offices. Negotiations were closed after a thorough investigation of the market had been made by Bell & Howell, and in selecting the De Vry projector the firm feels it has secured a machine that has stood the test and proved itself a distinct success.

The De Vry is used by a number of large automobile manufacturers, such as the Ford, the Packard and the Dodge. A recent order from the latter increased the total amount purchased by that company to seventy-five machines. The De Vry projector is also doing service in various departments of the United States Government.

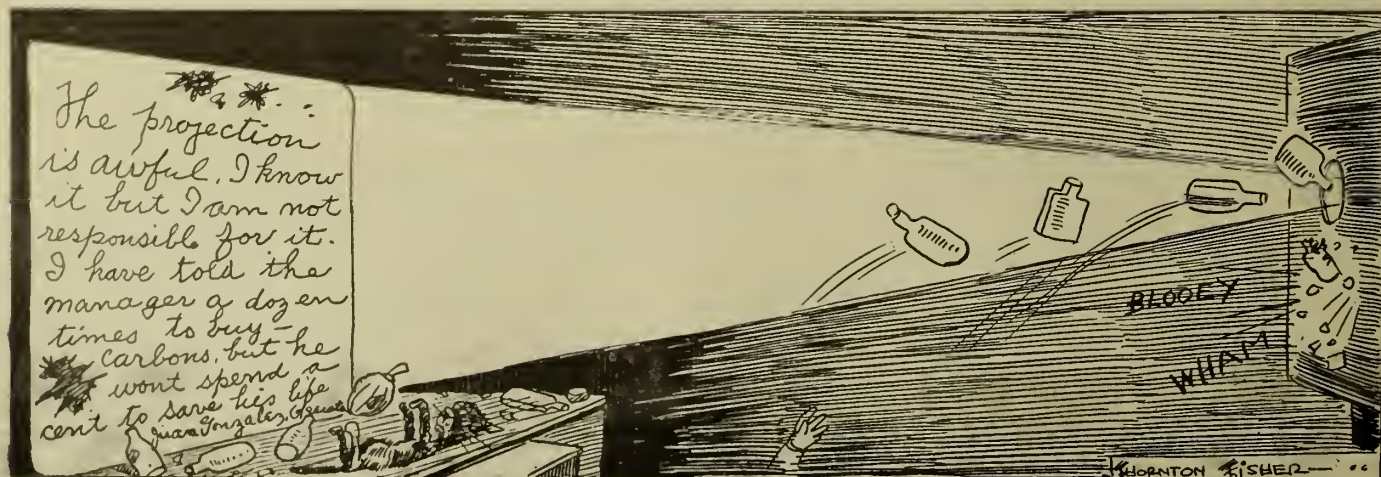
The De Vry Corporation also reports its recent affiliation with the Arcus Lamp and Appliance Company, of Cleveland, and in the future will distribute the latter company's product in Chicago and vicinity. F. H. Cudmore, general manager of the Arcus Company, was in Chicago on Friday, November 30, when the arrangements were completed.

SCREENING HIMSELF.

F RANCISCO G. ORTEGA, who edits Cine Mundial, tells the following: Recently one of the picture theaters of Merida, in the state of Yucatan, Mexico, was showing a duped and dilapidated film of "Joan the Woman." The projection was even worse than the condition of the film, and the audience became restive. As long as the expressions of discontent were confined to utilizing the screen for a target the operator continued calmly turning the crank, but when a few tributes of esteem, in the shape of empty bottles, came sailing through the man's size observation port the picture vanished, to be followed in remarkably quick time with the following explanatory slide, in shaky handwriting:

"The projection is awful. I know, it, but I am not responsible for it. I have told the manager a dozen times to buy _____ carbons, but he won't spend a cent to save his life.

"JUAN GONZALEZ, Operator."



How It Is Done at the Strand

Manager Edel Analyzes His Program for the Benefit of Moving Picture World Readers

Foreword.

NEW YORK'S Strand has become known throughout the entire country as an institution in the world of the American cinema art. The presentation of high-class screen entertainment augmented by exceptional musical programs rendered by a large orchestra, together with individual solos by accomplished artists, established a new clientele in the amusement field. New ideas in lighting, house management, advertising and the presentation of screen subjects as well as musical numbers are constantly being introduced at New York's largest film temple under the management of Harold Edel, one of the most youthful as well as progressive, exhibitors in the country. Despite the fact that he is still well within the draft age, Mr. Edel has had many years association with motion picture exhibition. As directing manager of the Strand he has established himself an enviable standing in the trade. His characteristic initiative has resulted in many departures in the presentation of a film entertainment and his daily mail always has letters from brother exhibitors out-of-town asking for information on new productions and suggestions for their exploitation. With the idea of giving our readers suggestions that will tend to enhance their own work, Mr. Edel will contribute weekly articles on his current shows, giving the why and wherefore.

Favors a Limited Use of War Subjects.

It is up to every exhibitor in the country to bend every effort toward "doing his bit" whenever and wherever possible. The exhibitor is a very potent factor affecting that all-important thing, public opinion. I do not mean by this that he should clutter his program with war films and news pictures of soldiers; in fact, it is just as important that he take the minds of his patrons away from the war at times as it is for him to bring them directly back on the subject. Each week I endeavor to present a patriotic feature in connection with my entertainment, a little something of special effectiveness in addition to my regular films bearing on the war.

For last week's "bit" I accomplished a two-fold purpose at the very beginning of my program. Every audience has become accustomed to the usual overture as a curtain raiser; during this overture the audience fusses about and usually it is not before the opening number has well advanced that the people settle down and begin to enjoy it. My opening number was the Hungarian Rhapsodie No. 2 with an original piano Cadenza by William Lowitz. To further enhance the presentation of this number I engaged several special musicians. It was quite evident that I would have to have the entire attention of the audience from the beginning in order to fully appreciate the efforts of the orchestra. In order to bring about this condition I placed my special patriotic "bit" first on the bill, as a prelude to the overture. The house was darkened and the audience, expecting the usual overture, continued the customary fidgeting. However, as the curtain rose slowly the stage gradually displayed the largest silk American flag ever disclosed in a theater, simultaneously the orchestra burst into "The Star Spangled Banner," and immediately the entire house from orchestra to roof came to attention. The ushers in their military uniforms stood at attention and with the conclusion of the number the effect of the whole presentation brought forth a great outburst of spontaneous patriotic applause with the psychological switching on of all the lights.

Following the overture came "Tonic Towns in England," a beautiful scenic showing the famous watering resorts in natural colors. The Strand Topical Review came next with its varied assortment of news, patriotic and zoological pictures. A cello solo by Helen Scholder followed and was duly appreciated.

A Stunt for "Nearly Married."

Then came the feature picture, Madge Kennedy in "Nearly Married." In introducing this production we of-

fered one of the most effective novelties yet presented at the Strand. The house was dimmed in the usual way preparatory to throwing the film on the screen and the curtains parted as the organ played the wedding march, but in place of the screen there appeared an immense church window covering the entire screen space. With lights streaming through the many-colored window, the display drew many whispers of surprise from the audiences. To the left of the window stood the bridegroom dressed in his wedding clothes. A little flower-girl entered, followed by the bridesmaids and then the bride, with little girls holding up her veil. The procession filed across the front of the big window, the bridegroom took the arm of the bride and all passed off to the opposite side of the stage as if entering the church. Then the lights of the window faded and the picture itself appeared on the screen. The characters in the prelude were dressed exactly as those appearing in the film. At every performance this introduction received considerable appreciative applause.

After the feature came a duet from "Hamlet" by Rosa Lind, soprano, and Yon Colignon, baritone, followed by our exclusive presentation of "The United States and Allied Fleets on Their Recent Visit to Rio Janeiro." A Mutt and Jeff comedy cartoon, "The Hunters," was accorded much laughter and an organ solo by Arthur Depew and Ralph H. Brigham concluded the performance.

C. B. Burkhart a Record Subscriber

WE hear quite a little from time to time in regard to the instability of the moving picture trade and the changes that are continually taking place in the producing and exhibiting ends of the business. That there is plenty of ground for such criticism no one realizes better than the publishers of the Moving Picture World, for it keeps several of our clerks busy a good part of their time taking care of the changes in addresses alone. There is a brighter side to the question, however, and our lists also

contain the names of many firms and individuals who have been advertisers and subscribers since the foundation of the paper over ten years ago.

We are publishing herewith an engraving of C. B. Burkhart of the Pastime theater, Homer, Ill., from whom we received our tenth annual subscription a few months since. Mr. Burkhart is an old timer in the exhibiting game, for his experience dates back to early in 1904. Another remarkable record held by Mr. Burkhart is that in the thirteen years or more that he has been exhibiting pictures he has only missed two weeks, when the Board of Health closed his theater due to an



C. B. Burkhart.

epidemic. Our readers who possess a copy of our Tenth Anniversary Number, dated March 10th, of this year, will find in that issue an interesting account of his early experience.

We extend to Mr. Burkhart and the many other old readers and subscribers of the World our sincere appreciation and esteem for their confidence and support during the past decade. May their shadows never grow less, as Richardson would say. It is the oldtimers, who did so much in the early days, that are surely entitled to their reward from the industry.

Lamberger Enlarges Activities

The Motion Picture Field Owes Much to This Pioneer, Who Has Championed Its Struggles Since the Early Days.

WILLIAM HUMPHREY, Edmund Lawrence and F. J. Grandon are the directors who, in the coming year, are counted upon to carry the standard of Ivan Film productions into the very front ranks of the industry. Each one of them has an organization of his own, which, as regards perfection, leaves nothing wanted.

One of the important branches in the producing organization of the Ivan people is the installation of several "Readers," whose duty is not only to read submitted scripts, but every play, novel or romance of any standing in literature, be it in foreign or native tongue. This department is under the supervision of Oscar I. Lamberger, Ph.D., who, having been professor of comparative literature, possesses the qualifications to direct the efforts of the "Readers" in proper channels.

Unquestionably the united efforts of the organizations under the excellent management of I. E. Chadwick more than augur well for the future of Ivan Film productions.

At this time it may well be noted that

although Ivan Abramson is in no manner connected with the company the firm will continue to do business under the name of Ivan Film Productions, and the various state right distributors handling Ivan product may go the limit in heralding the standard output which these Ivan distributors will be able to send to their trade.

At this point it might be well to devote a few lines to the splendid career in behalf of the country-wide acceptance of the motion picture that this forceful figure has all too silently and modestly carved with his accustomed unselfishness. Pioneers in the business will remember him as a devout friend and a far-sighted diplomat, as it were. As far back as 1906 Dr. Oscar I. Lamberger, then a member of the lecture staff of the People's Institute, of which the late Charles Sprague Smith was the presidential head, championed the cause of the screen, then a distrusted and despised business of a supposedly nondescript character. Lamberger grasped the future efficacy of the motion picture, and was selected to lead an investigation into the conditions of the East Side of Manhattan, with a view of improving the social conditions of the inhabitants of this quarter. He chose as his main vehicle of accomplishing his object the motion picture, and put it to the first use of this kind that it had received. In time this led to the doctor buying an interest in the Avenue C Theater, in the heart of the Ghetto, which was thereafter conducted as a model house for other exhibitors to learn from and copy after, not only as to conditions of hygiene, but particularly as to types of offering.

As a corollary to this work the doctor soon found that he could materially assist his efforts by appealing to the early manufacturers for the making of classic photoplays and other subjects more worthy than the then all-to-frequent crude type of cheap dramas and comedies. It was through his persuasive efforts that Shakespeare's works were first committed to the camera, as well as other of the first productions of other standard literary volumes, which served as the forerunner of the current vogue of visualized literature. To further encourage productions of this kind Lamberger formed the Ecclesia Entertainment Society, an exchange which purchased over eighty single reel standard subjects, and released them to the nickelodeons on the East Side. As many of his purchases were made after

the films had lived their supposed booking life, it is noteworthy that the Ecclesia rental price was maintained at \$5 per reel.

At this period the theaters were suffering from the unjust political intrigues of the McClellan administration. One Christmas period every picture show house in New York City was closed down by the police. This furnished the energetic doctor with new and more important fields of activity. Swinging the full power of the People's Institute behind him Lamberger worked to the end of preventing censorship from falling into the hands of the police department. A meeting was called in the Avenue C Theater, which was attended by the first exhibitors' association, a local body; members of the People's Institute and manufacturers, which resulted in the formation of the National Board of Censorship, with three members, Dr. Lamberger representing the exhibitors, John Collier representing the Institute and Dr. Theodore Shay representing the public schools. At this first meeting one thousand dollars was subscribed toward the new body's maintenance. The further development of this organization is known to all. As a result the campaign slogan of the doctor, "Mayors may come and mayors may go, but motion pictures will go on forever," was far and wide adopted as the cry of the business.

Next we find the subject of this article directing the earliest five-reel productions (in 1916)—"The Life of John Bunyan," or "Pilgrim's Progress," in which he co-starred Ethel Clayton and Warner Oland. This film is still doing duty in churches, schools and religious lodges throughout this continent.

The next six years finds this fighter out of the film circle, devoting his time to civic movements of large proportion. The early part of this year marked his re-entry into the business with a deeply laid plan that will not come to fruition until Dr. Lamberger feels that he has mastered the numerous situations that are embodied in his future plans. In order to accomplish his studies, and being a great admirer of the ability and breadth of vision of Isaac E. Chadwick, head of the Ivan Film Corporation, he assumed the chair of publicity head with the Ivan concern, and has just enlarged his activities with this manufacturer, as the forepart of this article apprises.

Suffice it to say that Dr. Oscar I. Lamberger will be heard from importantly in the near future.

FORMERLY AMERICAN FILM ACTOR COLONEL'S ORDERLY.

A. A. Bonnard, formerly manager of the automobile department of the American Film Company studios at Santa Barbara, California, has been appointed Colonel's orderly at Camp Lewis, American Lake, Washington. Young Bonnard went to the training camp with the first batch from Santa Barbara and gained his promotion for personal merit as well as because of his proficiency in French. Sidney Alger, former assistant to Edward Sloman, has been made acting Lieutenant and is in charge of a rookie squad.



Scene from "Blue Jeans" (Metro).

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., Australia, Oct. 30, 1917.

THE Clement Mason Super Films announce that they have secured the Australian rights to all Essanay subjects, and beginning next month will release one feature weekly. The first production will be "The Misleading Lady," featuring Henry B. Walthall. The series "Do Children Count?" is also scheduled for early release.

* * *

The announcement that Goldwyn Pictures are shortly to be presented to the public here has caused much interest in film circles. J. A. Lipman, who represents Goldwyn in Australia, says that the first release will be made during the next few weeks at one of the biggest Sydney houses.

* * *

A new arrival in the picture producing field in Australia is G. L. Gouday, who starts on a four-part feature next month. The theme of this subject has not been disclosed, but it is understood that it is of topical interest, though not dealing with the war.

* * *

Australian Feature Films, Ltd., distributors of Paramount and Arcraft productions, have secured very commodious premises in Pitt street, Sydney, and will move into them next week. Practically nothing was saved from the disastrous fire that gutted their offices about six weeks ago, and so the future home will be entirely fitted up with new stock.

* * *

A new series of Repatriation War Films has been completed, and will be presented by Australasian Films at the Sydney Theater Royal on Saturday next. A unique advertising stunt has been arranged in connection with their presentation. The Governor-General will view the films on a special screening in the morning, and a Sydney aviator will fly over Sydney dropping circulars advertising the film and also the Liberty Loan. The pictures are about ten thousand feet in length, and deal chiefly with the work of the Australian forces in the battle line in Flanders.

* * *

The Progressive Film Service, distributors in this country of Mutual films, have within the last few days extended their operations to our Northern state, Queensland.

A branch has been opened in Brisbane, with H. J. Hawkins in charge. Mr. Hawkins is a very well-known figure in Brisbane film circles, having been one of the "heads" with the General Film Company of Brisbane, and later with Birch Carroll of the same burg.

It is a noticeable fact that J. A. Lipman, now handling Goldwyn productions here, was, in conjunction with O. G. Sudholz, responsible for the presentation of Paramount pictures in Australia, and later introduced the Mutual Program, which is being exploited by Mr. Sudholz through the Progressive Service. Lipman and Sudholz have probably a more extensive knowledge of film conditions in Australia than any other men engaged in the business. Starting out years back with a Kalem production, "From the Manger to the Cross," they traversed the whole of the continent with the subject. Following this they exploited individual features until the Famous Players and Lasky Productions became available when they contracted for the entire output to those companies, continuing to handle them until a year ago when they sold the controlling interest in their company to the producers, and started the Progressive exchanges.

* * *

John F. Gavin is now busy on the filming of "For the Term of Her Natural Life," a story of early convict days. It is expected that when finished the film will run about six reels. A cast of well known screen and stage artists has been secured, and includes Ethel Bashford and Charles Villiers, who had prominent parts in "The Martyrdom of Nurse Cavell," shown in America about a year ago. Villiers has appeared in almost every Australian picture made, usually in "heavy" roles.

"For the Term of Her Natural Life" is to be presented

in America during the beginning of next year, and Mr. Gavin is making every effort to produce a picture that will compare favorably with the best American features.

John F. Gavin is one of the pioneer Australian picture producers, having been in the business for over eight years. His first picture was a dramatic story of the life of the bushranger Thunderbolt, in which he played the lead. After eight years this picture is still being screened in the backblocks. At this time the average dramatic film was about 800 or 900 feet in length, while the usual comedy was seldom more than 400 feet. Gavin decided that he would make nothing but features, and when the firm of Cricks, Findlay & Gavin came into existence shortly after, a series of features were made, including "Benn Hall and His Gang," "Keane of Kalgoorlie," "Frank Gardiner," and also a mining drama of the early convict days, "His Assigned Servant."

The success of these pictures was so great that it was decided to change the partnership into a company, and so the Australian Photoplay Company was formed, with a capital of £20,000. Under this brand many features were produced, in spite of active opposition from other concerns.

Gavin later drew out his interests from the company, and since then has been working on his own. His latest production is a drama from an original scenario entitled "For the Term of Her Natural Life," a story of the early convict days, and this film will probably be in five reels.

Gavin intends this to be the best he has ever done, as present arrangements are to sell the American rights. He says that the picture will compete with the best American productions.

* * *

The Fox Film Corporation announce that their big feature, "Jack and the Beanstalk," will be released in Sydney at the Theater Royal during December, and will in all probability be the Christmas attraction there. The same company's production "A Tale of Two Cities," which was released at the same theater some time ago, is playing a very successful return visit at the Strand theater this week.

MANUFACTURERS, ATTENTION!

Wells Hawks, formerly special publicity man for Mary Pickford, as well as for Arcraft, but now an enlisted lieutenant in the navy, writes the following letter, which deserves the attention of every manufacturer:

"Subject: Navy Recruiting and Motion Pictures.

"It has been suggested to this bureau that a fine advertisement can be given United States Navy recruiting by the use of posters in scenes of moving pictures.

"In many film productions there are street scenes where posters appear in the reproduction. If in making up these scenes United States Navy posters are used their display would be of great advantage to the service and add to the realism of the scene.

"If this meets with your approval we will be glad if you will forward to your director.

"Suitable posters will be mailed on application. The United States Navy posters are artistic and effective, and are the work of the best known American artists."

WILLIAM HARVEY WEARING SERGEANT'S STRIPES.

The actor who recently finished a part as a German spy in "Draft 258" will go after Boches with specially fervent jabs when he gets a chance. He is serving with Company F, 305 Infantry, at Camp Upton. He received an invitation as guest of honor at the recent Screen Club ball, held at the Astor, Saturday, November 17.



John F. Gavin.

British Notes

By J. B. Sutcliffe.

MAY MACLAREN, American film actress and star of two successful productions still being exhibited at the Philharmonic Hall, London, is shortly expected to appear in British film productions.

Occasionally managers of moving picture theaters in different parts of the kingdom have complained to me of the petty pilferings bred of the souvenir habit. One picture theater, which shall be nameless, has a reputation for its decorative tapestry and lace, but every night when the manager makes his final rounds one, two and sometimes more pieces are, thanks to light-fingered patrons, invariably missing. "It's the souvenir habit," he remarked, "more than an inherent desire to steal. Some patrons when they come into a nicely furnished lounge or lobby seem to imagine that any little trinkets or ornaments employed in the general decorative scheme of the lounge are there to be picked up with the handbills." I have often heard of the retention—in the temporary absence of the attendant—of the metal tickets issued by the automatic ticket issuing machines and here the motive is quite apparent. But to managers who are troubled with souvenir hunters I would commend the remedy of the one quoted above and fasten loose effects down to some substantial fixture.

The mention of metal tickets reminds me that a York exhibitor has had one of his sent to him by a soldier on a tive service who found the metal disc in the ruins of a German fortress at Thiepval.

The Ideal Film Renting Co. is not to abandon the project it had under negotiation at the time of Winston Churchill's appointment to the Ministry of Munitions. This was the production of an imposing spectacular war picture entitled, "How the Great War Arose," and Mr. Churchill was to write the script and superintend the production. Should this yet be done, or a suitable substitute for Mr. Churchill be found, it is likely that the picture will be sponsored by the Allied Governments as an official statement of their cause in going to war. Apart from this the Ideal Co.'s diary of production is a full one. Versions of Fielding's "Tom Jones" and Jane Austen's "Pride and Prejudice" are near the completion stage, while "The Bachelors' Club" (Zangwill), "Shirley" (Bronte) "Quinneys" (H. A. Vachel), "Kipps" (H. G. Wells), and revised adaptations of "Nicholas Nickleby" and "Westward Ho" are well under way.

"The Manxman," a London film company's creation after Hall Caine's novel, already shown in the States, made its appearance in London at the New Galley Kinema.

Sir Johnston Forbes-Robertson sails for the States in a day or two to fulfill his engagement with the newly constituted Hyclass Producing Corporation of New York City to appear personally in his greatest dramatic success of the spoken stage, "The Passing of the Third Floor Back," by Jerome K. Jerome.

The principal contribution from America to the trade shows of the week is perhaps the third of the Kitty Gordon subjects, entitled "One Week." While undeniably within the category of vampire plays, it unfolds its story upon original lines and amongst those exhibitors with audiences of an appetite for strong meat it is assured of an extensive showing. It is handled here by the Apex Film Co.

The past few days have seen the removal of one of the landmarks of moving-picture development in London, the closing down of the old King's Hall in Commercial Road, East End. Time was, now nearly a dozen years ago, when the Old King's, as it was familiarly known, was the cradle of moving pictures on London's most densely populated side. It kept well in pace with the times and before competition in the East End became keen always showed an attractive program.

Considering the nature of the ground and the prices

charged for admission it is no exaggeration to say that the Commercial Road area of eastern London offers the most remarkable record of cinematographic development in the whole of the Metropolis. There are theaters in this district which carry specialization to a fine art, the Polish Jews' kinema, for instance, has a set of Russian titles made for every film shown there. In design and furnishing, while not comparable to the best West End theaters, I know of many in central London which fare worse.

Effect of Picture Depends on Exhibitor

Raoul Walsh Says Operators Who "Monkey" with Tempo of Action Undo Work of Careful Directors.

THE director may labor like a trojan; but the ultimate effect of his picture on the screen depends on the artistic integrity of the individual exhibitor. That is the belief of Raoul A. Walsh, the American director who has used his short leisure before beginning work on his first Goldwyn production to make a tour of some of New York's moving picture theaters.

"Frankly," says Mr. Walsh, "I have been very much disturbed over the way I have seen many of my own pictures run. The Twentieth Century Express is a horsecar beside some of the speed I have seen careless operators or short-sighted house managers put into their films. In my opinion, such haste is nothing short of criminal. It is unfair to the director who has timed his action as closely as possible to the right tempo. And any manager who thinks he will profit by crowding in an extra show by such methods is making a big mistake. He is ruining good entertainment, and when he ruins good entertainment, he is making disappointed audiences, audiences that won't come back.

"I have been just as much impressed by another mistake in projection. It isn't a case of mistaken avarice. It's really well meaning. But it's stupid and criminal just the same. This is the trick which some operators have of kitting up the speed of the machine when big, swift, dramatic scenes flash on the screen. Their intention is right. They want to make a distinction in tempo between the scenes of quieter action and those with punch in them. In the early days, it was often necessary for the operator to do this, because the director had failed to provide the proper tempo himself.

"My own practice is to watch this matter of tempo very closely indeed. I take the bulk of my straight scenes at 13 or 14 exposures a second. When it is swift comedy or big melodramatic action—a chase or a fight or a raid, for instance—my cameraman slows down to 11 or 12. And then, of course, when the complete film is run through the projector at a normal, constant speed of 14, all the tempo runs true, the quiet scenes at a quiet pace, the melodrama with a rush.

"But all this is—and should be—the director's business, not the operator's. Sometimes it takes some very difficult manipulation of lights to keep the exposures right; but there is no difficulty here that a competent director cannot solve. Unfortunately, the maker of a film is at the absolute mercy of the man who shows it. And perhaps he is to be congratulated that so many managers and operators do appreciate their responsibilities."

BUSINESS GOOD IN EMPIRE STATE.

Lewis D. Brown, owner and manager of the Moving Picture Machine Company of Binghamton, New York, was a caller in the New York office of the World last week. He is moving to a new address at 28 Henry Street and states that he has built up quite a little business in machines, repair parts and theater supplies in his vicinity. Being an expert electrician, he is in a position to make installations and covers a considerable section of the northwestern part of the Empire State, where his services are in demand. Most of the theater managers he has visited recently report good business that has not been effected by the war tax to any appreciable extent.

MORE METRO MEN ENLIST.

Dwight Begeman, cameraman, is the latest Metro employe to enter the service. He has left for his home in St. Louis, to enlist in the navy, and he hopes to be assigned to the work of taking motion pictures for the Government. Jack Lamond, another of Metro's photographic force, is already engaged in taking pictures of naval manoeuvres.

Irving Flisser, formerly a member of Metro's electrical force, under the supervision of Frank Detering, is in the navy.

Spokes from the Hub

By Marion Howard

FIRST I must mention our new picture house, the Castle Square, which has been done over to the queen's taste, and with music playing an important part, under the direction of Jarvis Jocelyn, so well known in theatrical and musical circles. This is distinctly high class in every detail—and such a clean program! The stage is a delight to the eye, with no tawdry decorations (?), like artificial flowers and the like, but done in cream, with corinthian columns at the side and latticed panels. Harvard red velvet makes a rich curtain. There are attractive girl ushers, and an air of hospitality on entering the house. I went over especially to see one of the "Country Life Series," featuring Mrs. J. Stuart Blackton and the children, their location being their estate at Oyster Bay, where they are neighbors of the only "T. R." The short subject called "Satin and Calico," picturing both, is thoroughly enjoyable. In the cast we get Donald Brian as a society man and country lout in overalls. Can you picture him? In the tennis scene I recognized Mr. Blackton, who directed the series, and also saw the venerable Charles Kent. Splendid offering of Greater Vitagraph. On the program we had good comedy with "Fatty" Arbuckle, Mutt and Jeff, and that excellent picture, "A Tar Heel Warrior," featuring Walt Whitman in a role suited to his dignity. A typical southern play with music was a strong feature, as rendered on the new choralcelo by Mr. Jocelyn.

That evening I saw "The Mark of Cain," and failed to enjoy it, though well cast with "Tony" Moreno, J. H. Gilmore and John Sainpolis, who all deserved better. It was melodramatic and unconvincing. Mrs. Castle does better work in this than in her serial efforts, and her dancing dog gave delight to the youngsters in front.

Commend me to pictures like "Draft 258," which was shown at the Park Theater before many guests, including about 500 sailors. It was a splendid gathering of young manhood, and great discipline was displayed, for we noted that they did not applaud in any "spread-eagle fashion" and all kept silent during the story, well pictured and a credit to Metro and all concerned. A feature was the presence on the stage of the Pier Band, which rendered selections before the program opened. I like this new picture in every way, and it certainly doesn't do a thing to the pacifist and spy element but show them up convincingly. Little Taliaferro makes good, baby Ivy Ward is most promising, and Tooker does the villain in great shape. Splendid picture for any community.

On the same program we saw another Metro, "The Eternal Mother," with Ethel Barrymore in a strong part, one of the best yet seen for her. They gave Jack Johnston some work to do as the cad of a husband, who was allowed by the author to live. Here we get a child well worth while in Maxine Elliott Hicks, who has a remarkable face for the camera. Of course Frank Mills is liked by all fans, and it was good to see the regeneration of his mind on the child labor question. The factory scenes were unusually good, showing up a great evil too frequently existing. There were ornate scenes as well as degrading ones, made so by the evil of child labor and discontent.

Not having seen "Efficiency Edgar's Courtship" I went to the Exeter Theater Sunday evening, and how we did laugh! Mrs. Ayer had already shown "Two Bit Seats" and "Fools for Luck" so we were prepared for some fun in this the first picture done by Taylor Holmes. I saw two pretty strong pictures there in "Indiscreet Corinne," with dainty Olive Thomas doing some daring things all for fun at the outset and cleverly executed. Then we had a chance to see her dance barefooted, too. My neighbor nudged me and asked who she was. I said Mrs. Jack Pickford in real life, but she would not believe me, so there you are. Pauline Frederick has a splendid offering in "The Hungry Heart."

Tom Forman did a good thing in writing "The Trouble Buster" just before going to the front with the colors. Long ago I called attention to the lad Paul Willis, and now we get him featured along with Vivian Martin in a

splendid picture for old and young, and natural at every turn. Here we get the near gutter life, the villain, the homely street rows between newsboys, a wonderful dog, some pathetic touches around the two kids, with no place to go except to their home in a piano box; the lure of the crook, the rescue and incidental blow, causing blindness of the lad defender, and all the rest with its touch of upper class and developed genius sculpture leading to fortune.

Within a week I have seen the three first releases of Select—"The Moth," "Magda" and "Scandal," and believe me they are some pictures and great pace setters! The Exeter Theater was filled by delighted patrons, many coming in from Brookline, which has no picture house, though called the richest town of its size in America. Then, too, more and more the exclusive set in the Back Bay are waking up to the value of this form of amusement at so little expense. Long lines of autos are seen nightly. No longer is there shown the "silencer slide," urging quiet, as it is unnecessary, the pictures compelling attention and concentration. It was a treat to see the Talmadge screen stars in such settings, and we are glad to see Clara Kimball Young back. Having seen all the big stage players do Magda I wondered how it would go over on the screen. Strikes me this is her best work, and greatly distinguishes her. There was no "out" discernible; better still, the ending was more satisfactory than the stage version. The close-ups were great, and how the women raved over the gowns!

"The Moth" had plot to burn, and was another lesson on playing with fire. They gave Norma Talmadge great support, notably Donald Hall. I was glad to see the location, showing the star's lovely place on Long Island, perfect in all its appointments. A most satisfying picture all through.

"Scandal" went strong. Why not? It certainly had action enough and fine scenery, picturing the Commodore Benedict estate on the water's edge at Greenwich, Conn., another palatial place, to say nothing of the Benedict yacht, in commission for the players. There were one or two breaks on the titles, like "Allegance" and "well spend" instead of "spent."

Why such pictures as "When a Man Sees Red"? It certainly is red and very "yaller," points no moral and tells a wicked story of beast vs. innocence; the sex in this being highly offensive, and I am no prude. It is regrettable that William Farnum is cast in such a wicked picture. Two prize fighting advocates near me went wild over the pugilistic episodes—too many and too prolonged, even if the hero did "get" the villain. There was excellent scenery and photography, but the picture is far from wholesome and not to be commended.

I made some calls yesterday at the exchanges and found Charles W. Perry in the Pathe office, and in an optimistic frame of mind. J. D. Levine, of the General Film, told of the success in booking the O. Henry pictures, and this was gratifying to one who likes them so well. Met with much courtesy at the Metro building, as usual; also at the Goldwyn's new place, in charge of Manager Bradley, now here after his fine work for this firm in Washington. Saw one or two good pictures at run-offs, and congratulated Manager Clark of the Kleine office on the advent of an heir that day; told Sam Bernstein what we thought of "The Little Princess"; looked in on Manager Roth of the Mutual, and shook hands with Harry Asher. Some day, that! Molly Pearson, who makes her debut with Sir Johnston Forbes-Robertson in the screen version of "The Passing of the Third Floor Back," is a favorite around here, and many will turn out to see her in the forthcoming picture. She spoke the first and last lines in the stage version and is sure to make good before the camera.

Score another for "Our Mary" in her latest, "The Little Princess," perfectly presented under the direction of Marshall Neilan, and apparently flawless. I do not recall all the Pickford pictures, only those seen the past five years; but it strikes us over here that this ranks with her "The Poor Little Rich Girl" and "Rebecca of Sunnybrook Farm." These are likely to linger longer in memory, unless it be "Tess of the Storm Country." Watch Zazu Pitts, for she is a coming star. This picture must be seen to be appreciated, for words are insufficient to do it justice in its various details. On the same program we were taken to the "Land of Mme. Butterfly" by Burton Holmes, who has done his best work right here.

Grinding the Crank

With Thornton Fisher

IN WHICH we present more pictures than prose.

Joe Farnham introduced everybody but the bellboy at the Screen Club Ball at the Astor.

The last survivor was seen coming home four days after.

Billy Quirk and Jules Bernstein were sent up for life to the Screen Club. The sentence was pronounced by Joe Farnham.

"Whaddaya mean 'British Tanks'!" said a guy from a Fort Lee studio the other day. "I know a dozen American tanks wot'll cop the change when it comes to polishing their heels on a brass rail."

We hope the next time Jim McQuade, our Chicago letter writer and peerless golfer, bawls out a tray wrestler in a Chicago restaurant that the waiter won't be standing directly back of us. When James spoke to one recently it nearly caused the tip-grabber to spill a quart of consomme down between our vertebrae and Alco collar.

It is estimated that 3,941,762 scripts using the European war as a background were returned by the studios last week.

A progressive director tried to borrow six battleships for a scene the other day, but for some reason or other was unable to obtain them.

An increase in the price of scenarios is threatened by the authors since the cost of postage has been increased.

The only sound the drummer has not been able to imitate is the noise of birds' wings while floating through the air.

And we don't believe that the noise of a battle is half so bad as the same drum-walloper would make us believe when he starts to work on a hundred-and-fifty feet of a war film.

We saw a crack-a-jack picture of the colonial period not

long ago, but somebody forgot to remove a telegraph pole in the background.

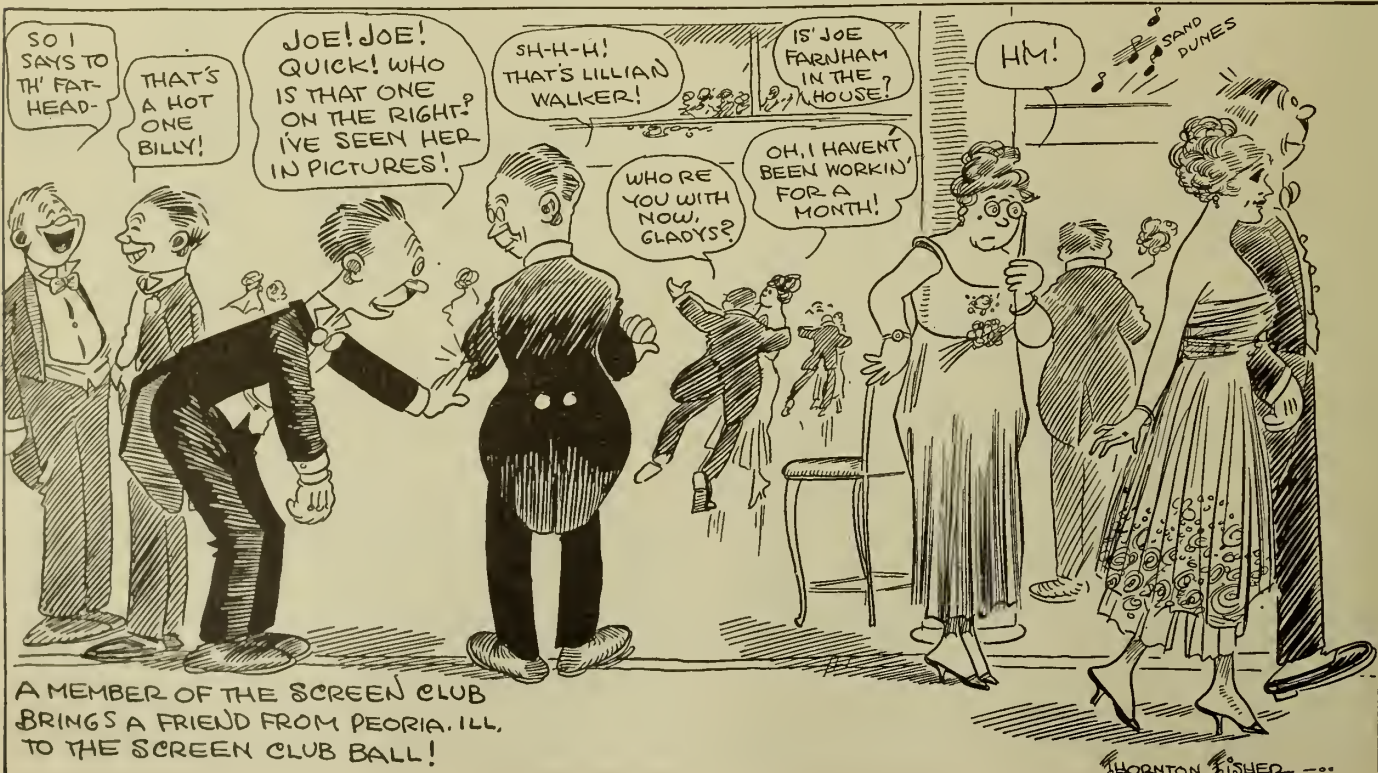


F. J. Marion, Commissioner to Italy, Absorbing the National Flower, Spaghetti.

If everybody in the picture industry received his due, the star would not be the only person to grab all the glory. What's the matter with poor old Joe Hinkledee, who develops the film. Some day in that veiled and vast future the billboards may announce the following:

THE LOAN SHARK'S DAUGHTER.
 DEVELOPED BY THE KING OF DEVELOPERS,
 THAT GENIUS OF THE DARK ROOM,
 JOSEPH HINKLEDEE,
 SUPPORTED BY AN ALL STAR GANG OF
 FILM HANDLERS.

Now you can spend the rest of the time looking around the picture gallery on this page.



A MEMBER OF THE SCREEN CLUB BRINGS A FRIEND FROM PEORIA, ILL., TO THE SCREEN CLUB BALL!

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational

One Athletic Subject, Three Travel, One Sport, One Topical, One Agricultural, and One Industrial Subject.

Reviewed by Margaret I. MacDonald.

"The Womanly Art of Self-Defense" (Paramount-Bray).

A N attractive subject appearing in the 97th release of the Paramount-Bray Pictograph strongly suggests the usefulness to women of a knowledge of boxing. Miss Vera Roehm, one of our finest feminine exponents of boxing, describes before the camera the technique of each individual blow. Here we learn what is meant by the kidney blow, the solar plexus blow, and the various other important movements necessary to a proper knowledge of the art of self-defense. Miss Roehm also gives a forceful illustration of how with such a knowledge a woman may maintain her right to sit on a park bench unmolested.

"Along the Varder" (Pathe).

One of the most beautiful rivers running through European Turkey is the Varder. It is a winding stream running through a large territory of marshy country, and at various points is crossed by the quaintest of bridges. The Pathe Exchange presents some interesting and beautiful views of this river in a current release, which will be a welcome adjunct to a refined program.

"Nikko in Snow Time" (Paramount-Holmes).

In this offering many interesting views of the numerous temples in Nikko are shown, to which the religious Japanese make pilgrimages. One scene shows the celebrated monkeys of Nikko carved above a temple door, illustrating the precepts "Hear No Evil, See No Evil, Speak No Evil." Mr. Holmes was particularly fortunate on this visit to Nikko, as it was late in the season and the pilgrims were already arriving, when, on April 10, there was a very heavy snow storm, and the next morning, all the temples, trees and other objects were thickly covered with snow, presenting a beautiful appearance. The condition of the weather, however, did not deter the pilgrims, who continued to go from temple to temple; many of them walking through the snow barefooted.

"The Chain Gang" (Educational-Bruce).

In addition to showing how pack trains are conveyed in safety over the steep heights of the mountains of Washington, Robert Bruce has given us in a one-reel picture entitled "The Chain Gang," a beautiful scenic treasure. Again the Great Dane, friend and property of Mr. Bruce, adds materially to the artistic atmosphere of a picture, trotting along behind the horses with easy canine nonchalance, the only privileged member of the four-legged group who is at liberty to wag his tail unhampered. By way of explanation the reader must know that the pack horse in the more dangerous passes of the mountains is forced to travel with his tail roped to the horse behind him. This mode of travel is all right, according to the horse's description of it in a sub-title, "provided your tail doesn't weaken." The picture, which is unusually entertaining as well as instructive, provides wonderful views of Mount Ranier and other mountains in that region, and lakes and rivers presenting delightful reflective studies.

"The Sport of Sports" (Universal).

An interesting exhibition of fancy skating will be found in the fifty-first issue of the Screen Magazine. Among those who exploit the difficulties of this health-giving sport are Bror Meyer, a well-known world champion, Emmy Bergfeldt of St. Moritz, Switzerland, and Frieda Whittaker.

"Training Police Horses" (Universal).

Much space in film has been given to the training of the policemen themselves, while little light has been shed on

the training of the police horse. In the fifty-first release of the Screen Magazine we are given a splendid illustration of how this is done. Here we learn that a veterinary looks over each horse intended for the service, and not until he is pronounced perfectly sound is he admitted. Having been pronounced fit for duty he is put through a remarkable course of training. With a dummy jockey he is made to describe circles and various other forms of motion which teach him ease in obeying the rein. This illustration, well detailed, will be found very interesting.

"The Pig Club" (Universal).

A timely subject found in the fifty-first release of the Screen Magazine is an inspiration to the pig raiser. We learn through the subtitles that all over the country are being established among the young men and boys pig clubs intended to help out the meat situation during the war. These young agriculturists, according to the picture, take great pride in the rearing of a fine grade of pig flesh, groups of which are shown in the picture, which is attractively subtitled with the scenes arranged somewhat in story form.

"Scientific Sweetmeats" (Paramount-Bray.)

In the ninety-seventh release of the Pictograph will be found a nicely illustrated lesson on the making of sweetmeats by machinery. We learn that in some of the largest candy factories in the country delightfully sanitary methods are employed. In the plant in which the pictures were taken four million a day of a certain kind of confection of the "Life Saver" variety are turned out. For the making of this candy, sugar is purchased in car load lots, and emptied from the original barrel into the pulverizers, where it is reduced to a fine powder by great grinders, after which it is flavored, mixed, molded, counted and wrapped by automatic machinery.

"Me and My Dog"

Masterpiece of Photography and Artistic and Appealing Construction—Moving Picture Essay
by Robert C. Bruce.

ONE of the most artistic of the Robert C. Bruce series is entitled "Me and My Dog," and is not only a beautiful tribute to man's most faithful friend, but glimpses beautiful bits of scenery in Montana, the Cascades of Washington, in the Rockies and Southern Alaska. The scenic part of the picture, however, has been treated merely as an artistic setting for the pictured wanderings of the man and his dog; and so impressive is this picture with its splendid sub-titles that it may find a place side by side with Maeterlinck's essay from "The Double Garden," entitled "My Friend the Dog." Both are beautiful appreciations of the canine kind, and each in its way is a masterpiece. The picture abounds in silhouettes suggestive of the friendship between the man and his dog. It abounds also with sub-titles of strong appeal and splendid logic. For instance, "Here is the Motto of My Life Boat's Log, God Grant That I May Be Worthy of My Dog;" and later reminds the spectator who has become impressed with the silence, the solitude, and with the mutual interest between canine and man, that he who has never known the friendship of a dog has never felt the full measure of friendship. "Me and My Dog" might be classed as a moving picture essay delivered in nature's simplest and most beautiful language. It is a masterpiece of construction and photography.

Funny Bobby Bumps

Bobby and His Dog Give Entertaining Exhibition of An Unsuccessful Christmas Shopping Tour.

ONE of the best loved cartoon characters is funny little Bobby Bumps, who by way of explanation is, along with his dog Fido, a pen creation of Earl Hurd of the Bray studios. Bobby has also the further distinction of being periodically tacked on to the educational reel known

as the Paramount-Bray Pictograph; and for his Christmas offering has decided to go shopping and get his arch friend and playmate into trouble.

Bobby's Christmas adventure, entitled "Bobby Bumps—Early Shopper," will be found in the ninety-seventh release of the Paramount-Bray Pictograph. The opening scene shows an alarm clock in front of Fido's kennel doing duty at an early morning hour of a day shortly before Christmas, on which Bobby and Fido have decided to steal a march on the rest of the family and make a visit to toyland. As Fido throws the clock madly over the horizon and out of sight, the sun makes his appearance, blinking sleepily, reminding the faithful little dog that he had better waken the other son. A rope tied to Bobby's big toe and hung from the window is forthwith pulled vociferously by Fido and that young man, making a wondrously hasty toilet, starts off with Fido at his heels, to see the toys. A family servant, bent on the same mission, finally comes face to face with Fido who quickly steps in line on the toy shelf and shortly finds himself a wrapped up parcel on its way to Bobby's home. After bathing the street with tears Bobby hurries home to release Fido, and is forced to shed more tears at circumstances which follow. A fine Christmas offering.

Items of Interest.

The Famous Players Company of New England, 814 Shawmut street, Boston, Mass., are following a policy of advertising educational and other short subjects which are handled by them in a dignified and useful manner. This is done by means of a small booklet entitled "The Blue Book of Short Subjects," which should be of unlimited aid to those looking for short educational subjects, or groups of such subjects as contained in the Paramount-Bray Pictograph. In this booklet will also be found listed individually the Bray animated cartoons, which, by the way, are second to none. Here also will be found the Burton Holmes travel pictures fully listed.

* * *

In addition to the pictures for the Christmas season suggested in last week's Educator we find that Raymond L. Ditmars is preparing a special animal picture to be released through the Educational Films Corporation of America. This promises to be a delight to the children, a picture in which various animals dressed in Christmas garb, including rabbits and monkeys, will do all sorts of amusing stunts. Then there is the O. Henry story to be released by the General Film Company, entitled "Whistling Dick's Christmas Stocking," a two-part offering. And what could be more enticing by way of comedy entertainment than the Paramount "Tom Sawyer," a five-part adaptation of the famous Mark Twain story.

* * *

Commenting on the large part that the moving picture is to play in maintaining the morale of nations during the war at the annual meeting of the National Board of Review, held on Monday afternoon, November 26, Orrin G. Cocks made the following interesting statement: "The humble movie is going to have a mighty large part in maintaining the morale of our soldiers and civilians in this war. In the first place, it is going to help in keeping up the morale of the civilian population. Usually war is followed by a destruction of morale at home. Here in New York the increase in juvenile crime already has been 33 per cent. In London the motion picture has been found a useful means of meeting the situation caused by the absence from home of the heads of the household, and many of the women folk who are engaged in gainful activities for the support of their families. The motion picture has also proved to be of major service in sustaining and stimulating the morale at the front and in the cantonment. The National Board is sharing with the industry in this work. Many of its members have taken their place in activities connected with the successful prosecution of the war. Among them are Cranston Brenton, in Y. M. C. A. war work; J. K. Paulding, who is the executive head of a base hospital unit in France; Jonathan A. Rawson; Lee F. Hammer, of the War Department Commission on Training Camp Activities; and Clarence A. Perry, who is now a Captain attached to the Quartermaster's Department at Camp Upton. These are all members of the National Board and leaders in social welfare work."

* * *

Four subjects of interest are treated in the Pathe Argus Pictorial No. 3, which opens with views taken of coral limestone rocks, located on a tropical island. The rocks are of a tough, porous composition and are sawed into building blocks and shingles for trade purposes. An interesting

study of crystallization follows, showing the action of sulphate of zinc, nitrate of silver and other fluids upon a plate under the microscope. Prof. E. J. Thatcher of Columbia University gives a short demonstration of "tied dyeing," a process for fancy designing. The last subject pictures Helena Dayton Smith's clay figures around the banquet board.

WHARTONS' "PROP" EXPERT INVENTS PAPER BULLET.

While preparing the properties for some of the exciting scenes of gunplay which will be featured in the early episodes of "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service, Leroy Baker, head of the Whartons' mechanical department, worked out a new method of manufacturing paper bullets which may revolutionize the science of sham warfare, making it possible to secure realistic effects hitherto unattainable.

The facts as above stated are vouched for by experts in the employ of the Remington Arms Company, who have carried out Baker's suggestions with unusual results. It is said that immediate steps will be taken to manufacture the new bullets on a large scale, so that they will be available for military spectacles and plays in which firearms are featured.

Baker gained his effect by doing something he was told could not be done. He made a rifle shell of mixed black and smokeless powder, the two kinds of explosive being separated in bullet and shell containers, of hard paper. The result is a peculiar kind of combustion, which causes the paper bullet to disappear entirely within a space of fifteen feet, while the black powder gives a highly effective smoke effect.

The new ammunition is suitable for both rifle and machine gun use, this being the first time that paper bullets have been found practicable for use in the latter manner.

HAROLD LOCKWOOD ENTERTAINS ON THANKSGIVING DAY.

Harold Lockwood, Metro star, was host at a Thanksgiving dinner given to the members of his company at the Hotel Randall, North Conway, N. H., near which place the exterior scenes of Mr. Lockwood's forthcoming Metro wonderplay, "The Avenging Trail," are being staged under the direction of Francis Ford.

In the party were Mr. Lockwood, Mr. and Mrs. Francis Ford, Miss Sally Crute, Miss Cecil McLean, Miss Jo Feeny, William Clifford, Walter P. Lewis, Mr. and Mrs. Harry H. Poppe, Tom Blake, Johnnie Waters, Tony Gaudio, Harry Cabot, Art Ortego, Warren Cook, Louis Wolheim, Robert Carson, Frank Bates, Harry Russell, Austin Beattie and Edward Draham.

Mr. Lockwood was a most excellent host and his co-workers readily forgot that they were spending the holiday away from their respective homes.

FRANK CRANE ENGAGED TO DIRECT PETROVA.

Announcement was made this week by Frederick L. Collins, president of the Petrova Picture Company, that Frank Crane will direct the third starring vehicle of Madame Olga Petrova. Mr. Crane will start work on "The Life Mask," which is the title of the vehicle chosen for the third picture, immediately. His services were secured following his completion of the Goldwyn production of "Thais," starring the operatic prima donna, Mary Garden.

"JOHNNIE" WATERS JOINS COLORS.

Yorke-Metro this week contributed another of its forces to the service of Uncle Sam when "Johnnie" Waters, assistant director in Harold Lockwood's company, left the organization at its location in New Hampshire, where the exterior scenes of Mr. Lockwood's forthcoming Metro wonder play, "The Avenging Trail," are being made under the direction of Francis Ford, to return to New York, where he was ordered to report for military service on December 7.

KELLARD IN THE "LEGIT."

Ralph Kellard, former Pathe star of "The Shielding Shadow," "Pearl of the Army," "The Precious Packet," etc., is now leading man in "Eyes of Youth," where he has been playing since August 22, on which day the play opened at the Maxine Elliott Theater, New York City. Mr. Kellard expects to return to the screen at the close of the dramatic season.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Handling the Tax.

EVERYONE lately has been wrestling with the new tax on tickets. This tax was so generally commented upon in the newspapers that the public was ready for it, but there is always a difference between a tax in the newspapers and a tax in the box office. Cleveland exhibitors handled the situation very nicely. The exhibitors got together and named a committee, and this committee framed the campaign for the city. It recommended that exhibitors use this text as the basis for slide and lobby material:

War Tax.

The schedule of war taxes which the Government has fixed on the sale of theater tickets, according to section 700 of the law passed October 3, 1917, to be paid by persons buying such tickets, is as follows:

| Ticket | Tax | Total |
|--|---------|----------|
| 10 cents | 1 cent | 11 cents |
| 15 cents | 2 cents | 17 cents |
| 25 cents | 3 cents | 28 cents |
| Children's tickets, regardless of price, | 1 cent. | |

Uncle Sam gets it—we don't.

That last is an excellent line to play up. Drive it home that this is a tax and not an increased cost of admission. This cannot be stated too plainly, nor too often. It was also recommended by the committee that space be taken in the Cleveland dailies to the extent of a quarter page, giving the text of paragraph 700, followed by

No advance in the usual prices will be made to cover this and other war taxes. You pay this tax and nothing more.

The advertisement goes on to show that already the theater has been burdened with three taxes; the war tax graded according to capacity, the footage tax on raw stock and on finished footage. It closes with a scale of prices as above.

But Add No Bargains.

About the only thing left to be said is that while the tax is one cent for each ten cents or fractional part, it applies to each ticket and not to the total of purchase. This should be driven home, for the man who purchases two twenty-five cent seats and is assessed six cents for taxes is apt to argue.

It should also be hammered home that the language of the law requires that the tax be paid by the purchaser. In some isolated instances the prices seem to have been shoved up five cents all the way through the schedule in an effort to make the new tax cover the advance in admission fees, but we think that this will be found to be an error.

In England, and we believe in Canada, exhibitors sell ticket books which cover the cost of the tax. The ticket books are sold at their face value and the house deposits ten per cent. on the face in lieu of the usual added tickets. How that will work in the case of the Federal law is something for tax collectors to decide, but if it is declared to be feasible, then considerable confusion can be saved by printing up books to be sold at face value with the tax as a consideration for the lot sale. It would help the house and patron alike.

It will probably be necessary to keep up an advertising campaign for a little while to habituate the patrons to the idea. Put up a sign directly over the box office window. Have it large enough to be easily read and letter it:

Over the top.

In addition to our prices of admission we are required to collect of the purchasers for the Government a sum equal to ten per cent of the face value of the tickets, in accordance with the Tax Bill of October 3. The schedule of taxes is:

| | |
|--------------------------------------|-------------|
| One ten cent ticket..... | One cent |
| Fifteen and twenty cent tickets..... | Two cents |
| Twenty-five cent tickets..... | Three cents |

Please have your pennies ready.

We are not taxing you—we are merely collecting. It all goes to wage the war.

Doing Your Bit.

Here is the way the Fenray, Martins Ferry, Ohio, advertises the war tax. Evidently the house raised its prices and deducts the tax from the advance. Where this has not been done—and we do not think it is within the letter of the law—the lower line can be altered to "The ten per cent. tax goes direct to the Government":

HELP YOUR COUNTRY WIN THE WAR
by enjoying yourself!

Even if you can't fight or can't buy Liberty Bonds, you can still do your share by attending the "movies."
WE PAY WAR TAX ON ADMISSIONS!

And speaking of Fenray advertising, we note that someone with a sense of humor has persuaded a local savings bank to drop its appeal to patrons to save and "help win the war for ourselves and our allies." As the bank was the German Savings Bank, the text was a bit confusing. And that same Fenray has a new twist on the mailing list. It runs the appeal to hand in the names of your friends if they are not on the list. The idea is worth noting.

Give the Text.

A number of theaters have given the text of paragraph 700. The Fenray, Martins Ferry, Ohio, goes further. It gives a talk on the law on the front cover and inside gives the text of paragraph 700 and 600 as well; the latter relating to the tax on raw and finished stock. If you are still advertising here are some catchlines that may be useful:

It all goes to Uncle Sam.

No advance in prices—the tax is not ours.

Tax collectors for Uncle Sam.

You pay one tax—we pay three.

It costs more, but we charge no more.

Don't be a business slacker—pay the tax.

Is there any tax you'll pay more willingly?

We MUST win. Do your bit, too.

We don't charge a penny more.

We're not even paid a commission.

These catchlines should help to suggest the general trend of your stories. Make them brief and to the point. How about this:

The Government requires each amusement seeker to pay a tax of ten per cent. of the value of his ticket. It has made us its unpaid collectors. The entire sum must be turned over to the government. We might raise the prices and pay the fee ourselves, but that would cost you more. We collect only the tax with no collection charges. One cent for every ten cents or fraction.

Doubtless a few persons will stay away from the theater for a time because they resent the tax. If they do, don't figure that your business is permanently ruined. Give them time and they will come back, for it is in times of stress such as this that people most eagerly seek amusement and the photoplay offers the cheapest and most interesting form of entertainment. Doubtless there will be a drop in business for a few weeks until the patrons grow used to three cent postage and other taxes, but once they get over the tax the theater tax will be the smallest of their troubles.

Where It Can Be Seen.

The Elmwood, Buffalo, put its tax announcement where it could be seen. It moved the days around a little and put the new schedule right where the eye could not overlook it. The text is clear, not much

| | | | |
|---|---|--|---|
| <p>SUNDAY, OCT. 28
SOUL'S PLAYERS PROGRAM
Continued Performance, 11:15 P. M.</p> <p>GAIL KANE
in
"The Bride's Silence"
A Thrilling Mystery Drama with a new plot in which a young wife audaciously returns to protect her husband's name.</p> <p>FRANKLYN FARNUM
in
"Anything Once"
A Comedy Drama of a man who was willing to try "anything once"
Universal Animated Weekly</p> | <p>MON. TUE.—OCT. 29-30
SOUL'S PLAYERS PROGRAM</p> <p>Children Present
MADGE KENNEDY
in
"Baby Mine"
Adapted from the international stage success by Margaret Mayo.
A sweet wholesome comedy of the life of a delightful young bride who loved her husband but longed to share it.</p> <p>SHIRLEY MASON
in
"The Awakening of Ruth"
A glowing love story of a girl who swears to love to death her first love and then later
Burtis Holmer Travelogue
"Queen Korean Customs"
HEARTY PATHÉ NEWS</p> | <p>ANNOUNCEMENT</p> <p>Congress has passed a law which compels theaters to collect taxes from patrons as follows:</p> <p>10c Admission..... 1c
15c Admission..... 2c
25c Admission..... 3c</p> <p>—
TO TAKE EFFECT
NOVEMBER 1, 1917</p> <p>Do Your Bit Cheerfully! Help us do our. The tax on admission to the theatre helps to keep the firing line intact.</p> <p>THE MANAGEMENT.</p> | <p>WED. THUR.—OCT. 31-NOV. 1
SOUL'S PLAYERS PROGRAM</p> <p>WILLIAM S. HART and DOROTHY DALTON
in
"The Disciple"
One of Mr. Hart's best productions, remounted by the original producer because of popular demand.</p> <p>MARY MILES MINTER
in
"Peggy Leads the Way"
A Passing Comedy Drama.</p> <p>MR. AND MRS. BENEY DREW
in
"HIS! SPIES"
UNIVERSAL CURRENT EVENTS
(With Famous Newspaper Cartoons)</p> |
|---|---|--|---|

is said, and that to the point. The smaller type below adds: "Do your bit cheerfully! Help win the war. The tax on admission to this theater helps to keep the firing line intact." To those to whom the Elmwood program may be a novelty, it might be added that this card is an eight page folder, the full card being 9 3/4 by 1 1/4 inches

Argues It Out.

The Crystal, Flandreau, S. D., takes a full page to meet the new war tax proposition. Boiled down, it amounts to this: That they will pay the tax five days a week, but advance the price on Saturdays, and asks, "If we stand this loss five days a week, don't you think it would be doing the fair thing to allow us an extra nickel on Saturdays? The prices have been reduced from 10 and 15 cents to 9 and 13 cents for regular shows, which will give the ten and fifteen-cent prices as before, or, in other words, they pay the tax except on Saturday nights, when they raise the price five cents and make a couple of pennies on the tickets." The advertisement is ingeniously laid. The

centre is given to an advertisement for "Womanhood." At the bottom is a comparative table of expenses for now and in 1913, showing the advances and extra taxation. Down either side run wide columns of headed items, each completely cut off with rule, and each dealing with one phase of the situation. The top is an eight line:

\$67,000,000

TO HELP LICK THE KAISER

This is the amount the Government expects to obtain through the theaters of the United States between November 1, 1917, and November 1, 1918. At the present rate of attendance our share of this amount will be about \$1,500.

We think that most patrons will stand the tax without a raise, but where it is evident that they will not, such a handling of the situation is well worked, and the Crystal takes occasion to have a heart to heart talk with its patrons about conditions in general. It admits that some big town houses sell the same subjects for less money, but points out that other big town houses charge more. It recalls the former ten-cent-three-reel days, and points out that for half as much again more than twice as much is given. Full pages cost money even in small town papers, but this page clears the air of many more tblings than the tax. It just sits down with the patron and talks the entire situation over, and that is just about the best thing to do in any situation. Take the people into your confidence. You can't fool them in the long run. Don't try to.

Mr. Bleich's Way.

George A. Bleich, of the Empress and Grand, Owensboro, Ky., seems to be doing things differently from the rest. Instead of raising his prices, he has lowered them. He sells coupons good for nine ten-cents admissions, plus tax, for 99 cents. The coupon ticket is a strip about two by eight inches, with nine coupons. Each coupon states that "The value of this Coupon is ten cents." There is nothing on the coupon to show that the tax has been paid. He takes two sixes in the daily papers for this announcement:

New Prices

at the EMPRESS

No Burden

The War Tax Won't Hurt.

Let us see if it will. Let us presume that you attend fairly regularly. The cost heretofore could be figured this way:

Two shows weekly at the ordinary price of 10c, totals... 20c
One show weekly at the special price of 15c, totals.... 15c

Total cost of three shows..... 35c

Effective November 1st, with the imposition of the new Federal War Tax, we will sell a new form of coupon book, same containing nine admissions, costing 99c, which includes the Government tax.

The cost of each coupon is 11c, and as one of same will be received for any attraction not priced in excess of 15c, it will be readily seen that the same three shows mentioned above can now be seen for 33c.

Certainly those who do not advantage themselves of the coupon plan will have to pay more, as 15c is charged for single admissions, and from this Uncle Sam will receive 2c.

There is no "profiteering" in the prices I am compelled to institute at my theatres by reason of the war tax. Lowering the charge to 4c for children, and averaging the several admission figures charged gives me very little, if any, excess, over old prices. Then it must be considered that I have abandoned an extra charge for the big pictures formerly shown at 15c, and must stand the war tax on the films themselves, imposed by the Government on the film people who have in turn placed it on the theatres.

—BUY COUPON BOOKS AND SAVE MONEY—

—GEORGE A. BLEICH.

We are inclined to think that if fifteen cents is the box office charge for seats for an attraction the tax will be two cents on those seats whether the patron purchases a fifteen-cent ticket or uses a coupon. Certainly it would seem that "twin" tickets, good for two admissions for 22 cents with a wax tax of three cents should be four cents, since the law does not contemplate duplex tickets. But the tax-paid coupon sold with the tax paid is a valuable idea and one that will make for business. We trust that Mr. Bleich will report on the success of the scheme when he has had time to try it out.

Tax Talk.

This copy is taken from the program of the Fenray theater, Martin's Ferry, Ohio. With figures adapted to your own house, it can be used for program material or you might coax the local editor to make a news note of the computation. But it would, perhaps, be better to add to the last line make it read, "by swelling our war tax without feeling it."

IF

one thousand people attend the Fenray each night the United States Government will receive over Six Thousand Five Hundred Dollars in taxes in one year from this theater alone.

DO YOUR BIT

by swelling our "war tax"!

Try for other pieces of copy along these lines. Make the patron feel that the tax is not an imposition, but a public duty.

Real Goods.

The Empire theater, Tientsin, and the Pavilion, Pekin, under the same management, have begun the issue of a weekly house organ, the paper being gotten out in Tientsin with a special edition for

Pekin distribution. Marshall Sanderson is the editor. The sheet is a sixteen page issue, 9 1/2 by 12 inches. There is a week's program—advertisement on the third page, but the rest of the sheet is along the lines of the usual English weekly, with special stories and two or three pages of chatty editorial. This news-editorial style is peculiarly useful for advancing the interests of the house and it has always been a matter of surprise to us that so few American sheets have followed this English form. The value of this editorial comment would alone justify the issue of the entire sheet, but the specials are well selected and mainly hold to picture topics. The initial mailing list was one thousand copies in Tientsin and five hundred in Pekin, but the sheet should grow in circulation. It has good advertising patronage from local firms and should be self supporting, or very nearly so. North China houses have to hustle to keep going, but we cannot imagine a better medium of publicity than this, for it gives really readable matter, well edited and well made up. The house organ, as we have always said, is about the best possible local advertising. If it is well done there is nothing better for making and holding friends. The Revue, as it is called, even has a tint block heading, the tint changing with each issue apparently.

Guessing Contest.

This from a recent program of the Third Street theater, Easton, Pa.: EYES—NOSE—LIPS.

Do you think you could recognize people by their eyes, nose or lips? You will have an opportunity to test yourself. Watch for further details in this program and the daily papers.

Probably this is some variation of the half picture, either cuts divided to show only the lower half of the face or with the top portion burnished down. In either case the stunt makes a good foundation for a guessing contest and really is more baffling than one would suppose. If you do not want to saw the cuts, take any rounded surface (the bolster of a jack knife will do at a pinch) and work the top stipples together so that they print black or nearly so. The Third Street has been a bit quiet—for them—through the summer and we are glad to see them commencing again.

Jay's Program.

For a wonder Jay Emanuel got out a program on stock that will permit it to reproduce. Jay's program form is worth looking at, and we don't blame him for using colored stock if he wants to, but he does persist in picking out the yellows and buffs that will not photo-

Advertisement for movies including Florence La Badie in "War and the Woman", Frederick Warde in "The Vicar of Wakefield", Alice Brady in "Betsy Ross", and Fannie Ward in "On the Level". Includes showtimes and descriptions for each film.

graph as they should. The thing we particularly like about this program is the manner in which the days are dated. Most printers are apt to get the date too prominent, letting it share the prominence with the title line. Jay uses a clear letter, but a small one, and gets just as good a result from an advertising point of view for the date and ten times as much prominence for the title. Where a greater prominence is desired, the use of one point rule for underline will work as well as a larger face and save not only space but the title.

Plays Up the Music.

The Orpheum, Terre Haute, Indiana, makes a special drive on its music. It not only features the program, but it prints a list of the new music to be played and makes an effort to get the new stuff as it comes out. This may seem to some to be only a source of added expense, but half the world thinks it can sing and nine-tenths of the others think they can, and so the Orpheum has a double attraction in pictures and music. People may come just to hear the music and look upon the pictures as incidental until they become confirmed picture fans through association. It may not pay all houses to go to the expense of getting new music constantly, but most assuredly it will do no harm. The program is a slightly affair with a special panel cover permitting the insertion of any portrait desired and there is plenty of good chat in its pages, but we think it would pay them to take a page or a half page for the formal program. Now the first half attraction is advertised in display on the first inside cover page and the two titles for the second half of the week are on pages 5 and 11—too far apart to do each other much good. It would be better to give the formal program on page two or three (preferably three) and then use the display spaces as additional punch. It would pay to rewrite some of the paragraphs, for they use clips from the press sheets, and most press sheets are not worth clipping from.

Tint Blocks.

Reel Stuff, the house organ of the Film Supply Co., Portland, Oregon, comes out with an issue in which "The Red Ace" cuts are printed with red tint blocks. It's been so long since we've seen a tint block used that we had almost forgotten them...

From An Oldest.

John T. Hendry, who writes he is one of our oldest readers, sends in a copy of his new form of program and wants some suggestions. His house is the Arcade, Fort Myers, Florida. He calls the sheet the Arcade Advance.

It is not available. It seldom happens that the house has not a cut it can use, but something to fill in the front page in an emergency is a handy thing to have on hand. Mr. Brooks got out his own folder for Joan the Woman. He plays to a class of patrons above the average and he got out an all-type sketch of the play that probably appealed more strongly than would an illustrated herald...

Hardwick Newspaper Work.

The Hardwick Brothers, Clovis, N. M., seem to believe in the newspapers. We give a couple of examples of their work, one of them being one of their "personally guaranteed" attractions, when you can really get your money back if you do not like the attraction. It is

ARCADE PROGRAM FOR WEEK BEGINNING MONDAY OCTOBER 15. MONDAY: Harold Lotterson to "THE BAPTIZED PAKIZAN". TUESDAY: MARY PICKFORD, in "THE PRIDE OF THE CLAN". WEDNESDAY: Alice Joyce, in "THE SECRET". THURSDAY: DOBOTEY DALTON, in "The Flame of the Yukon". FRIDAY: One in Color, in his own Broadway success, "BROADWAY JOES". SATURDAY: Edna Miller, in "HER EXCELLENCY THE GOVERNOR".

ADVANCE THE FLAME OF THE YUKON, has been termed 'The Carmen of Alaska'. It is a powerful drama of the great northwest... THE PRIDE OF THE CLAN and BROADWAY JOES are excellent picture for all ages. DOBOTEY DALTON, in "The Flame of the Yukon".

that he wasted space shamefully at the top of the page. He wastes about two inches there that could have been put to better use below. The printer must have some display type, and he should be made to dig it up for such subjects as Mary Pickford and George M. Coban.

Here's a Stranger.

We used to tell a lot about Walter H. Brooks, who runs the Y. M. C. A. Auditorium at Coatesville, Pa., but he lost our address, apparently. But here he is back again, with a bunch of stuff, and he assuredly is welcome.

not possible to show much of their work because they have no standard-size advertisements. They get some very effective displays with the familiar large cut to one side and the text facing, but they hold to no distinctive style, and the safest plan for the reader of the Clovis newspapers is to regard any large advertisement as a Lyceum advertisement unless the contrary is shown.

Getting Ads.

Did you ever try writing a better-than-good advertisement for the merchant whose order you want, and showing it to him ready set? Very often it works. Get a good catchline, and a few sound facts; make the printer do his best and then, instead of asking for a contract, show him the proof and ask him if he doesn't want it to run.

The BIGGER and BETTER AUDITORIUM PROGRAM. MONDAY AND TUESDAY: DOROTHY DALTON in "THE FLAME OF THE YUKON". WEDNESDAY AND THURSDAY: MARY PICKFORD in "THE LITTLE AMERICAN". FRIDAY AND SATURDAY: BILLIE BURKE in "THE MYSTERIOUS MISS TERRY".

underline and some talk of the coming attractions. The full sheet is 6 by 12 inches, divided into thirds by the folds. Most of the programs carry one paragraph about the house that drives home the fact that the Auditorium offers unusual shows. It pays to tell them how good the house is. They may know, but talking about it verifies their suspicions.

A NEW HELP FOR MANAGERS Picture Theatre Advertising By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World). TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways...

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 critized, 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.

Adaptations.

WHY do they use so many adaptations," asks a correspondent. That's an easy one. The answer is not "Because they do not know any better." That is only part of the answer. The real reply is that they are cheap. But it might be objected that an adaptation may cost several times the price of an original story. Few originals command more than \$1,000 if a five-reel feature. A producer will pay five times that for the right to put on a hook or play, well advertised and known to have been a success. He regards the other \$4,000 as advertising. In reality he gets a better story and pays for it. It may be that the story will react. You have seen the great Jane Jenkins in "Hounded by Hamlet." Your interest in the play is as much due to Miss Jenkins' interpretation of the role as in the story. You go to see the film version. You are disappointed. It is not a bit like the play. The equally great Hortense Holligan has an idea of the role wholly different from Miss Jones. You know the play was good. The photoplay version must be poor. You do not realize that the story is as good as ever, but that it does not now conform to your ideal of the character. In the case of a book this is even more true. You form mental images of the story characters. It is seldom that the visualized story offers people who are your people. The visualization must be all wrong. Again the company loses an adherent. The real reason companies prefer to buy play and novel rights is that they get better stories than they can from the free lances, AND the reason the stories are better is that the author has been paid a decent price for his work by the producer of his play or the publisher of his hook. Just as good, if not better, stories could be had from authors if it were really true that companies pay decent prices for original material. But they don't. They advertise that they will, but this too often is merely press work. The company announces, through its press agent, that no price is too great, and when a trusting author comes in to find out about it, they drop him out of the window if he asks more than \$200 a reel. There is no use in buying advertising if it works with reverse English, but manufacturers have not yet found this out. Some day someone will. He will offer and pay decent prices, and his stories will be so good and so well fitted to the screen that he will make a fortune before the other fellows even begin to puzzle it out.

There Are Others.

Just because you happen to think of an idea, don't suppose that no one else in all the world can think of the same idea. Only the other day a correspondent had doubts as to the honesty of a company because she sent them a story title "The Spider and the Fly" and they returned it and later made a story with that title and even used her device of a spider web. We were turning down that same idea, web and all, in 1910 and it was not new then. The man who used that idea first is probably back for his fifth or sixth time on earth and may be springing it again, along with the rest of them. There are few ideas so unusual that they cannot be duplicated. Lately someone dug up a prophecy of air warfare that dated back to 6000 B. C., and there was a picture of a safety bicycle in the church at Stoke Pogis, in England, that antedates even the generally accepted first model of the velocipede.

The Proper Climax.

Nothing is more vexatious than a story in which a deal of labor brings forth a mouse of a climax. Such stories are machine-made at best, and generally they are hack work, but they are turned out by the inexperienced as well. You cannot work up to a gigantic climax and then drop. You cannot introduce a lot of people and events that have no ultimate bearing upon your story. If you want your hero to go down the street and meet a lady, do not have him meet a total stranger. Let him encounter someone essential to the rest of the story, or presently we will all be wondering what became of the lady Henry met on the street. We have carefully noted her for future reference and she has no future, wherefore we are disappointed in her and in the story. A lot of the screen stories we see are irritating because the director ran over his footage and in cutting down to length had to cut out a lot of the story, but even if you see them that way, do not write them in the same fashion. Get your start before your climax if plotting comes easier that way, but before you start on the final draft be certain

what your climax is to be and do not permit the action to swerve from that climax nor to exceed the climax in interest. Only the perfectly proportioned story can really interest, and a story with a weak climax is like a Venus with curvature of the spine.

Rightly Placed.

Have faith in yourself, do not trust to the judgment of your friends.

Keep It Bright.

Work is the key to the locked door of Success—but the lock will not yield to a rusty key.

Patience.

It hurts often to be patient and persevering—but it pays.

Deliver the Goods.

The script room is not a branch office of organized charity.

Conserve Your Energy.

Ever notice someone learning to swim? They fight desperately to get along and generally they hold their hands so high out of water that they suggest the aquatic efforts of the turtle. As a result the novice tires quickly and has to stop for a rest. The practiced swimmer takes a long, easy stroke that gets him through the water and not over it. Most students of writing suggests the swimming pupil. They work so desperately that they do not last. They start off strong, but they finish weak and tired before they reach their goal. Sometimes they work so hard on the start of a story they get sick of the tale before they are done, but generally they set too hard a pace; a pace they are unable to maintain. The biggest bang should come at the finish, just as the musical composition should end with a crash of instruments. If the composer uses the bass drum to open with he has to stop and go back to a more quiet passage and from there again work to the tympani. He cannot start with the drums and wind up with a single flute. That might work once, as a novelty, but it will not serve as a permanent model. Save your strength for the effort at the finish, and do not burn up in a few fast scenes.

Figure It Out.

All your friends think your story is great. That's all right. When you have fifty million friends, their opinion will amount to something and be worth catering to. In the meantime the man who makes films is more desirous of pleasing a majority of the fifty million than your little handful of acquaintances. Don't blame him if he does not agree with your own opinion.

Olives and Plots.

Once we knew a man who detested olives. He tried to eat one once and it was years before he could be coaxed to make a second attempt. Then he liked them. All those years no one suspected that he had found the one spoiled olive in a dish of good ones, and he could not know, from comparison, how poor that olive is. Why write "a" (one) play and set up as a critic of all productions?

Two Mottoes.

Write "Do it now," on your plot book, but "Hasten slowly" on the lid of your stamp box. Both mottoes will save you money.

Have Them Punched.

Someone wrote the other day that he would start a loose-leaf book were it not for the almost prohibitive cost of the sheets. That's easy. If you live in a town you can find some printer with a punching machine who will punch paper for you at ten or fifteen cents a thousand holes. Get a hook that will take the standard typewriter size and take your own paper to the printer with one of the press board strips most books contain, and the stock can be punched in a jiffy.

Technique of the Photoplay

By EPES WINTHROP SARGENT

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

By mail, postpaid, Three Dollars
Order from nearest office.

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

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

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

Important Notice.

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

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

Importance of Lining Objective Lens Correctly.

Our old college chump, George F. Deutsch, Poughkeepsie, New York, hands us the following, for which he has our thanks:

Just read another article in last issue of department concerning trouble some brother is having with focus (must mean friend Lenney's letter, page 383, October 20 issue, I think. Ed.). From the description, as well as from having observed the same difficulty in several theaters, I believe the trouble can be laid to the objective lens being out of alignment. It is absolutely essential to the best result that the entire optical system, as well as the elements of the projection lens, have one common principal axis, which same must pass through the precise center of the film picture or aperture, and at the same time be at right angles to the film plane. Moreover, for ideal projection results the screen plane should, as a whole, be precisely at right angles to this axis, since otherwise there will be the inevitable keystone and distortion. The usual type of projection lens is the Petzval portrait, or some of its modifications, having a relatively large lens aperture, but a very saucer-shaped field of focus, although it still might be called a flat field as applies to the film picture it covers (one inch by three quarters) when the principal axis of the lens hits the precise center of the film picture, or the aperture, as intended. With this type of lens, owing to the tremendous magnifications of the projected picture, absolute accuracy of adjustment is essential. If your lens be off center laterally, or if it be tilted, you will encounter astigmatism, which may be one reason for the shaded letters and blurriness of same in titles. It is therefore of the utmost importance that operators pay close attention to the precise centering and exact lining of their projection lens, and the best way is to judge by screen results. To do this when the film is running is, however, impractical. It cannot be done with the same degree of accuracy as when a still is being projected, therefore do your lens centering with a still picture. Rule a perfectly flat piece of mica—an old chorus slide of this material will answer—with lines of ink up, down, and crosswise, so that the surface is divided into about 1-16 inch squares. Cut this the width of a film and clamp it over the aperture under the tension spring, or shoes, the same as you would the film. Next prop up the automatic fire shutter, and, for convenience, remove the revolving shutter. Now strike your arc, and you have your image of squares on the screen. Now, being careful to look at neither the spot or arc, using a pair of opera glasses if you want fine results, move the focusing screw slowly back and forth, throwing the picture in and out of focus. If the lens is out of center with the film picture—off the principal axis—then the side the lens is off on will come into focus first, showing on the opposite side of the screen, of course. Next the center will focus, and by the time the opposite side is sharp the first side is "off" again. Let us presume that the principal axis hits the side of the film picture, and that we have the center of the picture focused sharply. Now that portion of the picture through which the principal axis of the lens passes stands beyond the conjugate foci points and is blurred. The opposite side of the picture being in the extended focus (the lens being off center) is not only out of focus to the conjugates at this side, but we are in a field where we encounter astigmatism, which may ac-

count for the shadow effect on the letters at the extremes of titles.

As to cleaning lenses a too great use of alcohol is bad on account of the danger of removing the dead black on the interior of the tube. The removal of the lenses at every cleaning is also bad. The outer surfaces of the lens is the main thing. Remove dust with a camel's hair brush, and then breathe on the glass and polish with a soft, clean cloth. This is usually sufficient.

The lining of the optical system is of the utmost importance, as has been repeatedly set forth in the department, and is dwelt upon in the handbook, pages 112 and 113. I believe brother Deutsch's method for lining the projection lens could not well be improved upon. As to the cleaning of lenses, the removal of the elements to clean their inner surface should not be necessary oftener than once in six months. I do not regard the use of a mixture of half wood alcohol and half water as objectionable, if it be used with ordinary intelligence. But you should not slop around as though you were cleaning kitchen utensils at the family sink.

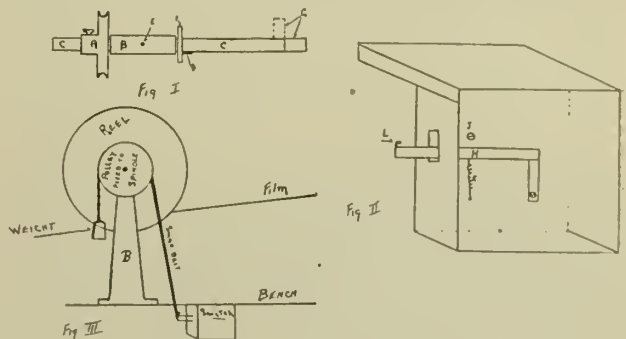
A Good Idea.

Edward Marshall, Vancouver, B. C., writes:

Please let me know whether or not you see merit in attached. It may be that the idea is so old that it has whiskers.

In Figure I we look down on the rewind spindle carrying the reel from which the film is to be rewound, C being the spindle, and A the pulley shown in Figure III. B is top of standard B, Figure III. In Figure II we see switch shown in Figure III. This switch is designed to be installed in a metal box, and attached to rewind table as shown, its blade being held down by the tolerably stiff coil spring K. The operation is made clear in Figure III. The weight is made heavy enough to hold up the switch blade and supply sufficient braking power to the reel to cause film to be tightly rewound. The device in effect does two things, viz.: it supplies a brake for the reel and stops the motor when the tail reel stops, which will occur either when film breaks or when the rewinding is finished. The switch is placed in one side of the rewinder motor circuit.

Good stunt, it seems to me. Brother Marshall says he has had one in use for a month in a twelve-hour-a-day house, and it has never once failed to work. Well, I don't see why it should. The thing is simple, and accomplishes the stop-the-motor-when-the-film-breaks-or-is-all-rewound stunt; also it does it without the necessity for either the



objectionable roller running on the film or a delicate magnetic device. In the name of the fraternity, using the musical language of the Spaniard, muchas gracias. Incidentally, my best to the Vancouver men, including friends Gordon and Oswald of the Examining Board.

Crater Temperature Again.

Our old friend, John Griffith, shies his chapeau into the ring again with the following:

With reference to the various remarks concerning high amperage, by Brothers Bowen, Phillips, Martin and yourself, guess I will kick in with a few myself. First with reference to Phillips argument, in which he cites evaporation, or volatilization from a pan of water. His contention is good as far as it goes, but it does not go far enough to explain the action of high amperage at the arc, though the action of the two are very similar with regard to temperature of the water at vaporization point and carbon at point of volatilization. Let

us then continue his argument, using a kettle of water instead of a pan. If we apply just sufficient heat to counteract the radiation of heat from its cooling surface the water will continue to volatilize at 212 degrees F., but if we add more heat the water will boil furiously.

Now the question is, does the violence of action have any effect in raising temperature? In order to reach an intelligent answer to this query we must first know whether or no the rapidity of escape of the steam into free air operates to produce increased pressure at the surface of the water. If it can be shown that pressure is increased, then it may be taken for granted that water temperature rises with increase of evaporation or volatilization.

In considering this problem we must first understand that for every force there is a counterforce. If we hold a five-pound weight in one hand, we must exert a force of five pounds in order to sustain it. If we force steam into free air it must be forced against the counterforce of atmospheric pressure bearing upon the surface of the water. It may be argued that free atmosphere offers no resistance to the steam, therefore there is no counterforce. But this is not true. There is counterforce in exact proportion to velocity of steam and area of opening. The sky rocket is an apt example of this counterforce. The gases from burning powder rushing into free air raises the rocket with considerable force. Were the rocket cap pierced, and the charge also fired at that end, then the rocket would not rise, because one counterforce would counteract the other. Consider these things carefully and I believe it will be seen that as volatilization is forced increase of pressure is set up at the water surface with consequent rise

in temperature, which would hold true of the crater surface of an electric arc. Again, place a drop of water on a glass plate and it will slowly evaporate (volatilize), although it has never reached anywhere near 212 degrees, showing that the rate of volatilization is very largely related to temperature.

Merely as a side thought, a large copper ball placed in a gas flame will not become red hot, whereas one only one-half that diameter will probably become dull red and a very small one will become almost incandescent. Why? The answer is very simple. The large ball radiates heat faster than the flame will supply it, the second cannot radiate so great a proportion except at very much higher temperature—a temperature, in fact, at which radiation becomes forced to an extent which will just counterbalance absorption—while the small one in its effort to radiate from its insufficient surface may actually become incandescent and finally volatilize. Applied to carbon there is no reason to assume that this acceleration of radiation discontinues when the point of volatilization is reached. On the contrary, our little experiments show the opposite to be true.

The same thing applies to the electric arc. Up to a certain point we may increase current flow without increasing the crater temperature. Up to this point amperage increase merely results in increase in crater area, the surrounding atmosphere being quite capable of absorbing the crater heat radiation. But when we reach about thirty amperes we also reach the limit of ability of the air to absorb the heat radiation, which then must be forced into the surrounding air, the same as steam is forced into the free air, with result that a larger residue of the heat remains in the crater, the same as a larger residue of heat is left in the water when the steam has to be forced out. The greater the force or pressure of steam the greater the heat of the water; the greater the force of radiation the greater the heat of the crater. Blondel was, like Phillips, right as far as he went. It is easy to prove that Brother Phillips' argument only applies insofar as there is no forced volatilization of the water. Fortunately it is just as easy to prove that Blondel's theory is only applicable under the point where there is forced volatilization due to inability of the air to absorb the heat fast enough. As an example to show that Blondel's theory is not correct, suppose we have a 30 ampere d. c. arc and that we supply an additional 30 amperes without making any change in the optical system, making it a 60 ampere arc. Will there be a difference in screen illumination? Of course there will. What caused it? Certainly not increased crater area, since we are still utilizing precisely the same crater area we were before. It therefore follows that crater brilliancy has increased per unit of area. To what extent this added brilliancy per unit of area may be carried I do not know, but am sure the added brilliancy per unit of area due to increase of amperage is not imaginary, though beyond certain limits it is not so plainly noticed. A change from 30 to 60 amperes produced a big change to the eye, but from 60 to 90 the increase in brilliancy is not nearly so noticeable, though it does not necessarily follow that the added brilliancy is not there. I venture the opinion that one ninety-ampere arc will produce as brilliant a screen as would one sixty and one thirty-ampere arc, each in a separate machine, but with both lenses illuminating the same screen. I would suggest that such a test be made and that the result be photographed. Such a test would settle the question as to whether or not there is an efficiency limit to amperage outside of optical difficulties.

The test you suggest is excellent, except that the result should be measured by photometer instead of by photograph, and I have arranged for it to be made. It will be interesting. Brother Griffith adds a P. S. in which he remarks: "Better spike your guns, Old Boy." Nothing

of the sort! If I am in error I want to know it. Only the fool is always right. It is by just such discussions that we learn, and that one who is too old or too wise to learn belongs, as I have always said, in Heaven. He is altogether too super super for association with us sinful mortals. I have set forth the matter as I have seen it, the same being based purely upon optical laws, the presumption that pressure did not and could not increase in the open air, and that Blondel was right. Griffiths is the first who has advanced an argument which makes me concede the possibility of error in my position. However, that has yet to be proven; also if I am wrong it will be conceded, I think, that my error has served to bring out the truth and thus advance our knowledge. I will add that the comparison of a screen illuminated by a single 90-ampere arc and by the combination of a 60 and 30-ampere arc would not be entirely conclusive, because there would be the losses in the second lens system to be reckoned with, and they could hardly be measured. As the matter now is I still stand by my 36-centimeter iron throwers and declare that beyond 60 or maybe 70-amperes d. c. there is but slight gain in illumination at the screen, and mind you it is what the eye can discern that counts.

Before publishing the foregoing I submitted it to Brother Griffiths, so that he might check up any misinterpretation I might have placed on his writing. Returning same he offered the following:

My postscript was not intended to apply to your opinion as to the general efficiency of high amperage. I am myself still "on the fence" with regard to that question. It merely refers to the statement that any increase in amperage merely results in increased crater area. In that you are in error. With reference to not being conclusive (the proposed test), why should the extra 30 amperes through a separate lens system cause greater absorption than through a system already working at what has been considered its capacity? Personally I think the advantage, if any, would be with the 60-30 combination.

Concerning Fans.

A. R. Newcombe, Dallas, Texas, asks:

Will you kindly advise me as to the horsepower required for exhaust fans of different diameters and the speed of the fans per minute?

For direct connected, motor driven exhaust fans the General Electric Company gives the following data:

| Diameter. | Horsepower d. c. | Horsepower d. c. | Speed d. c. | Speed a. c. |
|-------------------------|------------------|------------------|-------------|-------------|
| 10 $\frac{1}{4}$ inches | 1/40 | 1/30 | 1500 | 1800 |
| 12 $\frac{1}{2}$ " | 1/40 | 1/30 | 1290 | 1200 |
| 14 $\frac{1}{4}$ " | 1/30 | 1/30 | 1200 | 1200 |
| 16 " | 1/20 | 1/15 | 1070 | 1200 |
| 18 $\frac{1}{4}$ " | 1/8 | 1/10 | 1000 | 900 |
| 21 $\frac{1}{4}$ " | 1/7 | 1/7 | 900 | 900 |
| 26 $\frac{1}{4}$ " | $\frac{1}{4}$ | $\frac{1}{4}$ | 750 | 750* |
| 32 " | $\frac{3}{8}$ | 1/3* | 625* | 625 |
| 37 $\frac{1}{4}$ " | $\frac{1}{2}$ | $\frac{1}{2}$ * | 550 | 550* |
| 42 $\frac{3}{4}$ " | $\frac{3}{4}$ | $\frac{3}{4}$ | 575 | 475 |
| 48 " | 1 | 1 | 440 | 440 |

*Opposite a number means that it varies slightly with different types of motor.

Great Scott! He Seeks the Sun for an Argument.

Carl Stromberg, Toronto, Canada, travels to the center of the universe in search of data concerning temperature of crater. He sets forth his ideas thusly:

Have noticed in the department various articles regarding the relative effect of increase in amperage and screen illumination. Some of the articles seem to be written by men possessed of authoritative information. The writers, among them Lester Bowen, New York City, John Griffiths, Ansonia, Conn., H. R. Edgecombe, Chief Engineer National Carbon Company, Samuel E. Wishank, Brooklyn, N. Y., and others the honor of mention of whom is denied by space limitation, seem of the opinion that increased crater illumination is dependent upon increased crater area, after a certain point has been reached. This point seems very generally conceded to be between 60 and 70 amperes, say 65.

Now I trust you will understand that I merely use the foundation these various gentlemen and the editor have built up, from which I conceived the thought embodied in this article. In no wise do I mean to ridicule or to pose as an authority. As you know, light is intense in proportion to the activity of or the disturbance set up in the surrounding ether by atomic motion, regardless of what the actuating energy may have been. Keeping this fact in mind, I would like to examine into certain views expressed by these writers, and I believe also by yourself. It seems the belief is held that when the volatilization point of carbon is reached, further progress in light value per unit of area of crater is not possible, hence the light emitted by such a source has reached its maximum when the carbon begins to volatilize, unless the crater area be increased, yet your remarks would seem to indicate some degree of uncertainty. You (and others) say: "A further expenditure of current would not justify itself because of the very small pro-

portional increase in light at the crater. (Screen, not crater.—Ed.) The view is not taken dogmatically by Bowen. He takes a slightly more liberal attitude and favors a comparatively high amperage.

Following the line of thought let me submit the following concerning temperature of carbon as it exists in the sun. It is thought that carbon exists in an incandescent state in the sun at from 8,000 to 10,000 degrees C., whereas the temperature of the electric arc is less than 5,000 degrees C. The value of the foregoing is as showing possibility of higher temperature, with consequent greater amount of light from a given area. You will, I think, agree that a greater amount of light is given off as crater area is increased, for the reason that a greater number of carbon atoms are involved as area is added. Now the point I wish to make is that the number of light rays depend directly upon the number of carbon atoms involved and the brilliancy of these rays depends upon the degree of heat to which the atoms are subjected.

Stromberg continues at some length further, but did not set his ideas forth in such form that I could follow his argument. His general idea is that brilliancy depends upon degree of heat, which is quite true. The contention has been that increase in heat was impossible after the volatilization point is reached. Griffiths is now trying to kick that particular pot of beans over, and I don't know but that he has succeeded. I have printed Stromberg's letter because of his far-fetched argument—the sun. Prove to us that temperature can be increased in an open electric arc and we will—well, just do it, that's all, friend Stromberg.

Insert in Next Issue.

J. Robert Sherman, New York City, sends in a communication with request: "Kindly insert the following in your next issue." How many times must I tell you that "insert in the next issue" is an utterly impossible demand, insofar as concerns this department, because it, the department for the next issue, is either on the press or at least printed when such a request is received. Getting out a publication such as the Moving Picture World has grown to be, is a task of rather colossal magnitude, when one considers that it is, except for some of the smaller advertisements and the department headings, torn all to pieces and made over entirely new each week. I do not believe there is a firm in all this great city which would undertake the task of getting the Moving Picture World out and agree to hold the forms of all its departments open to within five days of date of publication. Once and for all let me again say that this department is actually printed fully a week before the main editorial and film review forms are closed. Also there is always enough matter in type awaiting publication to fill from five to ten weeks of the department, to say nothing of dozens of pages of Mss in process of correction—being gotten ready for placing in type. Matters which demand early publication are put through special and usually can be gotten into the department the issue following the next issue after their receipt, thus: suppose I receive in today's mail, Monday, November 12, a letter which it is, from some reason necessary to rush into print. The "next issue" is already printed, folded and ready for the stitcher. I grab my trusty typewriter, rattle the thing into Mss form, mark it at the top "RUSH" and give it to Keyser, the villain who manhandles my copy. He gets busy and the article will be found in the issue which goes forth the following week—if we are lucky, otherwise then the next week following. And that is the best that can be done. I set this forth fully because of the many demands for "publication in the next issue." Of course the correspondent does not have to wait for his reply to questions, since the carbon copy takes care of that.

Friend Sherman says:

Being interested in the moving picture industry, at least as much as a "movie fiend" could be, it is but natural that scarcely anything connected therewith escapes my attention. In November 3 issue, one, Brother Felman, permits himself to acquaint the public at large with a few "inside facts" as to the troubles of the operator and disadvantages under which he labors. Generally speaking his remarks are well founded in fact, but he is, nevertheless, quite too pessimistic. In the same issue, in fact on the same page, we find the report of a banquet given by the American Projection Society, at which Mr. S. L. Rothapfel, managing director Rialto theater, New York City, announced that his chief operator, Lester Bowen, was scheduled to receive a salary of \$5,000 per year. Naturally, Mr. Rothapfel being a sound business man, it follows that he considers Bowen's services to be worth that sum. In other words, where there is merit there must be appreciation. Of course the appreciation of the public contributes a large share to the success of the movie operator. A recent incident witnessed by the writer evidenced the fact that appreciation by the audience will stimulate the operator and inspire him with added energy and enthusiasm. During the week of October 15 the Eighty-first Street theater, to which I often go, presented its entire house staff, including manager, stage crew, ushers and last but not least, its chief operator, in motion pictures. They were all warmly applauded, but the greatest enthusiasm was shown for the chief operator, whom I afterward learned was I. H. Lobel. The house programme of this theater shows the names of the entire staff. I for one can tell when a production is properly projected and interpreted on the screen, and I appreciate good work in the operating room.

I heartily wish your statement that "where there is merit there must be appreciation" were true. As a matter of fact it was a long, very hard and steeply uphill pull to get friend manager to discern between ordinary and artistic work on the screen; also it was a

difficult matter to educate the public to differentiate between high class projection and ordinary, and the education of both manager and public in the matter of interpretation of the photoplay on the screen is as yet hardly begun, this department being the pioneer in that hugely important matter, even as it has been the pioneer in almost every movement for better projection. Even Mr. Rothapfel has yet to give that matter the attention its great importance merits. As a matter of fact, instead of appreciating high class work it is a lamentable fact that a very large percentage of managers do not themselves know more than enough to distinguish between very poor projection and excellence in that direction. They are utterly unable to differentiate as between high class work and ordinary, and insofar as concerns interpretation of the screen drama, why they would look at you in sheer amazement did you but mention it. There are, of course, isolated cases where the operator gets his due, but as a whole under present conditions. I cannot agree that Feiman was more pessimistic than facts warrant.

Three Hundred Pictures Per Second.

Eberhardt Schneider, New York City, builder of experimental apparatus, whose services are much in demand by inventors and experimenters in the motion picture field, is the inventor of an elliptical movement for special motion picture cameras which enables the taking of pictures at the wonderful speed of one hundred and sixty per second—in fact a little in excess of that figure. Those who may wish to examine this movement can get the patent description and drawings by sending ten cents to the Commissioner of Patents, Washington, D. C., asking for specifications and drawings on patent No. 1,165,629, granted December 28, 1915. In connection with this movement is a plan, also Mr. Schneider's invention, for eliminating static by blowing a strong air current across the film at the aperture.

Mr. Schneider is now perfecting a plan and constructing the necessary apparatus to take pictures at the rate of five hundred (500) per second. Oh yes, I said "second" alright! This scheme is being worked out to enable the government to study more intelligently shell action in some of its phases. The seemingly impossible feat is to be accomplished by constructing a special triplex camera having three of the aforesaid rapid movements. The movement is a modification of the continuous moving film idea and, as before set forth, enables a speed of about 160 pictures per second. The camera will be so geared that each of its three films will be exposed alternately, there being three negative films in the camera. The impressions thus made will be printed in their proper order on one positive film and we will thus have a standard film upon which are impressed photographs taken at the rate of 500 per second. This film will be projected to the screen in the usual way, and its projection at normal speed will have the effect of slowing down the shell flight, or its impact, as the case may be, about twenty times, since, whereas, 500 pictures are taken per second, only from 16 to 20 will be projected in that period of time. But even so, the action of a shell is at such tremendous speed that one-twentieth will, I think, be plenty swift. The chief interest, however, centers about the taking of pictures at such terrific speed, and Mr. Schneider is to be complimented on having found the answer to such a problem.

Boylan Even Tension Reel.

The editor is just in receipt of a communication which conveys information that the Boylan Even Tension Reel will be placed on the market in the not distant future. We are especially interested in the marketing of this reel, because it will do away with all tension troubles, relieving the operator of much trouble and the film from much very unnecessary and damaging strain and will do all this in an extremely simple and effective way, without excessive cost or added complications to the machine.

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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, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

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

Inquiries.

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

Manufacturers' Notice.

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

Interesting Travel Photography.

Herford T. Cowling, formerly an official photographer for the United States Reclamation Service, started last spring on a tour of the South Sea Islands and the Orient with Burton Holmes, photographing for the Burton Holmes Travel Talks and the Paramount Burton Holmes Travelogues.

Mr. Cowling's work in picturizing various Government activities in the West has received several notices in the past in the World, as well as in many magazines and newspapers. He has favored this department with many novel post cards and some very interesting letters while on his trip. A few quotations will probably be interesting to our readers. The first is from Katoomba, Blue Mountains, New South Wales. He says:

"I have just developed my film taken in Australia, and have projected the negative. I had very fine luck and I am very proud of the film. The Bell & Howell camera is heavy, but it does the work. I would not do without it. I am wondering how the war will effect my work, especially after my return. I have a good contract for two years with Mr Holmes, and I am working hard to justify keeping the contract. Of course, developing on the road, in the field, or anywhere is not like having a good laboratory, and considering these things I am well pleased with my results so far. Am leaving here for China next week and thence through Manchuria, Korea, Japan, etc

"My panchromatic film gave me very fine results on flowers and color subjects. In fact, I am so well pleased with the result that I would like to use it all of the time.

"This is in July, which is the middle of winter here, and very cold. I just returned from the big caverns in New South Wales. You will remember what a complete outfit I told you I was taking with me, but I have found out that I can do away with about three-fourths of the junk I started with and never miss it."

His next letter is from Kyoto, Japan, and among other things, he says:

"Just a line to let you know I am right side up and working hard. I am going on into Korea and China from here. Photographer Horton of the Prizma Color Process and Dr. Salisbury has just left Japan to return to America. They spent six months in Japan and China, traveling about in an automobile. It must have cost a great deal of money. Before visiting Korea and China I still have considerable work to do in the Interior of Japan and some of her more savage island possessions, and on my return expect to do the Phillipine Islands and perhaps Hawaii.

"I am anxious to know about the developments in the different color processes, for Japan would be an ideal place for color effects, especially in the spring, when the cherry trees are in bloom. When I finish here I will have made a most comprehensive tour of this country, all of which has been under ideal conditions up to the present time, and I now know where the most effective scenes are to be found for color stuff, and the best way to get it. I have made many friends here who would assist me in arranging any future pictures, and I can think of nothing that I would enjoy more than recording this quaint and beautiful country in its natural colors.

"I have found Mr Holmes to be a prince to work with. Indeed, I have never worked under pleasanter conditions than with him. I am sorry to say that he is leaving me next week to return to America to fill his lecture dates, and I must proceed alone for a while. The experience gained from Mr Holmes personally has been invaluable, an experience which I could not have gained in any other way.

"It is only once in a while that I am able to get my copies of the World, but I assure you that every copy that I do get is almost as good as a short visit back to old Manhattan. With best wishes to you and the department, I am

"Yours sincerely,

"(Signed) HERFORD COWLING."

Pasted together from fragments of other letters and post cards Mr. Cowling says that he has exposed over 80,000 feet of negative, 95 per cent. of which has been very fine indeed; all of which is yet to be released through the Paramount Travelogues. He took with him two complete moving-picture outfits, a Bell & Howell and a Universal. The Universal for traveling light when making difficult trips across desert country or into mountains, where transportation facilities were meagre and difficult; with the motion-picture outfits he carried a full complement of different lenses of different focal strength and a number of filters for color work and mountain pictures and a large supply of film stock, both ordinary and panchromatic.

In addition to the motion-picture outfits, he and Mr. Holmes both operated a number of still cameras, taking both black and white and Autochrome photographs, to be used by Mr. Holmes for making slides for his travel lectures.

I have seen several thousand feet of very beautiful western scenes made by Mr. Cowling when he was in charge of the work for the United States Government, and know that what he has been making in the Orient will be a treat for the American public. As they say in the East, "May his shadow never grow less."

The Correspondence Club.

The following members have been added to those already listed as members of the Correspondence Club. Many of the members formerly listed below have written, telling of the benefits they have received from corresponding with those who have written to them, thus learning wrinkles which they could have learned in no other way, and others have made acquaintances of kindred interests in their own neighborhood, where they had not suspected that there were any other cinematographers within many miles of their own balliwick.

If you see a man's name listed from your part of the country look him up; your mutual interests will benefit you both:

Frank W. McDonald, 645 Cadillac avenue, Detroit, Mich., owns an Ernemann camera.

J. Frank Martin, 981 Union Arcade, Pittsburgh, Pa. Interested in cinematographic apparatus and inventions.

Frank A. Krueger, 575 South Broad street, Trenton, N. J., wants books and literature about motion-picture photography.

Jack McFarland, Alpine, Texas. Commercial, industrial and educational pictures.

H. P. Stradling, 5 Lawrence street, Yonkers, N. Y. Commercial and industrial work.

J. J. Pasztor, 4631 North Racine avenue, Chicago, Ill. Topical and news pictures.

F. R. Eldredge, 56 Grove Hill, New Britain, Conn. Topical, industrial and commercial work.

Myer Miller, care of Goldman Ullian, 612 Congress Building, Detroit, Mich. Topical, professional and industrial work.

Jack S. Miller, 756 Rockaway avenue, Brooklyn, N. Y. Artistic titles, commercial and industrial work.

James A. Hart, 225 S. Ithan street, Philadelphia, Pa. Cinematography in natural colors.

Hugh V. Jamieson, 1626 Bryan street, Dallas, Texas. Laboratory commercial work.

W. S. Rudolph, 8 Fifth avenue, New Rochelle, N. Y. Titles and commercial work.

Adolphus F. Reiss, 52 N. First street, Jamaica, N. Y. Amateur.

H. C. Kunkleman, 2002 S. Heights avenue, Youngstown, O. Commercial and industrial pictures.

H. W. Rothengatter, 239 Fifth avenue, New York. Stereoscopic motion pictures.

Edward Pashkoski, Box 213, Scranton, Pa. Cartoon films and laboratory work.

E. H. Fitzhugh, 1026 Elm street, Dallas, Texas. Commercial and industrial pictures.

Stanley Clisby Arthur, Department of Conservation, New Orleans, La. Educational pictures, especially hirus.

Artie Ford, 1029 16th Street, Denver, Colo. Manufacture of cinematographic cameras and apparatus.

A White Deposit on Film.

A sample of exposed and developed film, as submitted to the Eastman Research Laboratory, had the appearance of a negative made on white or opal celluloid. On scraping away a portion of the image it was observed that the milkiness existed only in the gelatine layer, while the support was perfectly clear. It was considered that the milkiness was due to a colloidal precipitate of sulphur within the gelatine, and this opinion was confirmed when a similar effect was obtained by precipitating sulphur in a film of gelatine by alternately placing the same in a solution of hypo and then in a 5 per cent. solution of hydrochloric acid. The milkiness in question was probably caused by bathing in an alum solution either before or after fixing, or the film may have been left in the fixing bath while the same was depositing sulphur.

Rothapfel Talks of Western Tour

Rialto-Rivoli Chief Finds Manufacturers Marking Time—Rialto's November War Tax Approximately \$10,000

THREE weeks to a day was the time S. L. Rothapfel devoted to a vacation. For that is what the western trip of the Rialto manager really was. He says that it was taken more for purposes of a rest than for any other reason. Mr. Rothapfel returned to the Rialto on Thanksgiving Day, refreshed for a stiff winter's work holding down his "regular" job at the Rialto and to take up his new big one in conjunction with it—the operation of the Rivoli, at Forty-ninth street and Broadway, which it is expected will be ready to receive the public some time during the holidays. The director makes no attempt to conceal his enthusiasm over the things he will be able to accomplish in the way of entertainment in his new temple.

Mr. Rothapfel made two stops in his trip—Los Angeles and San Francisco. To be sure, on his way home he laid over at the Grand Canyon, and admitted it was more than worth while; that what his eyes had beheld there had filled him up. In Los Angeles Mr. Rothapfel visited the studios and visited old friends, and he sized up conditions. He had a long and quiet talk with Charles Chaplin,

just about finishing his new studio, which the manager said would be something fine. There was a dinner with "Dug" Fairbanks. There was a moment's hallo and shake-hands with "Mary," discovered in the balcony of the Orpheum Theater, looking at a picture. Also the manager met many of the prominent stars.

In San Francisco, as was told in the Moving Picture World last week, Mr. Rothapfel was given a dinner at the Press Club on November 21, the hosts being Turner & Dahnken officials. The exhibitor was full of enthusiasm in his recollection of this function. "It was remarkable in its spontaneity in the way my fellow exhibitors rose to me," he said. "They perked right up. Eugene Roth added five men to his house's orchestra as one outcome of the talk I made. I saw wonderful results of my trip of two years ago—in San Francisco, in the California Theater, and in Los Angeles, where two big theaters are building.

"I noted one condition about which I warned exhibitors two years ago—they have not made the theaters the institution. They depend entirely too much upon the star and the picture. They have not done the big thing to do: Make the theater come first of all. Success will come on general averages rather than in depending on any one or two units.

"I did notice a great improvement in music among the theaters I visited, although I felt the organ was very much overdone. This latter condition may be attributed to the high price of musicians' salaries, but I would suggest as a remedy the employment of one or two musicians, the injection of a bit of the human element to take away the mechanical impression.

"It seemed to me I found a number of imitators in lighting, but only physically. Somehow they didn't seem to know just what they were doing, but there was an honest effort to try. Those who heard me this time will have a better idea the next time.

"On the physical side, many of the houses I saw are beautiful. I noted among managers a sort of fear of

charging higher prices. I don't know why this feeling prevails, why there should be this hesitancy, unless it be due to the fact that their theaters are not institutions; that they lack the stability to meet a crisis like that precipitated by the war tax.

"I found the manufacturers in Los Angeles not doing much. Practically all of them are marking time; no one doing anything very big. Everybody is working close to the line, with cars to the ground. Do you know I think there is going to be a decided change among the manufacturers? We are coming to the time when the story really is to be the thing; when we are going to make pictures not so much for the star, but the story is to count.

"I think the day of the belief of the producer that the audience is not as intelligent as is the man who makes the picture is past. The sooner the producer realizes this the better for the industry. The time has come—is here—when situation and subtlety are greater assets than are the obvious, the materialistic and the spectacular. I don't think it is necessary to go to the expense of building tremendous sets, to employ great mobs, but it is necessary to make pictures human; it is necessary to put into them heart throbs, above all, until such time as the conflict with the Central Powers is over; it is necessary to keep the corners of the lips turned up, to get away from the tragic, to try to make things bright, to make the sun shine as much as is possible. And it should be easy for producers in California to do that last thing.

"Did I bring away any impressions of theaters? Yes, a lot! I visited in San Francisco and Oakland, for instance, the T. & D. houses among others. The Imperial impressed me as one of the most interesting theaters on the coast and one of the best managed. Another house with extremely good atmosphere was Midgely's American in Oakland. The music, while perhaps a bit too long, developed more psychology, brought out more enthusiasm than I noted on any audience on the coast. As it appeals to me the picture should always dominate, the music supplement."

Just as the World man arose to take his departure from Mr. Rothapfel's snug Rialto sanctum, the walls covered with photographic souvenirs of many epicurean and oratorical battles, the phone interrupted before good-bye was said. The caller was a representative of the advertising department of one of New York's dailies. The conversation brought out the remark by Mr. Rothapfel that the management of the Rialto and the Rivoli would annually expend in local newspaper advertising a quarter of a million dollars. That means approximately \$5,000 a week.

In the course of the talk over the wire, which the manager agreed might be printed, Mr. Rothapfel explained to the man at the other end why Rialto rates had been increased, so that now the prices of admission are 20, 30 and 60 cents instead of the former 15, 25 and 50. The manager said that his records showed net receipts remained just about the same figure they were an appreciable period ago, and said that the increased cost of running a theater now had, with the war admission tax, eaten up the extra price charged, and therefore justified the added sum.

"I want to ask you a question which you don't have to answer if you think it too personal," said the World man as the telephone conversation ceased. "You are contributing for the Rialto a pretty big sum to Uncle Sam for the month of November, are you not?"

"I rather think so," was the unhesitating response. "Approximately ten thousand dollars. Sounds big, doesn't it? Well, last week, with Bill Hart, we took in \$21,000. We hit the same figure the week before with Fairbanks. The average has not gone below \$16,000 in many weeks. It just goes to show what can be done with management and efficiency."

The manager drew from his files his daily reports, which made clear in detail how these remarkable figures were totaled, with their big Saturdays and Sundays and the Thanksgiving, the latter, if the World man recalls, in the neighborhood of four thousand dollars.

A NEW ARRIVAL IN FILMDOM.

Director Lynn Reynolds, of the Triangle Culver City studios, is celebrating the arrival of a baby son at his home in Hollywood. Reynolds now sports a wide, "pleased with himself" smile, and says the boy is "one wonderful chap."



S. L. Rothapfel.

Chicago News Letter

By JAS. S. McQUADE



Essanay to Discontinue Program Releases

George K. Spoor Announces Special Features of Six Reels or More Will Be the New Policy, with Certain Exceptions.

GEORGE K. SPOOR, president of the Essanay Film manufacturing Company, during an interview last week informed me that he henceforth devote his chief energy and that of his organization to the production of special features of six reels or more. This statement immediately followed the announcement that he will discontinue all program releases.

The new policy will take effect January 1, when the first special feature will be released. This is entitled "Uneasy Money," the script of which has been adapted from the story of the same name by P. G. Wodehouse, which appeared some time ago in a popular magazine. In this comedy drama Taylor Holmes will be the star, and he will be supported by Virginia Valli and an exceptional cast.

It is, of course, understood that this and all the following special features produced by Essanay will be distributed through the George Kleine system.

"Uneasy Money" will be followed by a series of special features the first of which will be of seven-reel length, with Mary McLane, the noted author, in the leading role. The screen story has been adapted from her books. "I, Mary McLane," and "Men Who Have Made Love to Me." The production will be unique from the fact that Mary McLane will be supported by six leading men, apart from the interest created by the author's first appearance in moving pictures.

Taylor Holmes will follow in "Ruggles of Red Gap," adapted from the successful play of that name. Here Mr. Holmes will be supported by such notable players as Lawrence D'Orsay, Fred Egbert and others. D'Orsay's "Earl of Pawtucket" is still fresh in memory, though it is many years since he made his overwhelming success in the character at the old Manhattan theater, on Sixth avenue, near Thirty-third street, New York.

In addition to these forthcoming productions Mr. Spoor said the successful Cohan & Harris plays, "Hawthorne, U. S. A.," and "Young America," are now in preparation, and that numerous other successful comedies and comedy dramas, which have scored big successes on the dramatic stage, will also be produced, with stellar celebrities—men and women, in the leading roles.

In addition to his customary publicity in the trade press Mr. Spoor has completed arrangements for a nation-wide billboard campaign for each of his big special features. The billboard campaign will give a thirty-days' showing to each of them. Attractive twenty-four-sheet stands will be used, and it is estimated that the billboards will reach a total of 20,000,000 people for each special feature, during the thirty days' showing.

Mr. Spoor explains that the billboard campaign will be of twofold value: first, because it draws attention to the star and the play, and, second, that it furnishes publicity which will directly bring patrons to the exhibitors who are showing the pictures. Besides, Mr. Spoor adds, the billboard campaign will be intensive, because the publicity will be concentrated for several weeks, in each case, on the star and the play, so that the attractions offered by Mr. Spoor under the new policy will be constantly before the people's eyes, throughout the entire country.

A facsimile of the twenty-four-sheet stand to be used in the billboard campaign for "Uneasy Money" is shown on Page 1571 (advertising section), in the issue of December 15 of this paper. There it is seen that the name "Essanay" is omitted and that the words "George K. Spoor presents" are used instead. Then there is a large colored picture of Taylor Holmes, with his name and the title in large letters. The lower line, "At all first-class picture theaters—Ask when" is of direct benefit to the exhibitors who have booked the special feature in that section. Each film, of course, will bear the Essanay trademark.

Mr. Spoor at this point advised me that it is not the intention of Essanay to eliminate altogether the five-reel productions, excepting only the regular weekly release which obtained heretofore, as that company will intermittently supply exchanges of the George Kleine system with an occasional five-reel feature, such as the little Mary McAlister productions and those of other favorites.

The weekly release of the one-reel comedies for the General Film Company and also the weekly release of "Wonders of Nature and Science" for the same company will be continued, Mr. Spoor assured me.

* * *

Chicago Film Brevities.

Samuel S. Hutchinson, president of the American Film Co., returned Monday, December 3, from Santa Barbara, where he spent about three weeks. Mr. Hutchinson stated that he found everything in fine shape out there and that he is well satisfied with the prospects for the coming year. The technical department of the Santa Barbara studios has been largely augmented and improved, and the American stars are hard at work on productions which have stories that are sure to please, Mr. Hutchinson stated.

* * *

W. P. Clement, owner of the Jackson Park Theater, Sixty-seventh street and Stony Island avenue, made a call at this office last week and renewed his subscription for the World. Mr. Clement reported very good business. He charges 20 cents for adults and 10 cents for children, paying the war tax out of these amounts. Mr. Clement views all the pictures on his programs, selecting them on the open market plan, and he knows the desires of his patrons so well that he very seldom fails to please them. The Jackson Park runs continuously, daily, from 2 P. M. until closing time. It seats 1,500 people. The house was opened about a year ago, and has, therefore, all the most modern appointments and equipments. A nine-piece orchestra and a large Kimball organ furnish the accompanying music. The demand at the present time, Mr. Clement finds, is for pictures which have the comedy tinge and highly entertaining qualities.

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Joseph Hopp, George T. Hopkinson, of the Hoyburn theater, Evanston; William C. Heaney, William J. Sweeney, Peter J. Schaefer, Robert R. Levy and Morris Reuben, of Joliet, left Sunday, December 9, to attend the national convention and conference at Washington, December 11, 12 and 13, when the war taxes on film and admissions will be discussed.

* * *

The report that five million pennies were on their way from the west to Chicago to relieve the strain of the lack of pennies, recently, was in slight (?) error, seeing that it should have read five thousand instead of five million! The error in the report caused much trouble in the banks and the Sub-Treasury department here. The five thousand pennies were received from Denver, but the demand still greatly exceeds the supply, although the mints are working night and day to relieve the situation. The cashier in the Chicago Sub-Treasury department believes that paper pennies will become common before the war is over, as was the case in the Civil War. The taxes on theater tickets, railroad tickets, etc., have made the demand for the copper penny very great.

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The Government having failed to furnish blanks for making out returns for the war tax at picture theaters, Chicago Local has had blanks printed for that purpose, which have been approved by the Chicago internal revenue department, and which are being furnished gratis to members of the Chicago local.

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The meeting of the M. P. T. O. Association was changed from Friday, November 30, to Friday, December 7. Luncheon.

was served. At the meeting, the advisability of sending messengers to Washington to fight the reel tax was considered.

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Ed H. Phillippi, sales manager of the Rothacker Company, was recently appointed a director of the Advertising Association of Chicago. Mr. Phillippi is also serving on the committee of entertainment and on the committee of general business affairs of the Chicago Club.

* * *

Gail Kane, who has been one of the prominent stars of the American Film Company for a year past at Santa Barbara, passed through this city on her way to New York, Wednesday, December 5.

* * *

Jacqueline Saunders, popularly known by her appearances in Balboa productions, made a brief stopover in the city, Wednesday, December 5, on her way from Los Angeles to New York City. Her husband, F. D. Horkheimer, accompanying her, entertained several friends at luncheon in her honor while here. It is said the Balboa star will close a new contract which already awaits her signature in New York.

* * *

The ninth annual ball of the moving picture operators of Local 110, I. A. T. S. E., which was held Wednesday evening, December 5, in the Coliseum Annex, was the most successful, financially and otherwise, ever held by the members. Sousa's band from the Great Lakes naval training station, furnished the music for an assemblage of about 2,000 people. The grand march was led by Clarence Rowland, manager of the White Sox; Mrs. Rowland, Nell Craig and Jack Meredith. The profits will be used to assist enlisted members of the organization and their families. The local has eighty-one members now in the different branches of the service.

* * *

A dispatch from Washington states that the Creel committee on information is establishing branches of its moving picture bureau throughout the country. A middle western bureau will be established at Chicago and similar headquarters are being established at Kansas City, San Antonio, Minneapolis and on the Pacific coast. A New England bureau, with headquarters at Boston, has also been organized. The various state councils of defense throughout the country will co-operate with these bureaus.

* * *

Major Funkhouser has denied that he ever made the statement that a permit had been refused the "Rose of Blood" (Fox), because the committee on public information had requested that the permit be refused. The report made to Washington concerning the film in question, according to the major, was in the form of a telegram which was shown Judge George A. Carpenter, of the Federal Court, before it was filed. Major Funkhouser explains that the permit was refused because the committee of censors which had seen the film decided that there were too many bomb explosions in it, and that it should not be shown at a time when the federal and local authorities were endeavoring to avert bomb outrages.

* * *

The censorship hearing before the sub-committee of the Chicago council's judiciary committee on Tuesday, December 4, was devoted chiefly to reviewing certain pictures on which Major Funkhouser had placed his ban, and in viewing cut-outs which had been made by the Chicago board of censors.

* * *

Two more big, modern moving picture theaters are about to be erected on Sheridan Road, near Wilson Avenue, and in close proximity to the Lakeside theater, owned by the Ascher brothers. One of these new houses, together with the value of the site and the building in which it will be located, will represent an investment of about \$900,000, while the cost of the other, with site and surrounding building, is figured at about \$585,000. The first mentioned theater will be erected by Barney and A. J. Balaban and Morris and Samuel Katz, the owners of the Central Park theater which excited so much comment when it was opened recently. The architects, C. W. and George L. Rapp, are now working on the plans and it is expected that ground will be broken early during the ensuing year.

The other theater will be erected by Walter W. Ahl-schlager, and the cost of the theater itself will be about \$325,000 and the seating capacity will be 3,050. This theater will be known as the Pantheon.

* * *

The meeting of the city council license committee was held

Thursday, December 6, to consider the increase of moving picture theater licenses for houses seating over 400 people. About sixty-eight exhibitors were present and after the matter had been discussed for some time it was resolved the meeting should be postponed and final action taken at a meeting to be held Friday, December 14.

War Quickens Public's News Sense

Jack Cohn Says the World Tragedy Has Increased Its Perception of Dramatic Values.

LOOK at a news reel on the screen today, and then cast your mind's eye back to the news reel of 1912—the days "before the War." There's a difference, isn't there? Not the war pictures—that, of course—but the regular run of pictures dealing with the doings of the day. Then there was a plethora of views, a paucity of news. Now the motion picture theater public demands something more than mere motion in a news picture. They don't look for acting in it, but they do demand action. The scenes presented must be news in fact as well as in name—big news, news that's worth while.

"Yes," agreed Jack Cohn when questioned on the subject, "there has been a big change in the news pictures, and I attribute it largely to the war."

Now, Mr. Cohn is manager of Universal's three news services, "The Animated Weekly," "Current Events" and "The Screen Magazine," and was the first American "editorial director" of news reels, having taken President Wilson's first inauguration. So he is accepted as the recognized authority. That he has positive genius for the work has often been demonstrated during the last five years.

"The war," he continued, "has brought every mind into close touch with big events. It has forced a quickening of the public news sense, developed a keen perception of news values. I am not speaking now merely of war pictures. They are important, of course, but the public are not interested in them alone. They also want the pictures of the doings of the day, but they want only the important doings, and they want those presented in a dramatic way. They want life, character, action."

"When Universal put out its exclusive pictures of Pershing's reception in France the people were wide awake to their news value. Oh, yes, they know a big scoop on the screen when they see it. And then there were aeroplane pictures, where the eyes of the audience went up in an aeroplane with the cameraman and were right among the fliers, observing their every movement at close quarters—not on the ground looking up at specks three or four thousand feet above them. Oh, the people know good pictures when they see them—well made, live, newsy pictures. And when they go to see news reels these days they expect to find the word News on the screen as well as on the poster outside."

"The cameraman who works for the news reels now," continued he, "must have the instinct of the newspaperman. He must know what is worth taking and know how to seize the vital moment. And the news reel director must have editorial 'judgment.' He must be able to sense the public's demands and the enterprise to get it for them. And, as with the editor of a big newspaper, his work is largely that of selection, the work of editing, the cutting out of many hundreds of feet of film to present the few hundreds the public see."

"Producing a news reel is every day becoming more and more like producing a newspaper. In fact, that is what the news reel is going to be—just a newspaper, giving the news in pictures instead of in type. Only with this significant distinction, the screen is a power greater than the press because it has the undivided attention of the public, and, for thousands who read any particular newspaper, millions see every release of a news reel. 'A power greater than the press,'" repeated Mr. Cohn, "I like that line and believe I will adopt it as a catch line for our announcements."

DU QUESNE ARRESTED ON INSURANCE CHARGE.

Fritz Jaubert Du Quesne, thirty-seven years old, has been locked up in New York Police Headquarters charged with presenting false proof of loss in support of a claim on a fire insurance policy amounting to \$33,000. He is also charged by the police with claiming to be Frederick Frederick. Other allegations by the police against Du Quesne are that among his effects were found the outfit of a captain of Australian cavalry and that in the uniform he had appeared at New York hotels; that he delivered Liberty Bond addresses. At one time it is said he was a reporter on a New York paper.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Metro Studios Active

B. A. Rolfe Announces Plans for Increased Productions—Several New Companies to Be Brought Out from New York.

B. A. ROLFE, western representative of the Metro Pictures Corporation, expresses satisfaction with the progress made by his organization at the newly acquired studios in Hollywood, where productions starring Edith Storey and Viola Dana are being made.

"The studios," said Mr. Rolfe, "have been practically rebuilt. The original stage has been enlarged and now has a floor space of 90 by 180 feet. The new stage under course of construction will measure 75 by 125 feet. Both stages will be convertible—either open air or inclosed. I have O. K.'d the plans for completely inclosing both stages in glass. Our laboratory has been equipped with every modern device, and the negative and positive film is being handled by men who are considered experts in this line.



B. A. Rolfe.

and proved the forerunner to the formation of the 'Battalion,' composed of Russian women, that has so valiantly upheld the integrity of their country. This will undoubtedly prove a distinct box-office success, not alone from the historical value, but because it is an intensely interesting story, which carries a love theme and an abundance of heart-interest situations.

"This week saw the completion of 'The Winding Trail,' which is the first production starring Viola Dana to be made on the West Coast. This feature, filmed under the direction of John Collins, is from the story by June Mathis and John Collins. It will present Miss Dana in an entirely new characterization.

"Actual filming has started on the second Storey and Dana productions. Miss Storey's vehicle is 'Revenge,' an adaptation from the novel 'Hearts Steadfast,' by Edward Moffat. Miss Dana's second production is now being filmed under the direction of John Collins. The story is an adaptation by William Parker from the colorful romance, 'A Weaver of Dreams,' by Myrtle Reed.

"While these productions are in the making the studios are being prepared for the arrival of several more Metro companies from New York. And because Southern California is such an ideal location for picture-making it is my intention eventually to build on adjoining property and thereby equip the Metro West Coast studios so as to be able to handle several companies at one time."

Lyons and Moran Return from East.

Those popular Universal comedians, Eddie Lyons and Lee Moran, returned a few days ago from a long vacation

spent in New York and other cities of the East, including a visit to their home town. They had been working strenuously through the summer months and the rest was well deserved and welcomed. But they are glad to get back and eager to go to work again.

"The boys" will start shortly on a series of one-reel parlor comedies, and the pictures will be released under a special brand. Lyons and Moran are bubbling with original ideas. They will direct the comedies themselves.

Captain Leslie T. Peacock has been engaged to write exclusively for the "gloom-killers."

"Spirit of '76" Confiscated by Government.

Declaring that the twelve-reel photoplay, "The Spirit of '76," is German propaganda masked by the pretense of emphasizing a national tradition, Federal officers have suppressed the film, which has been showing at Clune's Auditorium.

United States District Attorney Robert O'Connor, his assistant, Gordon Lawson; Burrill S. Mills of the American Protective League and Chief Deputy Marshal Albert C. Sittel descended upon the theater, exhibited a search warrant and brought away with them every foot of the twelve reels.

It is charged by the Federal officials that though he was ordered by the local police to privately show his picture to representatives of the Government, Robert Goldstein, producer of the cinema, refused to exhibit it as he had promised and only projected it on Tuesday with reluctance.

Eliminations which were ordered by Assistant Attorney Lawson and Mr. Mills of the Protective League because they tended to create inimical feeling between Americans and Englishmen to the detriment of their combined war aims were made, it is said. But when the picture was publicly shown it is alleged all the objectionable features were present.

Mr. Goldstein, the producer, declared that he had not tampered with the picture after he had shown it to the officers, except to "shorten it." He denies having reinserted the objectionable parts and said he was sure a conspiracy was on foot against him.

The day following the confiscation Goldstein was taken into custody under a warrant issued by the Assistant United States Attorney. He was immediately arraigned before United States Commissioner D. M. Hammack and charged with violation of the espionage act, but was released upon furnishing \$5,000 bail.

Monstrous Benefit Given by Film Stars.

The great heart of the film folk poured out a bounty of more than \$7,000 for the Soldiers' and Sailors' Yuletide fund at the benefit at Clune's Auditorium and through the proceeds of the program space sale. Charlie Murray acted as stage director for the affair. Scores were turned away from the auditorium and about two hundred persons were seated on the stage.

Mary Pickford and Charlie Chaplin were unable to be present, but "Little Mary" sent her check for \$100 and Charlie bought back his derby for a like amount. Johnny Powers, the Angels' president, was the high bidder for an album of autographed photos of cinema stars. He paid \$225 for the book.

Ruth Roland, the Los Angeles picture favorite who recently took to vaudeville, appeared in a song series which delighted the audience. George Beban gave his famous "Story of the Rose." Henry Walthall, Mary Charleson and Jo Harris gave a scene from "The Great Divide." George Hupp and Dorothy Love Clark offered a minuet. Leo Domke gave his pianolog. Edward Qually sang, the Remick Quartet harmonized, Hughie Mack cracked jokes, Alice Maison danced her butterfly creation and Harry Booker and Toto the Clown were on hand with clever "singles."

Doris Baker, the child dancer, had a kiltie effort that

pleased; Bill Desmond spoke briefly, as did Douglas Fairbanks and H. Guy Woodward, all in humorous vein. Bryant Washburn appeared and Norma Gould danced an Egyptian conception.

Will Garroway gave a piano solo and assisted Miss Grace James in the latter's soprano solos, and J. Robinson Hall, the aviator, spoke of war conditions.

Marie Dressler was a hit in the burlesque she offered of a famous poem and the three arts, the dance, grand opera and the drama. Louis Gottschalk directed the orchestra for Miss Dressler's effort. A character dance by Dorothy Lyndall, Bertha Wardell, Carolyn Crane and Helen Moore was exceptionally clever.

Gettinger Goes to Camp Lewis.

Last Monday big Bill Gettinger, one of the most popular among the aggregation of cowboy players at Universal City, left Los Angeles to do his bit under the Stars and Stripes. Gettinger departed from the southern city with other drafted men for Camp Lewis, at American Lake, Wash.

For the past four years Gettinger has been employed at Universal City, and he has appeared in numerous plays of the West and in many jungle and railroad pictures. When he received his orders to report for service he obtained permission to visit his mother in San Antonio, and made a flying trip to the Texas city to bid her goodbye.

More than half a hundred of the Universal cowboys with whom he has been associated for the past few years were present at the railroad station when the train pulled out for the north.

Ben Wilson in Another Accident.

An accident which might have proved fatal to Miss Claire Du Brey except for the presence of mind and timely action of Ben Wilson occurred during the filming of the tenth episode of "The Mystery Ship" at Universal City.

Miss Du Brey, playing the role of a villainess in the episode, was in grave danger of being seriously, if not fatally, burned when her clothing caught fire. She was attired in a gown of lace, bedecked with jet beads and spangles and the flimsy material ignited when a bomb was exploded near her.

Ben Wilson quickly tore off the big overcoat he was wearing and wrapped it about Miss Du Brey, smothering the fire. Miss Du Brey was burned slightly about the body and Wilson's hands were scorched.

Charles Christie in the East.

Charles Christie, general manager of the Christie Film Company, is visiting eastern cities in stimulating booking of Christie Comedies. Contracts have been signed by Mr. Christie with the Consolidated Feature Film Company for the regular weekly release of Christie Comedies in the territory surrounding Denver, Colorado.

Vernon Playing with Christie.

Bobby Vernon is now under contract with the Christie company, and has already finished a number of important scenes of his first picture, in which he is supported by Ethel Lynne. Vernon has had years of laugh-producing experience in musical comedy and on the screen. He was starred by the Universal and recently was a headliner in Keystone productions. He claimed merited attention in such releases as "In His Father's Footsteps," "Nick of Time Baby," "Caught in a Harem," "Whose Baby?" and many others.

Hamilton Stars for Triangle.

Director Gilbert P. Hamilton of the Triangle studios has started work on "Captain of His Soul," an unusual story, which is the screen adaptation of "Shackles," by Eleanore Kinkade. Working with Hamilton is an all-star case, including such favorites as William Desmond, Charles Gunn and Jack Richardson. Others who will appear in the picture are Mitzi Gould, a recent addition to the Triangle playing forces; Gene Burr, W. A. Jeffries and Walt Whitman.

Triangle's Scenario Staff Busy.

The scenario department at the Triangle's Culver City studio is working overtime on some exceptionally good stories, including continuities on some well-known magazine stories and original plays by the staff writers. Jack Cunningham has just completed picturization of Meredith Nicholson's story, "The Hopper," published some time ago in Collier's Weekly. Frank S. Beresford, scenario editor, writing the continuity on "The Innocent's Progress," by Frances Quillan, recently published in *Snappy Stories*.

Director Lynn Reynolds of the Triangle Culver City studios is celebrating the arrival of a baby son at his home, Hollywood.

Perhaps He Walked in His Sleep.

Arthur G. Hoyt, casting director at the Triangle Culver City studio, has been confined to his home for several days suffering from a broken bone in his foot. Hoyt is unable to explain the accident. He went to bed one evening and awakened the next morning with his foot so painful that it would not support his weight.

Get Ready to Welcome Fay Tincher.

Again is Fay Tincher shaking the moth balls from those famous black and white frocks and things, for Miss Tincher is starting on her first two-reel comedy with her own company. She has three capital comedies prepared for her by Tom Gibson, and Al Santell, her director, has issued the first call for work. Leo Pierson, Mollie McConnell and Leota Lorraine head the capable supporting cast, while Lige Zerr assist. Robert Phelan is behind the camera and R. C. Godfre has charge of the technical end.

Will Ritchie Takes Charge at San Barbara.

Will M. Ritchie, a scenario writer and editor of ability, has been engaged by President S. S. Hutchinson to take charge of the American Film Company's scenario department. Mr. Ritchie's acquisition by the American promises increased activity in this department. "High-class stories is the American's slogan," stated Mr. Hutchinson. "And I believe with Mr. Ritchie in charge, with orders not to consider the cost in choosing suitable vehicles for our stars, the American stories in the future will be even better than in the past."

Mr. Ritchie already has taken charge of the American's staff, which is composed of Charles Turner Dazey, James E. Hungerford, Chester Blinn Clapp, Elizabeth Mahoney and Myron M. Stearns. In the near future other screen authors of prominence will be added to the present efficient staff.

Kenyon at Work at Fox Studio.

Charles Kenyon, the well-known playwright, whose successful works have appeared on Broadway and throughout the country, has joined the William Fox forces as scenario writer at the western studios at Los Angeles. Mr. Kenyon's first work with Fox was the writing of the scenario for George Scarsborough's story, "Cupid's Round-Up," which Tom Mix is using as his first starring vehicle. He is now engaged in writing the scenario of a new work, in which Gladys Brockwell will be the star.

Jewel Carmen Working as a Star.

"A Soul for Sale," a brilliant William Fox picture, in which Jewel Carmen begins her career as a star, has been completed at the Los Angeles studios under the direction of Frank Lloyd. The company returned early in the week from a trip in the mountains, where some of the most effective portions of the picture were taken. It is a tale of the Klondike. In the cast are L. C. Shumway, Robert Milton, Genevieve Blinn, G. Raymond Nye and Richard La Reno.

Mena Photographs Crucifixion Scenes.

The crucifixion scenes for the photodrama of the ages, now under production by the Mena Film Company, were photographed in the Hollywood hills during the past week. The hour of sunset was used and timed very carefully that the description of the clouds, as given in the Bible, might be obtained. Director Gaye watched and timed the scene for several days before its making.

Los Angeles Film Brevities.

Miss Mae Murray's third Bluebird photoplay, "The Eternal Columbine," is rapidly nearing completion under the direction of Robert Leonard. Kenneth Harlan and Albert Roscoe are in Miss Murray's support.

* * *

Tom Mix is in his glory as the star in his new play, "Cupid's Round-Up," where he has the opportunity not only to make love in the most rapid fashion, but also to show his ability as a horseman and cowboy. The story of his play was written by George Scarsborough, and the scenario was written by Charles Kenyon.

* * *

Percy Stanley Pembroke, formerly of the Metro, where he played heavy leading parts, has joined the Balboa players and is cast in Director Sherwood MacDonald's company, featuring Jackie Saunders in "The Hoyden," by Lee Arthur.

* * *

Henry Otto is once more a member of the Balboa directing

staff. He began his picture-making career with Horkheimer Brothers four years ago, when they first opened their studio. At that time he put on Jackie Saunders' first starring vehicle. After working at various studios in the East and West, he is back at Balboa. This time he will preside over the company headed by Kathleen Clifford.

* * *

Reaves Eason, popularly known as "Breezy," is producing a seven-reel picture, on the Balboa stage, of which he is the author. The piece is called "Little Roughneck" and features Mitchell Lewis, who played in "The Barrier." Jimsey May is his leading woman and little Breezy Reaves, Mr. Eason's twenty-eight-months-old son, plays the title role. Mr. Eason will be seen in the heavy part of Red Adair.

* * *

Manager Al Nathan of the Superba Theater has gone to San Francisco to open the Alhambra Theater. Mr. Nathan is managing director of a chain of theaters, which will eventually extend from Coast to Coast.

* * *

The management of the new Kinema Theater at Seventh and Grand avenues, apparently not being superstitious, decided to open its new picture house on Thursday night, December 13. The opening of the largest photoplay theater in the West was the occasion for the presentation of Artcraft's "The Woman God Forgot," featuring Geraldine Farrar.

* * *

Mrs. Phillips Smalley was a witness in Judge Finlayson's court in the suit of the Universal against J. Warren Kerrigan to recover \$8,500 damages for alleged breach of contract. It is asserted Mr. Kerrigan left the company before the picture he was engaged for was finished. Mr. Kerrigan contended his contract had expired and he did not recognize any liability on his part under an alleged verbal arrangement to stay until the completion of the film. E. G. Patterson, studio manager of the Triangle, who was with the Universal when Mr. Kerrigan was starring, was another witness called by the Universal.

* * *

Film folk are being congratulated upon the success of the benefit performance given at Clune's Auditorium in the National Defense Committee's campaign for gifts for the Southern California boys in the service, and especially are the compliments being handed out to Mack Sennett, who was chairman. Charlie Murray and John A. Waldron also are coming in for their share of verbal bouquets. The benefit netted \$7,500 clear of expenses.

* * *

It is understood Eddie Foy has become reconciled to the perils of the motion picture set and is to have his own company, backed by New York capital. Mr. Foy announces he will start making his pictures upon the completion of his present Orpheum tour, which ends in February, and will then come to Los Angeles and rent a studio where he will produce feature comedies.

* * *

Clarence G. Badger, who has been directing Mack Sennett comedies, and before that Keystones, for several years, has been signed by Goldwyn to direct Mabel Normand. Mr. Badger will change his residence to New York.

ILLUMINATING ENGINEERS TO MEET

Subject of Main Paper of Evening Will Be Motion Picture Projection with Tungsten Filament Lamps.

ON the invitation of L. N. McChesney, manager of the Edison Studio, 2826 Decatur avenue, New York City, the New York Section of the Illuminating Engineering Society will hold a meeting at that studio at 8 o'clock Thursday evening, December 13. The meeting is open to readers of the Moving Picture World as well as to members of the society. The subject of the main paper of the evening is "Motion Picture Projection with Tungsten Filament Lamps."

The paper will describe the introduction of incandescent lamps for motion picture projection and will discuss conditions which must be fulfilled by the light source and optical system. The questions of shutters, lenses, screens and theater illumination are to be treated as well as the essential requirements for electrical control equipment. Points of comparison with arc systems now in use (with special attention to the applicability to A. C. circuits) are to be presented. Two or three films will be projected with commercial incandescent lamps and apparatus after the conclusion of the reading of the paper.

The Edison studio may be reached from the Grand Central Station by the New York Central Railroad to the Botanical Garden station or it may be reached by subway to One Hundred and Forty-ninth street and transfer to the elevated to the end of the line.

COURTNEY RYLEY COOPER

The Man Who Will Write the Scenario of Chief Flynn's Serial Expose of Imperial Germany's Secret Agents.

IN selecting Courtney Ryley Cooper to prepare the scenario of "The Eagle's Eye," Chief Flynn's widely-heralded secret service serial, exposing the activities of Kaiser Wilhelm's agents in America, the Whartons are being congratulated upon securing the services of one of the most talented of contemporary American fiction writers.

Born in Kansas City, Missouri, October 31, 1886, Mr. Cooper has spent most of his life in the West, his career



Courtney R. Cooper.

embracing many varied chapters as "character juvenile" in a barnstorming repertoire company; clown in the old Harris Nickelplate Circus; reporter and member of the editorial staff of the Kansas City Star; press agent for the late Col. W. F. Cody during his affiliation with the Sells-Floto Circus; business manager of the same organization; and incidentally, during the past seven years, contributor of over three hundred short stories to the leading magazines of this country. Throughout the year just closing Cooper's name has appeared on the table of contents of such well-known publications as Collier's, The Ladies'

Home Journal, The Popular Magazine, Everybody's, Short Stories, Hearst's, The Pictorial Review, The Woman's Magazine and Ainslee's. His series of circus stories, published under the general title of "Shoestring Charley," were advertised as the most popular of adventure tales printed in the Red Book Magazine during 1916.

During his earlier years, Cooper wrote a lurid melodrama known as "The Gulf Between," which ran for a week in Kansas City. At the end of that time, his list of friends, willing to accept free tickets, had given out. "And I've been running away from the thought of the thing ever since," he now declared.

Nevertheless, Cooper has an unusually well developed sense of dramatic values, and has written several successful screen stories for Joseph M. Schenck and the Whartons, prior to his engagement to arrange Chief Flynn's powerful expose of the Imperial German Government's propaganda and spy system within the borders of the United States. Government officials who have examined Cooper's scenarios of the first six episodes, now ready for production, declare them to be masterly in their handling of the various momentous acts leading up to the severing of relations between this country and Imperial Germany.

LANG IN MEXICO.

According to the last communique (delayed by censor), Captain Arthur J. Lang, of Guatemala and Nicholas Power Cameragraph fame, entered Mexico City without mishap several days ago. From this vantage point he will direct the projection machine invasion to the different states of the neighboring republic, excepting those under the unhealthy shadow of Villa, Zapata, Genovevo de la O. and other unpleasant patriots. Captain Lang expects to eat turkey in New York on Christmas Day, providing, of course, that there are no counter orders from the Nicholas Power Company, and it is to be hoped that this turkey-eating boast, present prices considered, does not prove as hollow as the Kaiser's.

Brooklyn Men Suggest Canadian System

Delegates to Washington Will Ask Convention to Suggest to Congress That Government Print Tax Tickets.

THE Associated Motion Picture Exhibitors of Brooklyn held a regular meeting on Sunday, December 9, at the Triangle theater in that borough. In spite of the storm of Saturday evening there was a good attendance, and the session held until 5 a. m. President William Brandt was in the chair.

The privilege of the floor was given to Supreme Court Justice-elect Edward Lazarsky and Magistrate Geismar, who pleaded for subscriptions for the Jewish War Relief Committee—and they got them to the extent of \$655. The exhibitors present, without regard to creed or racial extraction, responded to the appeal.

As a result of the troubles with the operators in the Ridgewood section the meeting decided to take steps to form a new operators' union and a committee of three was appointed to look into the feasibility of the project.

A committee was appointed to visit the Edison Illuminating Company and see what could be done in the way of securing a rebate on the shortened hours of street lighting in front of theaters. In accordance with the ruling of Fuel Commissioner Garfield the exhibitors have shut down their street illuminations at 10.30. Under their contracts they are entitled to the lights until 1 o'clock, but in spite of the fact that current has been saved for two and a half hours, it is said no rebate has yet been granted and the exhibitors are curious to know why.

On the question of instructions to the delegates to the war tax convention in Washington, it was decided the only request the local had to make was the suggestion to Congress that it adopt the Canadian system—i. e., that the Government print the tax tickets and sell them to the exhibitors, allowing the theater men 10 per cent. for the expense of collection and handling generally.

The meeting voted to hold no public ball this year. In case any social function of this sort is undertaken it will be restricted to the trade.

Our Foreign Film Business

How the World War Has Affected Picture Trade Between This and Other Countries.

THE effect of the war upon the moving picture studios of Europe is quite graphically shown in statistics compiled by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, showing American imports for the first nine months of 1917.

During the nine months' period of 1915, there was brought into the United States from abroad, 6,508,916 feet of positive film, valued at \$211,280. The same period of 1916 saw a dropping off in these imports to 4,125,726 feet valued at \$189,016. The value of the importations for the first nine months of the present year was but little below the latter figure—compared with the nine months of 1915, footage saw more than a fifty per cent. decrease, but not so the price, the figures being 3,070,697 feet valued at \$187,492.

Footage figures for the first nine months of 1915 on negatives are not given, but the value of our importations during that period was \$156,717. The importations during the first nine months of 1916 were 757,246 feet valued at \$237,061, and for the first nine months of the present year, 622,448 feet valued at \$290,892.

On the other hand our purchases abroad of sensitized, unexposed, motion picture films have jumped quite considerably this year as compared with 1915. During the first nine months of the latter year, there was brought into the United States 37,755,756 feet valued at \$489,314. During the nine months of the following year the importations dropped somewhat—to 30,200,326 feet valued at \$444,811, increasing again (greatly) during the first nine months of 1917 to 50,761,136 feet, valued at \$756,522.

While we have been buying large quantities of film stock abroad, at the same time we have been selling both exposed and unexposed films to the European distributors and studios. Taking the raw stock we find that during the first nine months of 1915 we exported 108,676,981 feet valued at \$2,368,009. During the first nine months of the next year these exportations were cut in half, to 53,041,595 feet valued at \$1,675,269, while a further slump is noted in the first nine months of the present year when we sold abroad 48,100,268 lineal feet valued at \$1,064,056.

Of exposed film we exported during the first nine months of 1915, 57,558,849 feet valued at \$2,834,163; during the nine months of 1916 these figures jumped to 128,362,032 feet valued

at \$5,571,613, dropping this year, during the first nine months, to 87,878,068 feet, valued at \$4,786,613.

It is rather interesting to note where these films go. The United Kingdom is America's best customer, although her purchases have decreased at an alarming rate as the war has progressed. During the first nine months of 1915 her importers bought 34,901,608 feet of film valued at \$1,409,328; in the same nine months of the next year these purchases amounted to 75,692,219 feet valued at \$3,247,390; but this year the footage totals 23,259,426, for the first nine months, and the value is given as \$1,794,627.

No U-boat interference to our commerce exists with respect to Canada, so our exportations of films to that country have increased somewhat. For instance, during the nine months of 1915, Canada bought of our producers 8,565,159 feet valued at \$655,038; during the nine months of 1916, 9,418,691 feet valued at \$706,623, and during the first nine months of 1917, 11,070,394 feet valued at \$837,841.

Evidently a great deal of the cheaper grades of films have been going to Italy of late, for although her purchases in this country during the first nine months of the present year exceeded the purchases of Canada for a like period, totaling 11,405,765, the value thereof was but \$280,108. The first nine months of the year before showed 7,698,938 feet, valued at \$193,516, and of the year 1915, 397,680 feet valued at \$27,589.

Even war-stricken France is laughing at American comedies, is interested in scenics, entertained by our dramas and buying all other varieties, for in spite of the horrors that nation has faced she is quite a heavy purchaser of films. During the first nine months of 1915 France had her own studios at work, so that she was dependent upon America only for 1,937,994 feet of film, for which she paid \$85,949. During the nine months period of the next year, the demand in France for films was greater than her studios could produce, with the result that we sold her 14,708,901 feet valued at \$412,336. This year our sales during the nine months ending with September were not as great, but at that they totaled 9,627,550 feet valued at \$236,338.

Newfoundland and Labrador are also among America's customers—these two countries bought 1,023,150 feet valued at \$71,102 during the 1915 period; 1,368,320 feet valued at \$71,184 during the 1916 period, and 1,149,600 feet valued at \$44,439 during the first nine months of this year.

Australia's purchases totaled 4,429,947 feet valued at \$314,165 in 1915, 5,701,498 feet valued at \$430,347 in 1916, and 6,902,467 feet valued at \$462,401 during the first nine months of 1917.

The rest of the world came to our doors with orders for films to be exported to them, in 1915, for 6,303,311 feet valued at \$270,641; in 1916, for 13,773,465 feet valued at \$510,217, and, this year, 24,462,866 feet valued at \$1,130,809.

Maritime Theaters Center of Relief

After Halifax Disaster Offers of Help Come from Leading Theater Men—Keith House in St. John Offered for Full Week.

ALL the Dominion of Canada is appalled at the disaster which has overtaken the city of Halifax. The Academy of Music is thrown open to shelter those who are homeless and many have taken advantage of this offer.

F. G. Spencer, of St. John, was in the office of the Strand theater, Truro, on his way to Halifax when the explosion occurred. It made a terrific noise and people rushed out to see what had happened. Truro is 62 miles from Halifax, but the noise of the report was very great. Mr. Spencer said he never heard anything like it. He returned to St. John on Thursday.

The Opera House and Imperial theater, St. John, have put their theaters and the staff of each at the disposal of any relief committee. This was made known by a large advertisement in the morning papers. It is stated that the theaters in Halifax are all out of commission. The glass was shattered in every building in the vicinity and other damage done; yet theaters and managers do not seem to have suffered very materially in a physical way. All business is, of course, suspended and the Academy of Music was one of the very first places to open for the shelter of homeless sufferers. The very fine ornamental plaster work in the Academy was ruined and all glass was shattered in every building.

The Princess theater, Truro, is to be used for the reception of the many destitute families who are pouring into Truro. It is estimated that there are at least 20,000 persons homeless or injured so that the neighboring towns will have to shelter them.

Associated Theatres to Meet

First Meeting of Stockholders of Exhibitors' Booking and Exchange Organization of the Northwest.

THE first big meeting of stockholders of Associated Theaters Incorporated will take place at the West Hotel in Minneapolis Monday, December 17, to elect a board of five directors and adopt the franchise and information blanks after discussion, and also make any corrections decided upon.

This is the organization of exhibitors which incorporated October 16 for \$100,000 under Minnesota laws to operate booking offices and film exchanges in the following cities of our states: Minneapolis, Duluth, Milwaukee, La Crosse, Sioux Falls, Aberdeen, Fargo and Minot. Six hundred theaters was the goal to be reached before starting actual operations, and according to General Manager Hamlin, in a statement issued December 1, the five hundred mark had just been passed.

The present officers are: President, H. L. Hartman, Mandan, N. D.; vice-president, W. S. Smith, Menominee, Wis.; chairman, C. W. Gates, Aberdeen, S. D.; treasurer, H. P. Greene, Minneapolis, Minn.; secretary and general manager, T. H. Hamlin, Minneapolis, Minn.

"Although our plan is a radical departure from the present expensive methods of marketing and distributing film, supplies and equipment we do not expect to revolutionize the motion picture industry in a single day," declared Mr. Hamlin. "At the start we will not be able to serve all our members all of the time, but we can start serving part of our members all the time and all of our members part of the time.

"In the meantime they will continue dealing with the individual exchanges direct as under the present system. When we have the film that each member desires for every day in the week at a price which he feels he can individually afford to pay, then and only then will we be able to serve the entire membership every show. While this evolution is going on the members have no dues or assessments to pay, so there can be no dissatisfaction. We do not expect to play grand stand politics to retain the loyalty of our immense membership. No, indeed. There is only one thorough method of completely satisfying such a large organization and that is to actually save each member money every week and render him service, with courtesy and rapidity.

"Our sole aim is to eliminate the middleman's enormous expenses. We want each producer and parent distributing company to realize more net profit on these four States and our members under our plan of distributing will be able to obtain better film at a lower film rental.

"Our weekly sales sheet eliminates the expenses of traveling salesmen and saves approximately seven thousand dollars a week in these four States.

"The seven inspection points to be established in the different localities will save our members express charges to the same amount weekly because of the shorter hauls.

"It is just eleven hundred miles across our zone from Sheboygan, Wisconsin, to Beach North, Dakota, and it is a losing territory for the producers and distributors.

"We will either play film on a percentage or buy exclusive rights and pay for our own prints. Associated Theaters, Inc., is not in the business to make a cent of profit from anybody. It is here to give the best service to its members at the very lowest cost.

"If there is very little film handled at the start our overhead expenses will be correspondingly low as they can be made very slight," concluded Mr. Hamlin.

PRINCE GHOSH AFTER PATHE, BY GOSH!

Prince Sarath Ghosh, author and dramatist, has filed an action in the United States District Court against Pathe Exchange, Inc., alleging that his rights have been invaded upon through the production of "The Iron Claw."

The plaintiff asserts that previous to the production of the Pathe serial he adapted a similar serial from a series of short stories written by him and published in Pearson's Magazine. The author's serial was christened "1001 American Nights" and he alleges the Pathe serial is a modified adaptation of the Ghosh product.

The short stories upon which Ghosh based his serial were "The Rajah's Knight's Move," "Slowly Hanged," "The Avenger of the Gods," "The Rajah's Dungeon," "The Garland of the Goddess," and "The Playful Way of the Rajah," which the author asserts were especially well adapted for presentation on the screen and written with that object in view.

The author asks injunctive relief and an accounting of the profits which have accrued to the producers.

Artcraft Wins Wm. S. Hart Case

Judge Goff Denies the Application of the New York Motion Picture Company for an Injunction.

JUDGE GOFF in a lengthy decision handed down yesterday denied the application of the New York Motion Picture Company for an injunction pendente lite restraining Artcraft Pictures Corporation from distributing the first Wm. S. Hart production, entitled "The Narrow Trail," and vacated the temporary stay granted pending the argument of the injunction.

Judge Goff at the close of an elaborate and painstaking review of the affidavits submitted on both sides said: "Upon an examination of all the papers submitted upon this motion, and the extensive briefs and arguments of counsel for both sides, I am of the opinion that there is not such certainty or even probability of the plaintiff succeeding upon the trial of this action as would warrant the granting of the relief sought herein. Nor is there any such preponderance of creditable evidence as would justify the plaintiff's assertion of ownership of the scenario of the picture "The Narrow Trail," or even its assertion that its rival producing corporation induced the employees of plaintiff to leave its employment. The defendant served in this action, Artcraft Pictures Corporation, is not reasonably chargeable with any act of the William S. Hart Production, Inc., so far as appears by the evidence before me to justify the restraint sought for before the determination of the issues in the action. The claim of ownership by the plaintiff is sufficiently refuted and upon his claim alone there appears to be no reasonable ground for granting the relief sought herein. The unique and extraordinary services alleged by the plaintiff are as I have heretofore indicated not such as would justify the granting of a restraining order. Upon these considerations I am constrained to deny the motion for an injunction pendente lite and to order the temporary stay granted in the order to show cause vacated."

Giebler to Write Scenarios

St. Louis Member of the World Staff Has Moved to Los Angeles and Will Give More Time to Imaginative Writing.

READERS of this paper have remarked the unusually interesting human quality of the Giebler stories of trade happenings in St. Louis. There is a touch of homely humor in him and on several occasions his comment on men and facts in his district has made a column the equal of any special column in the country. We have known that there was a literary side to Giebler and though sorry, we were not surprised when he reached a point where he could devote a large part of his time to imaginative writing pure and simple. He has sold enough stories to magazines and enough scripts to the film companies to make it a safe move now, and so he is off to the Coast to be near the studios and in touch with the needs of the different companies. He won't need to depend entirely on the film script market, though he is awake to the possibilities of the screen and he may eventually come to specialize on that alone. Mr. Giebler has not entirely severed his newspaper associations. The staff of the Moving Picture World wishes the best of success to him and we feel sure that he will make a hit.

Leopold D. Wharton in Harness

Senior Member of Well-Known Firm of Producers Returns from Battle Creek to Assist in Direction of Chief Flynn's Serial.

LEOPOLD D. WHARTON arrived in New York last week from the Battle Creek Sanitarium where he had been for three weeks, resting up, at the advice of his physicians. He came east at this time in order that he might assist his brother, Theodore, in the direction of the first episodes of "The Eagle's Eye," the Whartons' new serial, written by William J. Flynn, Chief of the United States Secret Service.

Mr. Wharton was met in New York City by his brother, who has been in charge of the preliminary New York scenes, and with the principal characters in the production, they left for the Wharton Studios at Ithaca, New York.

Leopold Wharton was author and co-director of "The Great White Trail," a five-reel feature which the M. H. Hoffman, Inc., Foursquare Exchanges rate as one of their best distributing assets. This same company will have charge of the distribution of "The Eagle's Eye."

Ambassador Gerard's Story in Pictures

"My Four Years in Germany" to Be Transferred to the Screen by Mark M. Dintenfass.

FOR the first time in history, History is being visualized for the generations to come by the motion picture. I wanted to contribute something to this important record. I did not want to reproduce war, for while Americans of the future might appreciate war scenes, I believed other scenes would be better liked by the audiences of today. About the most important single contribution to the literature of the war by an American is Ambassador Gerard's "My Four Years in Germany." This we are filming. It exactly fits my idea of what a big motion picture suited to the times ought to be.



Mark M. Dintenfass.

So said Mark M. Dintenfass, president of the Mark M. Dintenfass Productions, Inc., 220 West 42d street, New York City, who will shortly present "My Four Years in Germany," in the company's first official statement to the press and industry. Old timers in the trade recall that Dintenfass, who is a film pioneer, was one of the earliest makers of patriotic pictures, and to such his tackling of the Gerard picture, based on the most patriotic book of the day, is no surprise.

"Yes, I suppose I can be classed with the early producers of patriotic films," said Mr. Dintenfass to the Moving Picture World. "I made Civil War photo-plays almost ten years

ago at the Dintenfass-Champion Studios at Coytesville, New Jersey—the oldest moving picture studio in that state, with the exception of Mr. Edison's original one at Orange. Coytesville is on the edge of Fort Lee, famous today as the greatest home of studios in the East. And to think that such a comparatively short time ago I was all alone there!

"I am spending more money on the smallest studio scene of the Gerard picture than an entire play cost when I went into the business. Director William Nigh has not spared expense, and when you know the entire foreign localities had to be built for the majority of the scenes, you will appreciate what that means. For instance, we are taking just five times as much footage as we expect to actually use. That will give you an idea of the scale on which we are producing. We are going at it as though we expected the finished production to be the most important film of a decade and that is what we absolutely expect."

Mr. Dintenfass entered the business as all the pioneers did, via the exhibitors route. He opened the first motion picture house on Market street, Philadelphia—Market, which now has a dozen of 'em. That was back in 1905. The startling change in exhibiting conditions is manifest in the admission, by Mr. Dintenfass, that he operated the projecting machine as well as bossed the place. The elaborate "topical weeklies" of local events that are a program feature of the best theaters today were not in use at that time, but Mr. Dintenfass somehow sensed their value, and though he did not show such views as a regular weekly thing at his Market street house he did project them whenever he found time to photograph any. This limited venture as a producer made him sigh for the big producing field—then New York—where he became interested in the Cameraphone Company.

Next he launched the Actophone Company, which was his own, and what he can tell about trailing by Patents Company detectives would seem like a chapter out of the Gerard reminiscences. Finally, though, the independent producers won the day, bringing the reader to the birth of Mr. Dintenfass' Champion Film Company, which, free from the menace of patent litigation, had a most successful career until purchased by the Universal Film Manufacturing Company in the merger of the "Independent" interests in 1912.

Mr. Dintenfass was a prime mover in this merger, as well as in the organization of the Universal Exchange, of which he became secretary and treasurer, and managing director. He has since parted with the majority of his interests in the Universal, and except for financial participation in a comedy producing company, has been in virtual retirement. Mr. Dintenfass was a Single Tax candidate for Mayor of New York City in 1912.

Tucker Finishes "Cinderella Man"

American Director With Wide English Experience Now One of the Goldwyn Fixtures.

GEORGE LOANE TUCKER is by no means a recent acquisition to the Goldwyn force of directors, but he remains a cause for congratulation. His artistry is again made manifest in Mae Marsh's production of "The Cinderella Man" and bids fair to bring him additional honors in the new Mabel Normand drama. In the first mentioned play his opportunities began when the script of the stage version was handed to him and did not end till the picture had been assembled, cut and titled. Mr. Tucker's continuity of the Mae Marsh story might well



George Loane Tucker.

serve as an example to every writer who aims adaptation of another's play or book. Not only was every point in the Carpenter play brought out by means of visualized action, but scores of contributory causes, focusing around the high lights in the story, were translated into action, surely and steadily, with a minimum of "spoken" titles. As a result, the finished film takes on the completeness of a novel in its opportunities for character portrayal.

Mr. Tucker's past achievements equipped him for his work at the Goldwyn Studio, and when it is recalled that he produced the

widely discussed "Traffic in Souls" before transferring his activities to England for a long period, it will be seen that handling difficult subjects is nothing new to the young director. His capital direction of Albert Chevalier in "The Middleman" has not been forgotten by those who study the screen, nor have his other pictures passed out of mind. The English version of "The Prisoner of Zenda," "Rupert of Hentzau," the sequel; "Called Back," the great Wilkie Collins drama, and the W. W. Jacobs stories all were given life on the screen by George Loane Tucker, to say nothing of the big patriotic spectacle produced for the British Government, "England Expects."

It was Mr. Tucker who convinced Hall Caine that of all the great novelist's stories, "The Manxman" was the one he alone should produce. The result is seen today in his memorable conception of "The Manxman," and to those who know the circumstances it is a milestone in his character development as well.

After a long period of English work, Mr. Tucker returned to America last spring, with a number of productions, including "The Manxman," in his baggage. The director took deliberate time to get his bearings, market the films he had brought, and make many inquiries and personal investigations of the various producing companies in the field before allying himself with any. Ultimately he came to Goldwyn to make "The Cinderella Man" for Mae Marsh. The result of the mutual acquaintance gained by the director and Goldwyn was so satisfactory to both sides that Mr. Tucker is now engaged on a new vehicle for Mabel Normand, "Dodging a Million."

EMPIRE ALL STAR MOVES OFFICES.

The offices of the Empire All Star Corporation have been moved from the Glendale Studios to the Empire Theater Building, Broadway, New York. The telephone connection is Bryant 7761. It is announced that the company has abandoned the Glendale (L. I.) studio and will make future productions in California.

Government Disagrees With Funkhouser

Creel Committee Passes "The Rose of Blood," Without Change, After Chicago Censor Had Raised Issue.

THE United States Government, through the Committee on Public Information, of which George Creel is chairman, has stamped its approval on "The Rose of Blood," the William Fox Standard Picture which depicts the efforts of revolutionists to overthrow the Government of the Czar.

This approval has been given in the face of the statement of Major C. L. M. Funkhouser, Chicago film censor, that he had refused a permit for showing the production in Chicago because the Committee on Public Information, which exercises much the same sort of supervision over motion pictures that it does over newspapers, had requested such action.

As a matter of fact, according to Mr. Creel, Major Funkhouser was responsible for calling the attention of the Government to the film. He wired the Department of Justice requesting assistance in preventing the production from being shown, his telegram being referred to Mr. Creel, who turned it over to Director L. M. Rubel, of the Division of Pictures.

For the purpose of co-operating with federal authorities to the extent of its ability and to give them first hand knowledge of the scope of the picture, the Fox Film Corporation sent a print of "The Rose of Blood" to Washington. It was reviewed by the Division of Pictures and by representatives of the War Department. After seeing the production, Mr. Rubel wrote the following letter to Winfield R. Sheehan, general manager of the Fox corporation:

"The picture, 'The Rose of Blood,' has been reviewed by this committee and representatives of the War Department and is released for exhibition without cuts or changes."

Injunction proceedings now are pending before Judge Carpenter in Chicago to prevent Major Funkhouser from enforcing his mandate against the exhibition of the picture.

"The Rose of Blood" is a Russian play and was written by Richard Ordynski, stage director, of the Metropolitan Opera House, New York City, who played opposite Miss Theda Bara, the star.

The picture has been released since November 4 and has been shown in most of the large cities of the country, including Washington, the seat of National Government, but encountered no opposition until it reached Chicago.

WAR TAKES FIVE FOX PUBLICITY MEN.

Five former members of the general publicity bureau of the Fox Film Corporation now are serving the United States Government, either in the army or the navy.

Arthur B. McGinley, formerly editor of the Exhibitors' Bulletin, one of William Fox's publications, is a private in a machine gun battery, being stationed at Camp Devens, Ayer, Mass.

Jay Voorhies, who until his enlistment covered the Fox Eastern studios for the publicity department, is a chief yeoman in the navy, at present being attached to the cable censor's office in New York City.

Robert Houghton, who was connected with the publicity bureau's photographic division, is now at Camp Upton, Yaphank, N. Y., as a private in the heavy artillery.

Two other members of the publicity staff have departed within the last week. A. B. Bernd, engaged in special work, and Gerald B. Spiero, who prepared the mimeograph and clipping sheet services, have enlisted in the quartermaster's corps of the army and will be stationed within a short time at Jacksonville, Fla.

FILM ORGANIZATION SECURES INSURANCE REDUCTION.

Through the efforts of the United Motion Picture Industries of Northern California a marked reduction has been secured in the rate of compensation insurance on the employes of moving picture houses. Formerly the owners of moving picture theaters were discriminated against in the matter of compensation insurance and were compelled to pay the exorbitant rate of \$1.04 on each \$100 of payroll, as compared with a much lower rate prevailing for vaudeville and other similar houses. The new premium rate is 41 cents per \$100, meaning a substantial saving to theater owners in this territory. In its complaint against the former rate the local organization of film men brought out the fact that employes in moving picture houses were exposed to no more hazards than the employes of other theaters, according to past experience, and that modern moving picture houses were setting standards for safety.

Norman Eisner, secretary of the United Motion Picture Industries of Northern California, left recently on a business trip to Chicago.

Eugene O'Brien

EUGENE O'BRIEN, who will appear as leading man with Norma Talmadge in "Ghosts of Yesterday," her screen adaptation of the Rupret Hughes drama, "Two Women," soon to be released, was also seen with the young screen star in the leading male roles of her recent successes, "Poppy" and "The Moth." He has also been engaged for the lead in the next Talmadge production on which work will soon be begun. In addition to his work on the screen Mr. O'Brien has been filling a long engagement in that Broadway success "A Country Cousin."

As soon as the youthful Eugene O'Brien decided to leave the little Colorado university town out in the Rocky Mountains where he was born and had studied medicine, his thoughts turned to the stage and he determined to go to New York. His dramatic debut was made with a vaudeville sketch and later he appeared with Irene Bentley. Then Elsie Janis, still in her early teens, discovered him and engaged him for a part in "The Little Duchess." A disappointment awaited the young actor, however, when Miss Janis decided to appear in New York. He was, unfortunately, too young for a Broadway appearance, or so at least his managers decided. However, Harry Woodruff had already seen him and took him with him in "Brown of Harvard."



Eugene O'Brien.

It was his "Brown of Harvard" experience which gave O'Brien an introduction to Daniel Frohman and made him a member of the cast of "The Thief" with Margaret Illington and Kyrle Bellew. Then followed engagements with Kyrle Bellew in "The Builder," with Ethel Barrymore in "Mid-Channel" and "Trelawney" and with Fritz Scheff in musical comedy. Later Mr. O'Brien played with Irene Fenwick in "The Million," with Frances Starr in "The Case of Becky" and Molly McIntyre in "Kitty Mackaye." This last production led to his screen debut with the World Corporation in "The Moonstone." He was with Clara Kimball Young in "The Rise of Susan" and with Olga Petrova in "The Scarlet Woman." In Chicago he was with Essanay for two pictures with Edna Mayo, "The Chaperon" and "The Return of Eve." Marie Tempest and Laura Hope Crews were responsible for his return to the stage, but he was given an opportunity to return to the screen when Miss Talmadge decided upon the production of "Poppy" and "The Moth." Recently in Philadelphia Mr. O'Brien was favorably received by the critics for his performance in Booth Tarkington's and Julian Street's "The Country Cousin," which is now having a long and successful run on Broadway.

PATHE BONUS COMES AS XMAS GIFT.

With the Christmas spirit already well in the air, it is appropriate indeed that Pathe should have just distributed another big bonus for the September-October period and a large number of men in Pathe's efficient sales force will find their names neatly inscribed in printer's ink below. Among "Those Who Smile," as a result of having earned the extra Pathe Christmas present, are: L. E. Kennedy, A. M. Holah, W. W. Kofeldt, R. Junet, C. W. Perry, G. W. Fuller, L. A. Sheridan, R. V. Anderson, G. L. Hanes, B. H. Bogart, C. D. Hammer, D. C. Stearns, E. A. Helouis, L. A. Samuelson, G. Laundra, J. B. Dumestre, J. Sievers, J. Fontaine, M. Come, L. Adler, W. J. Busch, T. F. Holden, E. E. Heller and J. F. Toner.

Important Changes at Select Branches

New Managers in San Francisco, Los Angeles and Denver—
Sales Manager for Kansas City.

A NUMBER of important changes have taken place during the current week in several of the western exchanges maintained by the Select Pictures Corporation. Harry H. Hicks, formerly branch manager at Los Angeles, has been appointed branch manager at San Francisco. Bernard E. Loper, for the past five years Pathe's manager at Los Angeles, has gone over to the Select organization, to be branch manager in the same city.

H. L. Knappen has become manager of Select's Denver exchange, thus returning to scenes of his first activity, where he had at one time been manager for Pathe Freres. Charles S. Goetz becomes sales manager at Kansas City, where he will be under W. H. Bell, branch manager at that city.

The appointing of Mr. Hicks to be executive over the San Francisco branch is in the nature of promotion and recognition of the exceptionally fine work which Mr. Hicks has done for Select in Los Angeles, at which place he has been for some time past. The San Francisco territory gives Mr. Hicks a larger field, and one with which he is equally familiar, as, prior to becoming Select's branch manager at Los Angeles, he had charge of the General Film exchange at San Francisco.

Bernard E. Loper, who becomes manager of Select's Los Angeles branch, was the oldest manager in point of service in the entire organization of Pathe Exchanges, Inc. Mr. Loper joined the Pathe forces in March, 1914, and for the past three years has made a wonderful success in the Los Angeles office, which he personally established. Loper is one of the pioneer exchange men of the Southwest, where he was associated with J. D. Wheeler in Houston and San Antonio.

H. L. Knappen, who becomes Select's manager at Denver, has had the interesting experience of changing the scene of his activity from West to South and back again to the West. Mr. Knappen achieved a great success as salesman and then as manager for Pathe at Denver and in San Francisco, and also under the banner of the International in the latter city. Until last Saturday Mr. Knappen was manager of the General Film Company at Atlanta. He leaves this position to accept Select's Denver post.

Charles S. Goetz, the new sales manager at Kansas City, was until recently with the General Film Company as manager of its St. Louis branch. Prior to that he had opened both the Cleveland and the Detroit exchanges for the International. When the latter company was merged with Pathe Freres Mr. Goetz went to the General. Before going to International he had been with Artcraft, having assumed charge of its New York exchange when that business was opened. Mr. Goetz opened a number of offices for William Fox in the Middle West during the past, and he was at one time sales manager for the World Film Corporation, in charge of all branches.

Another change during the current week in the Select branches is the moving of the Des Moines office to Omaha, Nebraska. Mr. C. W. Taylor, who has been Select's manager at Des Moines, retains charge of the exchange, which will be located at 1512 Howard street, Omaha. Mr. Taylor feels that on account of express service and resulting carriage charges it is possible to obtain better results by distributing from Omaha than from Des Moines.

Still a further change in Select exchanges occurred in Washington, D. C., when V. P. Whitaker, branch manager in the capital city exchange, moved his headquarters from the old "E" street location to 525 13th street, N. W.

Arthur S. Kane, general manager of Select Pictures, continues on his trip throughout the Middle West. During the ensuing week he will turn eastward, however, and visit exchanges at Cleveland, Cincinnati, Detroit, Pittsburgh and Buffalo.

ALFRED HICKMAN IN NEW BRENON PICTURE.

Alfred Hickman has been added to the cast of "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, which is rapidly progressing at the Brenon studios on Hudson Heights. He will be seen in the role of the slavey's father, a part which has been developed in the screen adaptation of Jerome K. Jerome's famous play.

Mr. Hickman has long been a favorite on the stage. During the past few years, in common with many actors of note, he has been devoting the greater part of his time to screen work. The new role gives Mr. Hickman an interesting vehicle for his art and he will add much to the picture.

National's Executive Committee Meets

Formation Is Announced of Class C Producers, Under
Chairmanship of Joseph A. Golden.

THE members of the Executive Committee of the National Association of the Motion Picture Industry, as recently appointed for the ensuing year by President William A. Brady, met for the first time on Monday, December 3, and transacted considerable routine business. The meeting was presided over by Chairman Walter W. Irwin, with the following members in attendance: President William A. Brady, J. E. Brulatour, P. A. Powers, Arthur S. Friend, William A. Johnston, Louis F. Blumenthal and Louis L. Levine. The following officials representing producing and distributing companies, members of the association, were also in attendance by invitation: W. R. Sheehan, Fox; R. H. Cochrane, Universal; W. E. Atkinson, Metro; Felix Feist, World Film, and William Wright, Kalem.

Reports of several committees were read, indicating widespread activities on behalf of the various divisions of the organization which they represent showing good results accomplished in every direction.

Executive Secretary Frederick H. Elliott reported the formation of a new branch comprising members eligible as Class C producers and the following companies actively assisting in the organization of this branch, of which Joseph A. Golden, of Crystal, is chairman, with L. Abrams, of Craftsman, as secretary: Biograph Company, Craftsman Film Laboratories, Crystal Film Company, Eclipse Film Laboratories, Inc., Erbograp Company, Kalem Company, Evans Film Manufacturing Company and Paragon Films, Inc.

The following companies and individuals were elected to membership: Ogden Pictures Corporation, Eclipse Film Laboratories, Inc., Arthur H. Jacobs Photoplay Company, Craftsman Film Laboratories, Biograph Company, Paragon Films, Inc., Greater New York Slide Company, Carl Anderson, Studio Director, H. C. Segal, state rights buyer, and Albert H. Cormier in the General Division.

The committee went on record in advocating the appointment of Grant W. Anson as commissioner of licenses through a letter which is to be addressed to Mayor-elect Hylan by President Brady, indorsing Mr. Anson's candidacy for this important post in the new administration.

It was decided to issue a call for the quarterly meeting of the Board of Directors to be held at the headquarters of the National Association in the Times Building on Friday, December 14, at 11 o'clock.

FAIRBANKS PICTURE TO OPEN RIVOLI.

Douglas Fairbanks' next picture to be released by Artcraft, "A Modern Musketeer," has been selected by S. L. Rothapel, to open the new Rivoli theater at Broadway and 49th street, New York City. This marks the third time that a Douglas Fairbanks picture has been selected by Mr. Rothapel as the opening attraction of a new theater, the Knickerbocker and Rialto both having presented Fairbanks productions as the initial attraction.

Immediately upon the completion of "A Modern Musketeer," Director Allan Dwan will make a flying trip across the country to attend the New York premier of this photoplay at the Rivoli. Mr. Dwan will return to California promptly with his wife, professionally known as Pauline Bush, who recently recovered from a serious illness.

The Fairbanks company has just returned from the Grand Canyon of Arizona, where the major part of "A Modern Musketeer" was staged and will produce the remainder of the film at the Hollywood, Cal., studio. When asked for his first impression of the Grand Canyon, Fairbanks said: "I was disappointed in the Grand Canyon. I couldn't jump it."

A PROFITABLE NOT A PEACEABLE THANKSGIVING.

"If I don't make any money I have peace; and when I do make money, I nearly get killed."

This was the complaint voiced by Manager Davidson, of the Dante theater, Central avenue and East Fourteenth street, Cleveland, following the Thanksgiving holidays, when he appeared at the exchanges badly banged up.

"I have been wishing for a good crowd in my theater ever since I bought it. Well, I got the crowd last Thursday night—every nationality. A drunk started trouble and I started to put him out. He and his friends put me out, after biting my arm, blackening my eye and kicking my back. It's a terrible world, boys, especially where I do business."

Tax Exemption for Army and Navy

Bill Offered to Lift the War Tax from Tickets Sold to Officers and Enlisted Men.

MORE trouble for the exhibitors of the nation is contemplated in a bill introduced into Congress by Representative Nicholas J. Sinnott, of Oregon, to exempt officers and enlisted men of the military and naval forces of the United States from payment of the war tax on tickets of admission to places of amusement.

The motion picture exhibitors of the country would be the last persons to oppose any move to better the condition of the men who are to fight for Uncle Sam, yet they fear that if Mr. Sinnott's bill is enacted into law the book-keeping incident to keeping a record of admissions will become so intricate as to leave open opportunities for errors and the exhibitors to fines or perhaps imprisonment. The exhibitors now feel that it will require an expert accountant to figure up the amount they monthly owe Uncle Sam under the provisions of the law of October 3, 1917.

The Sinnott bill (H. R. 6551), which has been referred to the Ways and Means Committee of the House of Representatives for consideration, reads in full as follows:

"That commissioned officers and enlisted men in uniform of the military and naval forces of the United States shall be exempt from the provisions of this section when purchasing a ticket for his own admission." "This section" is that which requires the payment of one cent on each ten cents or fraction thereof of the admission paid to any place of amusement.

HAS TROUBLE COLLECTING WAR TAX.

Moving Picture World, New York City.

Gentlemen: I am taking the liberty of giving my experience and views on the much discussed 15c. reel tax. My theater is one of the small theaters seating 386 located in working class residential district. The following are my experiences:

In trying to raise prices, my regular prices are adults, 10c., children 5c. Some months ago I tried to charge adults 15c. and children 10c. for the extra big attractions about once in two weeks. The result was absolute failure. Since Nov. 1 I added the 1c. Government tax, charging adults 11c. and children 6c. The receipts for three weeks after Nov. 1 averaged \$15.00 per week less than three weeks before Nov. 1. The weather for the three weeks after Nov. 1 was ideal, so I can not blame it to the weather. To attempt to increase prices about 11c. and 6c. will surely prove ruinous, so it is impossible for a theater like mine to pass the additional 15c. reel tax along.

The producers claim that they can not pay the tax and stay in business. The question arises, can the small exhibitor who is unable to increase prices pay that tax and stay in business? Just as sure as two and two are four the additional \$7 a week that the 15c. per reel will cost most exhibitors would drive a great number of the smaller exhibitors to bankruptcy.

It would seem to me that in the case of a small exhibitor who is unable to pass that tax on to their patrons that the producers ought to share the burden of that tax with the exhibitor, each paying half of the tax. I for my part would be willing to pay half of the present 15c. reel tax, feeling reconciled to the loss in the knowledge that the producers are sharing the loss with me, and I feel certain that the majority of exhibitors would willingly agree to share the burden of that tax equally with the producers.

Yours very truly,

J. E. Stocker.

Detroit, Nov. 30.

ALLEGED DUPERS GET BILL OF PARTICULARS.

Judge Augustus N. Hand in the United States District Court on December 4 overruled a demurrer interposed by Fred Beck, Lewis Weiss and Leo Singer to an indictment charging them with conspiring to infringe upon the rights of the Cardinal Film Company, which owns a copy-right to the feature film entitled "Joan the Woman."

However, the defendants were afforded whatever benefit they may derive from a bill of particulars which Judge Hand directed the government to furnish the accused men in order that they may prepare a defense to the charge against them. The bill of particulars will virtually give the defendants a synopsis of the government's case.

Theater Managers Warned

Disregard of Fuel Commissioner's Rules for Electric Signs May Bring More Drastic Regulation.

THERE seems to have been an inclination on the part of theater men and merchants to get around the recently announced electric sign order issued by the United States Fuel Administration—at least reports are reaching headquarters at Washington that in some cities the order is not being closely obeyed. Apparently they are hiding behind the exceptions to the general provision requiring the "dousing" of the lights at eleven P. M.

As a result further instructions to State fuel administrators as to the regulation of electric display signs have been sent out. These officials are warned that unless the spirit of the limitation order is strictly enforced the Fuel Administration will withdraw all exceptions to the order and prohibit the illumination of all electric signs except between 7:45 and 11 o'clock in the evening.

As the order now reads directional signs and the name of the theater and of the performance may be lighted at an earlier hour. It is understood that exhibitors and others thought that all of the display lighting on the exterior of the theaters was "directional" lighting in that it served to attract the attention of prospective patrons to the site of the theater. This has led to the announcement of what "directional lighting" actually is. It is expected that every one interested will hereafter observe the sign requirements.

The order provides that directional signs and the name of the theater and the name of the performance can be lighted from one-half hour after sunset until one-half hour after the time scheduled for the commencement of the performance. In the case of moving picture theaters with a continuous performance, directional signs may be lighted from one-half hour after sunset until one-half hour after the beginning of the last performance. Display advertising on theaters can only operate between 7:45 and 11 P. M.

Directional signs, the Fuel Administrative states, are signs over the door or extended over the sidewalk, which give the name and nature of the business.

LATEST FILM TAX RULINGS.

A number of additional decisions have been made by the Office of the Commissioner of Internal Revenue upon moving picture films. A synopsis of these, just published for the information of revenue officers and others concerned, is as follows:

Printed or hand-lettered titles or subtitles used in connection with a complete picture production, constitute a part of the film and should be included in the length of the film upon which the tax is to be computed. If these projections are in the shape of slides or announcements, no tax will attach.

Blank films are taxable only when sold by a manufacturer, producer or importer.

The tax is not upon the manufacture of the film itself, but upon its sale or lease.

A distributor of films, pure and simple, is not subject to tax under the war emergency revenue law.

There is no floor tax on films.

SEAT TAX RECEIPTS INCREASED LAST YEAR.

During the fiscal year ended June 30, 1917, according to the annual report of the Commissioner of Internal Revenue, just presented to Congress, motion picture and other theaters, museums and concert halls paid into the Treasury, under the special taxes placed upon them based upon the seating capacity of the place taxed, \$1,027,927.63. This exceeds the payments made during the preceding twelve months by \$13,016.35.

Figures are not yet available showing how much money the Government will obtain from the admission taxes which were included in the war emergency revenue law of October 3, 1917, and which became effective on November 2, of this year. It is expected that perhaps during the forthcoming twelve months the seating tax collections will be lower than last year because of the large number of small houses that have been closed.

OLIVE THOMAS EXPECTS TO VISIT NEW YORK.

Olive Thomas, who is working on "Limousine Life," her latest picture under Triangle colors, is planning an eastern vacation. Miss Thomas hopes to leave Los Angeles for New York on December 17 and plans to spend Christmas with her mother in Pittsburgh.

George Backer

Type of the Successful Business Man Who Is Coming Into the Business.

THE fact that the motion picture industry has begun to attract men who have gone far in other business is a most encouraging sign. It proves, for one thing, the nearness of the introduction of business methods which are indispensable to progress and stability. Right now, when for its welfare the motion picture industry most needs the strengthening, steadying touch of men who instill confidence, the entry of George Backer into the field means a very great deal. How much it already has meant is shown in the accomplishments of M. H. Hoffman, Inc.—of which



George Backer.

Mr. Backer is president—and the effect upon the industry as a whole resulting from upbuilding policies to which Mr. Backer is pledged.

Not quite six months old, M. H. Hoffman, Inc., occupies a position among distributing organizations which could scarcely have been gained without wisest planning and administration. Its pre-eminent place among independent concerns reflects the application of business procedure as yet too little practiced in the motion picture field.

Merchandising methods similar to those to be found in institutions like United States Steel, National Cash Register, United Cigar

Stores and American Telegraph and Telephone have prevailed with M. H. Hoffman, Inc., since its inception. Existing practices in the motion picture industry, which have been frowned upon by the ablest men in it, have been put under the heel of this concern.

From the beginning, this young concern has proceeded to get only the best pictures; to distribute them at the lowest prices consistent; and to co-operate with the exhibitor, after each picture was booked, in securing the greatest number of patrons possible to see them. Throughout M. H. Hoffman, Inc., has done business on big business lines, and all along its traveled course it has left nothing save what was constructive and based upon fair dealing.

George Backer acquired his fortune through his own unaided efforts. His holdings are perhaps the most eloquent tribute to his industry, his capacity, his integrity. When he decided to engage in the marketing of motion pictures—which he did because he foresaw possibilities through a rightly administered organization—his first step was to invite as his chief associate and executive officer a man who had the confidence of the industry.

This man, M. H. Hoffman, recognized in Mr. Backer the one capable of accomplishing those things awaiting the attention of an exceptional individual. So Mr. Hoffman became a large shareholder in M. H. Hoffman, Inc., assumed its vice-presidency, and undertook the task of administering its affairs in accordance with basic principles on which all large commercial achievements rest.

What George Backer has done in the building industry it is more than likely he will do in motion pictures. In New York City, Mr. Backer is held to be one of the best of builders, which means that he is one of the ablest builders in the world.

In 1917, when the panic was at its height, Mr. Backer refused to swerve from his standard of "the best always, nothing less." He bought the finest of materials when he might have gotten along with others not so expensive; paid top prices for labor in order that the workmanship should be flawless, and completed what he had begun in a way that earned confidence of those with whom he dealt—and a substantial profit on his sagacity and investment.

The Chatham Hotel, just completed by the George Backer

Construction in association with the New York Central Railroad Company, is held by experts to be the finest example of its kind in any country. The Godfrey Building, at 729 Seventh avenue (the only building in New York devoted exclusively to the film industry), is considered the model. The many huge business and apartment structures erected by the George Backer Construction Company, under Mr. Backer's supervision, are known as "Backer buildings," each perfect in utility, as well as in simplicity of design, workmanship and materials used.

The George Backer studio, now nearing completion in West Thirty-eighth street, near Broadway, is another example of the Backer foresight for what is needed; the last work in motion picture studios and in which will be made the few big features which the George Backer Film Corporation (of which Mr. Backer is head) is to produce each year.

All of which would seem to indicate that the industry is fortunate in gaining a worker in its midst with the capacity for developing confidence; whose business vision enables him to see what a growing commercial unit most requires, who will not rest content until those matters have been supplied and, after that, push ahead for further achievements.

At Leading Picture Theaters

Programs for the Week of December 9 at New York's Best Motion Picture Houses.

"The Eternal Temptress" at the Rialto.

MME. LINA CAVALIERI made her photographic debut at the Rialto the week of Dec. 8 in a Paramount production called "The Eternal Temptress," written by Mme. Fred De Gresac. The story deals with the ticklish situation in Italy just prior to that country's decision to enter the present world conflict, its scenes being laid in Venice and in Rome. Elliott Dexter plays opposite Mme. Cavaliere, and the supporting cast includes Allen Hale, Hallen Mostyn, and James Laffey, as its principal members. The picture was directed by Emile Chautard.

The latest news, animated cartoons, educational films, a scenic feature and a comedy were also shown.

The singers were Signor Bonelli and the Rialto Male Quartet.

"The Land of Promise" at the Strand.

The principal photodramatic attraction at the Strand was "The Land of Promise," in which Adolph Zukor presents Miss Billie Burke. W. Somerset Maugham, the author, chose Canada to represent this land, but under the sparkling surface of the photoplay one is made to see that each individual has a "Land of Promise" in his or her own heart and that happiness lies waiting for us as our very doors. Miss Burke has been given a capable cast, including Thomas Meighan, Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford and John Raymond. It is a Paramount Picture. Scenic studies, a Bray comedy cartoon, and the Strand Topical Review, containing the latest American and European news pictures, were also shown.

"Blood Stained Russia, German Intrigue, Treason and Revolt," photographed by Donald C. Thompson, war correspondent for Leslie's Weekly, was a special feature.

The soloists were Rosa Lind and Herbert W. Waterous.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, Douglas Fairbanks in "Reaching for the Moon" was the picture attraction for the entire week.

BROOKLYN OPERATORS ENJOINED.

Justice Walter N. Jaycox, in the Supreme Court in Brooklyn, on December 6 made permanent an injunction previously granted in a temporary form restraining Sam Kaplan and others, representatives of the Moving Picture Operators' Union Local No. 306, from conducting an alleged boycott and taking steps believed by the Ridgewood Amusement Company, the plaintiff in the action, to be injurious to its interests. The Ridgewood company asserts the union held meetings opposite its theater and caused men to march in front of its house carrying signs charging the company was employing non-union labor, etc., in the effort to compel its operator to join the union. The injunction is to remain in effect until the trial of the action of the Ridgewood company against the union.

Meeting the War Tax in the Studio

Economy in Production Without Decreasing Quality Will Solve Problem, Says Scardon.

ACCORDING to Director Paul Scardon, the Federal war tax on motion picture films can be made up in the studio by everyone "doing his bit." Mr. Scardon has studied the problem from the angle of the studio and in an interview on the subject said:

"I believe from personal experiments in facilitating production that the tax imposed upon the production of pictures can be made up to the producing companies in their own

studios, if all directors and heads of departments, who are given a free hand, will inject a little patriotism and a deal of system into their work. If they do," says Mr. Scardon, "the war tax will not only be met, but the business efficiency of the studios will be increased as well.

"A company of players remaining idle for one day, as a result of the failure to plan the work ahead, results in the loss of enough money to pay the war tax on at least thirty-five reels of film. This loss can be avoided if the director is given his script in time and the work is intelligently planned, and if the errors in system are corrected as a result of the present emergency, the war tax will eventually be classed as a blessing in disguise. The average

in the personnel of the producing forces is hard-working and conscientious, but improvement is always possible, and if we all get right 'on the job' with a firm resolve to 'do our bit' by increasing efficiency, the present menace to the industry will be met and conquered at its source. Delay exists in all studios and all efforts should be directed to eliminating the evil.

"Many difficulties that beset the director are beyond his control, such as the indisposition of the star, the inclemency of the weather, the lack of studio space for his sets, or the failure of lights. But even these obstacles may often be surmounted by a quick change of the plans for the day—other scenes that are possible under the circumstances may be taken or work started on the next script if available. To meet just such difficulties, I recently started work on three different subjects, going back to and finishing each one when the cause of the delay had been overcome. The war tax was not a consideration at that time, but the cost of production on each subject was held at a minimum.

"The war tax must be paid, and the money with which to pay it must come from some source. The public will not tolerate a decrease in the artistic or the dramatic value of the pictures and so, without taking into consideration the business office viewpoint, but speaking solely from the viewpoint of the director, I suggest system and greater efficiency as a possible and practical solution of the problem.

"As a concrete example of my ideas, I may mention a recent time-saving emergency. I had planned to work on a big set on a specified day, but when the time arrived all of the studio floor space with the exception of a strip about ten feet wide was in use by other directors. All of my exterior scenes were made and only interiors remained to complete. The script called for some important action in a hallway that I had planned to do last, but to meet studio conditions as I found them I had a hallway set placed in the available ten feet of space and so saved a day's time.

"It is now recognized that the conservation of our resources and the preservation of our industries are vitally important to the success of our arms. Everything that we save helps the cause indirectly and ourselves directly. To

help meet the war tax is a patriotic duty and if it is met by increased efficiency its benefits will last beyond the successful termination of the war."

Methods in Mexico

Exhibitors Give Promissory Notes as Change and Translate Titles in Record Time.

THERE'S a marked scarcity of copper coins in the United States, but it isn't a marker to what it is in Mexico. Down in Chihuahua, in the state of that name, in the district where Pancho Villa is being man-hunted by Mexican federal troops, a Mexican silver dollar is about the smallest metal coin a fellow sees, and the girls in the ticket windows of the moving picture theaters make change with printed promises to pay. The Carranza government has come to stay, and will make good if Villa can be caught and put where he will not throw any more bricks into the machinery.

So says J. de la C. Alarcon, manager of the Alcazar Theater at Juarez, and who, with his associates, is interested in other theaters located at El Paso, Juarez and Chihuahua. One of his partners is Francisco Aldareti, American citizen and member of the registration board for El Paso county.

"Despite the rather chaotic condition that the dispatches picture in Mexico," says Senor Alarcon, "business is on a much better basis than one would suppose. We are conducting our theaters in Chihuahua in much the same fashion as you do in the United States. The great difficulty is finding small change. There is a marked scarcity of metal coins of a value below the Mexican peso. For some reason there is an apparent hoarding of such coins, and practically all of them have been withdrawn from circulation. Our admission charge is 30 cents in Mexican money, and we make change by issuing a sort of 'promise to pay,' which is redeemable at a local Chihuahua bank, or in the shape of additional admissions when the moving picture devotee cares to witness a subsequent film."

American films are used, just the same as folks see in any American city; but by an ingenious bit of mechanism the "editing" is changed, so that along with the American inserts there goes a translation into Spanish. The Mexican audience, therefore, keeps right up with the trend of the picture, just as do those who read English. Senor Alarcon's concern maintains a staff of translators, and the "script" is rendered from English into Spanish in rapid fashion. Full translations of an ordinary five or six reel film can be made within a few minutes.

The Spanish rendition of the script is typewritten on to a small film, which, passing through a projecting machine, is shown in one corner of the picture roll, simultaneously with the regular script in English. This obviates the necessity for changing the original films, which are returned to distributing houses in just the same fashion as is done in the United States.

"Transportation facilities are another problem at the moment," said Senor Alarcon. "Every business man in Mexico—theater men, as well as all the others—will welcome the day when Villa, the trouble-maker, is finally eliminated."

And, by the way, the senor pronounces it "Vill-ya," sounding the l's with the "i" and vowel "y" sound.

C. W. BUNN GIVEN BIG POST WITH PATHE.

C. W. Bunn, formerly manager of Pathe's Chicago Branch, has been appointed special sales representative. Working under the direction of Sales Manager F. C. Quimby, he will visit the various Pathe exchanges.

Mr. Bunn got very excellent results in Chicago because he realizes that the highly efficient Pathe system is of great importance in the successful operation of an exchange. Mr. Bunn was selected for the important position of special sales representative because he appreciates fully the value of this system and because he has demonstrated his ability to put it into successful operation. His first stopping place on a long tour in the interests of the Pathe organization is the Kansas City office.

DE MILLE WILL TAKE COMPANY TO MISSISSIPPI.

The first of the Cecil B. De Mille series of Arctcraft super-productions will be staged around the Mississippi River, and an entire producing organization will leave California for that territory shortly. Miss Jeanie MacPherson is now working on the script of this production, which is to be an adaptation of Perley Poore Sheehan's novel, "The Whispering Chorus," a gripping story of the Middle West,



Paul Scardon.

Among the Picture Theaters

California Theater, San Francisco, Cal.

Newest Picture House in Golden State Embraces Every Modern Comfort and Convenience Possible—Ground and Structure Involves Expenditure of \$2,000,000—Periscope in Manager's Office, Room Devoted to First Aid Treatment and Largest Unit Orchestra Turned Out by Wurlitzer-Hope-Jones Company Among Its Features.

WHEN President William Howard Taft came to San Francisco to break ground for the Panama-Pacific International Exposition he unconsciously gave to the city by the Golden Gate a slogan for which it had long sought, when he said in a memorable address "San Francisco Knows How." Had he been present at the opening of the California Theater on November 1 he would undoubtedly

have repeated this now famous statement, for the city which within a space of so few years has risen Phoenix-like from the ashes, and which has given to the world its greatest exposition, has likewise built and dedicated what is probably the most splendid moving picture theater in the country.

A happy choice, indeed, was made in the selection of a name for this beautiful theater. The name California is one to conjure with when moving pictures are



View of Interior of California Theater, San Francisco, Cal., from Balcony.

considered, for more than half the films now being released are made in this State, with huge capital interested. It is fitting that the State which has taken such a lead in the producing field should likewise take a leading place in the art of moving picture presentation and give to the world a theater expressive of the highest ideals. Such a theater is the new California.

The California Theater is located at Fourth and Market streets, in the heart of the shopping district of San Francisco on a lot covering an area of one hundred by one hundred and seventy feet. This property was purchased by the Market Street Realty Company for \$1,250,000 and the completed theater brings the total investment close to the \$2,000,000 mark. Work was commenced on the project in October, 1916, and the house was completed and opened on schedule time. The building is of steel and concrete construction and the two beams that form the main support of the balcony are the largest ever made on the Pacific Coast, weighing about thirty-five tons each.

The theater was designed by Alfred Henry Jacobs, a local architect without previous experience in this line, who made wide use of the vast fund of ideas gathered by Eugene H. Roth in his long experience as a moving picture exhibitor. The architecture is inspired by the Collegiate Gothic, this style being followed in both exterior and interior decorations, with modifications to conform to present day con-

veniences. The exterior is finished in cream colored tile without any color relief, except under the overhanging cornices. The structure is surmounted by an electric sign of pure Gothic design, bearing the words "The California."

The entrance is marked by a beautiful marquis, which extends the full width of the sidewalk, and there is a similar marquis on the Fourth street side to mark the main exit at the end of the long foyer. The two sides of the main entrance vestibule have a high wainscoting of solid California granite and above this are decorative panels for the display of photographs and similar advertising matter. The ceiling is of oak, elaborately carved, and just below this is a frieze, seventy feet in length, painted by Ray F. Coyle. This frieze is not intended to portray a history of the drama and its figures are not arranged in chronological order. It is intended as a decorative feature, but all of its figures are more or less intimately connected with the development of the dramatic instinct. Incidents of the Greek festivals are portrayed, with Persian temple dancers, Harlequin, the troubadour, the dainty French ballet, the organ grinder, the modern Russian ballet and the moving picture man. One section of the frieze is given over to great characters from the drama, Job, Antigone, Falstaff, Lohengrin, and many others. In the center of the vestibule is the Gothic ticket booth, with space for two ticket sellers. The floor of the entrance is largely of tile and this decoration extends to the street curb.

From the vestibule entrance to the foyer is through a set of double doors which assist in keeping the temperature of the theater normal and prevent drafts. Off the foyer are rest rooms for men and women and the office of the house manager. The latter is equipped with a periscope which enables the manager to sit at his desk and have a view of the screen and the lower floor. Four aisles lead to the seats on the lower floor, while the raised boxes at the rear are reached through separate entrances from the lobby.

The balcony is reached by a broad gradient luxuriously carpeted and walled with Wisconsin marble. At the turn there is a small landing lighted by a beautiful window, and here there is a private entrance to the executive offices on the Fourth street side. At the head of the main gradient is the lounge room, one of the most attractive features of the theater. This extends the full width of the building, with great windows overlooking Market street. The room is finished in Caen-stone and is furnished with an eye to comfort as well as beauty. Upholstered divans, rich chairs and tables, great window boxes filled with flowering plants, hangings of gay printed linens and objects of art combine to make the place one of rare beauty. Between the deep rugs the rare tiling suggests baronial halls, and this idea is still further carried out in the lighting. The room is lighted by ten ceiling, ten wall and four pedestal fixtures, these being of wrought metal, with shades suggestive of olden times when lights shone through horn scraped to minute thinness. At one end of the room a fountain and a pool in which water plants are growing form an interesting decorative feature.

Off this room is one devoted exclusively to women, with details as carefully worked out as those of any boudoir. The color scheme is chiefly gold and green, with carpets of gray. The walls are of gold and gray, while the hangings are of gold, with a few touches of black. Here are to be found day-beds, easy chairs and couches, with a long row of dressing tables and mirrors. The decorative feature of this room, however, is an over-mantel painting by Ray F. Coyle, entitled "Flattery." In this an ancient and very ugly woman is shown gazing into a mirror where she sees herself transformed into a beautiful and sprightly maiden. Adjoining this room is a small one devoted to first aid, with hospital cots, full medical equipment and a nurse in attendance. At the other side of the incline is a retiring room for men, with drinking fountains, and adjoining this is a telephone booth with four free telephones.

From the lounge two inclines lead to the balcony, one on each side. At a short distance these branch, one leading to the loges and lower section of the balcony, the other

to the upper section. Here is also a second lounge room, where smoking is permitted. It is from the balcony that the beautiful ceiling, ninety-eight feet above the orchestra floor, is seen to the best advantage.

The interior decorations of the theater are of the purest Gothic and are wonderful in their detail. The plaster work which adorns the proscenium arch is especially beautiful and reflects a careful study of the great cathedrals of Europe. Even the woodwork, which follows the general architectural scheme of the theater, is finished to simulate old age, the doors and casings of oak having been given a sand-blast treatment to give them a weathered appearance.

Music is furnished by a Wurlitzer-Hope-Jones orchestra, the instrument being the largest ever turned out by the Rudolph Wurlitzer Company, requiring fourteen months to build. The main organ and solo pipes are in two chambers on each side of the theater, nearest the floor, while



California Theater, San Francisco, Cal.

just above these are the chambers for the diaphone pipes and the percussion instruments. The foundation and brass pipes are installed in chambers above the proscenium arch, while the echo organ is in the ceiling above the center of the theater. In the basement, beneath the stage, is the organ relay room, with walls of plate glass, to permit an inspection of the intricate working mechanism. This room has the appearance of a central telephone exchange and its functions are much the same, the mechanism controlling the operation of the apparatus in the various chambers as the organist plays upon the organ manuals.

One of the interesting features in connection with the installation of the organ is the movable console. This is mounted on a hydraulic elevator and most of the time is out of sight in the orchestra pit. When organ recitals are rendered the organist takes his position, presses a button and the console rises to the level of the stage, permitting all in the house to view its operation. At the conclusion of the recital a similar movement causes it to sink out of sight.

Farney Wurlitzer, of the Rudolph Wurlitzer Company, journeyed to this city from the factory especially to attend the opening of the California Theater and hear the big instrument. George H. Leathurby, manager of the Pacific Coast interests of this house, under whose direction the instrument was installed, was also on hand. The services of Bruce Gordon Kingsley, who gave a series of recitals at the Panama-Pacific International Exposition in 1915, have been secured as organist. In addition to the organ there is a symphonic orchestra of sixteen pieces conducted by William F. McKinney. The excellence of this may be judged from the fact that no less than seven of the performers are members of the San Francisco Symphony Orchestra.

The lighting of the theater marks a distinct advance in this art. The exterior is illuminated by flood lights on the two marquis, none of which is visible. The interior lighting is semi-indirect from great wrought metal fixtures

that form so attractive a part of the decorative scheme. Each fixture contains globes of four colors—white, amber, red and blue—controlled both from the operating room and the stage switchboard. Current for each of these four sections is supplied through a bank of motor driven dimmers, enabling any desired effect to be secured. Floor lights are used throughout the house to assist patrons in finding their seats, these being especially effective in combination with the Kompolith flooring used in the aisles. The effective lighting of the stage enables the display of the marvelous draperies to the best advantage.

The projection room is located at the rear of the main floor and so perfect is its construction and equipment that not a sound is heard from it. This room received the attention of the decorator the same as the rest of the building and is positively beautiful, with its walls in delft blue and floor of delft tiling. Three Motiograph machines of the very latest model, with special lenses, are installed, and in addition there are spotlights, dissolvers and rewind apparatus. The projection machines are enameled and finished in gold. The rheostats are in a chamber underneath the operating room and all the apparatus is concealed, where possible. Automatic fire shutters, designed by Chief Operator Walter White, have been installed, and these have won the recognition of the local fire commissioners. Mr. White has as his assistant Robert Sears, also an expert in his line.

The heating and ventilating equipment are located in the basement at the rear of the building. Air is drawn down from a high level by powerful electrically-driven fans, forced through jets of water and purified and distributed to various parts of the house, after being heated by steam when desired. Steam heat is purchased from the outside. In the basement is also located the blower for the organ, a music room and a large reviewing room. Another item of equipment, of which the management is very proud, is the screen. This is covered with glass in small round particles and permits the projection of a perfect picture.

The staff of the California Theatre, which is conducted by the Popular Amusement Company, which also operates the Portola Theater, two doors away, is as follows: Eugene H. Roth, managing director; Harry David, assistant manager and director of publicity; Sanford Walter, secretary; Irven Long, in command of ushers; Walter White, chief operator;



Spacious and Magnificent Lounge Room of the California Theater, San Francisco, Cal.

Robert Sears, assistant operator; Thomas Andrews, stage manager; Mrs. C. Franzoni and Miss Mabel French, cashiers; Joseph Haigh, doorkeeper; A. Schwartz, assistant doorkeeper; Dr. Henry Harris, house physician, and Julio Padilla, photographer. Many of these have been connected with the Portola Theater for years. Joseph Haigh has probably admitted more people into a motion picture theater than any other door man in the business here and is quite at home at his new post, as is Thomas Andrews, whose stage work extends back many years. Irven Long is also well known and is rapidly building up a highly efficient corps of ushers. Chinese maids in Oriental costume are being used in the new house and these are giving splendid satisfaction.

The scale of prices, to which the federal war tax is added, is as follows: Matinees, all seats, lower floor and balcony, 10 cents; loge seats, 20 cents, and box seats, reserved, 30 cents. For evening performances rear balcony seats are 15 cents; center balcony, 20 cents; loge seats, balcony or

lower floor, 35 cents, and box seats, balcony or lower floor, reserved, 50 cents. The box seats are sold but twice daily, once for afternoon and once for evening performances. The purchasers for matinee have the use of them up to seven o'clock, after which time the holders of evening tickets may secure possession whenever desired. Evening prices prevail at Saturday, Sunday and holiday matinees.

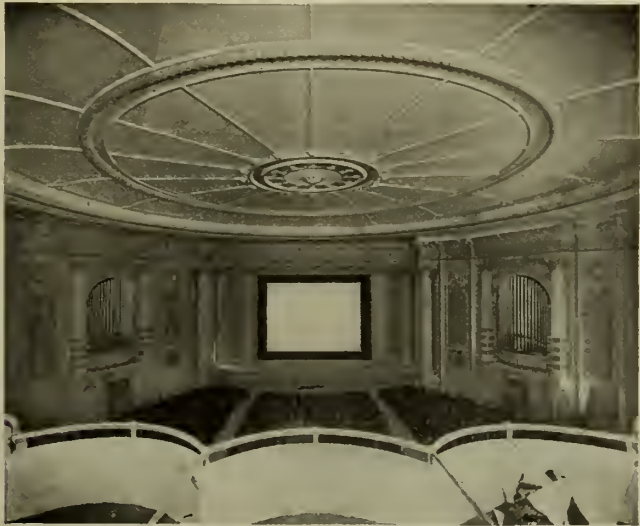
The guiding spirit of the new California Theater is Eugene H. Roth, who has made the Portola Theater, a house with a seating capacity of but about 1,100, known throughout the United States. He began planning the recently opened theater years ago and has left no stone unturned to realize his ambition and his ideals. The California Theater, with a seating capacity of 2,780, and room in its lounges for hundreds more, is a monument to his business capacity and his vision.

New Fillmore Theater, San Francisco, Cal.

Enlarged Picture House Embodies New Ideas in Theater Construction—Seats 2,300 and Costs \$200,000—Dome Seventy-five Feet in Diameter One of Its Electrical Features—Uses Three Simplex Machines.

THE New Fillmore Theater, at Fillmore and Eddy streets, San Francisco, Cal., is an eloquent answer to the question that is often asked of whether the popularity of moving pictures as a form of amusement is on the increase or not. Two and a half years ago the Kahn & Greenfield Circuit opened the New Fillmore Theater at this location, a house with a seating capacity of about 800, and at the time considered one of the finest residence district houses to be found anywhere. In the face of unusual competition the patronage of this house soon became so large that it was an impossibility to care for all who wished to patronize it, and early in October of the present year another New Fillmore Theater, erected alongside the former one, was opened.

Entrance to the new theater is effected through the



Interior of New Fillmore Theater, San Francisco, Cal., Looking Toward Stage. On Each Side of Auditorium Can Be Seen Pipes of Big Fotoplayer Organ.

lobby of the former house, but this has been entirely rebuilt, and even the façade has been improved by an ornamental addition and an immense electric sign. A dancing floor has been installed in the old house, which has been redecorated and transformed into a pavilion for private parties. Entrance to this is through the lobby of the new theater and also off a court between the two buildings. Thus it can be used as a place for accommodating the overflow from the new theater, should occasion require, or as a separate hall. This arrangement presents unusual possibilities, as it enables the management of the house to offer dancing to waiting patrons, and on other occasions permits those renting the assembly hall to offer moving pictures to their guests as a diversion from dancing.

The New Fillmore Theater has a seating capacity of 1,800 on the main floor and 500 in the balcony, where most of the space is taken up by roomy loge seats, for which no extra charge is made. It was erected at a cost of about \$200,000 from the plans of Reid Brothers, and embodies many new ideas and refinements in theater construction. It covers a ground area of 137½ by 137½ feet and has a frontage on Eddy street, as well as an entrance from Fillmore. Intended for moving pictures exclusively, it has a

shallow stage, with the curtain against the rear wall, but in case it should ever be desired to change it into a vaudeville or other type of theater there is space for an addition.

The interior is of striking beauty, the stage being flanked by great columns, while a decorative dome, seventy-five feet in diameter, makes the ceiling an interesting feature. The walls and ceiling are delicately tinted, and their beauty is enhanced by a careful use of indirect lighting. The opera chairs and the woodwork are finished in French gray, harmonizing with the general decorative scheme. On each side of the lower floor are four raised boxes, and only when the house has special guests are these reserved.

In the lobby and foyer are illuminated portraits of moving-picture stars and directors, a new system of lighting making these especially attractive. Here are also public telephones and a marble drinking fountain, where filtered ice water is served in sanitary individual cups. A women's waiting room, with a maid in attendance, is also to be



View of Interior of New Fillmore Theater, San Francisco, Cal., from Stage, Showing Depth of Auditorium and Balcony.

found here, and there is also another at the head of the incline to the balcony, where there are more public telephones and a charming lounge overlooking the lobby.

As is the case in all the Kahn & Greenfield houses, special attention has been paid to the operating room and its equipment. This projection room is finished in spotless tile, with an interlocking rubber composition tile floor. All the wiring is concealed, and the motors that run the machines are mounted on marble supports, as are the automatic arc controllers. Three Simplex machines of the latest type are installed here, these being finished in cream enamel. These are automatically controlled, starting and stopping at the end of reels without the attention of the operator. Included in the equipment is an automatic voltage regulator, made specially by the Westinghouse Electric Company, and special devices made by the Butte Engineering Company, which installed the switchboard. A storage battery floating on the line insures current at all times. J. A. Morie is the operator in charge.

Adjoining the operating booth are washrooms and toilets for the use of the operators, a dark room and developing room for the making of slides and a private projection room for the inspection of pictures. Near at hand are the offices of Manager Joseph E. Levin, finished in mahogany, and enjoying a fine view and an abundance of sunshine; while adjoining are the offices of his assistant, William Moore, which are finished in oak.

Music is furnished by a symphonic orchestral pipe organ, one of the largest instruments ever turned out by the American Photo Player Company. This was built to order, and no contract was named, the instructions being to furnish the best musical instrument possible, regardless of cost. The pipes arranged on each side of the stage add to the decorative scheme. The big instrument is presided over by Organist Richard Comfort. Adjoining the stage is a large music room, where a large collection of music is stored, and nearby is a sign painting room. In the basement is the heating and ventilating plant and a machine shop.

The price of admission is uniformly 10 cents for matinees and 15 cents for evening performances, with the usual reduction for children. Changes of program are made three times each week, and performances are from noon to 11 p. m. Paramount service will be featured.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Les Miserables"

William Fox Ten-Part Picturization of Victor Hugo's Powerful Story, with William Farnum as Jean Valjean, a Notable Production.

Reviewed by Edward Weitzel.

FRANK LLOYD, the adaptor and director of the William Fox ten-part picturization of Victor Hugo's famous story, "Les Miserables," has accomplished both tasks in a highly praiseworthy manner. Aided by William Farnum, in a forceful and sympathetic embodiment of Jean Valjean, and by the excellent acting of the rest of the cast, Director Lloyd has taken advantage of the many opportunities for dramatic situations of great power and has placed them in realistic



Scene from "Les Miserables" (Fox).

settings that lack nothing which liberality and artistic perception could supply. "Les Miserables," with its wealth of strongly contrasted characterization and its human and humane theme, is the great heart-interest story of fiction. The purpose of its creator, to show that the spark of good is never extinguished in the heart of man, and to plead for the downtrodden, is set forth so convincingly that the story is for all time. In both novel and stage form Hugo's masterpiece has enjoyed a long and ardent popularity; its scenes are now made to live on the screen with a reality that adds new interest to the lives of Jean, Fantine and Cosette.

At this late day it is hardly necessary to recall the story of "Les Miserables." The history of the degraded galley-slave who is transformed into a man whose soul is touched with almost divine compassion and who lives only to do good is familiar to most people. The Fox screen version has been admirably planned. Opening with commendable simplicity and directness, it shows the figure of Jean Valjean returning to the cottage of his sister with the news that he has failed to obtain work and is unable to help buy her bread for her starving children. It then traces Jean's theft of the loaf of bread, his arrest, his prison term, his release, and his meeting with the good bishop. The Fantine incident is told at length; then follows the history of Cosette and its close connection with the life of Valjean, the parts played by Javert, Marius, Eponine, Gavroche and Thenardier and his wife in the working out of the fates of the two leading characters being given the requisite amount of attention. All the moments of unforgettable dramatic tension are retained, but it is doubtful if any of them make a stronger impression than the scene of the rescue of little Cosette from the Thenardiens. The picture of Jean Valjean leaving the inn with the ill-treated child in one arm and her new doll in the other will moisten many an eye. In the last episode the battle at the barricade, with the death of the heroic little Gavroche and the flight of Valjean through the sewers of Paris with the insensible Marius on his shoulder, are two of the best reproduced incidents of the story. To have condensed into ten parts so comprehensive a version of Hugo's work, with its numerous well-rounded characters and opulence of incident, is an achievement of uncommon worth.

William Farnum's performance of Valjean has the honesty of Hugo's hero. Meeting every physical requirement of the character, the actor exhibits a firmness of purpose, clearness of conception and general aptitude for the part that renders

his work wholly satisfying. Hardee Kirkland, as the sinister Javert, might have stepped out from the covers of the book, and George Moss, as the bishop, is equally true to prototype. The Fantine of Sonia Markova is a figure of compelling pathos that never oversteps the bounds of artistic restraint. Jewel Carmen is a lovable Cosette, and high-grade impersonations are given by Edward Elkus as Thenardier, Dorothy Bernard as Eponine, Kittens Reichert as Cosette at eight years of age, and Mina Ross as Mme. Thenardier.

"Who Shall Take My Life?"

Selig's Seven-Reel Propaganda Special Has Thrilling Interest—Ablly Directed by Colin Campbell, with Thomas Sant-schi, Fritzi Brunette, Bessie Eyton and Other Well-known Players in the Cast.

Reviewed by James S. McQuade.

IT is already widely known that the script of "Who Shall Take My Life?" was written by Maibelle Heikes Justice, the well known author of numerous short stories, special articles and photoplays. The father of Miss Heikes Justice was a prominent jurist, and, doubtless, through her close intimacy with his life work, the author had knowledge of several, if not many, cases where justice had miscarried and where the innocent were made to suffer for crimes of which they were innocent. Whether this be so or not is immaterial, as Miss Heikes Justice is an ardent opponent of capital punishment, and the story of this thrilling photoplay shows that she had her whole heart in the work, and that she has furnished a most convincing argument in favor of her belief.

The case of the state against "Big Bill" O'Shaughnessy becomes in the hands of the author clear and convincing, with not a single loophole for escape; and yet, when the condemned man, convicted by circumstantial evidence, has been electrocuted, there flashes over the wires to the warden of the prison in which O'Shaughnessy had just suffered the death penalty word that the supposedly murdered woman had been discovered in a Western city—alive, and following the course of an unrepentant Magdalen! This certainly, whether one believes in capital punishment or not, is a terrific argument against circumstantial evidence in certain cases.

Director Colin Campbell has furnished many realistic settings for this big, entrancing photoplay. The courtroom scene is especially dignified and lifelike, as is also the interior showing the meeting of a state legislature. The prison interiors, including the gruesome death chambers for prisoners who have left all hope behind, make one shiver to look at them. A view of the electrocution chamber has been wisely spared the spectator, but he is sobered to the point of solemnity as he watches the prisoner conducted toward it accompanied by his spiritual



Scene from "Who Shall Take My Life?" (Selig).

comforters and preceded by the warden and his staff and those invited to be present.

Thomas Sant-schi has given us a most intelligent impersonation of the brawny bridgetender, Bill O'Shaughnessy. He brings out very forcefully the bravery of this uncultured giant, confident to the last that his innocence of crime will prevent him from going to the chair. Even the pious confessor, who seeks a clear view of the condemned man's heart in order that he may administer the last rites of the church, is thrown aside

by the strength that innocence gives. The final leave-taking between O'Shaughnessy and his wife, the latter being very sweetly impersonated by Bessie Eyton, is most affecting.

But the strong character of this powerful photomelodrama is Kate Taylor, one of the unfortunates whom circumstances and natural waywardness have robbed of a better life and nobler impulses. Weak where she should be strongest, and strong where she should be most lacking, this human soul works out her fearful destiny.

In this role of great possibilities, Fritzi Brunette positively electrifies the spectator. She has all our sympathy when her better woman's nature seeks the guardianship and the respect of "Big Bill" under the name of wife, and also when she is discarded for another. The mental and the heart agony suffered by Kate Taylor then are lived so truly by Fritzi Brunette that every heart is with her and every hope for her.

But what a revulsion follows as we watch the good swallowed up in a moment by the demon spirit that take possession of Kate Taylor! There's horror, and that is quickly followed by loathing and hate.

And what a scene is that after Kate learns that her silence has led to "Big Bill's" death in the chair! Here Miss Brunette simulates madness with such realism that one stares and becomes highly affected with nervousness. To see that little woman in her frenzy throw big, solid police officers around like straws convinces us for a moment that she is mad.

Other important characters are ably sustained by Ed. Coxen, Harry Lonsdale, Eugenie Besserer, Al. W. Filson, and Virginia Kirtley.

Distribution is being made on the state rights plan.

"Bucking Broadway"

Harry Carey and Molly Malone Appear in Five-Reel Number Telling Entertaining Story of Entangled Love.

Reviewed by Robert C. McElravy.

PICTURESQUE Western locations are the first things to catch the attention in this enjoyable feature. The tale was written by George Hively, and deals with a stirring heart episode in the career of "Cheyenne" Harry. Jack Ford, who directed the production, again demonstrates his happy faculty for getting all out-doors into the scenes. The number is exceptionally well directed throughout, both in the opening Western part and the contrasting Eastern scenes. The cabaret setting, where the big hand-to-hand fight occurs, stands out prominently in the latter.

The story itself is amusing and contains a pleasing mixture of humor and sentiment. It opens with a unique declaration of love on Cheyenne's part. He takes the daughter of the ranch owner, Helen Clayton, to the new home he has built for her, and wins her consent to the marriage. They then combine forces to gain the father's consent, which is speedily forthcoming.

Up to this point the course of true love runs smoothly enough, but trouble begins with the appearance of a stock buyer named Thornton. The latter wears "store" clothes, and in the course of time induces Helen to elope with him to New York on promise of marriage. Cheyenne, considering himself beaten in the game of love, decides to take to his wild life on the trail again, but a message comes from Helen asking him to come to her aid. The rest of the yarn pictures graphically the manner in which Cheyenne and his friends go



Scene from "Bucking Broadway" (Universal).

to New York and literally clean up a cabaret in which Thornton is dining with Helen.

The plot, as outlined, does not sound particularly new, but there are pleasing human touches which give it fresh appeal. The restaurant melee is relieved by some really humorous features, which bring the feature to a close in a laughable way.

Harry Carey appears in the familiar character of Cheyenne, Molly Malone is attractive as the girl, and Vester Pegg is strong in the part of Thornton. L. M. Wells plays the ranch owner.

"The Honeymoon"

Constance Talmadge Fine Ability in Five-Part Selznick Comedy Feature for Select Program.

Reviewed by Margaret I. MacDonald.

AN amusing story of a troublous honeymoon written by E. Lloyd Sheldon has been converted into a thoroughly entertaining five-part film production by Charles Giblyn, who has given the picture capable direction, with a cast quite up to the mark. The singular beauty and personal charm of



Scene from "The Honeymoon" (Select).

Constance Talmadge in the role of the jealous bride, of course, adds much to the attractiveness of the production, but on the other hand the story presents situations carefully presented that will bring a laugh any time. The same style of story has been presented before in a manner more embarrassing than funny. This cannot be said of "The Honeymoon," for it possesses not one objectionable point, and suggests nothing but the comical side of the situation.

As the story runs the pretty bride becomes jealous of a friend (Lillian Cook) who unknown to her is about to become engaged to her brother (Harris Gordon), and as the bridal party is about to start on its honeymoon the said brother of the bride drags the bridegroom (Earle Foxe) into a secret alliance on his own account extracting from him a promise to look up a musical comedy star (Julia Bruns) whose company happens to be playing in Niagara during his honeymoon week. The object of his looking her up, by-the-way, is to buy her off from a foolishly contracted engagement to the bride's brother. What happened to the bridegroom in his endeavor to keep faith with his brother-in-law and with his bride is presented in a series of truly amusing incidents in the course of which the bride takes a room on another floor of the hotel to that on which her husband is located after visiting the theater behind scenes and discovering her husband with a scantily attired stage beauty. Further complications occur through the musical comedy star having rooms at the same hotel, and the outcome of the affair is that a hastily gotten divorce is granted just as the conflicting parties are making up their differences. A clergyman guest at the hotel quickly called into service manages to readjust matters.

This picture is not entirely free from inconsistencies, but will be thoroughly enjoyed by the average audience. It is well photographed, well directed, and presents many beautiful views of the great falls of Niagara.

"The Square Deceiver"

Harold Lockwood Is the Hero and Pauline Curley Is the Heroine and Both Are Mighty Well Adapted to These Roles.

Reviewed by Hanford C. Judson.

THERE was a large block of the audience who fairly reveled in the pretty and quite romantic love story played by Harold Lockwood and Pauline Curley in "The Square Deceiver," a Yorke-Metro picture in five reels. It is a good, clear story, limited in its appeal to a certain type of youthful mind, found in grown-ups and the young alike, plentiful perhaps in most audiences, and especially plentiful in residential neighborhood matinees. The action is, shall we say, bolstered by much comle business, not new by any means; but it often made a laugh.

Such melodramas as this have their value. Their influence is in part good, for they tend to elevate the heart even if there is nothing for the mind in them at all. On this account, a too-steady diet of them is bad, for they do not really picture actual life at all. Of course, Harold Lockwood knows how to make love and, when playing opposite to him is a pretty heroine who also is good at this sort of business, it is no wonder the people who are finding the world not full enough of

love to sult them are pleased and feel that they have got their money's worth.

The hero is a rich leader of fashion, and the director handles the people around him as though he were a prince. The heroine is a poor niece of a moderately well-to-do family with social aspirations. She is ill-treated. The hero finds her tinkering with the family automobile. He is smitten and takes a job as chauffeur to the family—well, the rest is romance, and in the end everybody, even the hateful cousin whose treatment



Scene from "The Square Deceiver" (Metro).

of her was so rude, is forgiven, and everybody is happy; but especially the heroine, who is now not only rich but the leader of fashion, and her young husband is willing and ready to go to war as soon as he is called.

"The Tenth Case"

June Elvidge in Five-Part World Photoplay That Contains Quick Moving Events of Considerable Interest.

Reviewed by Edward Weitzel.

EXPERT playing by the entire cast and efficient direction by George Kelson are among the merits of "The Tenth Case," a five-part World photoplay in which June Elvidge has the stellar position. The story is dramatic and, if the mental blindness of Jerome Landis can be overlooked, of considerable interest. The person just named is a man of wealth and more than average intelligence, who marries a young and beautiful woman and is quick to believe her guilty of infidelity upon circumstantial evidence. He turns her and his child from the house and then sues for absolute divorce. The judge who presides at the trial also has great faith in circumstantial evidence until the wife of Landis and a friend of hers convince the honorable judge how easy it is to be misled in the matter. The friend secretes himself in the room belonging to the wife of the judge, just as the nephew of Jerome Landis did in the room occupied by his uncle's wife. When the learned judge received a practical illustration of the value of circumstantial evidence it causes him to modify his decision. He grants the divorce but permits the mother to have her baby with her part of the time. Harry Landis, the nephew who caused the trouble, is killed in an automobile accident, but confesses before he dies, and his uncle and aunt are reunited.

There is an underplot involving an experienced vampire, who has entrapped the heroine's father and who also gets the nephew in her toils. The interest around the friend is also important, and some spectators will regret that he does not win the lady after the divorce. But she is only anxious to go back to her husband.

Mention has already been made of the excellence of the acting and direction of "The Tenth Case." June Elvidge as Claudia brings out all the attractive womanliness of the character, and John Bowers, George MacQuarrie, Gladden James, Eric Mayne, Eloise Clement and Charles Dungan are deserving of mention.

"The Marriage Speculation"

Vitagraph Blue Ribbon Feature Written by Cyrus Townsend Brady Belongs to the "Strawberry Mark" Class of Fiction.

Reviewed by Edward Weitzel.

STARTING with a highly improbable but none the less interesting theme, "The Marriage Speculation," a five-part Vitagraph Blue Ribbon Feature written by Cyrus Townsend Brady and directed by Ashley Miller, gets switched off on to a network of familiar complications, and ends as one of the brotherhood of the order of "strawberry mark" fiction. This brand of story still has its admirers, however, and the picture is well directed and acted. It opens most promisingly: An eccentric old bachelor who has worked all his life in a pickle factory and saved ten thousand dollars conceives the

plan of educating some poor but attractive girl with his money so that she may make a wealthy marriage. In return she must see that he is taken care of during the rest of his life. The scheme is put into effect. Clara Wilton, who has been engaged to Billie Perkins, a shiftless young chap, grows tired of his want of ambition, and accepts the old man's offer.

When she finishes her education and the last of the money is being spent at a fashionable watering place to get her into society, Clara finds herself surrounded by suitors, attracted by the report that she is an heiress. The usual bogus nobleman is among them. In the meantime, Billie has not been idle. The loss of Clara wakes him up, he pitches in and earns a few dollars for himself and grows a mustache. Thus disguised he goes down to the watering place and poses as a man of title himself. Clara is able to penetrate his disguise, and finds that she still loves him. She feels it her duty to marry an Italian count in order that she may keep her agreement with her matrimonial backer, however; but Billie shows that his rival is only a waiter. As he points an accusing finger at the man one of the spectators notices a ring on his finger, and demands to know where he got it. Billie informs him that it belonged to his father, and has the tables turned most agreeably by being informed that his grandsire in England has just died and left him a title and a handsome fortune.

Charles Kent gives the character of the old bachelor just the right touch of eccentricity, and Mildred Manning and Wallace MacDonald are pleasing as Clara and Billie.

"My Little Boy"

Skillful Blending of Two Famous Works in Five-Part Bluebird Photoplay Written by Elliott J. Clawson and Featuring Ella Hall and Zoe Rae.

Reviewed by Edward Weitzel.

IT was a happy thought on the part of Elliott J. Clawson to combine Charles Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue" in a five-part photoplay for the Bluebird brand. Both story and poem are noted for their heart interest, and Elsie Jane Wilson, who directed the production, has handled it with sympathetic understanding. The entire cast show the same appreciation of their work, and a charming screen story, told with great charm, is the result. From "A Christmas Carol" has been borrowed the characters of old Scrooge and his nephew. They are brought down to the present, however, and the older man is turned into a "grouch" in place of being a miser. He is now known as Uncle Oliver, and refuses to have anything to do with his nephew when the young fellow marries against his will. Six years later Fred determines to ask his uncle to spend Christmas with him and meet his son, Paul, who is known in the family as Little Boy Blue. Oliver grudgingly consents, and is more grouchy than ever when he arrives on Christmas Eve. After trying to make everyone as miserable as possible he goes to bed and has a dream that makes a new man of him.

He imagines it is Christmas morning, and that he has been awakened by the shouts of little Paul over his presents. Growling his displeasure he prepares to go hunting with his nephew, and the party leave the house. Paul follows, and is accidentally shot by Oliver. The little fellow is brought home, and the family gather around his bed, but neither their love or



Scene from "My Little Boy" (Bluebird).

the old man's remorse can save him. After his death, Fred and his wife drift apart, but are reunited by finding the little toy dog and the tin soldier in the closet waiting for Little Boy Blue. When Oliver is really aroused by the gleeful shouts of Paul he rushes down stairs in his pajamas and astonishes everyone by hugging and kissing them all and wishing them the heartiest kind of a Merry Christmas.

"My Little Boy" will delight everyone who has the Dickens love for Christmas in his heart and cherishes Eugene Field's tender regard for childhood. The even excellence of the cast

is one of the picture's chief virtues. The parts are distributed as follows: Clara, Ella Hall; Fred, Emory Johnson; Paul, Zoe Rae; Oliver, Winter Hall; Joe, Harry Holden; Clara's mother, Gretchen Lederer.

Tom Sawyer

A Notable Famous Players-Paramount Production of Mark Twain's Favorite Story, with Jack Pickford Very Acceptable in the Title Role.

Reviewed by Louis Reeves Harrison.

AS A photodrama "Tom Sawyer" is bound to arouse high expectations, and it is on that very account no easy proposition, but the screen version has been constructed with skill; the handling is in fine harmony with the mood of the story, exquisite in some of its details, and Jack Pickford responds to his opportunities so creditably that he completely won a large audience at the Strand by his performance. This is saying a great deal when it is considered that a very large number of people in the average audience are familiar with the principal scenes in the story and have formulated some preconceived ideas of their own how it should be presented. Boy life in the middle of last century was fresh in the thoughts and sympathies of Mark Twain when he wrote the story of Tom Sawyer, and old boys of today keenly appreciate the truthfulness of his portraiture. Besides this, there is much that is still representative of that period in a boy's life of today, though times have greatly changed. The Boy Scouts of modern times are given a chance to gratify the native longing within them for life in the open, and even schools are becoming bearable to the young savage. Tom Sawyer will, nevertheless, long remain a classic, endeared to our hearts because of the author's kindly soul revealed therein.

The atmosphere of the story is most perfectly preserved in the scenes depicting the gatherings of townspeople at the meeting house. The selection of church and street; the care shown in costumes and the absence of theatrical exaggeration completes a delightful illusion. We are not looking at a screen story—we are transported to the time and place of an actual experience and are participants in the events. This is truly high art, the more creditable that it must have been difficult to preserve so perfect an atmosphere. Even genuine stern-wheel river boats are used when a search is made for the bodies of Tom Sawyer, Huck Finn, and a boon companion, at a time they were camping out on one of the low-lying islands of the Mississippi River. Besides fidelity and good taste in settings and exteriors, the director has added greatly to the general sum of values by amusing bits of psychology among the various types.

The types have been well-chosen as a rule, and Jack Pick-



Scene from "Tom Sawyer" (Paramount).

ford carries his difficult role by sheer force of personality. He rivals the bright subtitles in provoking laughter and is conscientious in every moment of his impersonation. It is true that interest centers entirely on the characterization of the lead, relegating the balance of an excellent cast to the background, but his chances for error are correspondingly great, and he sails serenely through them all. The entire production will prove a big winner wherever shown and give satisfaction to those who look for a revival of interest in what has come to be an American classic.

Correction on Release Date of Argus Pictorial No. 2.

An error was made on page 1523 of the December 8 issue, where it was announced that Pathe's Argus Pictorial No. 2 was released on November 25. The correct release date for this educational subject was December 2. Argus Pictorials are released every other week, and Issue No. 3 is scheduled for December 16.

"An International Sneak"

Sennett Comedy Features Conklin and Others, as Well as a Fish That's Strong on Large, Live Bait.

Reviewed by George Blaisdell.

THERE'S a new brand of fish in "An International Sneak," Mack Sennett's Paramount comedy released December 2. This small inhabitant of the deep has the courage of a peccary, the grip of a bulldog, and the motive power of a whale. Hooked on a line it pulls a rowboat over the water with the celerity of a speedboat. The presence of the hook "in its midst" does not prevent it biting a hole in the bottom of the boat and sinking the craft, throwing its two would-be occupants into the water. Neither does the aforementioned instrument in any measure retard or handicap the action of Mr. Fish when he starts retaliation on the fisherman who initiated the intimate alliance between them. The adhesive, cohesive finny wonder sinks its fangs into the seat of the trousers of the drowning man and proceeds to shake its scaly body in a manner to reflect credit on a terrier performing with a rat.



Scene from "An International Sneak" (Paramount).

When the human is drawn up on the pier, Mr. Fish's grip remains unbroken.

Of course, the foregoing is but one of the incidents in the two-part comedy. It will make fun, however, while it is on, as will the subsidiary happening of the land fisherman whose far-flung hook collides with a perfectly good skirt, and carries that filmy garment out over the water to the consternation of its youthful bare-kneed owner and the entertainment of the more or less innocent bystanders. When Colonel Walrus has contributed his share to the rescue of one of the drowning men by throwing a heavy rope to him, absentmindedly failing to retain one end of it, he continues his heroic career by recovering the separated garment.

Chester Conklin is Colonel Walrus, the foreign spy; Billy Armstrong is the Juvenile; Ethel Teare is a female detective; Lillian Biron is the Juvenile's sweetheart, and Earle C. Kenton is the Power King, her father. This is the cast that romps through the comedy, sometimes so fast, as it was shown in the Paramount projection room anyway, that it is difficult keeping track of the thinly defined threads of the farce.

"An International Sneak" is a regulation Sennett production, with an abundance of fun and a number of surprises.

"The Eternal Temptress"

Lina Cavalieri Strongly Portrays an Interesting Role in Her Paramount Debut.

Reviewed by George Blaisdell.

FINELY presented is "The Eternal Temptress," the five-part subject in which Lina Cavalieri makes her Paramount debut, and which is released on December 3. The famous singer is a most acceptable screen subject—the close-up contains for her nothing to inspire fear. She "photographs" remarkably well, too. As the production leaves the hand of Director Emile Chautard it is a good subject, the leading player has a role which she fills to marked advantage, there is a strong supporting cast, and there is a steady interest.

Lina Cavalieri portrays ostensibly the character of a wanton. Actually we see a most charming woman, fond of attention, one who loves finery and concerns herself little as to the involved financial sacrifice on the part of the giver, and very much of a flirt, too, but nothing is shown to indicate that her character is not a thing apart from her reputation; so far as one may judge the Princess Cordelia Sanzio is faithful to Harry Althrop, the young American infatuated with her, and on whom she lavishes what seemingly is genuine, not assumed, affection. So it is when at the end the princess commits suicide there is a confirmation of the impression that it is a case of a not bad woman following what she still conceives the straight path

rather than that of one who seeks regeneration in self-tragedy. The singer has screen magnetism.

Elliott Dexter is Althrop, the American as weak in character as he is strong in his love for the Italian. Althrop's infatuation is of the most pronounced type, of the helpless, hopeless sort, the kind that drives a man through fire and water and into jail in the doing of things he believes will find favor in the eyes of the woman who has absorbed him. Alan Hale is Count Rudolph Frizl, an aid of Prince Estezary, an Austrian diplomatic-political agent, played by Edward Field-



Scene from "The Eternal Temptress" (Paramount).

ing. James Laffey is the American Ambassador, and Hallen Mostyn is Althrop's father. The work of Messrs. Dexter, Hale, and Laffey stands out.

The story is laid in Venice and Rome. The staging is convincing, which is another way of saying it is well done. The atmosphere of the Italian locale is sustained, and so, too, is that of the embassy and of the court of honor. The writer was not clear as to the instrumentality employed by the princess to accomplish the death of the count when in a struggle the latter sought to recover from her the document which involved not only the honor of the woman's country, but also of the man she loved. The blow with the tiny dagger may be there at that.

"The Eternal Temptress" should go well.

"Shirley Kaye"

Five-Part Screen Version of Hulbert Footner's Stage Play
Makes Pleasant Comedy for Clara Kimball Young—
Distributed by Select Pictures Corporation.

Reviewed by Edward Weitzel.

SOCIETY and the financial world clash pleasantly in a five-part screen version of Hulbert Footner's stage play, "Shirley Kaye," Clara Kimball Young having the title role. The picture was directed by Joseph Kaufman, and is released by Select Pictures Corporation. Elsie Ferguson originated the



Scene from "Shirley Kaye" (Select).

part of the eastern society girl, who uses her position to fight a battle with a western railroad king and save her father from ruin. Clara Kimball Young brings the beauty and refinement of manner necessary to the part, and the entire production is

marked by the proper atmosphere of wealth and good breeding. The locations and interior sets are always in the picture.

The scenario was made by Margaret Turnbull. The situations in "Shirley Kaye" never rise to any lofty dramatic pitch, but the spirited way in which the young girl, who is supposed to be a society idler, wins her battle against two determined and experienced railroad executives is bound to interest the spectator. T. L. Magen, a western railroad king and the father of a socially ambitious daughter, comes to New York with his general manager, John Rowson, and his family. Shirley is attracted by the young man, but he is known as a woman hater. The girl tricks him into giving her information that enables her to defeat the scheme against her father. Magen forgives Shirley for the sake of his daughter and the recognition Shirley has secured for her; but Rowson refuses to have anything further to do with the girl and returns to the West. She goes after him on the pretext that he must be forced to accept the general management of her father's road. She finds him at his hunting lodge in the mountains and convinces him that a woman hater is the most foolish type of mankind.

Corliss Giles plays opposite to the star as John Rowson. He belongs to the virile type of actor, and is always satisfactory. George Fawcett is a humorous and commanding figure as T. L. Magen, and Claire Whitney is winsome and pretty as his daughter. The other parts are in the hands of George Backus, Nellie Lindrich, John Sunderland, Mrs. F. O. Winthrop and Frank Otto.

"Until They Get Me"

Pauline Starke Makes Pronounced Hit in Finely Dramatic
Triangle Photoplay—"The Maternal Spark" and
"Because of a Woman" Also Released.

Reviewed by Edward Weitzel.

ANY truthful director of moving pictures will admit that occasionally he is given a combination of scenario and cast that seem made for each other and cause him to think there are harder jobs than turning out photoplays after all. "Until They Get Me" belongs to this class of pictures. It



Scene from "Until They Get Me" (Triangle).

is a five-part Triangle production, written by Kenneth B. Clarke and directed by Frank Borzage. Moreover, the cast is headed by a newcomer of uncommon promise in the person of Pauline Starke. But sixteen years of age and of limited experience before the screen, this young actress is bound to duplicate the success attained by Mae Marsh and Bessie Love. She has many of the best qualities of both, and is capable of portraying a strength of character that is entirely unexpected. As Margy, a nameless waif, who fights her way to happiness and wins the love and respect of every one at a Northwest Mounted Police station, Pauline Starke is called upon to impersonate a fourteen-year-old girl, who has known every privation, and to show her mental and physical growth into womanhood. She does this with a depth of sincerity, allurement of personality and excellence of method that merit the highest praise. Little Miss Starke has arrived!

"Until They Get Me" is a tale of the Canadian Mounted Police, and its hero is private Richard Selwyn, a character played with feeling and force by Joe King. The young fellow allows a fugitive named Kirby to escape, through a trick, and all during the play he keeps up his pursuit of his man. The manner in which Margy's fate is entangled with Kirby's and Selwyn's is ingeniously brought about, and the entire story moves forward with steady and unobstructed speed. In construction it follows the newer and better way: A simple and direct but strong story, that does not turn back at frequent intervals to relate something that only retards the action.

The production brings out all the points of the picture for their full worth, and has been skillfully photographed by C. H. Wales. Jack Curtis as Kirby, Walter Perry as Sergeant

Blaney, Wilbur Higbee as Draper and Anna Dodge as Mrs. Draper have important parts in the good work.

"The Maternal Spark."

George du Bois Proctor is the author of this five-part Triangle picture, which contains a considerable truthful observation of life and is enlivened by the actions of a bright child and a frisky dog. "The Maternal Spark" shows a young lawyer's rise from a small country practice to a position of trust and importance with the head of a great corporation in New York. Helms has always been happy and contented with his wife and child, but with the change in his fortunes comes a desire to indulge in the amusements of the city. His employer has put him in the way to make considerable money by speculation, and is on friendly terms with his family. Helms gets entangled with a woman of doubtful reputation, and she claims that he has awakened a pure love in her heart. He is ready to leave his wife and boy for her, when Mrs. Helms finds it out and sends for her rival. The maternal spark in the woman is not proof against the claim of the boy for his father's protection, and she gives Helms back to wife and child. The employer discovers the entanglement. He breaks Helms financially, and the man is obliged to go back to the little country town and start all over again.

The incidents of this story are all pertinent to it, and are without exaggeration. The production has been given intelligent direction by G. P. Hamilton. An evenly balanced cast keeps the acting up to the right mark. Rowland Lee and Irene Hunt are the leading players, and Joey Jacobs, Edwin Jobson, Josie Sedwick, Frank Newburgh and Frank McQuarrie have other important roles.

"Because of a Woman."

The construction of "Because of a Woman," a seven-part Triangle release, pictured by George Elwood Jones from a story by E. Magnus Ingleton, leaves a great deal to be desired. The story is of fair quality, but it is put together with so little regard for dramatic effect that most of the situations miss fire. Heroic cutting will improve the picture.

The plot is based on the sacrifice a man makes for the woman he loves. Noel Clevering, a young West Virginian, bears the stain of another's crime, and sees Muriel Gwynne married to his rival. He still does all he can to serve her, and in trying to prevent her husband from leaving her for another woman meets his real fate, a charming young girl from New York, who is visiting in the south with her invalid mother.

The work of the cast is uniformly excellent. Belle Bennett plays Valerie Greenway, the New York girl, with spirit and charm, and Jack Livingston is a manly Noel Clevering. George Chesebro, Louella Maxam, Lillian Langdon, Josef Swickard and George Pearce complete the cast. Jack Conway directed the picture.

"Those Who Pay"

Seven-Part Thomas H. Ince Photoplay Written by Gardnar Sullivan and Starring Bessie Barriscale Treats a Vital Theme with Frankness and Truth—
Released by U. S. Exhibitors' Corp.

Reviewed by Edward Weitzel.

IN "Those Who Pay," a seven-part photoplay, written by C. Gardnar Sullivan and produced by Thomas H. Ince, but two of the incidents will be questioned by the spectator. For the rest, they are woven into a drama that deals with life frankly and truthfully, but confines itself almost wholly to the weakness in humanity. As the title indicates, "Those Who Pay" are the women who are the victims of their own folly and want of firmness; and the scenes and incidents the author has used in pointing his moral are generally discussed in the most guarded manner in real life. The picture comes in the same class as "To-Day," and infidelity is the mainstay of the story. Regarding it purely from the artistic side, the drama is almost without a flaw. It treats of the "eternal triangle," but does so logically and with a directness of attack that forces the action on without a halt or pause. The outback is ignored as something that never existed, and the dramatic balance of affairs is adjusted with easy dexterity. The direction and photography are also highly meritorious and throw the situations into constant bold relief.

The story is a tragic one—tragic in its frequency, its pitifulness and its revelation of how want and circumstances conspired to entrap the girl of good intentions but weakness of will. Opening with a foreword that is much too long and only serves to dull the edge of suspense, it follows the career of Dorothy Warner along the primrose path until the awakening comes and she sacrifices herself rather than separate from his wife and child the man who ruined her. Dorothy is a ten dollar week shopgirl, who falls into the hands of a man of position and breeding after he has befriended her. Graham, a successful lawyer, gives her a position in his office, and her gratitude rapidly turns into deep love. And right here occurs the first of the doubtful incidents. Graham has a number of other clerks working for him, and yet Dorothy never learns that he is married until after she has gone on an automobile trip and spent the night with him. Confronted the next morning by shame and remorse, the girl has every confidence in the man she has trusted, and when Graham tells her that he is already married weakly consents to become his mistress. He places

her in a fine apartment, and spends his spare time between his two establishments.

Fate does not permit him to escape, however. A political enemy informs his wife of the true state of affairs, and Mrs. Graham acts with calmness and decision. She sends for Dorothy, puts the case squarely before her and asks who has the better right to Graham's love. She next tells the girl of Graham's unborn child, and asks if it also must suffer from the wrongdoing of its father. Dorothy, brought face to face with reality, agrees to give up Graham forever. He enters just as



Scene from "Those Who Pay" (U. S. Exhibitors).

she is leaving the house, and turns on her in the most cowardly manner. This is the second incident that does not convince. Dorothy's fineness of nature would have detected any such mark of the cur, and she would never have loved him so fervently. After renouncing him she remains loyal to the end, and refuses to wreck his public career. The last scene shows their final parting, and Dorothy sinks down with the cry, "Mother, mother!"

Only the sternest of moralists will withhold their sympathy from the unfortunate girl, and most persons will ask themselves, What does life still hold for her? What is to be the end? As usual, it is the woman who pays; the man goes free!

Bessie Barriscale is the Dorothy Warner. She is an excellent choice for the part. The woman she projects on the screen is one of those ardent, loving natures that is easily swayed where her heart is concerned. The manner of her downfall almost excuses the act so little does she contribute to its bringing about. Graham takes advantage of her terror of a violent storm to get into her bedroom, when a thunderbolt narrowly misses the house. These extenuating circumstances are fully indicated by the actress, and she is always consistent to the mood of the character.

Howard Hickman plays Graham and follows faithfully the lines laid down by the author. Melbourne McDowell is realistic as the politician, Steve McNutt, and Dorcus Mathews sketches in the character of Alice Graham with deft strokes. It is a most fortunate thing for Graham that he has such a woman for a wife.

Raymond B. West directed the picture, and Charles Stumar was the pilot of the camera.

Blood-Stained Russia, German Intrigue, Treason and Revolt

The War in Russia from 1915 to the Present Day Illustrated in Pictured Events Arranged in Dramatic Sequence by Donald C. Thompson.

Reviewed by Margaret I. MacDonald.

THE part that the moving picture is destined to play in the recording of history is forcefully exemplified in the eight-part production, entitled "Bloodstained Russia, German Intrigue, Treason and Revolt." The scenes in this picture were photographed and arranged in dramatic sequence by Donald C. Thompson, staff war correspondent of Leslie's Weekly, and with thoughtfully worded subtitles give as clear an idea of Russia as she is, torn asunder and temporarily impaired through the influence of German intrigue. Mr. Thompson's frequent visits to Russia, which, in the last instance, was prolonged over a period of eleven months, have vested him with a superior knowledge of the situation, and made him the possessor of a wealth of material with which to paint his pictures. These visits to Russia were made in 1907, 1915 and November, 1916, returning to America only about a month ago.

One of the opening subtitles of the picture gives the cue to its predominating color. It is as follows: "Since March, 1917, the world believes that Russia treacherously forsook her allies, but records from my diary and camera will show that Russia's anarchy was not willed by her people, but was caused by vile German intrigue working in the unthinking masses." Then as a fitting commencement of the true history of the Russian

chaos looms on the screen a murderous visage, which we readily recognize as that "Kaiser Wilhelm, Emperor of all the Huns, who flung a war of conquest into the world, believing that he could quickly conquer Europe. The Hun emperor aimed his first blow against Russia, where mobilization seemed most difficult. But Russia, at the first call to arms, rose as one fighting man. From every part of the vast empire came galloping Cossacks." A distant view of what the last sentence of this latter subtitle implies, which gives a dramatically realistic suggestion of the spirit of the Russian people at the begin-



Hut Where Thompson Did Photographic Work.

ning of the war, is followed up by views and subtitles which recall the fact that Russia mobilized six million men in ten days and twenty millions later. The army in its turn, we are told in subtitle, mobilized billions of "Cooties," among whom socks were luxuries and rags were used as substitutes. Then we learn of the demoralization of the Russian military machinery because of Russia's failure to imprison pro-Germans.

Step by step the picture leads us along the line of German intrigue, showing incidentally the destruction of Turkey's shipping facilities and telling of the enticing of Turkey into the war by Germany. The results of the German intrigue in Russia, such as overcrowded hospitals, shortage of war materials and surgical necessities, caused by the diverting in other directions by Pro-German influence, of the millions in money raised to successfully carry on the war, are illustrated. Then comes the dark hour, when the Czar took supreme command of the army and navy and sent Grand Duke Nicholas to the Caucasus, which is illustrated in the picture with a familiar view of these two central figures conversing presumably in the grounds of the palace.

In this manner the picture tells its story of this remarkable period of history, always in the same effective and lucid manner, giving us, first-hand as it were, truthful pictures of the student, the peasant, the soldier, the socialist, the anarchist and the Bolshevik, "all of whom have been led to believe themselves ready for complete freedom." The revolutionary period is vividly described in the picture, showing among other interesting scenes, the room in the Hotel Astoria in Petrograd, where Mr. Thompson lived, with its windows broken and its walls pierced with bullets. Neither have the leaders of the different factions in Russia escaped the ever-watchful Thompson camera; and one of the most interesting points brought out in the picture is the concentrative spirit



Donald C. Thompson in Trenches.

of the Russian soldier fighting at the front, disillusioned of the German lies.

The most realistic battle pictures yet brought to us are to be found in the latest Thompson pictures. These were taken on the Dvinski front. Some remarkable scenes show a gas attack and the men in the trenches donning their gas masks. In these scenes the poisonous vapor can be seen distinctly in its descent over the trenches. At another point a machine-gun attack on a detachment of Russians sent over the top to clean out the German trenches shows the wiping out of the

entire detachment with the exception of a half dozen who were taken prisoners. Nor has the photographer forgotten the noble part that Russia's women have played during this trying period, for they are seen in the picture at work in various capacities, including soldiering.

Plans for the future handling of these pictures, which are in course of a week's showing at the Strand theater, are under consideration. For the present information regarding them can be had from the Donald C. Thompson Film Company, 33 West Forty-second street, New York City.

"Too Much Henry"

Amusing Metro-Drew Comedy in Which Mrs. Henry Learns Through Nerve-Racking Experience That "Distance Lends Enchantment."

Reviewed by Margaret I. MacDonald.

IT IS astonishing that the amusing domestic situation in Drew comedies has not been run to the ground. The fact remains, however, that Drew comedies still continue to hold good, and when we are prone to believe that they have reached the very last point in domestic complications, one funnier than the rest presents itself on the screen. "Too Much Henry" is one of these.

As the story runs, Mr. Henry, a traveling salesman, is unable to pay proper attention to his business because of the tormenting recollection of his wife's tears at parting. No matter how frequent the necessary absences occurred Mrs. Henry failed to get used to parting with hubby. At last a bright idea enters Henry's head and he takes a lengthy vacation, during which time he follows his wife about the house like a dog, insisting on "running her house as he thought it ought to be run." Finally hubby's "cuteness" gets on Mrs. Henry's nerves, and at the close of the vacation instead of shedding tears she gleefully packs his suit case and sees him return to his work. Noon that day brings the last straw to Mrs. Henry's trials, when Henry returns with the news that he is to be retained in the home office.

"Miss Jackie of the Army"

Margarita Fischer Pleases in Five-Part American Production of Patriotic Flavor.

Reviewed by Margaret I. MacDonald.

AROLLICKING, light-fibred role is that played by Margarita Fischer in the American Film Company's production directed by Lloyd Ingraham, with a cast perfectly capable of taking care of a number of fairly interesting characters. The picture is evidently intended for a patriotic offering, but is not particularly striking as such.

Margarita Fischer, in the role of the daughter of a military officer, is destined by the author to play a leading part in the capture of a gang of spies, the leader of which turns out to be an important member of the ranks of the American army under the command of Jackie's father. A pretty love strain, lightly dwelt upon, runs through the story. A bit of comedy develops in the picture through Jackie's overzealous desire to find incriminating evidence. In her search she discovers in the belongings of a soldier upon whom she has placed an ungrounded suspicion a paper that touches her affections. This is a real estate advertisement which leads her to believe that this man who has already made love to her, and who she secretly loves, is entangled with another girl. Her success in trailing and leading to the capture of the spy gang proves to her father that his supposed misfortune in the possession of a daughter in place of the son that he has wished for was not such a misfortune after all.

Some criticism might apply to the elaborate quarters of the individual soldiers, unless we are to believe that they are quartered in their own homes. The picture will be found pleasing to many, especially on account of Miss Fischer's charming personality.

General Spy Expose

New Serial, "A Daughter of Uncle Sam," Founded Upon Providence Journal Revelations.

THE inside story of the sensational manner in which countless German spy plots and intrigues have been baffled by the United States Secret Service within the last three years is shown for the first time in "A Daughter of Uncle Sam," the tremendously gripping patriotic serial to be released through General Film Company, beginning January 12. The twelve episodes of this lively serial, which is produced by the Jaxon Film Corporation, reflect the campaign of the Government against the destruction inaugurated in the United States by German agents.

The rapid succession of thrilling incidents in connection with the tracking down of plotters and spies is based almost entirely upon facts revealed in the sensational disclosures which have been made through the Providence Journal in the last eighteen months. The announcements carried by the press of the country from time to time that "The Providence Journal will say this morning" have formed some of the most stirring chapters of the current history of the war and the activities of the United States Secret Service. The amazing ramifications of the work of the plotters in this country are revealed in a startling fashion by Jane Vance and Will Sorelle, two well known picture stars, and a strong supporting company.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

ONE DOLLAR'S WORTH (Broadway Star Feature).—This is an interesting two-reel production based on O. Henry's story of same title. There is a well sustained mystery element when the hero, with no ammunition but buck shot, kills the counterfeiter at long range. It develops that this was accomplished by cutting into small pieces a counterfeit coin intended for evidence in another case. As a consequence the counterfeiter who passed the coin to obtain medicine for his sick sweetheart is freed because of lack of evidence. Francis Parks appears in the leading roles.

BLUNDERING BOOBS (Jaxon).—A typical Pokes and Jabs slapstick comedy. The female member of a vaudeville team, out of a job, accepts a position as teacher in a country school. All of the men fall in love with her; and her partner, disguised as a peddler, sells her fake stage jewelry to them, and they make her a present of the different articles. There are quite a few humorous situations coupled with considerable watermelon and vegetable throwing.

THE GENERAL (Essanay).—This is an amusing number, in which Amedee Rastrelle cuts a piece out of an envelope, and, using it as a visiting card, poses as "General Delivery, U. S. A." He is introduced into society, is found by a policeman, who arrests him, but he slips away.

MONKEY-MAID-MAN (Sparkle).—Kate Price and Billy Ruge are featured in this number. Kate is the cook, and Billy is her lover, the ice man. Billy meets the master of the house in a saloon, and they buy a monkey, after partaking quite freely of liquid refreshment. After much excitement they finally dispose of the beast. There are a number of comedy policemen who do ordinary rough and tumble stunts, and Billy has some amusing work with the monkey, which is almost as large as he is.

Bluebird Photoplays, Inc.

MY LITTLE BOY (Bluebird), Dec. 24.—A blending of "A Christmas Carol" and "Little Boy Blue," this five-part picture is a gem. It is reviewed at length on another page of this issue. Ella Hall and Zoe Rae are featured.

Christie Film Corporation.

THEIR SEASIDE TANGLE (Christie Comedy), Dec. 3.—This is an enjoyable story, written by Robert F. McGowan, concerning two young married couples at the beach. One of the husbands pretends to take poison, in order to scare his wife. She is wise to the trick and calls a doctor with a stomach pump. The action is farcical and amusing. Betty Compson, Jay Belasco, "Smiling" Billy Mason and Lois Leslie are in the cast.

HELP! HELP! POLICE! (Christie Comedy).—A pleasing domestic comedy, by Richard F. Young. "Smiling" Billy Mason and Ethel Lynne appear as a young married couple. They are tired of hearing their neighbor tell how he has captured several burglars, so each of them employs a thief to enter their home that night. A mixup of the farcical type results and the neighbor has to come in and help them out of their troubles. This contains an amusing idea and is presented in an entertaining way.

Commonwealth Pictures Corporation.

THE FROZEN WARNING (Commonwealth), December.—A five-part production of entertaining quality which will appeal to many by way of its novelty. Charlotte, the famous skater, is featured in the picture and is discovered to be a young woman of unusual talent. Her work is pleasing and the picture, which is directed by Oscar Eagle, is artistic in location, photography and general style. A full review will be found in our issue of Dec. 8.

Fox Film Corporation.

LES MISERABLES (Fox).—This ten-part screen version of the Victor Hugo story is worthy its subject. William Farnum plays Jean Valjean forcefully, and Frank Lloyd, the adapter and director, has covered himself with honor. A long review is printed on another page of this issue.

DAMAGED, NO GOODS (Sunshine), Dec. 23.—An excellent slapstick number, in which a father and his daughter have conflicting love affairs. Some of the most amusing things in the picture are the result of a "young cyclone," which causes much stir. The number will be thoroughly enjoyed by the majority of audiences. A full review will be found in our issue of Dec. 8.

Greater Vitagraph.

THE MARRIAGE SPECULATION (Vitagraph), Dec. 10.—Cyrus Townsend Brady is the author of this five-part Blue Ribbon Feature, which is conventional in plot but not without interest. It was directed

by Ashley Miller. A longer review will be found on another page of this issue.

THE TRESTLE OF HORROR (Vitagraph).—The fourteenth installment of "The Fighting Trail" serial shows a realistic train wreck, as the climax to a number of exciting incidents. The picture still maintains its excellence of action and production.

Metro Pictures Corporation.

AS OTHERS SEE US (Drew), Nov. 26.—An entertaining comedy with an original idea in which hubby fakes deafness with a laughable result in order to cure wife of a propensity for reading aloud. A full review will be found elsewhere.

THE SQUARE DECEIVER (Metro-York), Dec. 3.—A five-reel, very romantic melodrama, with Harold Lockwood in the hero's role. This kind of offering with its bit of patriotic interest and its romantic love scenes has a strong pull with many in the average audience. For a longer notice, see elsewhere in this issue.

TOO MUCH HENRY (Drew), Dec. 3.—One-part domestic comedy of the regulation Mr. and Mrs. Sidney Drew stamp. Vastly amusing all through.

Mutual Film Corporation.

JERRY TAKES GAS (Cub), Dec. 6.—In this number of the Jerry comedies an unhappy, but not particularly convincing, mixup between Jerry and his sweetheart occurs. On the day of his wedding a young woman borrows the bride elect's fur coat and is seen by Jerry in the arms of her lover. Mistaking her for his intended bride, he decides to commit suicide by taking gas. Finally, after an unsuccessful attempt at taking his life, explanations are made and the couple are happily married.

THE LOST EXPRESS NO. 8 (Signal), Nov. 7.—"The Mountain King" is the title of this chapter of the serial, in which Bonner is lured into intimacy with the "gang" by the Baron. An attempt to gain possession of the stock books of the mine are frustrated by Helen, who rescues them from the safe when it is on its way to a hiding place. Some thrilling scenes occur in this chapter, which is well-staged and interesting.

THE LOST EXPRESS NO. 12 (Signal), Dec. 6.—"Daring Death" is the title of this chapter of the serial, which is a thrilling sequel to former episodes. On his way to the mine, Mr. Thurston finds Helen and Murphy, the latter having been injured by members of the Syndicate during the fight near the mine. An impaired wheel causes his car to be sidetracked, and while in this position the Baron's and his agents sever the brakes and allow the car to run wild down grade. We are left to imagine what happened until the appearance of the next chapter.

MUTUAL WEEKLY NO. 154 (Gaumont), Dec. 9.—This number of the Weekly is unusually good and contains some interesting views from the Flanders front, a review of troops held at Camp Wheeler, which is given in honor of the daughters of Joe Wheeler, for whom the camp is named; the launching of the new war freighter, the "Seattle"; a lake storm photographed at Chicago and other interesting current events.

THE LOST EXPRESS NO. 13 (Signal), Dec. 13.—"The Escape" is the title of this chapter, in which the mystery of a certain prisoner of the Baron and his gang is solved. It transpires that this prisoner is the brother of Pitts, who has brought about his capture and imprisonment earlier in the story that he might take his place as secretary to Mr. Thurston and thereby gain valuable information and power. The release of this man is accomplished in this chapter, and also a repetition of his kidnapping, leaving the villainous brother in the envied position of lover to Helen, who does not detect the change, and secretary to the man he wishes to ruin.

LITTLE MISS FIXER (Strand), Dec. 18.—Billie Rhodes is the central figure in this amusing little comedy. Immediately after the separation of the young married couple of the picture the husband's aunt comes to visit them, believing that they are living happily together. The wife, realizing the situation in which she is placed, decides to have her husband present in spirit, if not in body. The complications which occur thereby are quite entertaining.

MISS JACKIE OF THE ARMY (American), Dec. 10.—A five-part production, featuring Marguerita Fischer. This offering is intended to fill the bill of a patriotic number, but as such is not particularly strong. The story centers about the daughter of an army officer, whose father has wished that she was a boy. She does, however, manage to make almost as good as a boy could have done in the tracing of a gang of spies to their hiding place and aiding in their capture. A pretty love story is interpolated and the picture will be found pleasing to many.

Paramount Pictures Corporation.

AN INTERNATIONAL SNEAK (Sennett-Paramount), Dec. 2.—Chester Conklin, Billy Armstrong and Ethel Teare are featured in this

two-part laughmaker, typically Sennett and worth while. It is reviewed elsewhere.

TOOTHACHES AND HEARTACHES (Klever), Dec. 3.—A Victor Moore comedy, in which the comedian, who is not in love with his homely wife, goes to the dentist to have a tooth out. He takes gas and dreams a wonderful dream about pretty girls who follow him everywhere. This is not one of the best of the Klever comedies, nor is the subject one that will appeal to all. The tooth-drawing scenes are unnecessarily vivid in portrayal.

A BEDROOM BLUNDER (Sennett), Oct. 7.—The element of fun in this two-part farce comedy is clean and unobjectionable for the most part, unless objection be raised to the appearance in closeup of a galaxy of bathing girls in one-piece suits. The theme of the picture centers about the capers of a husband. A change of rooms at the hotel at which the two couples in question are stopping gives opportunity for many complications that are strictly funny. Charles Murray is the comedy star.

OIL, DOCTOR! (Arbuckle), Sept. 30.—Roscoe Arbuckle, in this two-part farce comedy, plays an amusing part. In the capacity of a doctor he visits, unknown to his wife, a beautiful vampire who finally becomes the possessor of his wife's necklace through an accomplice. Some amusing horse play is introduced that would keep any audience in rars of laughter.

ROPING HER ROMEO (Sennett), Oct. 21.—An unusually amusing two-part farce comedy, in which "Little Nell," the sheriff, has her heart broken twice, and mended once. One of her rival lovers, a bandit, is finally captured in one of the funniest of chases up through a chimney and down, and over the mountains. This comedy will be much enjoyed, being free from strictly objectionable business.

THE SECRET GAME (Lasky), Dec. 9.—A strong detective story, one showing affiliation between Japanese and American secret service officials in an effort to circumvent German spies. Sessue Hayakawa is featured. The picture is reviewed at length on page 1643 in the last issue.

THE ETERNAL TEMPTRESS (Famous Players), Dec. 3.—Lina Cavalieri is featured in this entertaining story of Venice and Rome, finely staged by Emile Chautard. It is reviewed on another page.

TOM SAWYER (Famous-Players), Dec. 10.—An exceptionally fine visualization of Mark Twain's great story of American boyhood, with great care exhibited in details of performance and setting and with Jack Pickford entirely satisfactory in the title role. A delightful entertainment.

THAT NIGHT (Sennett), Dec. 17.—A two-part farce comedy featuring Charles Murray, Wayland Trask and Mary Thurman. The plot of this comedy is not of the most refined and will not help it to a welcome before refined audiences. A full review will be found elsewhere.

Pathe Exchange, Inc.

THE ROTOGRAVURE SECTION (Pathe), Dec. 9.—A half-reel subject which demonstrates clearly the new process for printing the magazine and picture sections of great newspapers. The making of full-page, photographic plates, etching of the cylinder and other processes are shown. This is instructive and will interest most observers very greatly.

AT THE CIRCUS (Pathe), Dec. 9.—On same reel with above. This is an animated drawing, showing Happy Hooligan and the three kids under the big tent. Numerous animals are pictured in an amusing way, and Happy has an adventure in the lion's den.

THE TOWER OF DEATH (Pathe), Dec. 16.—Episode No. 14 of "The Seven Pearls." One of the most interesting and exciting installments of the entire serial. This picture Ilma's escape from the piano box. She then gets the seventh pearl from Joe Gudgeon, but is immediately attacked by Perry and Stayne. During the exciting incidents pictured, Perry throws Stayne under a locomotive and fights with Harry. Ilma climbs to the top of a water tank and falls into it. The tank is destroyed by dynamite at the close.

VENGEANCE IS MINE (Pathe Play), Dec. 16.—A five-reel subject, produced by Astra Film Corporation and directed by Frank Crane. Irene Castle is featured as the daughter of a financier who commits suicide after being made the scapegoat of some crooked financiers. The girl determines to have revenge upon the malefactors, but when vengeance is in her hands she relents. There is a well-defined story interest in this, though some of the melodramatic incidents are not strongly realized. Reviewed at length elsewhere.

THE FALSE LOCKET (Pathe), Dec. 16.—Episode No. 4 of "The Hidden Hand." Doris escapes from under the upturned boat and swims ashore, aided by Jack Ramsey. Friends take them to Whitney Island, where Jack recovers the packet. The chief incidents which follow have to do with the substitution of a false locket by the Hidden Hand. Doris is nearly killed in an explosion and fresh suspicion is turned upon Jack. The later explosion of the packet, killing the Hidden Hand's henchman, is an interesting and dramatic development. Doris and Jack become reconciled and are now in love.

ARGUS PICTORIAL NO. 3 (Pathe), Dec. 16.—This pleasing number opens with views of coral limestone rocks taken on a tropical island. The rock is described as being tough and porous; views are shown of the rock being sawed into building blocks and shingles. There follows an interesting microscopic study of the crystallization of various fluids, including sulphate of zinc and nitrate of silver. "Tied dyeing" is an odd form of designing, demonstrated by Prof. E. J. Thatcher of Columbia University. The interesting reel closes with Helena Dayton Smith's clay figures in comic poses.

THE SEVENTH PEARL (Pathe), Dec. 23.—This fifteenth and final episode of "The Seven Pearls" brings the story to a thrilling close. It pictures the last desperate effort of Perry Mason to get the pearls, and the manner in which he is outwitted. The scenes in the deposit vault and in the chamber of horrors are vividly enacted. The serial has

contained many novel "stunts." The interest was split up in one or two installments, but on the whole it has contained numerous original situations and kept a good hold upon the interest.

THE AIRLOCK (Pathe), Dec. 23.—Episode No. 5 of "The Hidden Hand." Numerous exciting events occur in this number. Doris is taken to the subterranean chambers of the Hidden Hand and has a narrow escape from drowning, after hiding in the vault. The Countess Olga Sonia appears and declares that Doris is the child of the Grand Duke Alexis, the girl of the prophecy. Vera renews her efforts to prove herself the daughter of Judson Whitney. The final scenes occur in a church building, where Doris and Jack are followed by the Hidden Hand and his henchmen.

Select Pictures Corporation.

SHIRLEY KAYE (Select).—Five-part screen version of Hulbert Footner's stage play, this picture is a pleasant comedy and is played in the right spirit by Clara Kimball Young. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

BECAUSE OF A WOMAN, Dec. 16.—Jack Livingston and Belle Bennett take the leading roles in this five-part photoplay, which is not well put together. A longer review is printed on another page of this issue.

THE MATERNAL SPARK, Dec. 16.—Seven-part story of a woman's sacrifice, this picture is natural in plot and interesting in theme. Roland Lee and Irene Hunt have the principal parts. It is reviewed at length on another page of this issue.

UNTIL THEY GET ME (Triangle).—A topnotch picture, introducing a new name among the bright lights, this five-part Triangle was written by Kenneth B. Clarke. Pauline Starks is the newcomer. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 101 (Universal), Dec. 5.—The Red Cross crusade for new members is a leading feature of this very interesting number. Other subjects treated are the opening of the racing season in Madrid, launching of the steamship Seattle, burial of a French general, etc.

CURRENT EVENTS NO. 30 (Universal), Dec. 8.—Contains many timely subjects, most of which throw light upon present war activities. Troop movements, recruiting for the aviation corps and scenes along the front are included. The number closes with newspaper cartoons.

SECRET SERVANTS (Nestor), Dec. 17.—A comedy number, by Wm. Beaudine, featuring Gale Henry and William Franey as a married couple. Both of them flirt with others and are exposed by snapshot photographs taken by the scheming servants. This is an average number of a fair degree of strength.

HEARTS OF STEEL (Universal Special), Dec. 22.—Episode No. 10 of "The Red Ace." A typical installment, with numerous adventurous incidents recorded. Virginia swims ashore after being wrecked in the canoe, and the foreign spies later succeed in raising the box of platinum from the lake. Winthrop, after driving the spies from the cabin, goes with Virginia on horseback to intercept those who are fleeing to the nearest railway with the treasure box. Virginia boards the engine they are using and is thrown off at the close.

THE SECRET OF THE TOMB (Universal Special), Dec. 22.—Episode No. 4 of "The Phantom Ship." In this installment both of the conflicting crews arrive on the island in Gaston's yacht. All hands begin searching for the hidden treasure. Gaston confronts Betty and commands her to give him the other half of the torn map, not knowing that her fiancé has turned against her and stolen it. The island presents a picturesque setting for further adventure with its native huts and wild, rugged landscape.

BUCKING BROADWAY (Special Productions), Dec. 24.—A new "Cheyenne" Harry narrative, written by George Hively and directed by Jack Ford. A stock buyer lures Cheyenne's girl to New York. The hero follows, with a band of cowboys, and makes a cleanup of a cabaret where he finds the stock buyer and the girl. The number is very capably directed and the general familiarity of the plot is offset by pleasing humor and sentiment. It is one of the strongest of the "Cheyenne" Harry series. Reviewed at length elsewhere.

U. S. Exhibitors' Booking Corp.

THOSE WHO PAY (U. S. Booking Corp.).—Seven-part Thomas H. Ince made picture, written by C. Gardner Sullivan and starring Bessie Barriscale, this photoplay is a fine example of screen drama. Strong in plot and exceedingly well played, the production is of a high order. A longer review is printed on another page of this issue.

World Pictures.

THE TENTH CASE, Dec. 17.—A woman's fight to establish her innocence, when charged with infidelity, is the subject of this five-part photoplay. June Elvidge heads a good cast. A longer review is printed on another page of this issue.

NEXT MARY PICKFORD PICTURE IN JANUARY.

Mary Pickford's newest Artcraft picture, "Stella Marie," adapted from William J. Locke's well-known book, by Frances Marion, will be released the end of January. It was staged under the direction of Marshall Neilan.

State Rights Department

Conducted by A. K. GREENLAND

Charles H. Christie Visiting Trade

In New York Since Thanksgiving—Has Left for New England—Will Return to Studios by New Year.

MANHATTAN has been host to Charles H. Christie for the last two weeks; in fact, ever since the gentlemanly treasurer of the Christie Film Company arrived here Thanksgiving Day. By the time this article circulates among the trade, however, he will have arrived in Boston, where he plans to call on Manager E. A. Golden of the Boston Photoplay Company, who controls the Christie distribution throughout New England.

Before his departure for Massachusetts Mr. Christie visited the Moving Picture World offices, where he delivered himself of the following interesting data for adherents of the independent market: "If this trip across the country has brought any one development forcibly to my attention it is the increasing strength of the independent exchangemen. And I mean 'independent,' not the occasional state right buyer, who makes a sporadic investment or two, but fails to extract the maximum profit because he does not feed his sales force sufficient fuel. Truly the improvement in this phase is obvious today to any one who knows the type of exchanges that exploit our wares.

"Then, too, I am gratified that our slogan, 'Best Theaters Everywhere,' is being so amply fulfilled. In order

to corroborate this I merely have to cite the work of the S. P. Reiben Film Exchange in New York, who have repeatedly booked our comedies at the Rialto, and over such entire circuits as those of Keith, Loew and Fox. It is with modesty that I state that our comedies cannot be denied. Al. E. Christie has given them the winning dash and style.

"Our two groups of leads, co-starring in the one case Betty Compton and Billie Mason, he of the smile that will not erase, and in the other Ethel Lynne and Bobbie Vernon, meet the endorsement of all who have talked to me about the comedies of 'today.' The latter pair are new to the trade, but I vouch for their ability. Bobby Vernon was formerly a comic under contract to Keystone and previously to Universal. He is but twenty years old, but behaves like a veteran at the art. Now that he is under the direction of my brother watch his popularity climb right on up."

Incidentally, the Christie treasurer has arranged to return to Los Angeles around the new year.

"BIRTH OF A RACE" SPECTACLE ACTIVITIES.

The hotel living citizenry of Tampa has been further augmented by officials and artists who have gathered to participate in the filming of the forthcoming Sherrill historical spectacle, "The Birth of a Race," at the headquarters of the Frohman Amusement, near that Florida town. Within the past week Edwin L. Barker, president of the Birth of a Race Photoplay Company, accompanied by Jack Sherrill and Anna Lehr, the latter two of importance in the cast, have journeyed southward, as have also Anthony P. Kelly, the scenarioist; Philip Van Loan, and a bevy of bathing Veni, who are to interpret the languorous roles of Egyptian maidenhood during the days that civilization centered around the ancient Nile.

William L. Sherrill, president of the Frohman house, has recovered from his indisposition and is arranging for a Broadway house in which to stage a trade showing of the Frohman offering, which has just left the cutting, assembling and titling precincts of the Flushing laboratory.

S. R. D., INC., ENGAGES SUITABLE QUARTERS.

Mel Simmons, general manager of the newly formed State Right Distributors, Inc., of which Sol. L. Lesser is president, announces that he leased suitable quarters for the transaction of the business of this association of transcontinental exchanges that he represents. The suite is on the fourth floor of the Longacre building, with the entrance through Room 418. Mr. Lesser and Mike Rosenberg, the latter the member from Seattle, are still in New York, and assisted in the selection of the new quarters.

In the meantime, Lesser and Rosenberg have been doing individual buying for their respective territories, as is announced in part in this issue, as well as in the last several editions of the Moving Picture World.

PARTRIDGE APPOINTS MORE REPRESENTATIVES.

Recent additions to the sales forces of the United States Exhibitors' Booking Corporation, a representative of which is stationed in every large city of the United States and Canada, are Joseph Desberger, G. W. Wilson, A. B. Lucas and Joseph Levy, all of whom have had long experience in the western district.

Mr. Desberger comes from the management of the World Film Corporation, and will represent the booking concern in St. Louis. Mr. Wilson, who will direct the Cincinnati district, resigned as representative of the Triangle Film Corporation in that city to join the United States forces. A. B. Lucas also leaves the Triangle to take charge of United States business in Kansas City. Joseph Levy has resigned from the sales forces of Select Pictures, Pittsburgh office, to handle United States productions in Minneapolis.

STERLING PICTURE CORPORATION LAUNCHED.

A new state rights selling and distributing organization has entered the field. It is the Sterling Picture Corporation, with headquarters on the sixth floor of the Godfrey Building, and which has selected for its purpose that of exploiting state right productions for various independent manufacturers by arrangements which entail the taking over of the sales rights of the entire film, and it has the further purpose of handling the bookings in such territories where a ready buyer may not put in appearance. Toward this end the New York headquarters will serve as exchange No. 1 in the contemplated system.

The identity of the board of directors of the concern has not been announced, but it is advised that they are about to engage an exchangeman well known in the trade, and are prepared to offer this man the presidency as well as the general management.

The first material that the company announces is the purchase of certain of the Harry Raver subjects, three of which are already made and all of which feature Alma Hanlon. It is intimated that they may close for the exploitation of all forthcoming Raver productions, as well as a Russian revolution subject.

RAVER MYSTERY READY FOR CUTTING.

The final scenes of the new mystery story, which has been announced as in course of production by Harry Raver, have been photographed and the picture is now ready for the cutting room. The picture is described as a new type of "crook" drama and contains a plot which, in addition to possessing a strong mystery element, is notable for plenty of action of the rapid-fire sort. While Edmund Breese, the star of the production, has on several occasions, notably in "The Scarecrow" and "Dr. Jekyll and Mr. Hyde," evidenced remarkable cleverness in depicting dual roles, this is the first time in his career that he has attempted the portrayal of nine distinct characters—a task he accomplishes with singular effectiveness in the latest Raver production.

Alma Hanlon, who plays the leading female role, also has a part which is said to give her excellent opportunities for the exercise of her screen talents. Among her best liked pictures, and those which have proved her drawing power as a star, are "The Mystic Hour," "The Libertine" and "The Whip."

BUTTERFIELD ILL IN NEW YORK.

W. S. Butterfield, the controller of things vaudeville and motion picture out in Michigan territory, and whose headquarters are in Battle Creek, Michigan, arrived in New York early last week, but has been confined in his room in the Hotel Knickerbocker ever since with a cold of the type that is prevalent in the East at this particular season. It is expected that he will be dismissed from the physician's care in a day or so. His mission to the big city is of a film-buying nature.



Charles H. Christie.

"Cleopatra" for State Rights

Helen Gardner Production Brought Up to Date and Offered in Six Reels.

AN announcement from the Cleopatra Film Co. states that a six-reel version of Cleopatra, with Helen Gardner as the famous queen of Egypt, will be offered to state rights buyers. This is a revival of the production released several years ago, and which was proclaimed by the trade papers as the biggest photoplay produced in America up to that time. The story as then presented has been retained, and new scenes have been made with Miss Gardner to make the feature a spectacular production in every way.

It is advised that nearly two thousand soldiers take part in the battle in which the combined forces of Cleopatra and Marc Anthony are defeated by the Roman army.

Miss Gardner is especially fitted for the role of Cleopatra, being gifted with great beauty and a figure in keeping with the accepted conception of Cleopatra by historians. In this photoplay she shows the character of Cleopatra in varying moods, at one time the incarnation of tigerish ferocity; at another imbued with the seductive languor and delightful enervation of tropic temperament. With all the witchcraft of a worldly woman, and all the wondrous charm of a naturally beautiful one, she holds the eye every moment she is on the screen.



Helen Gardner as Cleopatra.

Charles L. Gaskill wrote the scenario and directed the photoplay, using for the story the main events of Cleopatra's life based on a combination of Shakespeare and Sardou together with original incidents interpolated by Mr. Gaskill in harmony with the character of Cleopatra as portrayed by these two famous authors.

Alexandria in the height of Egypt's glory is shown, and the elephants, camels, horses, sumptuous settings and battle scenes add to the dramatic story, which ends so tragically with the death of Marc Anthony and Cleopatra by their own hands.

This six-reel picture will be immediately available for motion picture houses.

RAPF ANNOUNCES TRADE SHOWING.

Harry Rapf announces that a private presentation of the super-modern morality photoplay, "The Struggle Everlasting," by Edwin Milton Royle, starring Florence Reed, will be shown to an invited audience on Sunday evening, December 16, at the Shubert 44th Street theater. This picture is to be shown to the members of the film and theatrical world, the press, city officials, and heads of social organizations.

James Kirkwood directed the screen version of this big morality play, which is an adaptation of the same play produced many years ago by the late Henry B. Harris, and which preceded the well known stage successes, "Every Woman" and "Experience."

The cast supporting Florence Reed, who plays the leading role of Body, are Milton Sills as Mind, Irving Cummings as Soul, Wellington Plater as Champion, E. J. Radcliffe as Banker, Edwin N. Hoyt as Worldly Wise, Fred C. Jones as Musician, Albert Hall as Poet and Actor, H. Hatteras as Aristocrat, Margaret Pitt as Wife, Mildred Chesire as Frail Sister, and George Cooper as Slimy Thing.

KING-BEE COMEDIES BUZZING.

The Bee-Hive exchange, handling Billy West King-Bee Comedies exclusively in the states of New York and New Jersey, have had three salesmen on the road who report that never in the history of the film industry have comedies been in such great demand as now. Contracts closed for Billy West comedies since November 19 have been very gratifying in number.

Such is the demand for these comedies that the Bee-Hive exchange will open a branch office in Newark, N. J., the address to be ready for announcement within the next ten days.

Another publicity stunt the King-Bee Films Corp. will release December 15 is an original set of instrumental waltzes composed by their star, Billy West, which they will print and release to the various newspapers throughout the country who care to print it. These waltzes cannot be purchased in any music store, and will not be sold to anyone. Following the publication of the number a prize will be offered to the best lyric writer who supplies a set of words that will fit the melody.

Shipman Records Activities

Announces Deals That Concern Each Branch of His Enterprises—Creates in Addition a Service Department.

THE W. H. Clifford Photoplay Company, of which Victor Kremer is general manager, has contracted for the production of one five-reel feature a month. These features will be exploited on the state rights plan, and a franchise for the entire twelve stories to be released on the first day of each month during 1918 will be open to negotiation either as purchases of an outright nature or upon a co-operative basis. These releases will introduce a comedian who already has the backing of the movie fans.

Shorty Hamilton's first release is entitled "Denny from Ireland." Six of the subjects to follow have already been decided upon, and half of them already produced; namely, "The Snail," "A Prisoner of War," "In Society," "A Texas Ranger," "On Wall Street."

Through the state rights buyers and exhibitors the motion picture public will be asked to vote their choice of other humorous stories which will be presented for their selection through the medium of the press.

After investigating market conditions for a period of two weeks, the W. H. Clifford Company came to the conclusion that Ernest Shipman was the best qualified to handle the exploitation of this series both in the United States and abroad, and a contract was accordingly entered into, whereby all business in connection with this series of pictures will emanate from the Shipman headquarters.

A line of patriotic comedies in one and two reels is being exploited, and will soon be announced. The Art Studios & Laboratories, situated at 316 East 38th street, an Ernest Shipman affiliation, are turning out prints from some of the European war negatives of D. W. Griffith. Some prominent stars of the screen have been enrolled under Mr. Shipman's management, and a special service department has been opened to attend to their needs. Amongst others, King Baggott was placed with the Wharton Brothers' Secret Service Serial, and which will keep him occupied until April next, after which time he will be starred in two special state rights features for which Mr. Shipman has already contracted.

Syn M. DeConde has recently completed a leading role opposite Mme. Nazimova in her forthcoming Metro feature. Many rising authors have entrusted business management of their works to Mr. Shipman's play department. John R. Coryell's first screen release, "Talking Talbot," was well received in scenario form by state rights buyers, and its early production is assured.

FINK ON EXCHANGE TOUR.

Messrs. Sawyer and Lubin, of General Enterprises, Inc., announced this week that their traveling representative, M. R. Fink, started Monday last on a tour of the important states in the interests of "Mother." It is planned to hold screenings of the McClure feature in all of the important cities, such as Philadelphia, Washington, Boston, Chicago, etc., at which time the territorial buyers of the various sections will be invited to be present. All of these gatherings have been prearranged by this Longacre building selling organization in order that every state rights man may have the opportunity of viewing the merits of "Mother" for himself.



Scene from "Mother" (McClure).

Mr. Fink also carried with him a quantity of copies of the January issue of the Ladies World, which carries a complete story in fictional form of the George Loane Tucker production. By this novel method the old idea of distributing synopses of the film will be eliminated. The road man will also complete the previous arrangements which have been made to screen "Mother" for the various up-lift societies throughout the country. Mr. Fink will carry with him two copies of the picture, "Mother," together with a complete supply of lithographs and other advertising accessories.

Goldburg Opens State Rights Sales Bureau

Intends Employing His Knowledge of Seven Years in the Business for Benefit of Independent Manufacturers.

JESSE J. GOLDBURG, lately sales and exploitation manager for the Ogden Pictures Corporation, has completed plans for a state rights sales and exploitation office, and is located in the Times Building, New York City. The plan of Mr. Goldburg's operations, as outlined in his announcement, is essentially in accordance with the ideas of those who had endeavored to form The Producers' Protective Association.

He will exploit and handle independent productions that are to be released through the state rights market and, as part of the entire scheme, will supervise and regulate the advertising and publicity and the advertising matter issued in connection with the productions placed under his charge.

Mr. Goldburg is one of the first producers to have released pictures on the state rights plan. He organized The Life Photo Film Corporation, which produced among others "The Greyhound" and "The Ordeal," and which numbered among its stars Lionel Barrymore, Mary Nash, Florence Nash and Elita Proctor Otis. He thereafter organized the Rialto Film Corporation, and with both companies acted as supervising director and sales and exploitation manager.

Before joining the Ogden Pictures Corporation, which has ceased producing, at least for the present, Mr. Goldburg was sales and exploitation manager for the Frohman Amusement Corporation.

In the course of his activities, Mr. Goldburg toured the country several times in order to keep abreast of market conditions.

Mr. Goldburg has given out the following statement at his new offices:

"The entire industry has suddenly awakened to a condition of affairs that some characterize as likely to destroy it. This clarion call is sounded because of extravagance in production and methods of distribution, and lack of business co-ordination. The same condition of affairs exists, although to a lesser extent, in connection with independent producers and state rights exchanges.

"With my organization I hope to ultimately house under one roof a medium of distribution concentrating the advertising mediums, and engaging in a method of exploitation that will materially reduce the expense of selling and exploiting, and shorten the time within which a picture production can be entirely disposed of.

"It is a strange fact that the industry was never in a more profitable or healthy condition or conducted upon a more businesslike basis than before the era of stars with excessive salaries and other talent drawing princely income out of all proportion to the service they perform. The very gentlemen who are decrying present conditions are those who have created the star system with its fantastical salaries, not alone for the star but everybody in authority. With state rights productions there has been less of this mad scramble to do things regardless of the cost, and I believe that theaters have come to realize they can book high-class independent productions without committing themselves to whole series of pictures at prices not in excess of the ordinary program booking and that for the immediate future there is nothing left but open booking, and state rights method of distribution. My plans are fully completed, and all that is required to be done is to put each into operation as the progress of my institution justifies, but no production will be handled through my organization unless I can give it my full attention. When I find that I have got to shunt the work which I am expected to perform on to the shoulders of an employee, I will cease for the time being to take on added productions."

Mr. Goldburg further stated that he had his first picture to exploit but was not yet prepared to announce its details.

W. H. PROMISE NEXT HART FEATURE.

W. H. Productions Co., which is now releasing on the state rights market their first production featuring William S. Hart as "The Two-Gun Man" in "The Bargain," announces that they have now in preparation the second Hart feature, which will be entitled "The Bandit and the Preacher." The role of the bandit is claimed to be a typical characterization of Hart, who is supported by the following stars: Robert Edson, Hershall Mayall, Rhea Mitchell, and Gladys Broekwell.

A very spectacular fight takes place in this production, wherein Hart and Edson fight a lone battle against an aggregation of roughnecks.

HODUPP LAUDS "SINS OF AMBITION."

"Sins of Ambition," Ivan Film Productions' latest release, is heralded by President I. E. Chadwick as his firm's crowning creation.

"Before leaving for home," said V. H. Hodupp, of St. Louis, Mo., "I would like to state why I made my purchase from Ivan Film Productions as large as I did. It is because in buying I always keep four cardinal points in mind; first, the title of the picture; secondly, the story; thirdly, the cast and direction, and fourthly, of course, photography.

"To illustrate my above statement as regards the qualifications of a picture for my exchange a good point in fact may be my most important purchase, 'Sins of Ambition,' the latest Ivan Film Productions' release. First of all let us look at the title, 'Sins of Ambition.' At this present time, when insatiable ambition seems to have been the cause of all the world's difficulty, it seems to me that the title of this production will strongly appeal to the public, and, while this is nowise a military picture, yet the title is not a misnomer, for every one in the cast presents a distinct ambition, which is forcefully depicted in the play. As to the story the high touches are masterfully interwoven so as to present a perfect unity of action. Thirdly, it is always important to have people with drawing power, people that are known and favorites of long standing, and whose artistry stands out markedly. The female cast, headed by Leah Baird, Barbara Castleton, and Madeline Traverser, stands in equal strength with the male cast, including Wilfred Lucas, James Morrison, and Anders Randolf. The photography of the picture is of the topnotch variety.

"The picture will have its first showing on Broadway in the New York theater, December 19, and," concludes Mr. Hodupp, "I am sanguine that the reviewers' opinion will unanimously endorse the sentiments above expressed."

CLUNE AND SHALLENBERGER MAKE DEAL.

"The Eyes of the World" will be given a trade showing in New York shortly. Much interest attaches to this adaptation from Harold Bell Wright's novel of the same title, and was produced by W. H. Clune, whose production of "Ramona" was presented at the 44th Street Theater for an extended run.

"The Eyes of the World" has never been offered in New York, although it has been acclaimed a motion picture thriller and is said to have taken over one hundred thousand dollars out of the Pacific Coast and intermountain states under the direction of J. L. Adams of the Deseret Film Company, Salt Lake City.

Shallenberger & Priest, of the Arrow Film Corporation, are the selling managers for both "The Eyes of the World" and "Ramona."

"SHAME" LAUNCHED BEFORE HOLIDAYS.

Jules Burnstein, who is engineering the campaign which will place the new Zena Keefe vehicle, "Shame," on the state rights market, announces that the advertising matter, which will introduce the John W. Noble production to the public, is now ready, and the picture will be offered to state rights buyers before the holidays.

Mr. Burnstein was anxious to have the posters and other advertising accessories in keeping with the importance of Mr. Noble's production, and after devoting ample time to their careful preparation now says that "Shame" is well prepared for high-class theater presentation.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Rights for Tennessee and Kentucky on the Pathe features, "Today" and "The Mad Lover," have been sold to the Big Feature Rights Corporation, of Louisville, Ky., Col. Fred Levy, president, and Lee L. Goldberg, secretary and treasurer.

Tom North, manager of the Pathe State Rights Department, reports that with the exception of some territory in the South and the New England States territory for these pictures has been practically all sold.

* * *

An arrangement, which involves an outlay of upwards of half a million dollars, gives to the Robertson, Cole Company, of New York and London, the exclusive marketing privileges to the U. S. Exhibitors' Booking Corporation productions, of which the new Ince spectacle, "The Zeppelin's Last Raid," is the first; the Ince drama, "Those Who Pay," starring Bessie Barriscale, the second, and Sidney Olcott's historical drama, "The Belgian," the third.

In consummating the arrangement with the Robertson, Cole Company, Mr. Hall is applying to the foreign market the same ideas he put into effect in the domestic distribution of U. S. subjects. He conceived the idea of marketing his productions through an already established chain of exchanges, and selected the Hoffman-Foursquare system and the Globe Feature Film Corporation for the New England district, the Consolidated Film & Supply Co. for territory south of the Mason-Dixon line, and the Gersten exchange for New Jersey.

* * *

W. H. Productions Co. announces the sale of William S. Hart as "The Two-Gun Man" in "The Bargain" to Sol. L. Lesser for the territory comprising California, Nevada, and Arizona. Mr. Lesser has also purchased the rights for the same territory for the second Hart production, which is now in preparation, entitled "The Bandit and the Preacher."

W. H. Productions Co. announces the sale of William S. Hart as "The Two-Gun Man" in "The Bargain" to Mike Rosenberg, of Seattle, for the states of Washington, Oregon, Idaho, and Montana. Mr. Rosenberg has also closed for the same territory to secure the rights to the second Hart production now in preparation entitled "The Bandit and the Preacher."

General Manager C. E. Wallace, of the Cosmofotofilm Co., makes announcement of the sale of "I Believe," the George Loane Tucker production starring Elizabeth Risdon, for the territory of Maryland, Virginia, Washington, D. C., Delaware, and North Carolina to Sidney B. Lust, head of Super-Feature Attractions, with headquarters in the National Capital. The deal was closed on Tuesday, December 4.

D. W. Russell, who handles the foreign market on Horsley and Rankin & Lee productions, announces the sales of the Rankin & Lee feature, "A Modern Lorelei," in which Tyrone Power and Frances Burnham are co-starred, to Joseph Monat for France and Switzerland; and to the North American Motion Pictures, Inc., for Argentine, Chile, Uruguay, and Paraguay.

The enthusiastic reception which "The Warrior" has met with from the exhibitors throughout his territory has induced James R. Grainger, manager of the Allen Film Corporation, of Chicago, Ill., to contract for further rights to the spectacle starring Maciste. To this end contracts were closed this week, whereby Mr. Grainger becomes the owner of "The Warrior" for the states of Kansas, Missouri, Texas, Oklahoma, and Arkansas. He originally purchased the territory embraced by the states of Illinois, Michigan, Iowa, Nebraska, Ohio, and Indiana for the seven-part feature exploiting the hero of Cabiria from Messrs. Sawyer and Lubin, of General Enterprises, Inc., which firm controls the territorial privileges to the picture for the United States and Canada.

W. H. Productions Co. announces the sale of the entire series of their two-reel Hart productions for Colorado, New Mexico, Wyoming, and Utah to the Foursquare Pictures Corporation, of Colorado.

The biggest state rights sale on record of the Ivan Film Company the last several months, and perhaps the biggest state rights sale of any concern in the country, is the one concluded this week with V. H. Hodupp, of St. Louis, Mo.

The territories covered include Indiana, Missouri, Kansas, Minnesota, North Dakota, South Dakota, northern Wisconsin, and Illinois. The following are the subjects: Missouri and Kansas, "Two Men and a Woman," "One Law for Both," "Sins of Ambition," "Human Clay," "Married in Name Only," "Life or Honor," and all future releases of Ivan Film Productions; for Indiana and Illinois, "Married in Name Only," "Sins of Ambition," "Human Clay," "Life or Honor"; for Minnesota, North Dakota, South Dakota, and northern Wisconsin, "Girl Who Did Not Care," "One Law for Both," "Babbling Tongues," "Two Men and a Woman," "Married in Name Only," "Human Clay," "Sins of Ambition," and "Life or Honor."

So impressed has been Mr. V. H. Hodupp with the product of the Ivan people that he has already contracted for the next two pictures now in work under the direction of William Humphrey and F. J. Grandon.

W. H. Productions Co. announces the sale of their two-reel William S. Hart features for New York to the Dispatch Film Service, New York City.

Charles E. Christie announces that contracts have been signed with the Consolidated Feature Film Company, Denver, for the regular weekly release of Christie Comedies in the territory of Colorado, Utah, Wyoming and New Mexico.

The territory for North and South Dakota, Minnesota and Northern Wisconsin has been sold by the Pathe Exchange on "Today" and "The Mad Lover" to the Supreme Feature Film Corporation of Minneapolis, F. W. Thayer, manager.

The E. and H. Film Distributing Co., Atlanta, Ga., P. A. Engler, manager, advises that they have closed for the southern rights for "Babbling Tongues," the Ivan Production. They are handling this production in addition to the "Submarine Eye" and the "Ne'er Do Well," Billy West Comedies, and Art Dramas.

Hiller & Wilk, Inc., report the sale of "I Believe" (Cosmofotofilm Co.) to Dawn Masterplays Co., Detroit, for Michigan.

Hiller & Wilk, Inc., selling agents for the Paragon Film Corporation, announce the sale of "The Whip" for Texas, Oklahoma and Arkansas to the Yale Photoplay Co. of Texas.

Ivan Abramson Creates Own Firm

Well-Known Director and Producer Becomes Generalissimo of Graphic Film Corporation—Offices in Godfrey Building.

ON Monday morning, December 3, the offices of the Graphic Film Company were established at 729 Seventh avenue. Though no preliminary announcements have antedated this notice it is a safe prediction that this firm will quickly grip the attention of the state rights buying field.

Ivan Abramson, long well known as the organizer of the Ivan Film Productions, Inc., of which he was until recently its president, has severed his connections with that company, and has accepted the presidency and director-generalship of the



Ivan Abramson

new organization formed for the utilization of his unique and admitted abilities. As writer and director of "Enlighten Thy Daughter," "One Law for Both," "Sins of Ambition," and twenty other screen successes the Graphic head has created for himself a wide reputation.

Mr. Abramson goes to the Graphic Film Corporation with a determination to do even better than in the past. With three new plays already in scenario form, each one of which he considers better than any of his past efforts, he will soon begin directing with a cast which he is choosing in the Graphic's offices in the Godfrey building with care and skill.

The emblem of the Graphic concern will be an open eye. A competent staff embracing all departments, be it office or studio, is being engaged at the new offices on the seventeenth floor.

SECOND SERIES OF OFFICIAL ITALIAN WAR FILMS.

It was announced from the offices of the Fort Pitt Theater Company of Pittsburgh, in the Times Building, last week, that the second series of the official Italian war films, which show the terrific fighting between the Italians and Austrians on the Adige Plateau and the Piave River, which will reach America some time this week, will be released for the United States during January. The first series of official Italian war films, known as "The Italian Battlefront," established such success in New York, Philadelphia, Boston, Chicago, San Francisco and other large cities, that the production of the new pictures will be watched with great interest.

Recent Italian reverses and the subsequent heroic stand of the Italian armies in Northern Italy against the Austro-German forces, have brought Italy's position in the present world war strongly into the limelight. All films pertaining to Italy's activities, therefore, will be watched with great interest in the future.

William Moore Patch, president of the Fort Pitt Theater Company, arrived in New York last week after an absence of a fortnight, during which time he visited the West and Middle West.

"RAFFLES" COUNTERACTS EFFECT OF TAXES.

Special productions, such as "Raffles, the Amateur Cracksman," are the solution of the present war tax problems of the exhibitors, according to Hiller & Wilk of New York, who have handled some of the biggest state rights propositions on the market during the last few years.

These state rights specialists explain that exhibitors, by booking a big production once a month or perhaps even oftener, are enabled to raise their admission price to a figure that will allow them to assume the tax and, at the same time, make a profit more than large enough to offset any possible loss through the falling off of patronage when presenting regular five-reel program pictures with the two reels of comedy and the one-reel filler.

STATE RIGHTS BUYERS!

The MOVING PICTURE WORLD desires to advise the manufacturing trade, through its columns, whenever you are due in New York. In this way we can render your trip more effective, particularly if you advise the hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

STATE RIGHTS DEPARTMENT, MOVING PICTURE WORLD
516 Fifth Avenue New York City

Manufacturers' Advance Notes

Pathe Christmas Program

Big Box Office Stars and Players on the Bill for Christmas Week.

AN unusually large number of box office stars and well known players appear on Pathe's program for the week of December 23. They include Marion Davis, the beautiful young star who has caused a sensation in New York; Doris Kenyon, Mollie King, Harold Lloyd, Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, Sheldon Lewis, Arline Pretty, Mahlon Hamilton, Creighton Hale, Leon Bary, Bebe Daniels, and Harry Pollard. Marion Davies is starred in "Runaway Romany," the most extensively advertised five-reel feature ever produced. It is released as a Pathe Special, and is a fine attraction for the holidays. Marion Davies is one of the most beautiful of the stage favorites of the day. The big all-star cast includes Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, the English actor, and William Bitner.

Over \$50,000 has been spent on this picture advertising it in over forty of the largest newspapers in the United States, and this extensive advertising will be continued through December and probably through January. On the day of release full page advertisements will be published in a large list of Sunday newspapers in every section of the country.

Doris Kenyon is starred in "The Hidden Hand," episode five, entitled "The Air Lock," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton, released in two reels, and produced by Pathe. Thrills abound in this chapter.

Mollie King's vehicle is the fifteenth episode of "The Seven Pearls" entitled "The Seventh Pearl," with Creighton Hale and Leon Bary, produced in two reels by Astra. Thrill follows thrill in this chapter in which Ilma and Harry finally secure the last pearl.

Harold Lloyd appears in a one-reel comedy entitled "Bashful," produced by Rolin, in which he is supported by Bebe Daniels and Harry Pollard.

"The Pearl of the Atlantic," "Belle Isle" ("Picturesque Britany"), and "Strange Fresh Water Insects" form a split reel Pathe colored scenic and educational.

An International cartoon and educational split reel and Hearst-Pathe News No. 104 and No. 105 complete this program.

TUCKER GETS FINE MOONLIGHT EFFECTS.

The realistic night effects secured in Goldwyn Pictures are varied in Mae Marsh's forthcoming vehicle, "The Cinderella Man," by a photographic novelty of the highest order, devised and introduced by Director George Loane Tucker. The scene is on the water in the bay of Naples, Italy, at night. It is just a short, atmospheric note in the action; but it affords a thrill in giving the effect of the moon passing from under a cloud.

The scene does not show the moon. Mr. Tucker contends that there is much more to be gained by suggestion than by representation, so all that is seen is just the light of the moon, bathing everything in the picture. First the scene is deep blue with the moon under the cloud, and then, suddenly, as the moon comes out, everything is illumined by a bright light.

In the continuity of "The Cinderella Man," which was written by Director Tucker, may be found the explanation of how the effect was secured. "Tone the scene blue," reads the direction; "and let three feet run black-and-white." It is very simple when one knows how it is done, but it is highly successful on the screen in indicating the shifting moonlight.

MORE ESSANAY COMEDIES.

Essanay has completed the fourth of the series of slapstick comedies being produced by Director Arthur Hotaling, and work on the fifth is now under way. Each picture is a fifteen-minute subject, and carries a farce theme along with the fun and action.

Amedee Rastrelli, famous French comedian on leave of absence from the trenches in his native country, and Arthur Higson, a well known English contortionist comedian, are being featured in the productions along with a beauty squad, a number of whom worked with Max Linder in his Essanay productions.

For release December 15 is "Make Your Eyes Behave," and for December 22 is "Lunch." Previous pictures were "Hard Luck," released November 24; "The General," released December 1, and "A Depot Romeo," released December 8. One of the series is being released each week through offices of the General Film Company.

"THE SEVEN SWANS" (Paramount).

From time immemorial the legends of fairyland or some mysterious country akin thereto have held an important place in the history and literature of all nations. There is no country that has not its folk-lore and yet there seems to be a connecting link somewhere; the same plots, so to speak, are found in several lands, under different names and disguises.

The stage had gained the attention of those who saw the possibilities of fairy stories as drama, and we have "The Midsummer Night's Dream," than which there is no more beauti-



Scene from "The Seven Swans" (Paramount).

ful creation in the whole range of stage production. But it has remained for the motion picture to afford the medium best suited to the elfin drama—and one of the finest examples ever offered will be "The Seven Swans," in which Marguerite Clark will star for Paramount in December.

The picture will be notable for its sheer beauty of investiture, costume and ensemble effects; it will be exceptional because J. Searle Dawley has constructed a charming story—adapted it, rather—and directed it with consummate skill. It will be photographically perfect, because of the wonderful lighting facilities and the skillful work of Lyman Brocning.

Work on "The Seven Swans" is drawing to a conclusion. The company has been in Florida getting "summer" scenes. Great indoor sets have been prepared; King's palaces and gardens have arisen—as if by magic, in very truth—hundreds of gayly-clad people of a land that never was have taken part in a spectacle that should come very near rivaling the works of the masters in this direction.

KIRKWOOD COMES BACK TO FAMOUS PLAYERS.

James Kirkwood, who is directing "Eve's Daughter" with Billie Burke, for Paramount, made his last picture under these auspices about a year and a half ago, the subject being "Susie Snowflake," in which Ann Pennington made her film debut. He now finds himself once more under the roof of the Fifty-sixth street studio of the Famous Players. Work is now well under way on the new picture and Miss Burke, with the supporting company, is busy on the initial scenes for the screen version of the play by Alicia Ramsey, in which Grace George starred at the Playhouse, New York. Thomas Meighan will be seen in the leading male role.

HAYAKAWA ON WAY HOME FROM HONOLULU.

A cablegram received at the Lasky studio, Hollywood, from George Melford, director of "Hidden Pearls," starring Sessue Hayakawa, supplies the information that the company has left the Hawaiian Islands and is on its way home. Mr. Melford stated also that besides filming all the exterior scenes of "Hidden Pearls" they had secured about 10,000 feet of film on the funeral ceremonies of the late Queen Liliuokalani of Hawaii.

Paramount Has Strong Start for 1918

Will Begin the Year with Plays Featuring Some of Its Best Acting and Writing Combinations.

FOR the first month of the new year Paramount offers in January a superior list of striking photodramas starring some of its most popular players and written by prominent authors. The schedule is notable for several reasons, not the least of which is the reappearance of George Beban, after several months, in "Jules of the Strong Heart," directed by Donald Crisp, and presenting the favorite delineator in one of his most pleasing roles—that of a trapper in the North Woods. The story is by William McErriam Rouse and the scenario by Harvey F. Thew and Frank X. Finnegan.

Another interesting announcement is that J. Stuart Blackton's second Paramount picture, "The World for Sale," filmed from Sir Gilbert Park's famous novel, will be released in January. This is the production which called for such distinct character types and has for its leading players Conway Tearle and Ann Little, with a splendidly selected cast of noted actors in the supporting roles. This was adapted and supervised throughout by Mr. Blackton.

Pauline Frederick appears in "Mrs. Dane's Defense," from the Henry Arthur Jones drama, and which, directed by Hugh Ford, the scenario being the work of Margaret Turnbull, promises to be one of the most effective pictures in which the popular and beautiful star appeared.

Wallace Reid, always a favorite with Paramount patrons, has a stirring story in "Rimrock Jones," adapted from Dan Coolidge's novel, by Harvey Thew and Frank X. Finnegan, and directed by Donald Crisp. This is a tale of the Arizona copper-mining country with characters from real life. The title role, played by Mr. Reid, is modeled after a well-known figure in mining circles in the state productive of so much of the country's mineral wealth.

Charles Ray has a new type of story in "The Hired Man," with its New England characters and locale. A country fair in full blast with the exhibits, sports and pastimes common to such events, is one of the notable scenes in this picture. The scenario is by Julian Josephson, a clever magazine story writer, and the picture was directed by Victor Schertzinger under the supervision of Mr. Ince.

Julian Eltinge has already proved his motion picture prowess, and in his two former Paramount offerings evidenced a splendid adaptability to the screen. His new picture, for January release, is "The Widow's Might," by Marion Fairfax, one of the most prolific and successful authors of film plays. It was directed by William C. De Mille, and is said to be highly entertaining, with an altogether new angle.

Jack Pickford appears in "The Spirit of '17," by Judge Willis Brown of the Chicago Juvenile Court. Julia Crawford Ivers did the scenario and William D. Taylor directed the production, which presents Pickford in a story teeming with human interest and containing a most original theme.

"DODGING A MILLION," MABEL'S NEWEST PICTURE.

Following the biblical injunction, "a good name is rather to be chosen than great riches," the Goldwyn Picture Corporation had Mabel Normand's newest picture in course of



Scene from "The Cinderella Man" (Goldwyn).

production for fully a week before deciding upon its title. Now, however, the matter has been settled, and Director George Loane Tucker has officiated at the christening of the infant—"Dodging a Million."

A strong cast has been assembled in support of Mabel Normand. Heading it is Tom Moore. His work with Mac Marsh in "The Cinderella Man," shortly to be released, gave such satisfaction to George Loane Tucker, who directed "The Cinderella Man," and to the Goldwyn executives, that Mr. Moore was promptly engaged for the masculine lead in the newest Mabel Normand production.

Others in the cast include George Fawcett, Hubert Druce,

Armand Cortes, J. Herbert Frank, Edwards Davis, Franklyn Hanna, Bernard Thornton, Joseph Smiley, who has already appeared in a Goldwyn-Normand production, "Joan of Plattsburg," Florence Ashbrooke, Lillian Paige, Shirley Aubert and Rita Dane. Miss Dane is a prominent player in musical comedy who sang the prima donna role in the Mizzi Hajos "Pom Pom" and appeared in the Ziegfeld Follies prior to her determination to invade the new field of the screen.

MARIE DRESSLER COMPLETES "FIRED."

Word comes from the Los Angeles studios of the Dressler Producing Corporation that Marie Dressler has completed "Fired," her second comedy for Goldwyn release. It is in two reels and is said to be even funnier than her uproariously funny first one, "The Scrubblady."

Reports from cities and towns in which "The Scrubblady" has been shown indicate that Miss Dressler has lost none of the great public which used to flock to see her before she gave up the speaking stage for the motion picture screen. Newspaper critics have spoken with delight of the vitality of her broad humor, which never seems to wane and which apparently is even better reflected on the screen than it was exemplified on the stage.

Miss Dressler believes that the satisfactory completion of her second comedy marks her entrance into the ranks of successful scenario writers.

"I wrote the story of 'Fired' all by myself," she says proudly, "and, if I do say it as shouldn't, it strikes me as pretty blamed funny. I'm going to write all my own stuff hereafter—not because I believe I'm so much better at writing than people who get money for it, but because I think I know how fearfully funny I can be on the screen if I have the chance. Nobody else who has ever written a scenario for me seemed to think I could be funny enough to do justice to their most advanced ideas. Just for that, I'm going to show 'em what a scream I can be."

SEVENTEEN NEWS EVENTS IN MUTUAL WEEKLY No. 154.

It would be difficult to pick out the most important subject pictured in No. 154 of the Gaumont-Mutual Weekly, which will be released on Sunday, December 9. This issue contains more than the usual number of timely news subjects, no fewer than seventeen "front page" events being illustrated.

And it would also be hard to say which is the more interesting, the war scenes from abroad, or the happenings in the United States. From Europe come many scenes showing how France is rebuilding the shell-torn ground which she has reconquered, the inspection of the Polish Legion on the battle-front, and the bestowal upon the heroes of Bayonne of the decorations for valor which their brave deeds have deserved.

Ranking first among the many subjects pictured in the United States is an intimate portrait of Lieutenant Georges Flachaire, the famous French aviator and terror of the Huns. Recuperating from wounds received in gallant air fights, in which he destroyed many German airplanes, Lieutenant Flachaire has come to America to aid in the instruction of our ten thousand aviators.

Another scene of timely importance is the launching of the huge war freighter, "Seattle," one of the hundreds of new ships which will soon be completed on the Pacific Coast.

It would take more than this page to describe every subject in this issue of the Gaumont-Mutual Weekly. At Camp Wheeler, Georgia, an impressive review of troops is held in honor of the daughters of General "Fighting Joe" Wheeler, who visit the camp named for their illustrious father. In the nation's capital the Government announces its need of skilled mechanics, and advises that any man of draft age can enlist in the aviation section until noon, December 15. At Camp Travis, Texas, Donna Easley, famous coloratura soprano, who has been called the "Nightingale of the Camps," entertains the soldiers with her notes of liquid gold. At Chicago, Illinois, a ninety-mile gale which endangered lake traffic did heavy damage along the beach front.

There are two subjects in this issue which the spectators will long remember: The thousands of ducks which the cameraman caught on the wing, and the Chinese baby show.

CHAPLIN DONATES CANDY.

Charlie Chaplin continued to do his "bit" this week when he stacked up ten thousand boxes of candy at the headquarters of the "National Defenders' Yuletide Committee, of Southern California, of which Mayor Frederic T. Woodman, Los Angeles, is chairman, designating that a box be contained in every package consigned to a soldier or sailor of the local Christmas list.

Attached to each of the Chaplin tokens was a small card bearing the signature of the comedian, on the reverse side of which is a brief sentiment expressing good cheer and good luck.

Col. Noel Marshall, chairman of the executive committee of the British Red Cross organization of Canada, was also included in Chaplin's Christmas mail, a check for five hundred dollars being sent to the army officer as the initial contribution for the Red Cross drive in Toronto.

Within the past two weeks Chaplin has autographed close to three thousand photographs of himself in response to numerous requests from every section of the United States where benefits are being conducted for the purpose of raising money to carry on worthy causes doing with the war. The photographs are to be sold at auction in every instance.

How Universal Begins New Year

In First Six Weeks Will Feature Messrs. Rawlinson, Hoxie, Mulhall, Carey, Grace Cunard and Louise Lovely.

THE distribution of Universal's product for the early weeks of the new year will account for an array of special attractions, designed to center renewed interest in the stars that have been prominent in past releases originating at Universal City. Harry Carey, Louise Lovely, Grace Cunard, Herbert Rawlinson and Jack Mulhall, stars long identified with Universal's activities, figure as leaders in the arrangements for the first six weeks of 1918.

There has been a careful selection of vehicles to suit the screen temperaments of the various star players, Harry Carey being furnished with a western, Louise Lovely having an emotional melodrama, Herbert Rawlinson figuring in a highly exciting adventure, Grace Cunard starring in sensations and Jack Mulhall having a romantic play to suit his style. Thus will exhibitors be able to offer their public the type of entertainment that is expected from the individual star.

Here are the specifications, in brief, that apply to these Universals so far as special features have been definitely scheduled for releases:

December 31—"The High Sign," a Herbert Rawlinson production, starting the hero of "Come Through" and other snappy productions of high-speed sensations. Elmer Clifford directed.

January 7—A Louise Lovely production, "The Wolf and His Mate," with Hart Hoxie, Betty Schade and Alfred Allen, in a feature directed by Edward J. Le Saint.

January 14—A Grace Cunard production, "Hell's Crater," featuring the star of some of Universal's most successful serials.

January 21—"Madam Spy," a Jack Mulhall production, with Claire Du Brey and Donna Drew leading the support. Douglas Gerrard directed.

January 28—A Harry Carey production, directed by E. J. Le Saint, "Phantom Riders," with Molly Malone.

February 4—The Louise Lovely production, "Painted Lips," directed by Edward J. Le Saint, with Betty Schade, Alfred Allen and Louis J. Cody.

THE PICTURE THAT MADE TWO STARS.

Whatever may be the public verdict of "Les Miserables" the production will be memorable to two young women in the employ of William Fox as having been the picture which gave them their opportunities to prove their right to be starred.

Before Madame Sonia Markova was announced as a star, Mr. Fox wished to verify his judgment by a try-out, and gave her the part of Fantine in his William Farnum de luxe production of Victor Hugo's masterpiece. He put her in high grade company knowing that if she could make the part stand out under such conditions she had the mettle justifying advancement. That his judgment was correct is proved, he believes, by the attention Madame Markova received from New York critics and reviewers in the notices of the opening of "Les Miserables" at the Lyric theater, December 3.

The other young woman who started her first starring picture under Mr. Fox's management just after finishing her performance in "Les Miserables" was Jewel Carmen, who had already proved her attractiveness and worth in numerous pictures.

FRED THOMPSON TO DIRECT BESSIE LOVE.

In line with Pathe's new policy of big stars in big features produced by big directors, Frederick Thompson, maker of what is generally known as Marguerite Clark's best picture, "The Goose Girl," and many other successes, and further distinguished as the first legitimate stage director to go into motion pictures, has been engaged to direct Bessie Love.

Under Mr. Thompson some of the best-known stars on the screen made their film debut, including Norma Talmadge, John Bunny, Lillian Walker, Earle Williams, Carlyle Blackwell, Peggy Hyland. He has also handled many others, including Edith Storey, Clara Kimball Young, Anita Stewart, Antonio Moreno, William, Farnum, John Barrymore, Hazel Dawn, William Elliott, H. B. Warner, Naomi Childers, Dorothy Kelly, Charlotte Ives and little Bobby Connelly.

PICTURE WORK ENHANCES PLAYER'S POPULARITY.

The recent triumph of Marjorie Rambeau in a big Broadway production, "The Eyes of Youth," at Maxine Elliott's theater, is due, she says, in considerable measure to vastly increased public knowledge of the star's personality through her work in picture plays which have included some of the most successful of Mutual productions.

Miss Rambeau was widely known as a metropolitan star when she entered motion pictures, but her fame has been enhanced through her appearances on the screen in "Motherhood," "Mary Moreland," "The Mirror," "The Dazzling Miss Davison," "The Debt" and "The Greater Woman." With her reappearance as Gina Ashling in the speaking drama she was given a hearty reception by the public and critics.

"THE UNBELIEVER" (Edison).

It is announced that the forthcoming Edison seven-part picture, based upon the story, "The Three Things," by Mary Raymond Shipman Andrews, will be released under the title, "The Unbeliever."

"Christie Comedies"

Further Adventures of Young Married Couples Featured in Two Characteristic Comedy Releases.

Reviewed by Robert C. McElravy.

AL E. CHRISTIE has concocted two new comedies with a farcical twist, one called "Help! Help! Police!" and the other "Their Seaside Tangle." Both deal with the tribulations of newlyweds and are constructed with the natural action and careful attention to detail for which the Christie offerings are known.

The casts of these new offerings are pleasing and the humor is genuinely entertaining.

"Help! Help! Police!" is a domestic comedy, written by Richard F. Young. The Smiths are a young married couple, portrayed by "Smiling" Billy Mason and Ethel Lynne. They have a neighbor who is always boasting of his prowess at catching burglars. The Smiths desire to have an adventure which will "put one over" on this bragging neighbor. Each of them employs a burglar to enter the house that night. The resulting situations are very amusing, and it is the neighbor, after all, who comes in and restores order.

"Their Seaside Tangle," by Robert F. McGowan, is a bathing-resort comedy, featuring Betty Compson, Jay Belasco, "Smiling" Billy Mason and Lois Leslie. The plot is a slender one and concerns one of the husbands, who pretends to take poison because his wife flirts with the other. A doctor and the beach police force take part in the general mixup. The clear photography and attractive settings do much to make this enjoyable.

WILLIAM S. HART IN BIG TREE STORY.

William S. Hart and company are in the Santa Cruz country filming some "big tree" scenery for the famous actor's next Arcraft release. With Hart are E. H. Allen, his business manager; Gertrude Claire, Maude George, Robert Gordon, and thirty other players of the Thomas H. Ince Studios. Hart is giving to this, his fourth picture for Arcraft, all the superb direction, photography, and dramatic interest of his other releases plus a story which has most exciting moments and much human appeal.

BOBBY BUMPS, EARLY SHOPPER.

No doubt inspired by the advice published far and wide in the press, on billboards and in street cars to "do your Christmas shopping early," Earl Hurd of the Bray Studios, Inc., tells in his latest animated cartoon, "Bobby Bumps, Early Shopper," appearing in the ninety-seventh release of Paramount-Bray-Pictograph, the "Magazine-on-the-screen," what happened to his youthful hero when he failed to follow said advice.

BIG FIGHT SCENES IN "THE AVENGING TRAIL."

Harold Lockwood's fight scenes with Lester Cuneo in his recent Metro wonderplay release, "Under Handicap," were big and thrilling, but they are overshadowed by those in his forthcoming Metro wonderplay, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Oyen's novel, "Gaston Olaf."

In "The Avenging Trail" Mr. Lockwood is a principal figure in a number of fights, but the most bitter is the one he stages



Scene from "The Avenging Trail" (Metro).

with Louis Walheim, who plays the role of Lefty Red. Red challenges Gaston to meet him to settle their differences. The battle wages furiously with neither gaining the advantage until one of Gaston's blows sends his adversary crashing against the bar. Seeing that the tide is turning one of the crowd slips a knife into the hands of Red, who lunges forward to continue the fight. Gaston is alert, however, and, locking Red's arms, renders his attack useless and throws him to the ground, his arm broken. The fight was so realistically done that for a week Lockwood and Walheim carried bruises.

Fox Record for 1917 is 105 Pictures

Of These 39 Were Made in the East and 66 in the West—Companies Roamed All Over.

THE William Fox property at Sunset Boulevard and Western avenue, Hollywood, is as material evidence as is adducible in corroboration of the contention that it takes a whole lot to make motion pictures. This particular lot now contains twenty acres, having been enlarged within the last year from a fifteen-acre tract. But, big as it is, it is not yet large enough to contain the Fox Film Corporation's activities. The whole country round about the Pacific Slope, in fact, as far north as Portland, is utilized for work on locations, and, in addition, the corporation has five studios in New Jersey, another in Kingston, Jamaica, and its companies, at times crowded out even from these broad ranging grounds, rove extensively along the Atlantic Coast all the way from Maine to Florida.

Fox made 105 pictures during 1917—39 in the East and 66 in the West. The 66 included all of the comedies, most of the Standard Pictures, and some of the Special Features. The whole twenty acres at Hollywood was utilized for these, which means six stages were kept busy. Of the six stages, three are of the open-air type, one is inclosed, one is partly, and another completely covered with glass. The one partly glass covered is five times the size of the average stage, and will accommodate many hundred people.

The 39 productions made in the East have kept the Fox New Jersey studios crowded to capacity and running over. In fact many times during the year it has been necessary for a company to do all of its work on locations before beginning work indoors merely because there was no studio immediately available. One company that headed Annette Kellermann making 'Queen of the Sea' spent all summer and part of the fall out of doors at Bar Harbor, Me.

EDISON TO PRODUCE JAPANESE PICTURE.

Under the supervision of Cedric Gibbins, Art Director, the Edison Studios are assembling a series of unusual Japanese settings in preparation for the production of "The Weaver of Dreams" from the story of the same title by Henry Albert Phillips. Shirley Mason will enact the leading role as Oki Adachi. The picture will probably be released the latter part of December.

WORK ON "THE BLUEBIRD" PROGRESSING RAPIDLY.

In Artercraft's big photo-production of Maurice Maeterlinck's international dramatic triumph, "The Blue-Bird," two children will portray the chief characters of Tytyl and Mytyl. These famous parts have been intrusted to little Robin McDougall and Tula Belle, two talented children whose experience before the motion picture camera fits them well for this important work.

Supporting these two clever kiddies is an exceptional cast including Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascot, Tom



Maurice Tourneur and Kiddies Who Appear in Leading Parts in "The Bluebird."

Corless, S. E. Potapovitch, Mary Kennedy, Eleanor Masters, Charles Craig, and Sam Blum.

Under the direction of Maurice Tourneur work on the cinema adaptation of Maeterlinck's famous play is rapidly progressing at the Famous Players-Lasky studio in Fort Lee, N. J. The largest set ever staged on the big stage of this plant has just been completed, representing the graveyard which turns into a beautiful flower garden before the eyes of the audience. It is confidently expected that this scene will afford one of the greatest of the many surprises promised in the new Artercraft production.

"HER SISTER" (Empire-All Star).

"Her Sister," the Ethel Barrymore dramatic success, is to be the next release, and Olive Tell will create for the screen the role made famous by Miss Barrymore.

As in her other pictures made for the Empire All-Star, Miss Tell will be supported by David Powell, who has a role particularly well suited to him.

Eileen Dennes, who will be remembered as the graceful



Scene from "Her Sister" (Mutual).

dancer in "The Unforeseen," Miss Tell's first picture, will have an important role, that of the younger sister, in "Her Sister," while other members of the cast are Anita Rothe, Martha Dean, Charles Edwards, and Sidney Blair.

"The Impostor" will follow "Her Sister" on the screen if not in the flesh, and will bring once more to the screen charming Ann Murdock, whose play, "The Three Bears," is now running at the Empire.

Once more David Powell, called the best looking and most popular leading man in the movies, is the star's support, and equally good is the balance of the cast, which includes Lionel Adams, Charlotte Granville, Richie Ling, and Eleanor Seyboldt.

John B. O'Brien directed Miss Tell both in "The Unforeseen" and "Her Sister," while Dell Henderson was in charge of "The Impostor."

PATHE OPENS BOOKING SCHOOL IN NEW YORK.

Henry E. Genet has been appointed to the new position of Inspector Booker by J. A. Berst, vice-president and general manager of Pathe exchange. Through this appointment he becomes an important member of the sales organization under F. C. Quimby, sales manager.

Mr. Genet is a graduate of Fordham University, New York. He worked for the New York Edison Company and for a big elevator concern, getting fine commercial experience, which has stood him in good stead. He went into the film business because he saw a big chance, and joined Pathe for the same reason, accomplishing noticeable work with this big organization.

Another indication of the importance of the booker's department in addition to the appointment of Mr. Genet is the fact that a school for bookers has been established at the New York branch, where at all times three or four good men will be in training, this being another of the progressive steps Pathe is taking to assure 100 per cent. service to exhibitors.

It is understood that Genet has worked out several additions to the splendid Pathe booking system which greatly reduce the time and effort expended in the proper demonstration of booker's work making for better efficiency and better service.

INNOVATION IN OPERATING ROOMS.

Kahn & Greenfield's remodeled New Mission theater, San Francisco, Cal., which has just recently reopened, now has a seating capacity of three thousand. One of the very interesting innovations is the operating room on the main floor with a large plate glass window in the rear of it, so that the theater patrons may walk around and view the Simplex Projectors in operation from a large foyer back of the booth especially designed for this purpose.

PICTOGRAPH TO SHOW CANDYMAKING.

The ninety-seventh release of Paramount-Bray Pictograph, the "Magazine-on-the-screen," will take theatergoers on a most interesting trip through one of the largest factories in the world devoted exclusively to the production of confections. It should serve to bring to consumers the reasons why candy made by reputable manufacturers is not only wholesome but kept free from possible contamination in its production.

Triangle Program

Belle Bennett Shows Marked Ability in "Because of a Woman"—Irene Hunt's Work in "The Maternal Spark" Commendable.

THE Triangle program for the week of December 16 offers two dramas of life and business that have more than usual interest. "Because of a Woman," a seven-reel feature, with Belle Bennett in the leading role, and Jack Livingston supporting, will be the first release. Irene Hunt, Josie Sedgwick and Rowland Lee share honors in "The Maternal Spark," scheduled to follow.

"Because of a Woman" is the first seven-reel production to be released under the new Triangle plan to produce a seven-reel feature on the regular program each month. Belle Bennett has the leading role, and she is ably and well supported by Jack Livingston, George Chesebro and Louella Maxim. The story mainly concerns a man who sacrifices all, even to assuming the guilt for the misdeed of another, in order to protect the girl he loves. Jack Livingston is said to do some extra fine work in this picture, and George Chesebro, cast as a man who does everything dishonorable in order to gain his own selfish desires, is also up to the mark. Most of the scenes are laid in West Virginia and center around a southern family. Others in the cast include Josef Swickard and Lillian Langdon. "Because of a Woman" was written by E. Magnus Ingleton, picturized by George E. Jenks, and the play was produced by Jack Conway.

"The Maternal Spark," scheduled as the second release of the week, is said to offer Irene Hunt an excellent opportunity to display her emotional qualities. She is supported by Rowland Lee and Josie Sedgwick. Little Joey Jacobs also plays a prominent part in the picture, and shows improvement in his work. The story deals with a country bred attorney, whose ability is recognized by a prominent railroad president, and is brought on to New York as a confidential secretary. Rowland Lee is the attorney and Irene Hunt and Joey Jacobs make up his family. The joy spots of New York, and Josie Sedgwick, cast as Clarice Philips, "Who neither toils nor spins," get the better of the attorney. Great trouble exists for a while and it remains for the railroad president to settle the difficulties. Throughout this picture the situations are said to be well played and the ending actually carries a "punch."

R. Cecil Smith wrote "The Maternal Spark" and G. P. Hamilton directed the production.

In the Triangle-Keystone Comedy, "The Sanitarium Scandal," the Keystone bathing beauties do much in causing a general disturbance. The Sanitarium Hotel is a peaceful place until Peggy Pearce and her diving nymphs arrive. Then Baldy Belmont, a professor, Paddy McGuire, a porter, and Fritz Schade, the sheriff, all fall for the girls, and many "wet scenes" take place thereafter. William Beaudine directed the picture.

Two one-reel Triangle Komedies, "His Bad Policy" and "A Discordant Note," are also included in the week's releases.

SUSPENSE TO THE LAST IN "THE LOST EXPRESS."

Evidence of well-balanced suspense in motion picture direction is apparent in Chapter 14 of "The Lost Express," the fifteen-chapter photoplay starring Helen Holmes, which is nearing its conclusion.

Chapter 14, entitled "Unmasked," scheduled for release December 17, carries the many audiences which have been watching the chapter play to the very brink of the mystery and leaves them still in wonder and suspense at its solution.

The mystery is founded on what became of the lost express. The train disappeared completely in Chapter 1 of the serial. While there have been many near solutions, the picture has sustained interest and kept away a definite indication of what happened to the engine and its three coaches after it left the station and failed to show up at the station next beyond.

Chapter 14 deals with the unmasking of "The Harelip," a member of the gang of conspirators who has attempted to rob Helen's father of his priceless invention and his gold mine property. In this installment "The Harelip" is revealed to old General Thurston and to Helen as Pitts, the general's private secretary.

The tangled skein is to be unraveled in Chapter 15, which is to be released December 24. That means that the thousands of anxious fans who have been following the puzzle since early in September can eat their Christmas dinners with full knowledge of what happened to the lost express.

EDITH STOREY IN "REVENGE" (Metro).

Production has been begun at Metro's West Coast studio in Hollywood, Cal., on "Revenge," the next starring vehicle of Edith Storey. "Revenge" is a picturization of the popular novel "Hearts Steadfast," by Edward Moffatt, which has been adapted by H. P. Keeler.

Tod Browning will direct Miss Storey in "Revenge," which will be a five-act Metro wonderplay, presented by E. R. Rolfe, Metro's western representative. It is a story western in thought and locale, bringing the star back to the sort of picture which first endeared her to the public. It is full of exciting and absorbing incidents and essentially dramatic in its powerful theme.

A strong cast is being selected by Mr. Rolfe and Mr. Browning to support Miss Storey in this unusually vital photodrama.

Bluebirds Ready Far in Advance

Schedule Completed Until January 21—Six Leading Players Busy.

WITH Bluebirds definitely scheduled well into January Managing Director Carl Laemmle is urging along the production of features at Universal City to keep the supply adequate and listed far enough in advance to give exhibitors every opportunity for advantageous publicity well ahead of release dates. Bluebird's five women stars and Franklyn Farnum are all busy on location, turning into completed products the scenarios that are depended upon to maintain the standard of excellence the program has established.

Incidentally, the third year of the Bluebird series begins with the release set for January 21—Dorothy Phillips, "Broadway Love." Bluebird No. 104, ending the second year, will present Mae Murray in "Face Value" a week earlier. The schedule of releases for January is summarized herewith:

December 31—Violet Mersereau in "The Girl by the Roadside," a dramatization of Varick Vanard's novel of the same title, directed by Theodore Marston.

January 7—Carmel Myers in "My Unmarried Life," screen version of Frank R. Adams' story, "Molly and I"; produced by George Siegmund, and released as Miss Myers' second feature in the Bluebird program.

January 14—Mae Murray in "Face Value," the story by Miss Murray and her director, Robert Z. Leonard, offered as Miss Murray's second Bluebird.

January 21—Dorothy Phillips in "Broadway Love," produced by Ida May Park from W. Carey Wonderly's story, featuring Lon Chaney and William Stowell, who head the supporting company.

There is one more release in January to be accounted for, and to fix that issue there are several subjects from which a selection may be made. In the regular routine of presentations either Franklyn Farnum or Ruth Clifford will be the star for the last week of the month.

BUSY YEAR IN SIGHT FOR LEES.

Jane and Katherine Lee, William Fox's "Baby Grand" stars, have a busy year ahead of them, having been assigned by Mr. Fox to make eight pictures for the Fox Standard Picture schedule. Scenarios for some of these have already been written, and others are under way.

The Lee children having demonstrated that they are especially adapted as fun makers, these eight pictures will be comedy-dramas with the "human interest" vein predominating.

A vigorous publicity and advertising campaign of national scope in behalf of the Fox "Baby Grands" is now in full swing. An unusual line of posters and other advertising matters on "Troublemakers," their next picture, has been provided for exhibitors.

"THE GUY AND THE GUYSER" (Nestor).

A second allotment of Nestor Comedies, to run for four issues, is announced by Universal as supplemental to the four comedies that were scheduled following the slackening of production at Universal City. At that time Universal exchange



Scene from "The Guy and the Guyser" (Universal).

managers requested that Nestors be released for four additional issues, and now has come a second request to continue them for an additional period.

"The Guy and the Guyser," starring Dave Morris and featuring Gladys Tennyson, for release December 24, is the last of the four pictures picked out for supplemental distribution. Both of the advertised leaders are supplied with roles favorable to their exploiting comedy in speedy details. Nestors, together with L-Kos, are providing the comedy in Universal's weekly distribution under the latest arrangement.

"THE LEGION OF DEATH" STARRING EDITH STOREY.

"The Legion of Death," starring Edith Storey, which is nearing completion at the West Coast studios of Metro, under the direction of Tod Browning, is an unusually massive production, elaborate in detail. The story itself is based, by the author, June Mathis, on the historic fact that since the time of Catherine the Great women have been the most potent factors in Russian history.

The star herself is individually fitted to portray a fearless fight-



Scene from "The Legion of Death" (Metro).

ing girl of Russia because she has the characteristic Slavonic round face and dark features, and she is singularly adapted to perform the athletic feats of riding, both on horseback and on motorcycles, the shooting and the fighting in hand-to-hand combats.

As great care has been exercised in casting the other characters, each one being engaged after a careful study of the strong "types" needed for the parts, Director Browning demanded that he be supplied with real Russian men and women for the big street and battle scenes instead of the regular extra players usually seen in mob scenes. The Russians were on hand when needed, but none of them could speak English, so it was necessary to employ seven interpreters and distribute them among the mob, so that Browning's orders could be carried out without mistakes. The settings erected for "The Legion of Death" are spacious and elaborate.

ERNEST WARDE TO DIRECT KEENAN.

Ernest C. Warde, son of Frederick Warde, and producer of a long list of big artistic and financial successes, has been engaged by Pathe as director for Frank Keenan, the new Pathe feature star. Mr. Keenan, known as one of the grandest American delineators of big dramatic roles, is now completing a strong feature called "Loaded Dice," scenarioized by Gilson Willets from the widely-read novel of Hillary A. Clark.

Mr. Warde has made final arrangements for the production of "Simeon's Shadow" from the novel by Elizabeth Lee, the scenario for which was also written by Mr. Willets. This picture affords Frank Keenan one of the most dominant parts he has ever had, that of the head of a great railroad system reminiscent of such men as Hill and Harriman.



Scene from "Almost Divorced" (Christie).

L-KO RELEASES CARRYING STARS.

Having decided to add stars to the L-Ko brand as an extra attraction for exhibitors who have been showing the long established comedies under the trade-mark exclusively, President Julius Stern, in co-operation with Director J. G. Blystone, announces a few of the forthcoming attractions in detail. Hughie Mack, Gale Henry, Mack Swain, Myrtle Sterling and Bobby Dunn are all working, under individual directors, in active preparation of forthcoming L-Kos.

The second comedy in the "Ambrose" series, following "Ambrose's Icy Love," to be released December 26, will be "Baseball Ambrose" in nine innings of the national pastime condensed into two reels of fun. There will be a lively comedy, with grotesque Gale Henry demonstrating "The Price She Paid," and Archie Mayo is directing Bobby Dunn in a bath-house feature that will engage a large assemblage of L-Ko beauties.

"Barbarous Plots" will have Hughie Mack as the star, with Bobby Dunn featured. In this subject there will be an unusual assemblage of old favorites who have frequented L-Kos for some time, including Eva Novak, Dick Smith and the comedy "vamp," Katherine Young. Julius Stern remains on the Pacific Coast for some time to come, centering his activities at L-Ko's studio in Hollywood, with occasional trips, on the business of his firm, to other coast cities. Abe Stern, treasurer of L-Ko, is meanwhile substituting for his brother at L-Ko headquarters in New York.

RICE AND CAVANAUGH FORM PARTNERSHIP.

Burton Rice, recently returned from the battlefields of France, where he saw eight months' service doing ambulance work, and who will be recalled as the designer of many of the attractive advertising displays of various film manufacturers, not to forget the talk-creating copy that he turned out for Bluebird in the earlier days, has formed a partnership with Raymond Cavanaugh, for the last three years with Universal as assistant advertising manager, and previously in the same line in Chicago, where his work on the art staffs of various advertising agencies made full use of his knowledge of printing, typographical display and engraving. The new firm, which has opened offices on the twentieth floor of the Times Building, purposes to turn out all orders from film concerns for black and white color work, art posters and such other design work as naturally falls under their style of endeavor.

TWO SCREEN PLAYERS HEAR THEMSELVES TALK.

For the first time in about three years Pauline Frederick, star in Paramount pictures, and Thomas Meighan, who has appeared as her leading man in many productions, had an opportunity of hearing what their own voices sounded like on the stage when they appeared with others from the Famous Players Studio at the Hero Land Bazaar in Grand Central Palace, New York. The vehicle of this appearance was a skit written by Willard Mack, based on the funny incidents that occur in a studio during the making of a production. The sketch ran for about twenty minutes and was a riot from the start. They "packed 'em in" for four shows and repeated the performance on another occasion. Others in the cast were Robert G. Vignola, William J. Scully and Ned Van Buren.

UNIVERSAL BOOSTS GOOD CAUSE.

The Universal Film Manufacturing Co. will enter largely into the purchase and distribution of the War Savings Certificates and Thrift Stamps. Universal took a quarter of a million in the first Liberty Loan and sold the bonds on weekly payment plan to its employees. In its move to promote the War Savings Certificates, every employee will be invited to participate, and Universal's Accounting Department will propose that every bill it pays for merchandise, supplies and other business obligations shall be partially accounted for in Thrift Stamps or Certificates.



Scene from "The Pride of New York" (Fox).

Attractions for Broadway Theater

Managing Director Laemmle Announces a Number of Important Productions to Be Shown There.

MANAGING Director Carl Laemmle, of the Broadway theater, makes announcement of a number of very important productions, which will go into the Broadway during the months of December and January, during which time a double bill and continuous performance, at popular prices, will be Mr. Laemmle's rule.

The first of these special Broadway house features to have their initial showing on Sunday afternoon, December 9, are "My Unmarried Wife" and "Beloved Jim."

"My Unmarried Wife" is adapted from the Frank R. Adams novel, "Molly and I," skillfully done by Doris Schroeder and inimitably produced by George A. Siegmann. Beautiful Carmel Myers, last seen at the Broadway house, in the Jewel feature, "Sirens of the Sea," has the leading feminine role, and Kenneth Harlan, seen also recently at this playhouse in the Lois Weber-Jewel masterpiece, "The Price of a Good Time," plays the male lead. The well-balanced cast includes Beatrice Van, Pat Calhoun, Marc Fenton and Jack Hutchinson. The story is that of Phillip Smith, who reluctantly leaves the shelter of his father's luxurious home because of his penchant for a literary career, and who subsequently meets with an accident while saving the life of a child in an explosion blast. He is taken to the home of a doctor by his beautiful young ward and there becomes the husband of the girl, under unusual circumstances. His eyesight is restored in Switzerland but a harmless vampire and a wooden-shod immigrant re-enter the scene when Smith, restored to health, returns to New York minus his newly-acquired bride. Both the vampire and the immigrant bring about a happy finale with a decided twist in the fifth reel, making a production tremendously interesting from point of plot construction, acting and situations.

"Beloved Jim" is also in five reels. The story is a Christmas one, beautifully done by Joseph Girard and produced by Stuart Paton, who has a long line of decided cinema successes, including Universal's "Twenty Thousand Leagues Under the Sea," to his credit. Attractive Priscilla Dean, who made a hit at the Broadway theater in two Lois Weber features, notably "Even as You and I" and "The Hand that Rocks the Cradle," plays the leading feminine role and that of the wife of "Beloved" Jim Brockton, excellently portrayed by Harry Carter of "Gray Ghost" fame. The remainder of the cast includes J. Morris Foster, Charles Hills Mailes, Frank Deshon, Sydney Deane, Ed. Brown, Jos. Girard and Mrs. A. E. Witting.

Mr. Laemmle announces that special musical programs will accompany all of these features at the Broadway.

"UNKNOWN 274" (Fox).

An unusually large cast containing the names of numerous favorites of motion picture patrons is announced by William Fox for the Fox Special Feature to be released December 16. The title of the production is "Unknown 274," the star is June Caprice, and the supporting company, comprising ten actors and actresses, includes Kittens Reichert, Florence Ashbrook, Tom Burrough, Inez Marcel, Dan Mason, Richard Neill, Jean Armour, William Burns, and Alexander Shannon. Another important member of the company is Lady, the dog.

The story is that of a girl who was placed in an orphanage by her mother when the latter's husband was arrested by trickery in this country for failure to perform army service in his native land. The girl is discovered in the orphanage by a scheming couple, who adopt her in the hope of being able to marry her to some rich man. The girl meets a rich young man just as was planned, but he does not happen to be the sort of man the schemers had hoped to find. Result: He rescues the girl from her bad environment. About the same time the girl finds her father as a result of playing an old violin which had been left with her when she was placed in the orphanage. The theme of the story is stated to be "from poverty to millionaire's wife."

The picture was made under the direction of Harry Millarde, and George Scarborough wrote the scenario.

HEARST-PATHE NEWS SHOWS NEW POLISH ARMY.

From New York to New Zealand is a far cry, but in the Hearst-Pathe News No. 98 are some remarkable scenes showing the eruption of the volcano Waimangu at Rotorua in that British Island. The camera was perched upon the brink of the crater and caught a number of scenes showing the clouds of smoke and steam arising from the depths of the earth far below. In connection with these scenes are one or two others showing the "stern and rock-bound coast" in that vicinity. These scenes are of great beauty.

Among the other interesting features of this number are scenes of the new Polish army, which has been organized in France, and is now fighting on the side of the Allies. This army appeals to the imagination, since the Poles are literally a nation without a country and are fighting to have restored to them the land for which their forefathers fought and died and which had a brilliant history.

From Seattle, Washington, come views of an 8,800-ton ship which was built in 79 days after the keel was laid, it being one of the first to be launched under Uncle Sam's new ship-building plans. Scenes of life in the training camps, charming girls in the costumes of 2,000 years ago, the placing of New York's waterfront under martial law, etc., etc., round out an excellent number of the famous weekly and one which is bound to get applause wherever it is shown.

Picture Increases Vogue of Stage Star

Jane Cowl Sees New Englanders, After Witnessing "The Spreading Dawn," Storm Box Office of "Lilac Time."

BY A CHAIN of fortuitous circumstance Jane Cowl, star of Goldwyn's photoplay production of Basil King's story, "The Spreading Dawn," has punched holes in the theatrical superstition that the stage popularity of an actor or actress can be killed by his or her appearance on the motion picture screen. Miss Cowl's experience has proved that this popularity is enhanced by the very means presumed in some sections of the country to injure it.

The Goldwyn star was on tour in "Lilac Time" when "The Spreading Dawn" was released throughout the United States. Miss Cowl's managers were not a little astonished to find that in cities in which it followed "The Spreading Dawn" the business was even better than usual.

In one New England city the stage show opened the night after the picture had closed a run at a local theater. Patrons who had been delighted with the Goldwyn photoplay were so anxious to see its star in the flesh that they besieged the box office at "Lilac Time" and almost fought for the privilege of buying seats.

Under these circumstances Miss Cowl found herself almost in the position of motion picture actresses who elect to make a "personal appearance" at motion picture theaters in which their films are being shown. The natural curiosity of theatergoers to see in person, the player they had admired on the screen worked to her profit.

ARBUCKLE THINKS HE IS A HORSEMAN.

It is virtually decided that Roscoe "Fatty" Arbuckle's comedy for release by Paramount, following "A Country Hero," will be a western story in which Mr. Arbuckle will appear as a cowpuncher, mounted on a dashing steed, pursuing the festive maverick over the prairies of the cow-country. Which is all very well, or would be, if Mr. Arbuckle were a trifle less given to avoirdupois; but as it is, he is saying with Richard III, "A horse, a horse, my kingdom for a horse."

Mr. Arbuckle has visions of himself, no doubt, "careering" through the sagebrush and chaparral with all the reckless abandon of a modern Mazeppa. Then he glances ruefully at the scales and in his mind's-eye attempts to conceive a horse capable of carrying his weight.

"SADIE GOES TO HEAVEN" (Essanay).

Little Mary McAlister plays the role of a tenement waif in her newest picture, "Sadie Goes to Heaven." The six-year-old actress shows her remarkable fund of dramatic ability in this characterization, as she is required to carry most of the weight of the production.

It is filled with quaint sentiment, and revealing the hypocrisies of a certain type of the wealthy.

That the ecstasy of heaven is found where the heart is happiest is the moral demonstration of the picture. For Sadie, born and bred in the poorer part of a big city, returns to her tenement hovel, preferring its hardships and deprivations to



Scene from "Sadie Goes to Heaven" (Essanay).

a life of luxuries where sentiment and appreciation for the simpler qualities of life are so bluntly ignored.

There are many unique presentations in this picture. Sadie's entrance into the home of the rich via a clothes hamper is whimsically handled.

Mary McAlister wears some lovely gowns in this production, as well as some ludicrous rags. "George Washington Square," her ragged dog, is portrayed by Patsy Argyle, a newcomer to the screen, "rented" from a Michigan farmer.

Supporting players are Rod LaTocque, Bobby Bolder, Frankie Raymond, and others. The screen time is 65 minutes.

"New York Luck" Leads Mutual

Russell Is Featured in a Scrappy Financial Story—Other Pictures for Week of December 17.

William Russell is the "headliner" in the Mutual release scheduled for the week of December 17, appearing in "New York Luck," a story of "frazzled finance," intrigue and romantic adventure in the great metropolis. "The Lost Express," with Helen Holmes, arrives at the threshold of the mystery; Billie Rhodes comes near losing her happy home in "Little



Scene from "New York Luck" (Mutual).

Miss Fixer," and the Cub Comedy, with George Ovey, and the Mutual Weekly balance the schedule.

Never has William Russell appeared in a more engrossing characterization or staged a more thrilling fight, than in his latest Mutual-American production, "New York Luck," released Monday, December 17. There is an unusual twist to the story, distinctly agreeable. It was written by Charles T. and Frank Dazey, scenarioized by Chester Clapp. Edward Sloman has achieved another triumph in directing this production. In the cast are Francelia Billington, Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederick Vroom and Carl Stockdale.

A domestic tangle, arising from a family wrangle, gives Billie Rhodes another of her refreshing comedy roles in the Strand one-reeler, "Little Miss Fixer," released by Mutual, Tuesday, December 18.

The strongest dramatic climax yet reached is shown in "Unmasked," Chapter 14 of "The Lost Express," the Signal-Mutual photonovel, starring Helen Holmes, released Monday, December 17. Despite the discovery that "The Hare" is proved to be an impersonation, the clever villain succeeds in actually marrying Helen while the real secretary is held a prisoner.

George Ovey "double crosses" old man Grouch in his latest Cub Comedy, "Jerry's Double Cross," released by Mutual, December 20. The Mutual Weekly, released December 17, shows momentous events on land and sea with a liberal number of stirring happenings in the war zone.

METRO ACQUIRES "A WEAVER OF DREAMS."

Admirers of the stories of Myrtle Reed will rejoice to hear that one of her most popular novels, "A Weaver of Dreams," has been acquired by Metro Pictures for the use of charming Viola Dana. Work on the production has already been commenced at the firm's West Coast studio.

"A Weaver of Dreams" is a story of the heart, and Miss Dana excels in stories of this description, as will be made doubly evident when Metro's great special production of "Blue Jeans" is shown to the public. The action of "A Weaver of Dreams" takes place in a rural community filled with quaint types of humanity, where among simple surroundings a mighty drama of the human heart is played and reaches its dynamic denouement.

An actor of note has been engaged to create the role of the old "weaver," and the sympathetic part of Cynthia Bancroft is in good hands. John H. Collins, who is directing the production of "A Weaver of Dreams," starring Miss Dana, will announce his entire cast at an early date. The only player so far announced is Clifford Bruce, who will play opposite the star in the part of Carter Keith.

UNCLE SAM TO USE MOVIES TO INCREASE FOOD PRODUCTION.

Official motion pictures, bringing home the vital importance of increased food production, will be shown by the United States Department of Agriculture in hundreds of regular motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with

the Universal Film Manufacturing Company, through its exchanges, will be made early in December. The first film will show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle and sheep.

The second release, which will follow in about two weeks, will show what children, through the pig clubs, are doing to increase the supply of pork. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

The department laboratories are at work on a number of other popular films, specially designed to make clear to city as well as rural populations, problems of food production and to show them ways in which they can co-operate effectively to feed the nation and the Allies.

FOX REPORTS FOREIGN INTEREST IN "THE SPY."

The generally favorable reviews and the reports of big business on "The Spy" are resulting, according to the foreign department of the Fox Film Corporation, in many inquiries being made regarding the picture by exhibitors and agencies in territory outside the United States.

Advices from London are to the effect that the picture received markedly favorable comment on the occasion of its recent presentation at British trade showings. Interest, of course, is heightened by the fact that experiences paralleling those pictured in the film story have been of common occurrence in England during the past three years. The same, however, is true of other capitals and important cities; in all of these the agents of the contenders in the present world war long have been busily at work seeking information and data which might be of military value.

The Fox management is confident "The Spy" will prove just as big a success in other parts of the world as it has proved in the United States and at the British trade shows. An international campaign on behalf of the picture now is being outlined, and meanwhile the foreign department is closing with buyers for territory remaining open.

DIRECTOR O'BRIEN GETS DETAIL.

No expense has been spared in reproducing an ancient Egyptian throne room, one of many of the unusual scenes shown in "Her Sister," the Empire All-Star production which presents Olive Tell for the second time on the screen and is scheduled for release by Mutual December 24.

Director John B. O'Brien is a "stickler" for truth—in detail. He was not satisfied with the descriptive literature at the New York public library, so, accompanied by David Powell and a well-known artist, a visit was made to the Egyptian room in the Metropolitan Museum, where, by special arrangement with the authorities, permission was granted to make drawings of the pottery, carvings and draperies and other furnishings of the royal chambers of ancient Egyptian royalty.

From these drawings exact duplicates were made, imported tapestries obtained to conform to the designs of the original ones and a magnificent tiger's skin was secured as a covering for the throne itself.

The result is an exact replica of the original throne room and is strikingly illustrative of the determination of the Empire-Mutual directors to reproduce the real thing in pictures.

CARMEL MYERS HAS NEW LEADING MAN.

Following an engagement of more than two years with the American Film Company Ashton Dearholt lately joined the Bluebird forces, and is playing a leading role opposite Carmel Myers in "The Green Seal," which is being produced as a program feature under the direction of Stuart Paton. While with the American he was featured in a number of productions, and played juvenile leads in several of William Russell's pictures. He appeared opposite Mary Miles Minter in "Charity Castle" and Juliette Day in "The Calendar Girl." More recently he played one of the principal roles with Jack Pickford in "The Spirit of 1917" for the Morosco company.

Mr. Dearholt is an all-around athlete, and before entering the photoplay field was a racing driver of more than ordinary capability. His athletic training is being put to good use in "The Green Seal," for he is called upon to do some fight scenes and other strenuous stunts that would make the average actor throw up his hands in absolute despair.

IRENE CASTLE IN "CONVICT 993" (Pathe).

To "Convict 993," a five-part Pathe Play featuring Irene Castle, goes the distinction of being the first Pathe feature of 1918. This picture was produced by Astra from an original scenario by Wallace Clifton of the Pathe scenario department. It was directed by William Parke, this being the first time that Mrs. Castle has been under his direction. Members of Pathe's film committee have not hesitated to express the opinion that "Convict 993" is the best picture in which the famous star has yet appeared.

Associated with Mrs. Castle in the cast are a number of players of sterling merit, some of whom have been starred in Pathe productions in the past. Prominent among them are Warner Oland, Helen Chadwick, W. H. Gilmour, Harry Benham and Bert Starkey.

Paramount to Issue Chapin Pictures

Will Be Grouped Into Ten Episodes of Two Parts Each, All Dealing with Life of Lincoln.

PARAMOUNT is to present a most notable motion picture achievement, Benjamin Chapin in "The Son of Democracy," a series of ten two-reel features, each complete in itself and each telling a dramatic chapter in the life of Abraham Lincoln. Mr. Chapin has given his life to the portrayal of Lincoln on the lecture platform, on the stage and on the screen. For years he has been engaged in making "The Son of Democracy," which now is to be available for exhibitors. No other living man could produce such a series of features as make up "The Son of Democracy." Mr. Chapin from boyhood has been a disciple of Lincoln. He has produced Lincoln plays and vaudeville sketches, appearing in them all in the character of Lincoln. In stature, in face and in manner he is a living reproduction of the Civil War president.

In "The Son of Democracy" Mr. Chapin portrays the great President, Abraham Lincoln's father, and the first Abraham Lincoln, grandfather of the President. Lincoln was noted as a humorist, a kindly humorist, and "The Son of Democracy" is crowded with smiles and hearty laughs, as well as with heart throbs and stirring patriotic moments. Mr. Chapin, an actor and playwright, as well as a man who loves Lincoln, has made first an absorbing picture, a drama that would hold interest even though its leading character were fictitious. There are rousing hand-to-hand conflicts, for both Abraham Lincoln and his father were, like all strong men of their time, fighters.

Mr. Chapin's talent in directing children is shown in charming stories of the boy Lincoln and his playmates. They were real boys and girls, Mr. Chapin shows. Throughout he establishes the fact that Abraham Lincoln was above all a human being.

A part of Mr. Chapin's Lincoln pictures was shown at the Strand Theater in New York City and later enjoyed a long run at the Globe Theater, on Broadway, at advanced prices. They were an immediate success. Hundreds of discerning men and women saw these pictures and wrote Mr. Chapin, congratulating him. Exhibitors throughout the country tried to book them, but Mr. Chapin held off, preferring to finish his plan, which was to produce a complete series showing the life of the great emancipator.

"THE HEART OF A LION" (Fox).

William Fox will release another Standard Picture December 16. It will be a William Farnum production, "The Heart of a Lion," based on Ralph Connor's novel, "The Doctor."

The story, which has been read by thousands of moving picture patrons, is called by the author "A Tale of the Canadian Rockies," and has been closely followed by Director Frank Lloyd in his screen version. Most of the opening scenes, laid on a farm, were taken on Mr. Farnum's country place on Long Island, several of the old country town characters introduced in the picture being friends and neighbors of the actor.

Action is transferred from the farm to the West through the folly of Barney Kemper's brother, Dick, whom Barney is sending to a theological school. Dick gets in all sorts of trouble and slowly eats up Barney's savings, finally making it necessary for him to abandon the farm. Incidentally, Dick also is caught by Barney making love to the latter's fiancée.



Scene from "The Heart of a Lion" (Fox).

That settles matters for Barney. He "hits the trail," landing in a mining camp. Dick, who reforms and finally becomes a minister, goes to the same camp, and the story thereafter has to do with their joint fight against evil influences in the place.

William Farnum, of course, has the role of Barney Kemper. The part of the brother is played by William Courtleigh, Jr., and the other principals include Mary Martin, Wanda Petit, Walter Law, Marc Robbins and Rita Bori.

"FACE VALUE" (Bluebird).

The Bluebird set for release January 14 will be a Mae Murray feature in more essentials than merely featuring the dancing actress in the advertising and publicity. Robert Leonard collaborated with Miss Murray in writing the story, and Director Leonard shared his work with his co-author in finally preparing the subject for the screen.

"Face Value" will be Miss Murray's second Bluebird, the release of "Princess Virtue" having served to introduce her to Bluebird's "star-cycle" in November. In the January 14 re-



Scene from "Face Value" (Bluebird).

lease, Miss Murray plays the role of an orphan girl who goes on to prosperity and contentment through her own efforts, finally coming into the culmination of joy in the happiest of endings.

In presenting "Face Value," Miss Murray qualifies as a "stunt" actress through her leap from a moving train as it crosses a bridge and her swimming feats that immediately result in finding safety on shore. In the earlier sections of the play the star shines as a comedienne, and her talents as an emotional actress are later disclosed in the more dramatic episodes. Robert Leonard has made a production declared to be one of the most sumptuous Bluebird has ever offered in its program.

ELSIE FERGUSON CHANGES STUDIOS.

Production of Elsie Ferguson's new Artercraft picture, "The Song of Songs," adapted from Edward Sheldon's well known play of the same name, has been transferred from the Fort Lee (N. J.) plant to the Fifty-Fourth Street Studio, New York. The "Song of Songs" company was installed at the New York plant last week, where new sets had been prepared in advance so that there would be no loss of time in making the change of studios.

Director Joe Kaufman reports rapid progress in the production of Miss Ferguson's new vehicle, and it is expected the picture will be completed in the near future. In selecting his supporting cast, Mr. Kaufman has assembled a splendid company of players, including such well known artists as Crauford Kent, Cecil Fletcher, Frank Losee, Gertrude Berkely, Robert Cummings, Corinne Uzell, Charles Wellesley, and Henry Leone. The release date of "The Song of Songs" has not as yet been decided upon.

BIOGRAPH STUDIOS AVAILABLE FOR INDEPENDENTS.

Since the Biograph Studios became available November 1, the Biograph Company offers its facilities to the independent producer for such period of time as his production requires. With its Cooper-Hewitt lighting equipment augmented by hard lamps it affords a floor space of 19,200 square feet, which is the largest electric lighted studio floor space in the United States.

Madame Petrova, Lewis J. Selznick, Robert Warwick, James Kirkwood, Ralph Ince, Clara Kimball Young, Emily Stevens, Eva Tanguay, Harry Rapf, Charles Richman, Leonce Perret, Charles Giblin, Albert Capellani and Florence Reed are a few of the notable producers and artists who have made feature productions in these studios. Thomas A. Persons is in charge of the studios.

"THE FAIR BARBARIAN" (Paramount).

Vivian Martin is always most at home in a picture that enables her to display the natural vivacity which is one of her chief charms, and in "The Fair Barbarian," adapted by Edith M. Kennedy from the story by Frances Hodgson Burnett, she has a character to portray that might have been

Robert Thornby is directing Miss Martin in "The Fair Barbarian," which will be a Paramount release for December 17.

POLLY SHOWS 'EM IN "TAMING TARGET CENTER."

As described by the producers, "Taming Target Center," the Paramount-Mack Sennett comedy which follows "That Night," released December 16, begins with a riot and ends with a prayer. It brings again into prominence Ben Turpin, the sheriff; Polly Moran, who succeeds him; Tom Kennedy, as a cafe proprietor, and Gonda Durand, the leading vampire. William Campbell directed it with the supervision of Mack Sennett.

As the story goes, Ben was a real good sheriff when there wasn't any sherifing to do, but when Polly, bent on matrimony, visited Target Center, trouble started. The jail, formerly a place of repose, was disrupted and filled with lodgers. Polly discovered that Ben was not as brave as he looked and, meantime, the leading vampire of the town entered the plot and Ben became involved in a network of circumstantial evidence. But it all ended when Target Center donned its Sunday best and went to church—the first time in its ruddy career.

Needless to detail, there are feats of horsemanship, thrills and speed of lightning variety. A big surprise at the conclusion tops off another of the inimitable Sennett laugh-makers appropriately.

BUSHMAN AND BAYNE IN NEW COMEDY-MELODRAMA.

Francis X. Bushman and Beverly Bayne, Metro's popular co-stars, have begun work at the Metro studio on a brilliant comedy melodrama called "The Woolworth Diamonds." The story of "The Woolworth Diamonds" is from the pen of Hugh Weir. It has been adapted for the use of Mr. Bushman and Miss Bayne by Albert Shelby LeVino, and provides roles of the keenest interest for both stars.

Mr. Bushman's part is that of a young multi-millionaire, Gerry Simpson, and Miss Bayne plays Virginia Blake, a girl reporter. Some of the comedy arises from the fact that the girl reporter has a perfect horror of the idle rich, and then is thrown much against her will into the society of young Simpson, to whom money is absolutely no object. But the melodrama is provided by entirely different means. That is where "The Woolworth Diamonds" come in. New York life in all its phases will be mirrored in "The Woolworth Diamonds." There will be smart society scenes, charity bazaar scenes, scenes among tenement dwellers, and other vari-colored pictures of the life of the metropolis. William S. Davis will direct the new Bushman-Bayne feature.

"AMBROSE'S ICY LOVE" (L-Ko).

In the L-Ko to be distributed through Universal exchanges, December 26, exhibitors will have Mack Swain to bill as a star attraction in addition to the L-Ko trade-mark so long established in general favor. This will be the first of a series of "Ambrose" comedies to go to L-Ko exhibitors under Julius Stern's new plan of presenting stars in these gloom dispellers. "Ambrose's Icy Love" will introduce a new type of activities into what purports to be one of the score of ice houses that flank the shores of the Hudson River where it narrows down toward its source, approaching Albany. There is fun in a nearby country store, and the merchant's pretty daughter is concerned in the flights of comedy endeavor undertaken by Mack Swain and his associate merry-makers.

Ice-making machines and fun-making contraptions are synonymous in L-Ko ways to comedy, and "Ambrose's Icy Love" is heralded as something new in the line of mirth provoking achievements. L-Ko takes on new activities with this release.

"THE LIFE MASK" CHOSEN FOR MADAME PETROVA.

In accordance with the custom which she inaugurated at the formation of the Petrova Picture Company, Madame Olga Petrova has personally chosen the story for the third starring vehicle in which she will appear during the forthcoming year. The story selected by the famous Polish star is an adaptation of "The Life Mask," a novel which has had tremendous vogue during the past few years throughout the English speaking world. The name of the author of this story is enshrouded in mystery, inasmuch as "The Life Mask" was written and published without divulging the name of the man or woman responsible for it. Madame Petrova has chosen Mrs. L. Case Russell, the well known playwright, to adapt and scenarioize "The Life Mask." Mrs. Russell is responsible for the screen version of the second Petrova vehicle, which has recently been completed under the direction of Larry Trimble.

"TWO RENEGADES" (General Film).

One of the most humorous stories yet screened in the Broadway Star Feature series of O. Henry stories is "Two Renegades," a current General Film release. This is a rollicking two-part comedy-drama of a Central American revolution. O. Henry has contributed an unusually entertaining story to make up for the lack of feminine character, and for once they are not misled. Chet Ryan and W. L. Rodgers, who have been appearing in the Western O. Henry pictures, are featured.

Bernard O'Keefe, a true-blue Northerner, attempts to father a small revolution, but is captured and ordered shot in a Panamanian revolution. How an old ex-confederate doctor gets him out of it by invoking the might of the long defunct C. S. A. provides the surprise climax of this story.

TAYLOR HOLMES AND COMPANY IN ARIZONA.

Taylor Holmes is now in Arizona with his "Ruggles of Red Gap" company filming the outdoor scenes of this George K. Spoor special. Director Windom completed most of the interiors prior to leaving the Chicago studios. "Ruggles of Red Gap" affords Mr. Holmes an unusual opportunity to assume a characterization he is naturally adapted for, that of an impressionable English valet in the United States Western country. With Mr. Holmes are such supporting characters as Lawrence D'Orsay and Frederick Burton, both of whom appeared in the original stage presentation; Lillian Drew and Virginia Valli, Essanay stars.



BIRMINGHAM, ALA.—Greener & Tomppert are reported to have plans by W. A. Rayfield & Company for Savoy theater at 323 Eighteenth street, north, 40x30 feet; fireproof construction; tar and gravel roof; wood and tile floors; steam heat; electric lights; to cost \$15,000.

YUMA, ARIZ.—New Gondolfe theater erected for John Gondolfe has opened.

LITTLE ROCK, ARK.—Government has let contract to James Stewart & Company, 30 Church street, New York City, to erect theater at Camp Pike, 120x179 feet; wood frame; felt roofing; wood floors; heated by stoves; to cost \$27,000.

LITTLE ROCK, ARK.—Belmont Amusement Company organized with W. G. Erskine, president, Memphis, Tenn.; T. I. Davis, secretary-treasurer and general manager; have let contract to Kaucher & Hodges, Memphis, Tenn., to erect moving picture theater having seating capacity for 1,500.

HUNTINGTON PARK, CAL.—W. A. Alexander has the contract to build an addition and make other alterations to the Rosemont theater.

PASADENA, CAL.—George W. Stimson has the contract to erect the Florence theater on East Colorado street, between El Molino and Hudson avenues, to cost \$75,000. House will have seating capacity of 900 persons. Dave H. Schumann will be manager.

SAN FRANCISCO, CAL.—An addition has been built to the new Mission theater and the seating capacity has thereby been increased by 1,000.

ATLANTA, GA.—War Department will erect theater at Camp Gordon, having seating capacity for 300 people. Construction under supervision of Commission of Training Camp Activities.

BELLEVILLE, ILL.—Grace Amusement Company has sold the Washington theater on West Main street, and the Washington annex, formerly the Lyric, on West Second street, to the Joseph Erber Amusement Company of East St. Louis. New owner took possession November 15.

BLUE ISLAND, ILL.—William H. Pronger has sold lot at 348 Western avenue, 65x150 feet, to Blair McElroy as a site upon which he will erect a theater, with seating capacity for 1,200 people.

CHICAGO, ILL.—Adelphi theater at Clark street and Estes avenue has been opened by Ascher Brothers.

CHICAGO, ILL.—Albert Anis, 155 N. Clark street, is preparing plans for the remodeling of a three-story theater building, to cost \$75,000.

EVANSTON, ILL.—Owners of the Triangle theater plan to enlarge and remodel the structure. The seating capacity will also be increased by installing 200 additional chairs.

MONMOUTH, ILL.—Princess theater, formerly owned by Otto Fowler and M. W. Stults, has been taken over by E. E. Pollard.

PEORIA, ILL.—J. W. McDowell has purchased the Jacobson block at Main street and Madison avenue. New owner plans to erect a theater on the site.

LOGANSPOUT, IND.—Majestic theater has been thoroughly renovated and reopened.

PORTLAND, IND.—Extensive alterations are being made to the Royal theater. The interior is being redecored and new furnishings added.

RENSSELAER, IND.—Ellis theater will be remodeled and a new balcony constructed to replace the old one.

WABASH, IND.—Elmer E. Davis has purchased the Eagles theater.

ALBERT CITY, IA.—Moving picture house will be erected by Henry Kischer.

CHARITON, IA.—Iris theater, owned by D. Earl Combs, has been opened.

COON RAPIDS, IA.—J. E. Fee is the new owner of the Lyric theater.

IDA GROVE, IA.—Princess theater has been leased by Frank G. King.

INDEPENDENCE, IA.—Harold Kelly has taken over the moving picture business formerly conducted by Guy Curtis.

LITTLE ROCK, IA.—J. W. Counsell & Son have disposed of their moving picture business to P. B. Hinders and H. W. Nachtigal.

RADCLIFFE, IA.—C. E. Myers has sold his interest in a moving picture house here to Jack Raymond.

THAYER, IA.—Reported new opera house will be erected here.

TOLEDO, IA.—Grand theater, formerly operated by W. B. Persons, has been taken over by J. J. Pomey.

LAWRENCE, KAN.—Variety theater is being remodeled and enlarged so as to accommodate 300 more persons. Lloyd Ware is manager.

PITTSBURG, KAN.—McMullin Brothers have plans by Karl Boller, 7 Gayety Theater building, Kansas City, Mo., to rebuild theater, to cost \$4,500.

ODENTON, MD.—Camp Meade Mercantile & Amusement Company, care E. P. Powers, 4094 Pimlico boulevard, Baltimore, have plans by Otto G. Simonsen, Maryland Casualty building, Baltimore, for a one and two-story theater and store building, 90x150 feet, to cost \$20,000.

AYER, MASS.—Theater has been opened at Camp Devens under the management of Maj. Reginal Barlow.

HOLLAND, MICH.—Knickerbocker theater, recently leased by Frank A. Ogden, will be reopened soon.

GRAND RAPIDS, MICH.—Beechers, Inc., 814 Division street, have awarded the contract for the erection of a two-story moving picture theater, 49 by 145 feet, to cost \$12,000.

NEGAUNEE, MICH.—Odd Fellows have plans by Charlton & Kuenzli, Camp building, Milwaukee, to convert two-story store building into moving picture theater.

BAGDEY, MINN.—A. Howe has disposed of Lotus theater to A. B. Halseth.

BENSON, MINN.—J. H. Wright has reopened Voiking theater with moving pictures.

GOOD THUNDER, MINN.—Gem theater has been leased by United Theater Company of Minneapolis.

GREAT FALLS, MINN.—Sam Cornish has disposed of his moving picture theater here.

HECTOR, MINN.—Dr. Erickson has disposed of the Palace theater to George Holland of Red Lake Falls and A. W. Fisk of Gettysburg.

RENVILLE, MINN.—H. D. Judd has disposed of his moving picture business to W. A. Schummers of Olivia.

KANSAS CITY, MO.—A. E. Elliott is having plans prepared by Clifton B. Sloan for photoplay theater, 38x76 feet, with seating capacity for 700 people, to cost \$50,000.

ST. LOUIS, MO.—Robert Miksicek has reopened the McKinley theater at the corner of Jefferson and Accomac streets.

ST. LOUIS, MO.—F. L. Cornwell, La Salle building, is having plans prepared for a nine-story theater and apartment building, 175x326 feet, to cost \$800,000.

ST. LOUIS, MO.—F. L. Cornwell and others are reported having let contract to Francis Construction & Realty Co., 400 Bebaliviere avenue, to erect an opera house and apartment building on Olive street, between Grand and Spring streets, to cost \$800,000.

BAKER, MONT.—Moving picture theater will be erected here.

BILLINGS, MONT.—American theater on Twenty-seventh street has opened under the management of Dave Wolfson.

MILES, MONT.—G. S. Otis has taken over the management of the Miles theater, formerly conducted by F. G. Ober.

MISSOULA, MONT.—Company has been incorporated, with capital of \$125,000, by A. M. Holter, of Helena, and F. A. Schlick and Firman Gage, of this city. Will erect moving picture theater having seating capacity for 1,200 people.

POLSON, MONT.—Extensive improvements are being made to the Orpheum theater. It will be reopened under the management of Henry and Christian Rakeman.

ROY, MONT.—E. F. Cartwright will convert building into moving picture theater.

BERTRAND, NEB.—Victor Peterson has purchased the Ideal theater from Gail Baily and Emil Nelson.

BLUE SPRINGS, NEB.—Moving picture theater has been opened here by L. B. Martin.

FREMONT, NEB.—Frank Creely has purchased the interest of Harry Higley in the Home theater.

NEBRASKA CITY, NEB.—Overland theater will be reopened.

NELSON, NEB.—Moving picture theater has been purchased here by George Allgaier.

OMAHA, NEB.—James Haire has disposed of the Rex theater.

OMAHA, NEB.—A. H. Blank plans to erect moving picture theater, with seating capacity for 2,500 people, and to cost \$400,000.

OMAHA, NEB.—Hamilton theater, located at the corner of Forty-first and Hamilton streets, is now being conducted under the management of W. O. Jensen.

ST. PAUL, NEB.—Elite theater is now owned by J. W. Crough.

SCHUYLER, NEB.—A. Van Housen has taken over the Favorite theater.

STERLING, NEB.—Folly theater is now being operated by C. R. Shandy.

ASBURY, N. J.—Lyric theater will be closed for the winter during which time it will be remodeled. Proprietor Pawley will reopen it about May 1, 1918.

OCEAN CITY, N. J.—Stage on Doughty's pier is being reduced in size and such other improvements made so as to accommodate moving pictures.

WRIGHTSTOWN, N. J.—Stanley moving picture and vaudeville theater, which is near completion, will have seating capacity for 1,800 people.

WRIGHTSTOWN, N. J.—J. A. Bader & Company, Lackey building, Wilmington, Del., have the contract to erect a one-story moving picture theater for the Camp Dix Amusement Company, to cost \$20,000.

DEMING, NEW MEXICO.—Jolly & Morris of El Paso, Texas, have the contract to erect Cody theater at Gold and Pine streets.

BINGHAMTON, N. Y.—Lyric theater at Water street is being remodeled for A. W. Newman and Lee M. Caffrey.

BOONVILLE, N. Y.—C. E. Taylor has leased the Beck block at Main street and is having it converted into a moving picture theater. Mr. Taylor will also in the near future open the Strand.

BROOKLYN, N. Y.—Henry Phiefer, 35 Orient avenue, has plans by T. J. Bird, 30 East Forty-second street, New York, for a three-story moving picture theater, dance hall and garage, 50x95 feet, to cost \$5,000.

CAMDEN, N. Y.—Arcade theater has been purchased by Peter Lengline.

CORINTH, N. Y.—Corinth opera house, care A. T. Mallory, are having plans prepared for a one-story opera house and store building, 50 by 90 feet, to cost \$15,000.

FREEPORT, N. Y.—Theater is being erected for Frank Tinney at West Merriek road.

GLENS FALLS, N. Y.—Fred E. Colburn and James R. Lockwood, of Burlington, Vt., will expend about \$25,000 in converting the Knickerbocker block into a moving picture theater, with seating capacity for 1,400 people.

JAMAICA, L. I., N. Y.—William C. Baker, 76 Hardenbrook avenue, plans by De Rosa & Perier, 150 Nassau street, New York, for alterations and a one-story addition, 26x32 feet, to a moving picture theater, to cost \$3,000.

NEW ROCHELLE, N. Y.—Edward F. Rush has purchased the southwest corner of Huguenot and Division streets as a site upon which to erect a theater building, 100 by 150 feet, and to cost approximately \$100,000.

NEW YORK, N. Y.—Wardwin Company, owners of the Webster theater on 167th street, have purchased ground adjoining theater, and will erect an addition.

PORT LEYDEN, N. Y.—Beck block on Main street is being converted into a moving picture theater. E. Taylor will be manager.

SENECA FALLS, N. Y.—New Regent theater, constructed from the old Johnson opera house building at Fall and Munderse streets, has been opened. A. C. Hilkert is the owner.

SYRACUSE, N. Y.—San Le Maire succeeds Herbert E. Luneg as manager of the Wieting theater.

SYRACUSE, N. Y.—Work has been started on the construction of the new Keith theater and office building in South Salina street.

UTICA, N. Y.—Another moving picture theater, the New Breglio, has been opened.

WATERTOWN, N. Y.—Lyric theater is to be rebuilt and reopened under the management of Papayanakos Brothers.

BREMEN, N. D.—New opera house will be opened in short time.

CLEVELAND, N. D.—Theodore Heil and H. A. Scott have leased space in the M. F. Bruce building and are having it fitted up as a moving picture theater.

DICKINSON, N. D.—New theater erected for Mr. Vallancey on Sims street has been opened.

DICKINSON, N. D.—The Dickinson Amusement Company, which formerly operated the Lyric theater on Villard street, is now conducting the Dickinson opera house as a moving picture theater.

DRAKE, N. D.—T. E. Sleight and A. A. Page has purchased interest of Henry Thurson in moving picture theater.

DUNN CENTER, N. D.—Ebeltoft Brothers have the contract to erect a one-story auditorium, 34 by 90 feet, for the city, to cost \$4,800.

FARGO, N. D.—McCarthy Brothers have disposed of their interest in the Strand theater to Walter Dean.

FARGO, N. D.—A. S. Hogan has the contract to erect an opera house for Abel Erickson, to cost \$100,000. There will be seating capacity for 1,500 people.

MILLSBORO, N. D.—A. L. Halverson has plans by Ashelman & Gage, of Fargo, N. D., for a modern fireproof moving picture theater.

MILNOR, N. D.—Dick Willie has disposed of his interest in the Isis theater.

MINOT, N. D.—J. M. Wilson, proprietor of the Orpheum theater has made extensive improvements to the house.

SENTINEL BUTTE, N. D.—Opera house has been leased by J. H. Kane.

TIOGA, N. D.—John Doyle has leased the Bijou theater to H. A. Laske.

WILLOW, N. D.—Moving picture theater formerly conducted by Charles Akey has been purchased by Eddie Dew.

CINCINNATI, O.—L. Eld Concrete Construction Company has contract to erect an arldome.

CLEVELAND, O.—New Grand theater has been remodeled and reopened. A \$25,000 organ has been installed.

CLEVELAND, O.—Union theater has opened under the management of George Treka. House has seating capacity for 500 people.

HUGO, OKLA.—O. Gill, owner of the Dixie theater, has purchased the Erie from A. J. Wright and J. D. Risinger.

KENTON, O.—Majestic theater has opened under the management of D. M. Detrick.

KENTON, O.—J. H. Stevenson has disposed of the Idle-hour theater on West Franklin street to D. M. Detrick. The house will be remodeled and conducted under the management of A. W. Reel.

MIDDLETOWN, O.—Eagle theater has been remodeled and renamed the New Majestic.

WILMINGTON, O.—Charles W. Murphy will erect \$150,000 theater, to be known as the Clinton. It will be conducted under the joint management of Frank and James Murphy.

DEVAL, OKLA.—Moving picture theater has been opened here under the management of G. W. McKenzie.

HOLDENVILLE, OKLA.—Robert Howell has purchased the Empress theater.

KINGFISHER, OKLA.—Moving picture theater has been established in the Masonic Temple building under the management of J. L. Carr.

LAWTON, OKLA.—M. S. Simpson has sold his interest in the Temple theater.

LILA, OKLA.—Moving picture theater will be opened here by R. E. Smith.

MANGUM, OKLA.—Charles Breasby has taken over George Slaton's half interest in the Blue Bird theater. The firm will hereafter be known as Breasby & Patterson.

MIAMI, OKLA.—J. W. Cotter, owner and manager of the Picher theater, and Gus Bennett, of Springfield, will erect a moving picture theater on site now occupied by the Electric theater on Main street. New structure will be 60 by 120 feet, and cost \$50,000.

OKEENE, OKLA.—Majestic theater will occupy building formerly owned by A. A. Koup.

CONDON, ORE.—W. D. Ingalls has sold the American theater to C. D. Cottmire.

MEDFORD, ORE.—O. T. Bergner has taken over the lease on the Page and Star theater from George Hunt.

BEAVER FALLS, PA.—Colonial theater on Seventh avenue has opened under the management of Samuel Goodman.

BETHLEHEM, PA.—Kurtz Brothers are erecting a moving picture theater, with seating capacity for 1,700 people.

BETHLEHEM, PA.—Extensive improvements are being made to the Orpheum theater on East Third street. The seating capacity will also be increased.

BRUSHTON, PA.—Work is progressing on the new Brush-ton theater for Horne & Wolfe.

CENTRALIA, PA.—Grand moving picture theater has been reopened by Walsh Brothers.

EASTON, PA.—Wilmer & Vincent are considering the establishment of a moving picture theater on North Third street.

PHILADELPHIA, PA.—Alexander Chambley has the contract to erect theater at Queen Lane and Schuyler street for the Queen Lane Theater Company.

READING, PA.—Orpheum theater, which is being remodeled, will be conducted under new management.

SHAMOKIN, PA.—Higgins theater is being erected at the corner of Independence and Anthracite streets. It will have seating capacity for 1,200 people.

YORK, PA.—Jackson is the name of a new moving picture house opened here.

BARRINGTON, R. I.—Town authorities have plans by Stone, Carpenter & Sheldon, Industrial Trust building, Providence, R. I., for interior alterations to town hall, to cost \$2,500.

BROOKINGS, S. D.—Pleasant Hour theater is again being operated by John L. Murphy.

PLAINVIEW, TEX.—W. H. Coon of Amarillo, Texas, has postponed for the present his plans to erect moving picture theater.

SAN ANTONIO, TEX.—Interstate Amusement Company will erect a theater having seating capacity for 2,800 at Camp Travis.

WACO, TEX.—Moving picture theater is being erected for L. M. Moss and A. Levy, with seating capacity for 450.

OGDEN, UTAH.—New Utah theater has opened under the management of A. J. Fhyn.

MARTINSVILLE, VA.—Hamilton theater, care H. Hamilton, has plans by Heard & Cardwell, Arcade building, Danville, Va., for alterations and a rear addition to cost \$3,000.

PETERSBURG, VA.—Atlantic Coast Realty Company will erect a one-story moving picture theater, 70 by 100 feet.

PETERSBURG, VA.—J. W. Aikinson & Company, Richmond, have the contract to erect a two-story fireproof theater and office building, 50 by 136 feet, for the Century Amusement Company.

LOGAN, W. VA.—Frank Middleburg has plans by C. C. and E. A. Weber, Citizens' building, Cincinnati, O., for a three-story moving picture theater, 44x100 feet, to cost \$35,000.

ANACORTES, WASH.—E. A. Abott has sold the Empire theater to the Dodges. N. F. Haas will be manager.

HOQUIAM, WASH.—H. Newman, of the Arcade theater, has purchased the Liberty theater from Jack Kauffman.

ILWACO, WASH.—Moving picture theater, 30 by 100 feet, will be erected for E. R. Saunders.

SEATTLE, WASH.—Little theater, at 416 Pike street, owned by John Hamrick, has opened under the personal supervision of the owner.

TACOMA, WASH.—Peter David has leased the Liberty theater from L. P. Young.

TACOMA, WASH.—Dawson & Dahlberg have the contract to erect a theater at the corner of South Ninth and Market streets for John S. Baker and H. F. Moore.

DARLINGTON, WIS.—E. H. Rodham will soon start work rebuilding opera house destroyed by fire. Structure will be two stories high, and measure 44 by 120 feet.

DENMARK, WIS.—Moving picture theater will be erected here by Hendrickson Brothers.

FENNIMORE, WIS.—Peter Boebel, of Boscobel, has purchased a moving picture business here.

GRAND RAPIDS, WIS.—Palace theater is now under the management of J. P. Gruwell and Otto Rupnow, of Monroe.

HARTFORD, WIS.—Opera house conducted by Leach & Christenson is being remodeled.

LIVINGSTON, WIS.—Frank Parke Blanchard has purchased the entire holdings of the Coker Entertainment Company. It will hereafter be known as the Parke Theater Company.

MILWAUKEE, WIS.—C. C. Perry of Minneapolis has been appointed manager of the Strand theater.

NEW LONDON, WIS.—Dr. G. T. Dawley, C. M. Jelleff, and E. D. Darling are the new owners of the opera house.

PARK FALLS, WIS.—Rex theater, owned by S. J. Keffe, and the Savoy, owned by G. W. Twiner, have merged. Both men will hereafter be identified with the Rex.

PHILLIPS, WIS.—Idle Hour theater will reopen under the management of Mr. Rice.

RACINE, WIS.—Work has been started on a one-story addition, 20x42 feet, to the theater of Ernest Klinkert, 826 Washington avenue.

SCHLEISINGERVILLE, WIS.—Majestic theater has opened in the Central Hotel building.

WINTER, WIS.—Thomas Pomerlo's building has been rented for a moving picture theater.

COWLEY, WYO.—Lloyd and Frank Taggart have awarded the contract for theater to be erected on Main street.



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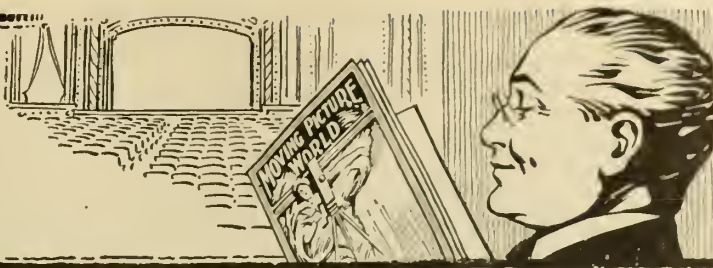
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Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Committee Will Handle Government Films

New England Division to Distribute Official United States Government Films Formed—Prominent Film and Business Men Give Services.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Working under the vigorous leadership of Paul D. Rust, a prominent Bostonian, and Mrs. Alice Rice Carroll, Bay State exhibitor and celebrated lecturer, the New England division of Official United States Government Films, established in this city last week, is meeting with extraordinary results.

The personnel of the local bureau consists of Paul D. Rust, director; Mrs. Alice Rice Carroll, film executive; Llewellyn Howland, chairman; J. Pennington Gardiner, secretary; Allan Forbes, treasurer; Louis B. Mayer, Elton Clark, C. C. Payson, Alexander S. Porter, Roger Ernst and Joseph Lee. Everyone of these men are prominent business men and are giving up hours of their time each day to the work, because they believe it is their patriotic duty. Their services are given absolutely free.

The New England division will work in conjunction with various war activities organizations, which plan from time to time to stage moving picture shows, the proceeds of which will go toward aiding this country to win the war. Fifteen thousand feet of official Government films have already been received by the local bureau, which are now being distributed throughout New England to patriotic associations. The distribution has been so efficiently systematized by Mrs. Carroll, who has charge of this part of the work, that the films are working every minute.

What the Pictures Will Show.

Moving pictures of every Government war activity in New England will be taken, including the military camps and naval stations throughout this section of the country. A big historical film will be made in the near future. Scenes will be taken all over the country and will include staged scenes of the Landing of the Pilgrims, the Battle of Lexington and other Revolutionary scenes. Events of importance up to the present time will be filmed for this one gigantic picture. The scenario for the film will be written by Prof. George W. Baker, head of the drama department at Harvard University.

Auxiliary Council to Help.

A great many of the members of the New England Division have been active since the beginning of the war in directing the exhibitions of war films in New England for war benefits. Louis B. Mayer, general manager of the Select Pictures in this city, who represents the New England motion picture exhibitors on the committee, is organizing an auxiliary council of two hundred men and women, including many film men in New England. Among those who have already been approached by Mr. Mayer are Colonel Henry L. Kincaid, of Quincy; Frank J. Howard, of the Atlas Film Company, this city; Charles Williams, of the Strand theater, Providence, R. I.; Alfred S. Black, president of the Maine branch of the Motion Picture Exhibitors' League of America and head of the Main Theaters, Inc.; Charles

Bean, of Franklin, N. H.; Harry Asher, manager of the Boston Paramount office, and Harry F. Campbell, Boston Fox manager.

How to Get the Shows.

The various state councils of defense in New England have appointed representatives to co-operate with the new bureau. The bureau has established its headquarters at No. 35 Congress street, this city. A detailed letter of instructions has been sent out to every war activity association explaining to them just how to get a show and put it over successfully.

A great deal of the credit for the organization of this New England bureau belongs to William F. Neibuhr, former lieutenant in the United States Cavalry, who is at present a member of the National Committee on Public Information. Mr. Neibuhr spent ten days in this city working on the proposition and organized and put the committee on its feet. He is now establishing the same thing in the West and Middle West.

John Mahoney, well-known Boston publicity man, will have charge of all the publicity matter of the local bureau.

Archie Jerome, nephew of Paul D. Rust, who has just returned from service with the French armies on the Chemin des Dames front, will assist his uncle with the work of the bureau. Mr. Jerome drove an ammunition truck to and from the firing line for several months and was never wounded.

"Eagle's Eye" Serial Shown This Month.

Boston, Mass.—Samuel Rubenstein, manager of the Boston Foursquare exchange, announces that a trade showing of "The Eagle's Eye," the new serial exposing German intrigue in the United States, will be held at one of the leading Boston moving picture theaters the latter part of this month. Exhibitors from all parts of New England will receive invitations from Manager Rubenstein.

Children's Matinees in Brockton.

Brockton, Mass.—Special Saturday morning matinees for children will be instituted by Brockton moving picture theaters in the near future. This was agreed upon by Brockton censor board and the local theater managers in conference at City Hall. The special week-end children's shows will be conducted in rotation by the theaters.

Harry L. Campbell Is Proud Daddy.

Boston, Mass.—Harry F. Campbell, the popular manager of the local office of the Fox Film, is daddy of a baby boy, and last reports were that mother and baby were doing nicely. This makes three children Mr. Campbell has, two girls and a boy. The local Fox chief expresses himself as "proud as a peacock." He has been kept busy daily receiving the congratulations of his many friends.

Comes from Atlanta to Head Local Vitagraph.

Boston, Mass.—L. A. Watrous has severed his connections with the local Vitagraph exchange and gone to Philadelphia to accept a position with an adding machine company. Mr. Watrous was in that business before entering the film game.

C. W. Sawin, formerly in charge of the Vitagraph office in Atlanta, Ga., and at one time manager of the Minneapolis exchange, has been appointed general manager of the Boston Vitagraph office.

H. F. Campbell Returns as Fox Manager.

Boston, Mass.—Harry F. Campbell, leading film executive and pioneer of the industry in this section of the country, is back with the Boston Fox exchange. He has been general manager of the local Goldwyn office and left the employ of William Fox last June to take charge of it.

He entered the game about eleven years ago. Since then he has had charge of several theaters, but most of his time was spent in the film distributing end of the business.

W. H. Bradley Heads Boston Triangle.

Boston, Mass.—William H. Bradley, former manager of the Triangle Boston exchange and more recently manager of the Washington Goldwyn office, succeeds Mr. Campbell as head of the local Goldwyn office.

William D. Shapiro, manager of the Boston Fox office since Mr. Campbell resigned last June will remain with the Fox organization and will be assistant to Mr. Campbell. It was Mr. Campbell who gave Mr. Shapiro a start in the film business and "made" him, and it is believed that with the two working together Fox will increase its business tremendously in New England.

Pine Tree News Letter.

By John P. Flanagan, 157 Park View Avenue, Bangor, Me.

A Lucky Portland School.

PORTLAND, MAINE.—M. J. Garrity, of the Jefferson theater, Portland, has presented to the Maine School for Boys, of which he is a former trustee, a motion picture machine, to be used at the school for educational and entertainment purposes. The object of the photoplay exhibitions will be to assist the boys in their studies and improve their minds.

One difficulty in making full use of the equipment will be overcome through the kindness of Hiram Abrams, a native of Portland and president of the Paramount Picture corporation. Mr. Abrams has never forgotten his native city and state, and at every opportunity he has displayed a deep interest in everything connected with it. He has promised that the school will have a picture program as often as they desire, and this means much for the success of the new feature.

Edward A. Golden, manager of the Boston Photoplay Co., has promised to give all the shows needed, and others who have promised to help and have helped are A. Goodside, George A. Foley, of the Portland theater; Frank Hoe, of the Elm theater, and Al Eagles, of the Empire theater.

New Jersey Exhibitors Aid the Red Cross

Special Day Set for Boosting Red Cross Fund Responded to in Characteristically Patriotic Way—Seat Tax Suspended for Red Cross Shows Only.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—The exhibitors of Newark and the entire state of New Jersey responded in a characteristically patriotic way Friday, December 7, the day set aside for National Red Cross Day. Several of the theaters gave the entire receipts of the matinee performance, while quite a number gave special morning shows, the entire receipts being given to the Red Cross. Among the playhouses giving a special morning performance were Proctor's Palace, Lewis R. Golding and R. J. O'Crowley, Jr., managers; Kenney's theater, Louis J. Fosse, manager; Fox's Carlton theater, Louis P. DeWolfe, manager; Fox's Terminal theater, Moe Kridell, manager; Loew's theater, Eugene Meyers, manager. Practically every exhibitor has agreed to devote the entire proceeds of at least one performance to the Red Cross. Employees of the various houses served gratuitously in their respective capacities.

Collector of Internal Revenue Charles V. Duffy issued a notice last week, calling attention to the fact that all performances, the net proceeds of which are devoted to the Red Cross, are not subject to the war tax on admissions. Entertainments, the net proceeds of which are for soldiers' benefits and for the benefit of cantonment camps are, however, subject to tax.

\$100,000 Film Concern Incorporated.

Fort Lee, N. J.—A new corporation, known as the Fort Lee Motion Picture Corporation, has been incorporated with an authorized capitalization of \$100,000 on November 22. Nicholas Kessel, of this place, is listed as registered agent. The incorporators, besides Mr. Kessel, include George A. Enright and George C. Dobbs.

Manager Fosse Celebrates.

Newark, N. J.—Louis J. Fosse, aided by Mrs. Fosse, entertained informally Friday evening, November 30, at Achtel-Stetter's, in celebration of the completion of his first year as manager of Keeney's theater, Branford place and Halsey street. A number of friends were present as Mr. Fosse's guests. Mr. Fosse had managed Poli's theater in Washington and the Orpheum theater here prior to assuming charge of the Keeney house.

Controlling Device Patented.

East Orange, N. J.—Jerry Chesler has had a controlling device for a motion picture projection machine patented. The patent was granted last week.

Eliot Theater Incorporated.

Newark, N. J.—The Eliot Amusement company has filed articles of incorporation and will take over the Eliot theater, 244 Washington avenue, Newark. William H. Richards, the present manager, is listed as registered agent. The concern is capitalized at \$2,000. The incorporators are Moe Rosenstein, William H. Richards and Hattie Rosenstein.

Maritime Trade News Notes

By Alice Fairweather, The Standard, St. John, N. B.

F. G. Spencer Changes His Policy.

ST. JOHN, N. B.—The Lyric theater, St. John, N. B., is making some changes in its policy. F. G. Spencer is showing several specials for a week at a time, omitting the vaudeville when putting on the longer pictures. This policy began with "Joan the Woman," and was a great success with this splendid picture. "The Fall of the Romanoffs" has been contracted for with I. Sourkes, to be shown early in January, and "Redemption," con-

tracted for with J. R. Kauffman, for week of Dec. 11.

Shows Change in Spirit of the Times.

St. John, N. B.—There is a possibility that "Damaged Goods" may be shown in the city. It was condemned by the censors when first brought into the Territory but, I have been told, a member of the Government may use his influence to have the film shown on the grounds that in view of the strong agitation against vice which is being waged in many cities this picture, which has a moral value, should be put before the public.

Items from the New Globe Exchange.

St. John, N. B.—The Globe Film with its energetic manager, J. R. Kauffman, is already making quite a stir in the Territory and doing quite a remarkable booking for the short while the office has been open. Mr. Kauffman was ill for four days recently so was not about the exchange, but he has recovered now and has his booking sheet out ready for business. He tells me that the exhibitors throughout the Maritime Provinces express satisfaction in knowing that the Paralta pictures are being brought into Canada.

"Redemption" is booked at the Empire theater, Halifax, with G. J. B. Metzler for three days this week, then two days with H. R. Walker in Dartmouth and two days in Truro.

N. V. Gastonguay, of the Orpheus, Halifax, and H. R. Walker of Dartmouth have both contracted with J. R. Kauffman of the Globe Films Co. for the Billy West Comedies and will show one each week at their theaters.

Among the specials that the Globe Films are ready to release here are "The Spoilers" and "Babbling Tongues," a seven-reel Ivan picture.

"The Spoilers" is booked at the Empire, Halifax, for a return showing, as it was such a success before when it played in that city. It is to be shown about Dec. 17.

Another special is a film called "The Jockey of Death," to be released in the Maritime Provinces Jan. 12. This is a great circus picture taken in Italy and, while in the possession of the Famous Players, played more repeat dates than any other picture in their lists. The Moving Picture World reviewers praised it highly.

Arch Mason Buys Two Theaters.

Wolfville, N. B.—Arch Mason, of Wolfville, has purchased from F. G. Spencer, of St. John, the Wolfville opera house and the Hantsport theater and will manage them himself. He reports business good and tells me that he is running Trinagle, Monday and Tuesday; Vitagraph, Wednesday and Thursday, and Pathe, Friday and Saturday. He is doing without the girl ushers and making some other changes in his staff, planning to look after things himself.

Notes of the Trade.

Exhibitor A. A. Fielding of the Princess theater was in St. John. He reported business good, especially on the opening of the Paramount and Aircraft pictures. For the showing of "Joan the Woman" over two hundred people were turned away.

F. W. Winter of Moncton was in St. John looking over films.

Harvey L. Watkins, Eastern manager for Keith's, has been recently paying a brief visit to St. John in the interests of the Imperial theater.

J. P. Clancy, general manager of the General Film company, has paid St. John a visit recently.

Maryland News Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Many Patriotic Benefits in Baltimore.

BALTIMORE, MD.—On Sunday afternoon and night, December 2, two performances were given at the New theater, 210 West Lexington street, the house being loaned for the occasion by L. A. DeHoff, for the benefit of the stalwart lads of the Twentieth Ward machine gun company of the 313th Infantry at Camp Meade. Frank A. Hornig, president of the Maryland Exhibitor's League and proprietor of the Horn and Royal theaters, and L. A. DeHoff, secretary of the League and manager of the New, arranged the program of pictures and local acts and made a collection which amounted to \$525, which was turned over on Wednesday to the members of the company at the camp. These benefits were held under the auspices of the Twentieth Ward Democratic Club.

Three benefit performances were given at the Palace theater, Gay and Hoffman streets, on Sunday, December 2, by Manager Frank H. Dirkee. The collection taken up was used for buying comforts for selected men from the Eighth District who are now at Camp Meade. Antonio Moreno in the "Captain of the Gray Horse Troop" was the feature.

On Wednesday, Thursday and Friday, week of December 3, benefit performances were given at the Parkway theater, 3-9 West North avenue, under the auspices of the Alumnae Association of the St. Agnes Hospital, which shared in the profits. This benefit was arranged through the courtesy of Bernard Depkin, Jr., the supervising manager of the Parkway interests.

Loew's Hippodrome was crowded to capacity on Sunday, December 2, when this theater was used for a meeting which was held under the auspices of the Baltimore Conference for Jewish National Restoration in Palestine, the house being loaned for the occasion by George A. McDermitt, manager of the house. Many speakers of prominence addressed those assembled. Several resolutions which were in favor of the project passed unanimously.

A crowd estimated at nearly 2,000 gathered at the Maryland theater on Sunday night, December 2, where the annual memorial services of the Baltimore Lodge No. 7 of Elks, were held. The theater was loaned by Frederick L. Schanberger, the manager.

"Cleopatra" Breaks Into Regular Season.

Baltimore, Md.—The Fox feature, "Cleopatra," Theda Bara in the leading part, was at Ford's opera house all of the week beginning December 3. It no doubt came as a surprise to the theatergoers of Baltimore when it was announced by Manager Charles E. Ford that this film would break into the regular season. As the booking originally stood, Chauncey Olcott was to appear at Ford's during this week in his new play, "Once Upon a Time," but owing to the fact that permission could not be obtained from the Baltimore authorities to allow the little seven-year-old girl to play her part in the performances, and as the play could not be given without her playing the part, Mr. Ford was compelled to immediately book another attraction and the Fox feature was decided upon.

Pelsweig Back in Baltimore.

Baltimore, Md.—Simon Pelsweig, who was formerly associated with the Electric Theater Supply Company as their representative in Baltimore, and who, until recently, has been connected with Harry Schwable, of Philadelphia, Pa., has now returned to Baltimore and will act as the representative of the Fairmont Feature Film exchange, a branch of the Baltimore Film exchange. Mr. Pelsweig has just returned from a successful trip through southern Maryland, Virginia and West Virginia.

Baltimore's Tax Rate.

Baltimore, Md.—It has been announced by Mayor James Harry Preston of Baltimore that the tax rate for Baltimore for the year 1918 will be \$2.01, which is an increase of three cents over the 1917 rate.

Baltimore Visitors.

Westminster, Md.—On Monday, December 3, George Osborne, proprietor of the Star theater in this city, took a run down to Baltimore to look over the situation and visited the Mutual exchange on Film Row.

Hagerstown, Md.—About a week ago J. F. Sanderson, proprietor of the Palace theater in this city, visited Baltimore and called on friends along Film Row. It is understood that Mr. Sanderson is a Universal booster.

Crescent Theater Reopens.

Baltimore, Md.—Recently the Crescent theater, 1507 West Lafayette avenue, which has been dark for some time, was reopened to the public under the management of Mr. Mauler. The Universal service is being used as part of the program.

Business Notes and Personals.

Baltimore, Md.—The Rialto theater, on North avenue at Linden, of which Arthur B. Price is the manager and Myer Fox the president, is now absorbing the war tax.

L. A. DeHoff, manager of the New theater, 210 West Lexington street, ran the D. W. Griffith big spectacular production, "Intolerance," for the entire week beginning December 3.

The fifth anniversary was celebrated at Schanze's theater, Pennsylvania and North avenues, on Friday, November 30, and an exceptional program was offered.

Mayor James F. Strange, of Annapolis, Md., part owner of the Colonial theater in that city, has been named fuel administrator for Annapolis.

Manager Stem at the Majestic theater, 320 South Broadway, is now running a chapter of "The Lost Express," with Helen Holmes, every week, and it is understood that it is a big drawing card.

Will the exhibitors and exchangers of Baltimore City and vicinity please take notice that any information which they are kindly inclined to impart to the Moving Picture World correspondent will be gladly received via phone, using number Madison 7182-J.

Baltimore, Md.—H. Lyman Broening, cameraman for the Famous players, who married Miss Annie Daleigh on Thursday, November 22, is a native of the Monumental City, and a nephew of State's Attorney Wm. F. Broening. He has many friends in Baltimore, and all wish him much happiness as a benedict.

The patriotic film play, which was a short time ago produced by Harry Lewy and directed by J. Aler Barry, formerly with the Fine Arts Company, of Los Angeles, both of Baltimore, entitled "Fighting at Home," has now been taken over by the Government for its own use.

Plans have now been completed by Blanke & Zink, architects, of Baltimore, it is understood, for five theaters, which are to be erected by "Tom" Moore, of Washington, D. C.

Elk Services in Cumberland and Frostburg Theaters.

Cumberland, Md.—Through the courtesy of the Mellenger Brothers, proprietors of the Maryland theater in this city, the annual Lodge of Sorrow was held by Cumberland Lodge No. 63, B. P. O. E., in this playhouse on Sunday, December 2. Many noted members of the lodge attended the affair.

Frostburg, Md.—On the evening of the same day memorial exercises were held by Frostburg Lodge, No. 470, in the Lyric theater, of this city, due to the courtesy of the proprietor, A. C. Frey, who kindly allowed this playhouse to be used for the occasion.

interesting Trade News from Philadelphia**Notes About Exchange Men and Exhibitors—Local 307 Elects Officers for the Year—Notable Pictures on Screens—Business Items.**

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Peerless exchange, on the first floor of 1339 Vine street, will shortly occupy the entire four stories of this building. Manager Flynn announces that the increased business has compelled them to enlarge their quarters to this extent. The first-floor offices will be extended, and a projection room will be installed on one of the above floors. The rest of the building will be used for films and advertising matter. A dumb-waiter has been planned to facilitate the handling of films.

Red Cross Benefit at Wayne Opera House.

Wayne, Pa.—The Wayne opera house gave a special performance for the benefit of the Red Cross on last Friday. Through the courtesy of the World Film, "Mothers of France," starring Mme. Sarah Bernhardt, was shown as the main feature attraction in conjunction with "The Zeppelin Attack on New York" offered by the Mutual Film.

Roller Bearing Company Buys Lubin Plant.

Philadelphia, Pa.—The Wright Roller Bearing Company took title to the former moving picture plant of the Lubin Manufacturing Company, at the southeast corner of Twentieth and Indiana streets. Conveyance was made to Alfred S. Miller for \$82,500, of which \$44,500 remains on mortgage. The conveyance was then made to the present owners. The property occupies a lot 280x200 feet, and includes a four-story factory and two-story factory and other buildings, assessed at \$110,000.

Operators Bury Dead Comrade.

Philadelphia, Pa.—After several vain attempts had been made by the members of the Motion Picture Operators' Union Local 307, I. A. T. S. E., to discover the relatives of Fred La Marr, a member who died last week, the organization put together and gave him a fitting funeral and had the body interred in their own burial grounds.

Local 307 Elects New Officers.

Philadelphia, Pa.—At the last meeting of the Motion Picture Operators' Union, Local 307, I. A. T. S. E., held on last Sunday, Dec. 2, the following election of officers took place: B. F. Bache, president; H. B. Johns, vice-president; John Harris, financial secretary and treasurer; Walter G. Murray, recording secretary; Louis Krouse, business agent; Jessie Abel, Walter Hall, Thos. Feeny are the trustees. W. G. Murray and Abbott Oliver will be on executive board. B. F. Bates, Louis Krouse and W. G. Murray were elected delegates to the Central Labor Union.

A resolution donating the services of its members with a view of co-operating with the war emergency unit was passed.

Trade Notes of Local Interest.

Philadelphia, Pa.—A. G. Buck, manager of the Hoffman Foursquare exchange, 1325 Vine street, has inaugurated a novel messenger card service to the exhibitors in this territory every week. He mails cards 5½ by 7 inches, upon which are printed announcements likely to interest the exhibitors. Upon messenger No. 2, Mr. Buck makes known the coming release of "The Eagle's Eye," a new serial in twenty episodes. A private showing of the first three episodes is expected to be given about Dec. 15, although the serial will not be released before January.

Philadelphia, Pa.—"The Retreat of the Germans," released by the Pathe exchange

in six episodes of two reels each, was booked as a complete 12-reel production to the Majestic and Grand in Williamsport, Pa.; the Victoria, in Harrisburg; the Family, in Melton, Pa.; the Majestic, in Wilkes-Barre, Pa., and the Victoria, at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.

Philadelphia, Pa.—The Superior Film exchange, of 1331 Vine street, announces for immediate booking "The Russian Revolution" in seven reels. A few of Manager Barrist's forthcoming releases are Irving Cummings in "A Man's Law," Marie Shotwell in "The Woman and the Beast," and the De Luxe edition of Jules Verne's "Around the World in 80 Days" in six reels.

Philadelphia, Pa.—The Keystone Distributing Corp. held a private showing at the Locust theater December 2, of William S. Hart in "The Cold Deck." The performance was well attended and the production was well praised.

Philadelphia, Pa.—A Osborne, manager of the local Pathe exchange, is receiving a large number of bookings on the Mrs. Vernon Castle releases. Among the leading theaters who have already closed for this series are the Lorenz, Bethlehem, Pa., for two days; Lehigh Orpheum, South Bethlehem, Pa.; Colonial, Easton, Pa., and Lyric, Reading, Pa. The Stanley Booking Corp. has taken the entire six releases for their circuit of theaters and have paid for them in advance.

Philadelphia, Pa.—The two-story moving picture theater at the southwest corner of 25th street and Allegheny avenue, has been sold by John J. Cree to Sarah Mayer, for a nominal sum and a mortgage of \$25,000. The property occupies a lot 108.10x71 feet, and is assessed at \$25,000.

Philadelphia, Pa.—Albert Brown, manager of the Overbrook, recently carpeted this theater throughout, and has made general improvements for the benefit of his patrons.

Philadelphia, Pa.—Charles Klang will shortly go on an extended tour, calling on exhibitors throughout eastern Pennsylvania.

Philadelphia, Pa.—Max Milder, manager of the Select Film exchange, recently closed contracts with L. C. Chamberlain for eleven theaters located up through the state.

Notable Pictures on Last Week's Programs.

Philadelphia, Pa.—The following notable film productions were offered during week of December 3:

"The Secret of the Storm Country," with Norma Talmadge, was shown at the Stanley during the entire week.

"Camille," with Theda Bara in the title role, played a week's engagement at the Arcadia.

"The Wild Girl," featuring Eva Tangay in her first screen production, was presented at the Victoria all week.

"The Grell Mystery," with Earle Williams; "The Eternal Mother," with Ethel Barrymore, and "Sunshine Alley," starring Mae Marsh, were shown at the Regent.

"Draft 258," with Mabel Taliaferro, and the comedy, "The Country Hero," with Roscoe Arbuckle, were presented at the Palace.

"Reaching for the Moon," with Douglas Fairbanks, and "The Rise of Jennie Cushing," with Elsie Ferguson, shared equal honors at the Strand.

"The Little Princess," with Mary Pickford, was offered at the Locust during the entire week.

Buffalo Theaters See No Cause for Worry

Holiday Shopping Is Now in Full Swing, but Plenty of People Have Spending Money
—Women Are Making Big Wages, Also.

By Joseph A. McGulre, 152 N. Elmwood Street, Buffalo.

BUFFALO, N. Y.—Gift buying has begun two weeks earlier than usual this year on account of a publicity campaign conducted by Buffalo business men, and this has caused a slight slump at the local moving picture theaters. The depression is regarded as only temporary and after the people have made their holiday purchases, it is expected they will again crowd the show houses. Some declare that, generally speaking, the women of Buffalo have more spending money than the men, but even the latter, especially those who are working overtime for extra good wages at the local plants, will have plenty of funds left for theater tickets. Many local women no longer have to depend upon "mere insignificant men" when it comes to show-going. Thousands of women employed at the local aeroplane, automobile and railroad plants, etc., are being paid wages much higher than they have ever received before and are spending their money in a manner that would have been considered reckless last year.

Buffalo exhibitors, figuratively speaking, are extending their arms in welcome and cordiality to the women patrons? Of course, the patronage of the men is not being overlooked. Many of them, especially those who are working overtime for extra good wages at the local plants, will have plenty of show money during the winter.

Wurlitzer Improvements Finished.

The improvements at the Buffalo branch of the Rudolph Wurlitzer Co. at 701 Main Street have been completed. Departments have been arranged for the various musical instruments handled by the company.

"Among our recent sales was a theater organ for the Lyric theater at Austin, Pa." said Mr. Tannev, who came here from Pittsburg. He has thoroughly reorganized his staff and since his arrival, trade at this branch has shown a substantial increase.

Theaters Give Many Red Cross Benefits.

Buffalo, N. Y.—Moving pictures and other high-class entertainment were featured at performances at several of Buffalo's theaters, Friday, December 7, for the benefit of the Red Cross. The date of the shows was a week later than the time mentioned in last week's Moving Picture World. The regular shows advertised for the week were presented. Matinees were given at the Teck, Star, Shea's Majestic and Olympic theaters. The Olympic and the Lyric theaters, which feature moving pictures and vaudeville, gave a joint Red Cross show, beginning at 10 o'clock in the morning. Shea's theater also gave a morning performance of vaudeville and pictures. The other shows were in the afternoon. Everything was donated, the benefits being real in the true sense of the word. The houses were crowded. President Wilson, as honorary head of the Red Cross, proclaimed December 7 as national Red Cross theater day. The idea received the tangible cooperation of the Buffalo Theatrical Managers' Association.

Goldwyn Manager Busy.

Buffalo, N. Y.—George A. Hickey, manager of the Buffalo branch of Goldwyn, is completing a successful tour among the exhibitors of the central and southern parts of the state.

"My visit is a personal one and I am

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.

finding out conditions in the territory covered," said Mr. Hickey. "Beginning December 27 the Goldwyn productions will be featured at the Avon, a fine new house in Utica, which has been playing vaudeville and is now returning to moving pictures. The Avon will open with 'The Cinderella Man.' This and the three other latest Goldwyn productions are in great demand."

The pleasing appearance of the Goldwyn headquarters in Buffalo is receiving plenty of praise. The furnishings and partitions are of mahogany and the whole surroundings present a modern, businesslike appearance. A large shipping department and vault are on the second floor. The screen room is frequently crowded with exhibitors. When Mr. Hickey is on the road the Goldwyn branch is in charge of his capable assistant, Miss Grace Redans. S. R. Banks has been appointed traveling representative for the company.

Maxine Theater Enjoys Good Neighborhood Patronage.

Buffalo, N. Y.—"We feature our eight-piece orchestra and our admission is ten and fifteen cents," said George Hall, who with his partner, George Haney, conducts the Maxine moving picture theater, Buffalo.

"Our people are of the middle class and are all employed, so our attendance is excellent. The section about Seneca Street, where we are located, is like a town by itself and many of our patrons go downtown only once a month. This helps our patronage."

Harry Somerville Has Good Job in Cleveland.

Buffalo, N. Y.—Harry Somerville, former manager of the Happy Hour theater, Buffalo, has written that he is now picture booking manager for the two houses of the Miles Theater company of Cleveland. He also is press agent for the two theaters. Mr. Somerville says in part:

"This company has opened a new house, one of the finest in the country, devoted to high class pictures and vaudeville, the same as the Miles theater."

A Good Report from Geneva.

Geneva, N. Y.—Frank C. Pierce, proprietor of the Temple theater, Geneva, was a Buffalo visitor. "We play pictures and vaudeville," said Mr. Pierce. "We formerly charged fifteen cents, but have advanced to eighteen cents, and collect the war tax, making the even twenty cents. Everything is going along nicely. Geneva has a population of 12,000. There are three houses in the town, seating a total of 3,200."

Short Notes About Theaters.

Oswego, N. Y.—The Nickel theater of Oswego, formerly the Gem, which has been closed for two years, has been reopened.

Rochester, N. Y.—It is reported that the Garden theater of Rochester has been closed.

Geneva, N. Y.—A Geneva, N. Y. report says that the Smith opera house of that place, which has been playing stock and road shows, will feature only pictures, beginning this month.

Capital City News Letter.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

American Theater Now Crandall's.

WASHINGTON, D. C.—A change of considerable note took place in the exhibitors' field here last week when Harry M. Crandall took over the American the-

atre, at First street and Rhode Island avenue, Northwest, formerly conducted by Louis W. Atkinson. This house has a seating capacity of about 650, and was the only theater in the residential section of Washington with a seating capacity over five hundred and not already in the Crandall circuit.

Mr. Crandall has planned numerous changes in the American, and will close it down from the night of December 11 to the night of December 15, during which time it will be extensively overhauled. The interior will be redecorated, the prevailing color scheme being old gray, ivory and gold. The lobby, which extends clear across the Rhode Island avenue front, will be painted to harmonize with the interior decorations. The exterior will be painted green, heightened with medieval bronze. The lighting system, both interior and exterior, will be entirely rearranged.

The announcement of the purchase states that recently patented high-power searchlight lamps will be installed and the front of the theater will be a blaze of light. Semi-direct lighting fixtures will replace those in the lobby and the interior will have the indirect system of illumination and the wall brackets will be of hammered bronze. New hangings and draperies, in harmony with the color scheme of decoration, will replace those now in use. The stage will be equipped with new scenery.

Mr. Crandall contemplates closing the house next summer for extensive remodeling, installing a balcony, and so arranging the interior as to afford a seating capacity of eleven hundred.

Some of the Official Films Are Ready.

Washington, D. C.—Official motion pictures, bringing home the vital importance of increased food production, will be shown by the United States Department of Agriculture in hundreds of regular motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with the Universal company, through its exchanges, will be made early in December.

National Forests Picture.

The first film will show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle and sheep.

Children Help with Pig Clubs.

The second release, which will follow in about two weeks, will show what children, through the pig clubs, are doing to increase the supply of pork. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

Problem of Food Productions.

The department laboratories are at work on a number of other popular films, especially designed to make clear to city as well as rural populations problems of food production and to show them ways in which they can co-operate effectively to feed the nation and the Allies.

Tom Moore Will Build Six Theaters.

Washington, D. C.—Tom Moore announces his intention of commencing work on the erection of six new theaters to be located in various parts of the city, the first of which is to be the new Rialto, at Ninth and G streets, Northwest. He states that in all about \$1,200,000 will be expended on this project. In addition there will be included the two Moore theaters, the Garden and Strand on Ninth street now in operation.

The first of the uptown houses will be located in the Mount Pleasant section, and it is planned to accommodate about 2,200.

A new two million dollar corporation to be known as Tom Moore's Theatrical Enterprises, Inc., is to be formed to handle the proposition. It will take over the old Tom Moore's Amusement Enterprises Corporation.

New Branches for Wolfberg Attractions.

Pittsburgh, Pa.—The Harris P. Wolfberg Attractions, Lyceum building, Pittsburgh, has announced that branches will be opened soon in Maryland and Delaware. H. E. Stahler, manager of the Pittsburgh office, is now in that territory working out an organization. During Mr. Stahler's absence, J. L. Ellman, head of the publicity department, will be in charge of the local office. The first production to be distributed by the Wolfberg Attractions in Maryland and Delaware will be "The Crisis," which is in line with the precedent established when the new Cleveland and Cincinnati branches were opened. This will be followed by "The Mad Lover," "Today," "The Deemster," "Persuasive Peggy," and other features now controlled by the company in Western Pennsylvania and Ohio.

Recently the Harris P. Wolfberg Attractions has made three additions to its sales force. J. M. Duskin has been appointed traveling representative in the western Pennsylvania territory, Walter Blaney will handle the West Virginia territory, and C. Burchfield Kennedy will divide his time between Ohio and western Pennsylvania.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Rialto at Toronto Has Interesting Front.

Toronto, Ont.—Manager Stuart, of the Rialto theater, Toronto, has had several very attractive fronts recently for big releases shown at this house. One particularly fine lobby display was arranged for the "Jockey of Death." Practically the whole front was made to resemble a circus, with tent top, sawdust, circus animal wagon and special ticket office. The latter bore the price of admission with the printed announcement that the price "Takes you all the way through." The tent section had all the usual circus statements about the number of performers and sensations and slogans such as "The Greatest Show on Earth," "Six Shows in One," "Astounding Feats of Daring," etc. During open hours a clown performed tricks in front of the entrance while the ticket-taker was garbed as a circus attendant.

Political Campaign Too Warm for Theaters

Exhibitors Began by Lending Houses for Meetings, but Found It Too Dangerous—Mob Wrecks a Theater in Sherbrooke, Quebec.

MONTREAL, QUE.—The political campaign in Canada before the Federal elections on December 17 has reached such a fevered stage that alleged partisans were resorting to violence in some sections. The result was that managers of moving picture theaters became reluctant to permit the use of their houses for the holding of political rallies, particularly after one large picture theater in Sherbrooke, Quebec, had been wrecked by gangsters on November 30 during the course of a meeting at which two cabinet ministers were among the speakers. The riot lasted for several hours, during which time the gangsters made repeated attacks upon the theater. It was a series of pitched battles which resulted in the breaking of every window, the smashing of doors and the destruction of equipment both inside and out. The mob was only prevented from tearing the stage scenery and screen to pieces by the liberal use of the fire hose, but the water from the latter destroyed the mural decorations. The seats were broken up by those in the meeting to provide weapons with which to repel the attackers, who were armed with stones, clubs and revolvers.

At the close of the meeting 800 people in the theater, including some 400 women voters, made a brave sortie under the direction of several returned officers, and after a fight the besieged reached places of safety. The theater looked as if it had been struck by a cyclone.

It was necessary to close the theater for repairs and it was found that the whole place would have to be redecorated and refitted. In addition to the material loss, it was pointed out locally that the house would suffer in future business as a result of the outbreak.

moved to the former headquarters of the Triangle in Montreal, the new address being 31 McGill College avenue. These premises are large and include a screen room.

Censor's Condemnations Cause Waste of Money.

Toronto, Ontario.—The Board of Censors for the Province of Manitoba condemned "The Auction Block," the first of the Rex Beach features to be released in the Dominion by Regal Films, Ltd.

The picture had been booked by the Lyceum theater, Winnipeg, for the week of December 3 and considerable advertising had been done by the theater. As a result of this rejection, the Lyceum was the first house in Canada to show "For the Freedom of the World," the eight-reel special, released by the Regal, this being substituted at the last moment for "The Auction Block." "For the Freedom of the World" followed "The Fall of the Romanoffs" at the Lyceum, which is also controlled in Canada by the Regal.

The Manitoba Provincial Government has decided to reorganize its Board of Censors and to make a number of important changes in the system of censorship in that province.

"The Auction Block" was presented in the Regent theater, Toronto, during the week of December 3 without a cut by the Ontario Censor Board, while the same feature was also shown at the St. Denis, Montreal, during the same week without question.

The Board of Censors for Quebec condemned "Bought and Paid For," in which Alice Brady is starred. This had been booked by the New Grand theater, Montreal, and all advance advertising had been done when the feature was rejected by the censors. Two features were substituted for "Bought and Paid For," which had been scheduled for a whole week. These were "The Mark of Cain," with Mrs. Vernon Castle, during the first half of the week, and "The Queen of Spades," the first Russian Art feature, during the last half.

Montreal Orpheum Opens with "20,000 Leagues."

Montreal, Que.—With the opening of the New Princess vaudeville theater in Montreal on December 17, the City of Montreal gained still another first-run picture theater, namely the Orpheum, which opens on Monday, December 24, with a big feature picture policy. The first release to be presented in the Orpheum is "20,000 Leagues Under the Sea," distributed in Canada by Superfeatures, Ltd. This is the first booking of the special production in the Dominion.

Regal Films Has New Montreal Office.

Montreal, Que.—The Montreal office of the Regal Films, Ltd., who lately took over the Triangle in Canada, had been

Nine Hundred Picture Theaters in Canada.

Toronto, Ont.—Harry Kaufman, general sales manager of Globe Films, Ltd., has compiled statistics to show that there are nine hundred active moving picture theaters in the Dominion. He has started a campaign of circularizing Canadian theaters with regard to Paralta Plays, the control of which for Canada has been secured by the Globe company.

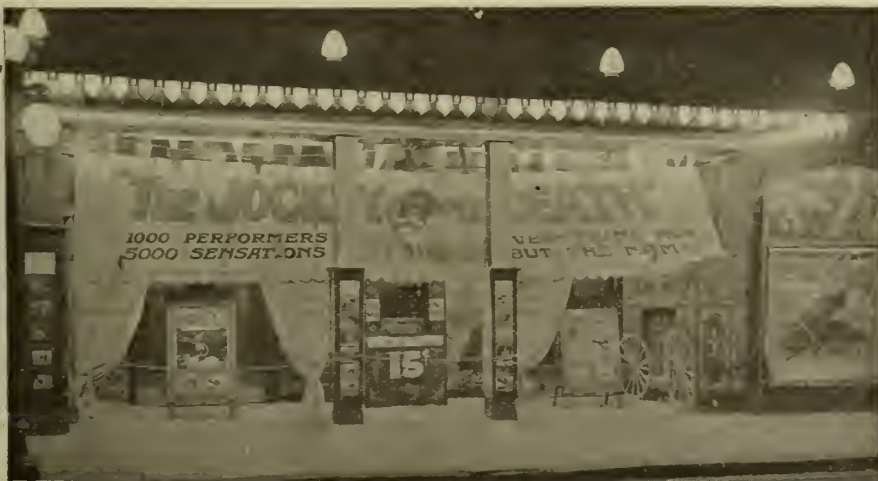
Interesting Montreal Notes.

Montreal, Que.—Manager Maurice West, of the Montreal Fox office, has received word from Manager A. Richardson of the Olympia theater, Grand Mere, Quebec, to the effect that "Patsy," starring June Caprice, had attracted an attendance of 2,300 people in a run of two days. The population of Grand Mere is 4,500.

"The Daughter of the Gods" had its first run in Montreal on a rental basis at the St. Denis theater during the week of December 10. The picture had previously been shown as a road show.

A. Fisher, general sales manager of the Independent Film Supply Company, left Montreal recently for his home in Pennsylvania, to attend to National military duties as an American citizen. During his absence, Dave Mendelsohn, formerly salesman for the Famous Players, has been looking after his duties.

The American Thanksgiving Day, November 29, was celebrated by Montreal moving picture men with a banquet at the Commercial restaurant and a theater party. The master of ceremonies was Charles Berman.



One of Manager Stuart's Fronts at the Rialto, Toronto.

Tax Brings No Falling Off in Cincinnati

About \$30,000 Contributed in War Tax by Theaters In and Near Cincinnati During November—Patrons Becoming More Discriminating.

Kenneth C. Crain, 307 First Nat'l Bank, Cincinnati, O.

CINCINNATI, O.—Theater managers and moving picture exhibitors have been busy comparing notes with each other since December 1, with a view to finding out, if possible, exactly how the war tax on admissions has affected business, if at all. As it is estimated, from figures gathered from every available source, that Cincinnati contributed during November, the first month in which the tax was in effect, about \$30,000 to Uncle Sam in this manner, it is obvious that the amount is in the aggregate substantial, although it comes in small dribbles from the individual.

It is also estimated that of this total amount about \$15,000 came from the ninety moving-picture houses in and around Cincinnati, this being the largest amount from any other amusement, as the remaining \$15,000 or so came from several sources, such as the legitimate, burlesque and vaudeville theaters, concerts, prize-fights, etc. The consensus of opinion among the moving-picture exhibitors is that the tax has had virtually no effect on attendance, the downtown houses being especially emphatic in this view. Throngs have attended their performances, paying the pennies required to meet the tax without objection, and even with cheerfulness, as reported in these columns when the tax first went into effect. On the other hand, it is believed that the so-called legitimate theaters have suffered, in Cincinnati, as well as elsewhere, on account of the tax and the economical tendency caused by the war together. The loss has come in the attendance at the less meritorious attractions, the better shows suffering little or nothing. It is pointed out, however, that in all probability it is not so much the tax as the general stimulus to saving which has had this effect. In other words, people do not balk at the tax if they desire to go to the show, but if they don't care particularly about it they stay away altogether, and would probably do so if there were no tax. Judging from these conclusions on the effect of the tax, the exhibitors will not lose much business on account of the war, but the theaters showing stage attractions will have to look sharp to the merits of the shows put on, or suffer accordingly.

New Gifts Has Prosperous Week.

Cincinnati, O.—The first week of the new Gifts theater, owned by McMahan & Jackson, proved that the public is going to support the new house, as, in fact, the location made certain in advance. The attractiveness of the Goldwyn "Polly of the Circus," of course helped things along. The ten-year lease of the Greater Cincinnati Amusement Co. on the house was filed a few days ago, revealing the interesting fact that a monthly rental of \$1,241.66 is being paid for it.

"Birth of Nation" Comes Back.

Hamilton, O.—The management of the Jefferson theater made the return engagement of the great Griffith spectacle, "The Birth of a Nation," a big event in the city for its four-day stay. Liberal advertising, featuring the various interesting points about the well-known film, kept public interest at a high point, and attendance was splendid, in spite of the fact that the range of prices was from 25 cents to \$1.00.

Exchanges Furnish Free Films to Camps.

Cincinnati, O.—Cincinnati film men are to have the honor of furnishing regularly films to the ten moving-picture theaters run in connection with the Y. M. C. A. houses at Camp Sherman, Chillicothe, O., where all of the National Army men from Ohio are encamped. This, obviously, is equivalent to providing regular programs

for just ten moving-picture houses of the ordinary sort, and as the service is to be furnished free of charge, it is obviously no light matter. I. Libson, manager of three of the largest downtown houses in Cincinnati, and therefore a man familiar with the work of purveying entertainment to large numbers of people, was appointed by R. H. Kirkendall, director of entertainment at Camp Sherman, to take charge of the work of getting the film men together on the matter, and while the plans for the work have not yet been fully mapped out, it is certain that the score of exchanges in Cincinnati will see to it that the Army boys are kept supplied with the best that there is in pictures. Of course, each film can be shown in each of the ten theaters at the camp, but this does not alter the fact that ten shows have to be kept running.

Gus Sun Promises a 2,000-Seat House

Springfield, O.—Gus Sun, the well-known theatrical magnate, president of the Gus Sun Amusement Co., has bought the Columbia theater property from Lamar J. Dalie and the Bookwalter estate, and on the site a handsome theater of three stories, with a seating capacity of 2,000 persons, will be erected in the spring.

Dayton News

By Paul J. Gray, Alhambra Theater Bldg., Dayton, O.

Orpheum Theater at Dayton to Remodel.

DAYTON, O.—The passing of one of the last so-called small picture houses will be recorded in Dayton soon after New Year's, at which time the Orpheum here will undergo complete remodeling and also a changed policy. None but the best of the program features will be played. John Lyons, who has managed the house for the last year, has done very well when one considers that it was his first attempt at managerial honors. Previous to the time of Lyons, Homer Guy, who is now at the Majestic, managed the house. John happened to be an intimate friend of the writer, and only a few days ago he confided that the reason the Orpheum was not now playing big features in big style was that he thought at least one house was wanted for short-length pictures put over right.

The latest house to change was the Apollo, directly across the street, and there, where once programs of short pictures were always played big films in really big style are the rule. The Apollo reopened after renovations with the "Conqueror," a Fox picture. One day last week I dropped into the Apollo and saw as good business in proportion as any of the larger houses had—following the "Conqueror" and the "Spy" came Mae Marsh in "Sunshine Alley," followed by the "Manxman."

As there had been keen competition between these two houses the wise ones predicted that the Orpheum would get in all the old trade of the Apollo. It did get some of it but this did not alter the decision of the Orpheum to enlarge. This leaves the field open to Ben Wheeler at the Royal, next to the Lyric, which cannot enlarge.

In an interview John Lyons stated that, when reopened the Orpheum would have about eight hundred seats. A new five-thousand-dollar organ will be installed, and the best in music will be offered.

As the Columbia and Strand here get first-run Paramount and Arcraft service, in order to run this the Orpheum would have to play it second-run, and it seems at this time that this may take place. The writer's best wishes are indeed with Mr. Lyons, and I hope to see the Orpheum placed among Dayton's leading theaters.

L. C. Pollack Becomes Metro Salesman.

Dayton, O.—L. C. Pollack, who recently opened a branch office of the National Film Company here, about two weeks ago, announces that he is to go with Metro as road salesman for the Ohio district. Mr. Pollack completed arrangements with W. C. Bachmeyer, manager of the Cincinnati exchange, to start Monday, December 3, in his new capacities. It has not been announced who will take his place at the office of the National in the Rauh building here. Mr. Pollack's many friends regret to see him leave Dayton and sincerely hope that he will favor us with a visit in the near future.

Jake Needham Will Represent Pathe.

Dayton, O.—A newcomer is in our "midst" in the person of Jake Needham, and he needs no introduction to many Dayton exhibitors with whom he is well acquainted. Jake is to handle the Dayton Pathe interests, succeeding Paul Allison, who leaves the Pathe Co.

Two Fox Films Make Good Same Week.

Dayton, O.—The Victoria last week, under the management of Theodore Chifos, housed an attraction, "The Honor System," that was worthy of the success it attained, for "The Honor System" pleased Daytonians by the score and the writer heard much praise for it. A special orchestra of eight pieces rendered the musical program, which helped the picture wonderfully.

Theodore Chifos has every reason to be pleased this week for at the recently remodeled Apollo, his other house, "The Conqueror" went over wonderfully. This is the first time in the history of Dayton that two Fox productions have played to good business at advanced prices within a square of each other. Following the engagement of "The Conqueror" at the Apollo will come the "Spy" for a week.

J. W. Jackson to Open Athens Theater.

Athens, O.—J. W. Jackson, well known in the business, is to open the Grand at Athens, Ohio, which for some time has been closed.

Interesting Bits Heard Here and There.

Gilbert Burrowes is seen every day at the Auditorium working hard as ever and anxiously waiting for the reopening.

Ann Pennington, in the "Antics of Ann," was one of the favorites of the last week at the Strand.

John Lyons, of the Orpheum, has at last entered the ranks of those who continually worry about the increasing cost of gasoline. John is the owner of a new touring car which speaks of class. A. H. Shaw, of Mutual, is seen with him constantly "touring" in search of excitement.

F. Burr Smith informs us that since the Apollo, which was formerly the Dayton stronghold of Bluebird, has changed its policy that the Ideal here is to play Bluebirds.

R. E. Meyers, who controls the Majestic and Royal at Chillicothe, says that business is very good at the present. The large cantonment camp at Chillicothe helps business wonderfully.

C. E. Smith, who operates the Star and Queen theaters in Chillicothe, plays Paramount and Arcraft pictures.

It seems to be a habit to own a pair of theaters and the custom is growing.

The Sun theater at Springfield is now playing Bluebirds.

To prove the Italian war pictures was a real feature Lefty Miller induced Jimmie Muir (The Chronicler) of the Dayton News to print a review of the film. It was a good move for the News came out the next day with quite a boost for the picture.

A. L. Kinsler is again in our midst, he having returned from a week's hunting trip. Many were the lucky ones in the Rauh building who received rabbits.

Some New Roadmen Out of Detroit.

Bert Graham, formerly with the Universal in Detroit, and recently with Pathe in Chicago, is with the Mutual in Detroit. Harry I. Irons, who recently had the Mystic theater in Findlay, Ohio, is now with Vitagraph in Detroit. Howard Gale, 73 Broadway, is taking bookings on "The Warrior," purchased for Michigan by the Allen Film Co., who also have "The Garden of Allah" for this territory.

Notes About Film Men in Uniform.

Detroit, Mich.—Harry I. Garson, president of the Broadway-Strand theater, and personal representative for Clara Kimball Young, is second lieutenant in the commissary department of the United States Navy and is spending about three days of each week looking after purchases for the Government. L. E. Davis, former Vitagraph salesman, is with Battery A, Field Artillery, 329, Camp Custer, Battle Creek, being in the latest draft. Lew Cohen, of the Coliseum theater, is with motor-truck division, Camp Custer, Battle Creek. Marshall D. Martin, former manager of the Knickerbocker theater, Detroit, is at Camp Custer, Battle Creek.

Manager Montgomery Wins On Tact

Head of Metro-Madison, Detroit, Exchanges Has Made Good on Consideration for the Exhibitor—Shows Diplomacy in Present Emergency—

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Manager Montgomery of the Metro-Madison exchanges is sending out an interesting letter, explaining why Metro must charge the tax. He also announces at the same time that the tax will not be charged on any First National Exhibitors' pictures, nor on the Petrova or Chaplin pictures. George Montgomery is one exchange man who has positively made good in Michigan, due to his consideration at all times for the exhibitor. He looks upon the friendship of the exhibitor as the greatest asset of his exchange, and he treats the exhibitor as he would like to be treated. For this reason he has justly earned the title "He's a prince of a fellow," heard so often among exhibitors. Mr. Montgomery came to Detroit about two years ago to do special work for the World Film. He formerly managed World exchanges through the West. About eight months ago he was appointed manager of Metro in Detroit, and now he has full charge also of all the pictures which are

bought by John H. Kunsky, including the First National Exhibitors' Circuit and all others. He has eliminated a great deal of the unnecessary overhead expense in the Metro-Madison exchange, and has brought the business to the point where it is showing a handsome weekly profit. The Broadway-Strand theater, Detroit, has booked "The Cold Deck" for some time in December. This feature was recently purchased for Michigan by Harry I. Garson. Owing to the fight on the film tax the exchanges charging the tax are finding a big lull in business. There are many exhibitors who are ready to book their film, but they will not sign any contracts that contain the war tax clause. This is due to the fact that they have signed a pledge with others and do not want to break their word. It puts the exchangemen in a rather peculiar position, because it is impossible for them under present conditions to make a showing.

Ohio Censors Want to Employ Inspectors

Exhibitors Might Possibly Disregard Board's Decisions—Board Wants a Lot of New Jobs for the Deserving.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—An attempt is being made to put the screws on tighter as far as film censorship is concerned in Ohio. Word from Columbus, the capital, brings the information that the State Industrial Commission, which has supervision over the censor board's work, will ask for a fund for the employment of a number of inspectors whose duty it will be to travel over the state seeking violations of the law. Heretofore there have been no inspectors working directly for the censor board. The present law provides for three censors, but no inspectors. It is reported that the legislators will be asked to amend the law to provide inspectors, the industrial commission urging the need of them. Film exchange managers and exhibitors take the opposite view, claiming that there is no need for inspectors, because they are not violating the law. They also claim that this will only be an additional expense which certainly should not be added to the state tax burden, especially during the war.

Bells." It was booked for four days at the Alhambra the week of November 25. Before the four days were over the manager extended the engagement to cover the entire week. And before the week was over the manager of the Mall, another first-run house, booked it for the entire week of December 2. "This only goes to show that the Fox-Sunshine comedies speak for themselves," said District Manager Mooney.

Remodeled Victor Office Gets Busy.

Cleveland, O.—The Victor Film Service, handling the Universal product, has remodeled its big offices, and they now present a very busy appearance. The inspection and shipping departments have been removed to the west end of the building, while the sales and executive departments are now in the east end of the building.

R. C. Travers Gets Captain's Commission.

Cleveland, O.—Richard C. Travers, former Essanay star, and a resident of Cleveland, was in the Forest City during the Thanksgiving holidays visiting his family. Mr. Travers had just been commissioned a captain in the U. S. Army at the Fort Sheridan, Ill., training camp.

Children's Matinees in Cleveland.

Cleveland, O.—Children's matinees are becoming very popular in Cleveland. When the season opened, the Alhambra following its usual custom, started its Saturday afternoon matinees showing fairy pictures. Other theaters which have inaugurated these performances within the last few weeks are the Monarch, Windameer, and the Doan. The Mall gives a regular Saturday morning children's show. Most of the performances have fairy tales as their principal attractions.

Youthful Film Stars Now in Vaudeville.

Cleveland, O.—The Fairbanks Twins, Marion and Madeline, famed during their work for Thanouser, were the attractions the week of December 2, when the Ziegfeld Follies played the Opera House, Cleveland. The previous week the Thanouser Kid, Mary Elaine, appeared at the Priscilla theater, headlining the vaudeville bill.

Fund to Give Michigan Boys Tobacco.

Detroit, Mich.—A fund has been started by the Detroit exhibitors, which now totals over \$50, for the boys who are in service of the Government. This applies only to the Michigan boys. The fund will be used to buy cigarettes and candy, and will be divided among the boys and sent with the compliments of the Michigan exhibitors and exchangemen.

New Film Building Notes.

Detroit, Mich.—The Goldwyn, World, and Standard exchanges are the latest to move into the new film building. The removal of the Paramount-Artcraft exchanges is delayed owing to certain changes which must be made in the partitions, and the further fact that the building inspector has ordered the owner of the building to put a fire escape in the rear of that particular part of the building. The U. S. Exhibitors' Booking Corporation is making its headquarters in the Foursquare exchange. Bert Weddige, of the Michigan Motion Picture Supply Co., has moved to the second floor. The United Theater Equipment Corporation has taken an entire store on the main floor of the film building, No. 53 East Elizabeth street. It will have four times the space it had in the Peter Smith building.

Madison Exchange Buys Dittmar Films.

Detroit, Mich.—The Madison Film Exchange, 73 Broadway, Detroit, has purchased the Michigan rights to the Dittmar Animal Pictures and Dittmar's Living Book of Nature.

Theater Equipment Gets Simplex Rights.

Detroit, Mich.—The Theater Equipment Co., of Minneapolis, of which J. George Fineberg is president, has taken the Michigan rights to the Simplex projection machine. He will announce a Detroit office very soon, which will likely be in the new film building.

A Pretty Good Hand of Salesmen.

Detroit, Mich.—Field Carmichael, the new Fox manager in Detroit, is going to make the fight of his life for business. He announces a wonderful selling organization which will handle the state by zones, comprising Joe Kaliska, J. O. Brooks, Jack Loranger, J. E. Powell, and E. Grimes. I. J. Schmertz, formerly in charge of the program department, has returned to the home office.

H. A. Bandy to Work for Banner.

Cleveland, O.—H. A. Bandy, the Goldwyn exchange manager in Cleveland, is one of the most popular film men in the state. His office is now doing a big business, and with the assistance of Harry Reavey on the road and Fred Schramm handling the specials, Mr. Bandy hopes to be the banner office all season. Mr. Bandy formerly was the Triangle manager in Cleveland, and previous to that was the Mutual manager in Indianapolis.



H. A. Bandy.
was the Mutual manager in Indianapolis.

A Comedy That Spoke for Itself.

Cleveland, O.—The first of the Fox-Sunshine comedies certainly had a most auspicious opening in Cleveland. The picture was "Roaring Lions and Wedding

Interesting Trade Notes from Louisville

Collector Finds No Profiteering in Louisville Theaters—L. J. Dittmars Explains How Tax Has Been Met—Patrons Coming Back to Theaters.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—An investigation in Louisville by agents of the Department of Justice for profiteering in connection with the war tax has so far failed to reveal any such violations. T. Scott Mayes, as the local collector of internal revenue, said: Any firm or corporation has a right to increase prices, but it must not lead the public to believe that the amount of increase is to cover the war tax when the amount raised is in excess of the amount of the war tax. This would not only cause the war tax to prove unpopular with the people but would be taking advantage of both the Government and the tax payer.

How Price Adjustment Affects Income.

L. J. Dittmar, president of the Louisville Photo Play Association, and head of the Majestic Amusement Co., said that the price changes had not really increased or decreased the gross receipts of the houses. "We have been getting fifteen cents for matinees since last April," he said, "and when the war tax problem came up we decided to reduce the matinee admission to 13 cents, and the two additional cents paid the war tax. At night the price was raised to 18 cents, which, with the 2-cent tax, made the admission 20 cents. Thus, if our afternoon business is exactly the same as our night business in numbers attending, we make one cent per ticket, but the effect has been to reduce the night attendance in favor of the afternoon, and frequently we lose.

"We have been very careful to make it plain to the public exactly what has been done, and in front of every theater in the city where a tax is charged prices are shown like the following: 'Admission, afternoon, 13 cents, war tax, two cents—ticket, 15 cents. Night, admission, 18 cents, war tax, two cents, ticket, 20 cents.' We are wholly within the law in every way."

Patrons Coming Back to Louisville Shows.

Louisville, Ky.—"I believe that business will be better as soon as the people get used to the idea of paying a higher admission price," remarked Fred Dolle, of the Alamo theater, who is smiling again after holding a grouch against business for the past three or four weeks. For a time, after the new rates became effective, there was a considerable falling off in patronage at all houses, but this is beginning to disappear, and may have been partly due to the changing seasons. Until the public gets used to either very hot weather or cold weather a large percentage prefers staying at home. The general prospects are for an immense holiday business in Louisville for everyone, and some good films have been booked.

Charles Scott to Manage Camp Taylor Theater.

Louisville, Ky.—Charles Scott, formerly manager of Macauley's theater in Louisville, and more recently connected with the Ben Ali and Lexington, Ky., opera house, handled by the Haggin estate, will be manager of the Klaw & Erlanger theater at Camp Taylor, according to Dame Rumor, who states that the offer has been made to Mr. Scott, who is a first-class manager. The camp theater is a big one, and will be a busy place when the soldiers really begin to take interest in the shows.

Gave Five Per Cent. to Smoke Fund for Week.

Madisonville, Ky.—E. W. Dozier, manager of the Garrick theater, increased business somewhat during the week of

November 27, when he offered to give five per cent. of gross receipts for the week to the "Our Boys in France Tobacco Fund." Mr. Dozier called attention to the fact that the plan had been investigated by the management of the Rialto and other Eastern theaters, and had been warmly endorsed.

Thanksgiving Taxed Capacities.

Louisville, Ky.—Thanksgiving business with the Louisville theaters was as good, if not considerably better, than ever experienced, and as usual the theaters were forced to turn down much evening business, their capacities being severely taxed in handling the afternoon crowds. At half-past eight in the evening, the lobbies of all of the downtown theaters were jammed with people awaiting the opening of the new runs at nine o'clock. The suburban houses also handled capacity business. The Cherokee theater, a suburban house, offered a special double bill, consisting of eleven reels, handling a continuous show during the afternoon and evening.

Country Show Cuts Down.

Hellier, Ky.—The Star theater has cut down to three shows a week, due to winter weather, bad roads, and the usual falling off in business at this season of the year. Shows will be given on Monday, Wednesday and Saturday nights throughout the winter.

Tennessee News Letter

By J. L. Ray Trade News Service, Nashville, Tenn.

Loew Buys Memphis Picture House.

MEMPHIS, TENN.—Marcus Loew's theatrical expansion has again reached Memphis, after having put up one high-class vaudeville and moving picture house during the past year. This time he buys a moving picture house, where he will show pictures alone. On December 22 the Loew interests will take over the Princess theater, which has been running for many years as the "five-cent house." Some of the largest features have been shown at this theater, with no increase in the admission price, and the building itself is one of the largest in West Tennessee. Heretofore the program has been changed daily, but under the new administration the highest-class features will be shown for ten cents, with a change of program four times a week.

Repairs will be made, and the auditorium brightened up and improved to meet the demands of the Loew standard. The house will be known as Loew's Princess. The slogan of the house, which has become generally known over the state, "Five Cents, Why Pay More?"—passes out of existence with the transfer of ownership.

Mutual Exchange to Leave Memphis.

Memphis, Tenn.—The latest announcement in the Tennessee exchange field is that the Mutual will close its Memphis office. It is proposed to wind up the affairs of the exchange within the next week or ten days, and close immediately thereafter. The Mutual exchange was formerly located at 500 South Main street, but recently moved to Fourth and Union, in the same locality with the other exchanges in this city. The "Big Star only" service was featured.

Sunday Pictures but No Vaudeville.

Chattanooga, Tenn.—Sunday theaters are running in this town without molestation by the authorities. Keith's Rialto is advertising that no vaudeville will be

shown on the Sabbath, but that pictures will hold the boards exclusively. Thousands of soldiers come in from the army cantonment at Fort Oglethorpe, just over the Georgia line, on Sundays, to view the pictures, and every house in the city runs to capacity.

New Policy at Memphis Majestic.

Memphis, Tenn.—The Majestic theater of this city has added a vaudeville act to its picture program. The "theater with the largest seating capacity" is using this one act of high-class entertainment to break the program between reels.

Within a few weeks the Majestic Amusement Company's newest theater, the Majestic No. 1, will put into effect a twice-a-week picture change, instead of the four-time-a-week change, as now running. The best features will be shown, one picture being on the program for four days and the other for three.

Triangle Man Takes Memphis Bride.

Memphis, Tenn.—Jack Stewart, one of the best-known exchange managers in the South, was married in this city on November 28, to Miss Gertrude Morris, one of the belles of Memphis. Mr. Stewart is manager of the Triangle offices in New Orleans, and if he meets with the same success in married life as has been his lot in the business world, he has nothing to fear.

Princess Helps Soldiers.

Nashville, Tenn.—The Princess theater recently placed a container in the lobby to gather smokes for the Tennessee boys in camp at Greeneville, S. C. Harry Sudekum, manager of the Princess, has sent a lot of smokes for distribution to Lieut. Baxter Jackson, of the 114th Field Artillery.

Negro House Likes "Ne'er Do Well."

Memphis, Tenn.—Splendid reports come from the Lincoln theater, a Beale street negro house, regarding the run of the "Ne'er Do Well," Rex Beach's master picture. Kaufman Specials of Memphis is distributing the prints.

Atlanta News Letter

A. M. Beatty, 43 Copenhall Ave., Atlanta, Ga.

F. A. Petrich Will Guide the Grand.

ATLANTA, GA.—F. A. Petrich assumed the managership of Loew's Grand theater, Saturday, December 1, succeeding E. A. Schiller, who will devote his entire time to Loew's southern circuit, of which he is general representative. Mr. Schiller will also have charge of Loew's southern booking agency in the Grand building through which acts and attractions, including moving pictures from the Southern territory, will be booked for Loew's theaters. Mr. Petrich comes to Atlanta from Minneapolis where he was manager of the Loew theater. Mr. Petrich has also been connected with Loew theaters in a number of other cities and is well known in theatrical circles in the north and east. F. G. Wilson, formerly treasurer of Loew's Grand theater, has been promoted to assistant manager.

W. E. Sipe Now Heads Bluebird and Jewel.

Atlanta, Ga.—W. E. Sipe, who has been connected with the Consolidated Film & Supply Co. as special representative, has taken over the management of the Bluebird Photoplays and the Jewel Productions. Mr. Sipe has taken offices at 111 Walton St.

Lyric Prepares Grand Red Cross Benefit.

Atlanta, Ga.—Arrangements have been made for a benefit performance for the Red Cross at the Lyric theater December 27th. As that day has been established by

an organization of stage interests, for general Red Cross benefits, it is likely that other theaters and moving picture houses in Atlanta will likewise arrange special programs. The full bill of the Keith vaudeville will be given, probably supplemented by local talent and moving pictures. The arrangements were made upon authorization by Jake Wells by his local manager, Hugh L. Cardoza, who immediately requested Colonel W. L. Peel, director of the Red Cross activities for the Southeastern department, to make whatever plans he desired for the occasion. It is likely the enlarged program will be arranged by a group of women to be named by Colonel Peel. All proceeds will go to the Red Cross.

STRAY NOTES FROM COAST.

Northern California News.

Dinuba, Cal.—The Dinuba theater, conducted by J. A. Lloyd, was destroyed by fire on November 26.

Red Bluff, Cal.—J. M. Deeds has opened the old Red Bluff opera house.

Grass Valley, Cal.—George Trotter has closed the Grass Valley theater on account of illness, and is preparing to sell the house.

Sacramento, Cal.—Charles Rohrer, of the Nippon theater, has opened the Edison theater on K street, formerly conducted by Mr. Marks, who is now in the army.

Napa, Cal.—Extensive alterations are being made in the Empire theater by managers L. Kaliski and E. Rosenthal. A large marquee is being installed, the ticket office is being moved to the center of the lobby and its former location being transformed into a telephone booth. A new entrance aisle is being built and the capacity of the house increased by about 150 seats. The lobby is being redecorated, the orchestra pit overhauled.

Alameda, Cal.—Plans for the new theater on Park street by James Hamblen are being prepared by architect George F. King. The house will have a seating capacity of about 1,500 and will cost about \$75,000.

Terre Haute Company Building Theater

Work Begun on House That Will Seat 1,500 Persons—Site of Old Varieties Theater—Will Cost About \$75,000 and Have Stage.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

TERRE HAUTE, IND.—This city will soon have a fine new motion picture theater on corner of Wabash avenue and Eighth street, the site of the old Varieties theater.

Work has already begun on the new building for the Terre Haute Theater Company, an Indiana corporation with a capital stock of \$100,000, and a subsidiary of the Bankers and Merchants Company. It is understood that the new company is being financed by John S. McFall, the owner of the ground on which the new theater will be.

The theater will cost between \$70,000 and \$75,000 and will have a seating capacity of about 1,500, of which 960 seats will be on the ground floor and the remainder in the balcony. It will be a two-story building with four office rooms, a smoking room and ladies' rest room, etc. A new typhoon fan, similar to the ones used in several of the modern theaters in Chicago, will be installed on the roof. The fan alone will cost about \$1,000. There will be a stage to permit use of vaudeville, if desired, later. The building will be fire-proof throughout.

Moving Pictures During School Lunch Hour.

Evansville, Ind.—Motion pictures at the local high school during the lunch hour are to be resumed next week, as a result of the action of the high school board of control at a meeting last Thursday. This movement was started by the board about a year ago but was stopped about a month ago because of the difficulty in obtaining films.

Formerly the pictures used—mostly travel and news features and few cartoons—were rented from local exhibitors, but that source has been closed owing to contracts of some of the houses forbidding outside use of the pictures. In

some cases, it is said, the exhibitors claimed the shows hurt their own business and naturally refused to support it.

It will be necessary now for the board to get the films directly from the producing houses, and this will cause an added increase in the cost. R. E. Chewning, principal, said that in case the fund raised by school entertainments and like sources, from which the cost has been defrayed heretofore, is not sufficient to maintain the pictures, then voluntary contributions from the pupils will be received.

Operators Take Out Licenses Under Protest.

Indianapolis, Ind.—Scores of motion picture machine operators visited the office of the city controller last week and took out licenses to operate motion picture machines, in compliance with the new city ordinance now in effect. Notifications of protest, however, were made on each license as the local Operators' Union is preparing to wage a legal fight to contest the validity of the ordinance.

The men took out the licenses after it had become apparent that the arrest of Joseph Gavin, one of their craft, was not likely to save the rest of them from being arrested. It was understood at the time Gavin was slated that his case would be made a test case and that others would abide by the decision, but, on the advice of their attorney, the operators decided to take out the licenses under protest.

The operators contend that the present ordinance was passed merely as a means of collecting revenue, to aid the city's depleted treasury and say they would receive no benefit from it whatsoever. They say it does not make any provisions for the qualifications a man shall have to obtain a license, and they are preparing to make a stubborn fight against it. It is probable that the question will be decided in the local courts some time later in the week.

Peoria City Council Passes New Blue Law

Exhibitors in City's Jurisdiction Fearful of New Law Not Yet Signed—With Present War Burdens Sunday Shows Are Necessary.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

PEORIA, ILL.—Local exhibitors are afraid of a blue Sunday law just passed by the city council but not yet signed.

The measure, which was put through at the request of the local barbers, provides for Sunday closing except hotels, eating houses, drug stores, tobacco stores and livery stables.

While the ordinance does not specifically legislate against moving picture theaters it is so brief and sweeping that under its provisions any zealot could apply for a warrant against an exhibitor who operated his show on Sunday.

Since the advent of the war tax the managers have depended more than ever upon Sunday business to retrieve the bad business of the week. It would be impossible to offset the loss of Sunday business by raising week-day admissions and further adding to the burdens of the patrons.

Saturdays, Sundays, Holidays and Pay Days.

Canton, Ill.—The Gem theater was closed for the installation of a new heating system. Temporarily it will be open only on Saturdays, Sundays, holidays and pay-days at the Parlin & Orendorff implement factory.

Unfinished Midway Changes Hands.

Rockford, Ill.—Ascher Brothers, the Chicago photoplay magnates, have secured a house in Rockford. It is the Midway theater, which is under construction on East State street. This is on the east side of the city, which supplies about 65 per

cent of the theater patronage. The theater will be ready for occupancy the latter part of January or early in February. The theater will be 101x239 feet and will be finished in the Spanish renaissance style.

New House Promised in Peoria.

Peoria, Ill.—The construction of a magnificent moving picture theater was one of the principal reasons for the sale of Jacobson block at Main and Madison streets. The site was sold for \$150,000 to J. W. McDowell of the Title and Trust Company, acting for an unidentified client. It is said that plans for an elaborate photoplay house have been drawn and construction will soon begin.

New Incorporations in Illinois.

Springfield, Ill.—Articles of incorporation have been issued to following:

The Sparta Theater & Amusement Company, Chicago, capital, \$500; incorporators, M. B. Ruth, Gobind S. Jays, J. W. Brown. Oloma Photoplay Company of Illinois, Rock Island; capital, \$2,500; incorporators, Al Weston, Lec Gillam, William A. Delean.

Chris Taylor Takes Another Theater.

Kewanee, Ill.—Chris Taylor, manager of the Rialto and Dreamland theaters, and his son, Walter, have taken over the management of the Grand theater. They will use vaudeville and musical tabloids on Sundays and big feature pictures during the week.

Strand Will Try Films and Vaudeville.

Fort Wayne, Ind.—The Strand theater, one of the city's most popular amusement places, has announced an extension in service. Beginning next week the Strand will adopt a combination policy of de luxe photoplays and "big time" acts, an innovation that is said to have met with much success in some of the larger cities. W. C. Quimby, manager of the house, has associated with him Frederick Shaffer, of Chicago, who was road manager for the Merry Widow and several other big productions. John Miller, who recently severed his connection with the orchestra in the Colonial theater, Chicago, will come to Fort Wayne to direct the Strand's musical programs.

Miss Leila Hollin Buys Princess Theater.

Williamsport, Ind.—The Princess theater here has been purchased by Miss Leila Hollin, who owns the Messner theater at Attica, Ind. Fred Ritcnour, of Covington, will manage the Williamsport photoplay house for Miss Hollin.

John C. Reynolds Enlists with Engineers

South Bend, Ind.—John C. Reynolds, who was formerly manager of the Jefferson theater here, is now in Washington, D. C., with the 30th Indiana Engineers. He enlisted at South Bend a few weeks ago and was soon transferred to Washington.

"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.

Trade Notes from Kansas City Filmdom

The Hardings of Omaha Expect to Build a 1,200-Seat Theater in Kansas City—
Another New House Will Be Called the Doric—Other Notes.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Kansas City will soon have a fine new theater if the plans of the architects and the owners in regard to the new Liberty theater are carried out. It will be fireproof in every respect. In regard to the convenience the theater will have a foyer space which will care for about 200 people, thus obviating the necessity of patrons having to stand outside of the theater while waiting for the conclusion of a show. The theater will have a seating capacity of 1,200. It will be operated by Samuel Harding and David H. Harding of Omaha, Neb., both of whom are pioneer moving picture men. It is planned to open the theater early in February. It is located at 1104-1106 Main street, which is in the heart of the shopping district.

Doric Theater to Be Built.

A second new theater to be erected in Kansas City will be the Doric theater, taking its name from the Doric style of architecture. The location is 908 Walnut street. It will have a seating capacity of 976, and will cost over \$50,000. The exterior will be in cream terra cotta. The architects of both these theaters speak highly of the beauty of them.

J. L. Shipley Will Assist in Goldwyn Office.

Kansas City, Mo.—John L. Shipley, special representative for the Kansas City Goldwyn office, will assist in the office here indefinitely. He has been working out of the city, but an influx of bookings has made this change necessary for the present.

J. B. Howard and C. W. Potter Join Select.

Kansas City, Mo.—J. B. Howard, formerly of the General Film Company, and C. W. Potter, formerly of the Universal Film & Supply Co., of Kansas City, have been added to the sales force of Select. Mr. Howard will cover western Missouri and Mr. Potter will cover northeastern Kansas.

Hoffman District Office in Kansas City.

Kansas City, Mo.—The Hoffman Four-square Pictures, Inc., of New York, will occupy the fifth floor of the People's Trust building, 1120 Walnut street. Kansas City has been selected for the district office and will be in charge of S. J. Baker, coming from St. Louis.

Exit Famous Willis Wood.

Kansas City, Mo.—The Willis Wood theater is being razed. The theater that was once not only the pride of Kansas City, but of the whole middle west has "had its day." It is being torn down to make way for the new Kansas City Athletic Club building.

Kansas City Goldwyn Has a Fire.

Kansas City, Mo.—The Kansas City Goldwyn office has had practical experience which would prove valuable to a projection machine company in that the necessity of a modern fireproof projection room. Two reels of "Polly of the Circus" were burned November 28 while the picture was being run off for the benefit of an exhibitor. This was caused by the film breaking just after the film had passed the intermittent sprocket. The accident was remarkable in that there was no injury to the operator, nor was there any damage to the compartment or the machine.

"Hell Morgan's Girl" Breaks Records.

Kansas City, Mo.—"Hell Morgan's Girl" broke all house records at the Glory thea-

ter here, when 1,300 persons paid admission to the theater in two shows. The theater has a capacity of 500. The theater is located in the residence district of the city and is within a few minutes' walk of six other first-class theaters, all of which had put on special features for the Thanksgiving Day program.

C. W. McDaniel Will Assist Manager Swift.

Kansas City, Mo.—C. W. McDaniel, who for the last four years has been assistant manager of the General Film at Chicago, Ill., has been made assistant manager of the Kansas City office. This is his first visit to Kansas City, as he has always been associated with the film business in Chicago. F. P. J. Swift is manager of the local office.

Across Texas with Exhibitors.

Vernon, Wibber County, Tex.—Moore's theater company has been dissolved.

Bastrop, Tex.—Chester Erhard, Earl C. Earhard, W. A. McCord, and W. E. Goodman have bought all of the stock owned by the stockholders of the Arion opera house. They have accepted plans for the remodeling of the entire building at a cost of over \$30,000. Every modern improvement will be made in the building.

Waco, Tex.—The old Majestic theater on North Fourth street has been remodeled at a large expense. It was opened to the public November 25 by M. Frankel, manager.

Corsicana, Tex.—The new opera house will soon be ready for occupancy.

Yoakum, Tex.—Damage amounting to about \$350 was caused by a recent fire in the Bijou theater. There was no insurance.

Clarksville, Tex.—Billy Edwards has leased the Clarksville opera house, and will open it early in December. The building will be renovated.

Theater Changes in Middle West.

Albert City, Ia.—Henry Kiscner will build a picture show here.

Birmingham, Ia.—Anderson Brothers have bought the moving picture business of Fred Weekman.

Waterloo, Ia.—The Waterloo Drama League will open its new playhouse at the corner of 5th and Jefferson streets in the near future.

Herrold, Ia.—Walter D. Davis will open a new motion picture house here in the near future.

Ganton, S. D.—The Empress theater has been opened with motion pictures.

Ganistota, S. D.—Work has been started on a new opera house.

Ong, Neb.—C. Wilcox has bought the Ong moving picture theater.

Modena, Mo.—John Tuttle is putting up a new building here, which will probably be used as a picture show.

Omaha, Neb.—The Palm theater, at 14th and Douglass, was recently damaged by fire to the extent of about \$200.

Walhalla, N. D.—Hemley and Fraser have sold their moving picture show to Reginal Cochran.

Among Exhibitors in Kansas.

White City, Kan.—The partnership heretofore existing between Martin and Hahn has been dissolved, and the picture show will be conducted hereafter by Martin & Company.

Winona, Kan.—The new opera house here was opened to the public December 10.

Buffalo, Kan.—Buffalo's picture show will resume business again under the management of H. C. McVey and Carl White. The name of the theater has been changed from the Steele to the Royal.

Havensville, Kan.—David Armstrong has closed his moving picture theater, but may open it later on.

Oklahoma Theater Notes and Changes.

Okareho, Okla.—W. W. Waters has sold an interest in the Rex theater at Purcell to J. W. Graves.

Guymen, Okla.—The name of the Dime theater has been changed to the Royal by Manager Funk.

Frederick, Okla.—A. L. Harrel, of Walter, has purchased the Gem theater and taken charge.

Ramona, Okla.—Ray Cridland has opened the Star theater again.

Tar River, Okla.—C. A. Gordon, owner of the Hippodrome in Jolin, Mo., contemplates the erection of a theater here.

Cleveland, Okla.—C. J. Snelling has succeeded Mrs. Sondberger as manager of the Pythian theater.

Ada, Okla.—Jim Miller has purchased the De Soto theater, for some time under the management and ownership of J. T. Pointer.

Beaver, Okla.—Earnest Pinkston has sold the theater to Dave Anderhub.

Purcell, Okla.—J. W. Graves, who was formerly in the picture show business here, has bought an interest in the Rex theater from E. E. Waters.

Picher, Okla.—Homer Russell, contractor for the new Picher theater, has announced that the building will be opened early in December. The new theater will seat 1,600 people, and will be fireproof. It will be operated by Kansas City capitalists who have other interests in the Picher district.

Thanksgiving Fills Theaters in Dallas

Year's Big Holiday in the Southwest Brings Out Patrons to All Places of Amusement—Many Kinds of Tickets Make Crowds Hard to Handle.

By Douglas Hawley, The Times-Herald, Dallas.

DALLAS, TEX.—Thanksgiving Day is always the biggest amusement day of the year in the southwest. It beats Christmas and New Year's and the Fourth of July and all the rest of them in the way of attendance. Thanksgiving Day, 1917, proved a record-breaker for attendance at Dallas theaters and the same is undoubtedly true in other cities as well. Weather conditions were ideal, and people everywhere had been put in pleasant frames of mind by rains, which had in some measure broken the long continued drouth.

Patience was the chief attribute of the crowds which thronged the entrances of Texas theaters—patience which under war conditions must needs closely approach a virtue. It takes a longer time for the

girl in the ticket window to wait upon a line of potential patrons nowadays than it formerly did. She is compelled to handle too many different kinds of tickets.

Take the condition at one of the largest theaters in the state, located at Dallas. It has a range of three prices on the lower floor, three for the balcony, and the ever present pass holder must also be figured on. The ticket seller in this theater is placed much like the British horsemen at Balaklava—there are tickets to the right of her; tickets to the left of her, tickets in front of her, and she must not blunder.

She handles seven different kinds of admission slips, and it takes more time to ascertain the class of seat the patron

wants and then supply him than it formerly did. One manager went so far as to say that he lost business as a result, but that's hardly to be supposed, although mayhap a few chafing at war time delay, might have sought holiday amusement other than that afforded by film and projecting machine.

Parker County Peanuts Make Prosperity

Dallas, Tex.—J. B. Davidson of the Princess theater, Weatherford, Tex., called on Dallas exchanges during the last week. He was in good humor, declaring things were all right, and singing the praises of Parker county and peanuts. "Decry not the lowly goober," was part of his paean of praise. "It tolls not, neither does it spin, but verily I say unto you it makes farmers rich, and when you have rich farmers you've a prosperous community." Parker county agriculturalists have gone strong on raising peanuts and are profiting as a result. Not only is there a heavy demand from oil mills for the nuts, but the hay makes the best kind of cattle feed.

Vitagraph Travelers Meet at Dallas.

Dallas, Tex.—Vitagraph traveling men, working out of the Dallas branch, met with Manager J. B. Dugger on the day before the Texas convention for a sales conference. Those attending included J. L. McKinney, G. W. Thornton, H. E. Fulgham, Jack Petit, Jos. Berliner, W. S. Tuttle and G. L. Randal. The first three episodes of the new V-L-S-E serial, "Vengeance and the Woman," was shown for the salesmen's benefit.

John Sayeg in Town.

Dallas, Tex.—John Sayeg of the Grand theater, Ennis, Tex., paid his annual visit to Dallas during the last week in November, but said he was coming back to the convention. Mr. Sayeg doesn't come around often, but branch house managers declare that they know he's "on the job" if his stuff doesn't come to him properly.

San Francisco Briefs.

Charles M. Pincus, formerly of the box office of the Columbia theater, is now assistant house manager of the new California theater.

H. Von Emmel, formerly salesman for the George Kleine system in northern California, has been made head salesman, and is visiting the southern part of the state. F. B. Riley has been promoted to the position of road man, and Jack Martin has taken his place as shipper.

Charles I. Luntz, formerly with the George Kleine system, is now with the Fox Film, as is Mike Zar, formerly a salesman for a coin machine manufacturing concern.

Fred Frisk, of the United Theater exchange, has disposed of the Gem theater, Pleasanton, Cal., to B. Nagle.

D. S. Smith, formerly booker at the Progressive exchange, has joined the Signal Corps of the army, and is now at American Lake, Wash.

The Atlas Educational Film Company has taken over the agency for the projector made by the Dervy corporation, and has already disposed of the initial shipment, the last machine having been sent to Australia.

Frank E. McCoy, for some time with the local Mutual office, is now with the Select Pictures.

Harry Carney, for some time with the Fox Film, is no longer with this concern.

William Bernard is now filling a road position with the All-Star Feature.

Walter Preddey recently disposed of a projection machine to J. Gorius, who plans to go on the road with it.

The Lincoln theater has been sold to L. H. Killingsworth, formerly of St. Helena, Cal.

Prominent Men at Fresno Theater Opening

Liberty Theater Has Brilliant Premier—Special Car Takes Party of Guests from San Francisco—Banquet and Parade to Theater—Those Present.

By T. A. Church, 1507 North St., Berkeley, Cal.

FRESNO, CAL.—The opening of the Liberty theater on the evening of November 27 was the occasion for the greatest gathering of film exchange men ever held on the Pacific Coast, a distinct tribute to the popularity of James Beatty, of the Liberty theater, San Jose, and one of the owners of the new house. Under the management of M. J. Cohen, of the George Kleine system, and Louis Reichert, of the Metro, the party of San Francisco film men made the trip to the Raisin City in the special car, reaching Fresno early on the morning of the twenty-seventh, Mr. Beatty accompanying the party.

Breakfast was provided at the Hotel Fresno by Mr. Beatty, and when this was finished the entire party, together with some who had come up from Los Angeles, was taken on a drive through the city and the surrounding country, one of the beauty spots of California. Luncheon was served at the Sunnyside Country Club, and then an inspection was made of the great fruit packing plants which make Fresno famous. Following a fine dinner at the Hotel Fresno early in the evening the party then marched in a body, headed by the redoubtable Charles J. Goddard, of Sacramento, to the beautiful new Liberty theater, which was then formally opened.

The opening program consisted of a selection by the symphony orchestra, the "Star Spangled Banner" by a quartette, an address of welcome by Mayor William F. Toomey, an address by M. J. Cohen, representing the United Motion Picture Industry of northern California, and a tenor solo by Arthur Brigg. The moving picture program consisted of a Pathe weekly, an Educational Film Corporation scenic, a Sunshine comedy, "Roaring Lions and Wedding Bells," and William Farnum in "When a Man Sees Red."

Following the performance the film men for the fourth time were invited to partake of nourishment, and were seated to a splendid banquet in the main lobby of the Hotel Fresno. C. W. Midgley, of Oakland, a boon companion of Mr. Beatty, acted as toastmaster, and everyone present was called upon to speak. The festivities continued until two o'clock in the morning, when the start home was made in the special car.

Some Who Were Present as Guests.

Among those who attended from San Francisco were Wm. J. Citron, manager of the Fox Film; Louis Reichert, manager of the Metro; G. C. Parsons, manager of the Goldwyn; J. W. Allen, manager of the Progressive exchange; M. H. Kohn, president of the Consolidated Film; E. C. Jensen, district manager of World Film; Edward B. Baron, sales manager of American Photo Player; Louis Hyman, manager of the All-Star Feature; M. L. Markowitz, manager of the California Film; Newton Levi, manager of Mutual Film; E. O. Child, manager of Pathe; R. Quive, manager of the Greater Vitagraph; Henry Bredhoff, president of the Hawaiian Film, Honolulu; Harry Naugle, manager Western division of the Greater Vitagraph; Abe Markowitz, of the Western Feature Film; M. J. Cohen, manager of George Kleine; Ralph Smith, representing the Triangle exchange; H. Von Emmel, representing the George Kleine System; G. C. Blumenthal, representing Metro; Fred W. Voigt, representing Metro; Mr. Davis, of the General Film; Mike Zar, representing Fox Film, and C. W. Midgley, manager of the American theater, Oakland, and the Alameda theater, Alameda. Those who attended from Los Angeles were E. H. Silcocks, manager of George Kleine; Arthur Brigg, representing George Kleine; H. H. Hicks, manager of the Select Pictures; Dave Bershon, of the California Film, and Irving Lesser, manager of the All-Star Feature. Charles J. Goddard, of Sacramento, was also present.

Unique Organ Installation Planned for Tivoli.

San Francisco, Cal.—Although the Tivoli opera house, conducted by the Turner & Dahnken circuit, already has one of the finest pipe organs to be found in a theater on the Pacific Coast a second one is to be installed at an early date. The new instrument will be a counterpart of those in use at the Strand and Rialto theaters, and it is proposed to feature pipe organ duets, a new idea, as far as is known.

Film Men Win Commissions.

San Francisco, Cal.—Several well known California film men attended the second officers' reserve training camp at the Presidio and have received their commissions. Among these are Byington Ford, of the Animated Cartoon Film Corporation, San Francisco; John S. Van Cott, formerly of the Atlas Educational Film Co., San Francisco, and J. S. Hommel, formerly road man for the General Film Company out of Los Angeles. All are now first lieutenants in the army.

Film Man to Go to Russia.

San Francisco, Cal.—George Mooser, formerly general manager for Oliver Morosco, was in this city recently for a short stay preparatory to leaving for Russia as a representative of the committee on public information. Through the medium of moving pictures he hopes to carry the story of democracy to Russia.

War Tax Charges Investigated.

San Francisco, Cal.—Under orders from Washington, D. C., Justus Wardell, collector of internal revenue, has commenced an investigation to ascertain whether any theaters are making misrepresentations of the amount of war tax for the purpose of charging exorbitant prices. He has received instructions to report all cases of misrepresentation, with the further suggestion that these be aired in the press.

Copy of Rothapfel's Full Address Free.

San Francisco, Cal.—For the benefit of those exhibitors who were unable to attend the luncheon tendered Mr. S. L. Rothapfel at the Press Club in San Francisco last week, the Turner & Dahnken Circuit will mail to each exhibitor in this territory a copy of Mr. Rothapfel's remarks.

The purpose in doing this is to give each exhibitor the benefit of Mr. Rothapfel's ideas of properly conducting a motion picture theater.

The Press Club felt so highly of Mr. Rothapfel's speech that a copy has been prepared to be filed in their archives.

Joseph Sacli Buys Lyric Theater.

California, Pa.—The handsome Lyric theater, California, Pa., has been purchased by Joseph Sacli, a well known business man, who will operate the house with high class photoplays. The Lyric is being remodeled and a lighting plant installed. Mr. Sacli is also negotiating for the Bailey theater, discontinued recently by Fred Bailey.

Celebrates Silver Wedding.

San Francisco, Cal.—On November 27, Mr. and Mrs. Edward H. Kemp celebrated their silver wedding with a reception and dinner at which thirty-eight members of the family were present. Both Mr. and Mrs. Kemp are well known in local moving picture circles through their work in the camera and lecture field, and their long connection as distributors of the Motiograph in this territory.

Spokane to Have Second Producing Studio

Titan Photoplay Company Incorporated for Half a Million and Organized by Local Men for California Capital—Will Have Plant in Spokane.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

Spokane, Wash.—Spokane's scenic and climatic advantages have landed a second motion picture producing corporation.

It is known as the Titan Feature Photoplay Company, and is authorized to issue capital stock to the amount of \$500,000. The company has been organized by local men for California interests. The incorporators are L. M. Thompson, Attorney H. G. Twomey, B. Clements, C. L. Mayo, and J. G. Sullivan, the latter two being stockbrokers in the city. Since Mr. Clements signed the organization papers he has been called into army service, and a successor will be chosen for his place on the board.

"The more picture producing projects that can be put under way in Spokane the more attractive will the city become to this class of business," stated Attorney Twomey. "Our company will not be a competitor of the Washington Motion Picture Corporation already established here. Both will find it mutually profitable to use the city as headquarters for their studios, and it may be expected that other producers also will be attracted. An important item favoring the city now is the unlimited amount of power here for the development of lighting. The Government's orders requiring limited use of coal for lights is likely to hit many photoplay companies, but it never can affect those in Spokane.

"Our company has not chosen a location for its studios, but it is certain they will be placed in or adjoining the city."

Beautiful New Pantages Theater Coming.

Spokane, Wash.—When it was announced that the new Pantages theater, a moving picture theater and vaudeville house, would be erected on the site of the old structure an impression was created that it was to be nothing more than a job of remodeling. Instead, the new building, when completed, will be one of the most imposing and up-to-date amusement palaces in the West. Such is the assurance given by E. M. Priteca, the architect, who has designed some of the finest theater buildings on the Pacific Coast.

Mr. Priteca treats architecture as an art, and this is to be reflected in the Spokane home of the Pantages shows just as it has been in other theaters recently constructed at the direction of Mr. Pantages. Combined with the latest appliances for the comfort of the audience and the actor will be a beauty and impressiveness of decoration and design that is the result of artistic thought and imagination.

The exterior will be simple but impressive. A colonade of pilasters across the front will be the most imposing feature of the decorations. The entire front is to be done in terra cotta, with the exception of the lobby, where some elaborate glass work will heighten the effect. A marquise extending the entire width of the building will be an ornamental and useful feature of the front.

The entire building will be devoted exclusively to the theater, and in this respect the Spokane house will enjoy a distinction shared by but few others in the West. The opening of the new theater will take place early next spring.

W. L. Cutts Wins His Commission.

Spokane, Wash.—William L. Cutts, former manager of the Liberty theater here, was among the men at the Presido, Cal., training camp who were successful in qualifying for the service. He has been assigned to the aviation section of the signal officers reserve corps. Mr. Cutts was in Spokane for a short time Monday, November 25, and left for Vancouver, Wash., to which post he has been assigned. He was the first manager of the Liberty theater, coming here from Butte, Mont., to

open the house. He remained about six months, returning to Butte.

Children Flock to See "Heroic France."

Spokane, Wash.—Six hundred school children were turned away from the Auditorium theater, Monday, November 26, and more Tuesday, November 27, when J. W. Allender threw open the doors for a free school children's matinee of "Heroic France," the new official French Government war picture. Long before the appointed hour the youngsters swarmed into the vestibule and backed across the sidewalk and over the street car tracks.

The Cantonment Theater at Herrold Opens

Big Picture House for Soldiers Built in Twenty Days at Cost of \$25,000 and Seating 1,500 Persons Is Now Operating—Opens to Full House.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Des Moines, Ia.—Built at a cost of \$25,000 with 1,500 opera chairs and a 1,000 mirror screen, the Herrold theater in Herrold opened Thanksgiving Day with first-run pictures. Bluebird productions were the choice of Walter F. Davis, the manager of the cantonment house, since he felt that they would best please the boys in khaki. Franklyn Farnum in "Anything Once" was the picture, with a two-reel comedy and the Hearst-Pathe news to complete the program. On the opening day a lively vaudeville program was furnished by soldiers at the cantonment, besides stirring music by the Three Hundred Thirty-nine Artillery band under the direction of Bandmaster Don Letock.

The theater is an example of the miraculous swiftness with which buildings have been springing up since the great cantonment came here. The theater was built in just twenty days by W. L. Snyder, Des Moines contractor. The theater is owned by the Cantonment Amusement company, which includes the following: C. F. Frazier, treasurer; C. O. Deering, president; Burt German, secretary; Alec Nelson, vice-president; W. L. Snyder, contractor. Directors: John Elliot, W. T. Bair, Fred German, C. C. Deering and Alec Nelson.

The 1,500 seating capacity of the theater was taxed all evening of Thanksgiving, not only soldiers but town people attended, and automobiles lined the streets on all sides of the theater. The Bluebird company sent out six young women to act as ushers that night. Each wore a broad blue sash with the name Bluebird and the six have the distinct honor of being the first women allowed to enter the camp after evening, having obtained the permission of the officers of the camp. They were escorted to the car by guards after the performance.

Two Exhibitors Form Partnership.

Fairfield, Ia.—Hugh Bennett, who but recently took over the Fairfield theater in Fairfield, has formed a partnership with P. E. Wolfe, manager of the picture house in Mount Pleasant. Messrs. Wolfe and Bennett will operate their picture houses in conjunction with each other, and since the two houses are not far distant and railroad service is good they will be able to arrange bookings together. Until recently Mr. Wolfe has acted as salesman for the Bluebird exchange in Des Moines and left the management of the picture house to his father.

Changes Among Iowa Theaters.

Lamoni, Ia.—A. D. Briggs has closed down his house in Lamoni. Haskins and France have opened the opera house in the same town for picture purposes.

Pocahontas, Ia.—F. Hronek has purchased the Princess theater in Pocahontas.

Interesting Trade Notes.

Spokane, Wash.—The big Metro patriotic screen spectacle, "Draft 258," was shown privately Monday, November 26, at 11 o'clock, at the Liberty theater. H. B. Dodge, representative of the producers, brought the picture to Spokane, and arranged with Manager S. W. B. Cohn for the trial run.

Spokane, Wash.—H. B. Perry, traveling representative of the World Film, of Seattle, was in the city this last week, and reports that business is good.

Spokane, Wash.—The crowds were so large that tried to get in the Liberty theater to see Will S. Hart in "The Cold Deck" that a policeman was sent for to handle them. All through the day the theater was crowded, but when evening came there were many more than the usual Saturday evening crowd, and pedestrians had to walk out in the middle of the street to get by the theater.

Seymour, Ia.—Mrs. A. L. Haines has opened the picture theater in Seymour.

Des Moines, Ia.—Frank Schragg, well-known Des Moines theater owner, has sold his Ideal theater on East Twenty-fifth and Grand, to Frank Lindsey, for the consideration of nearly two thousand dollars. Mr. Schragg has quit the motion picture business.

News Notes from the Northwest.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Milwaukee's Strand Gets New Manager.

MILWAUKEE, WIS.—Charles C. Perry, who acted as assistant to Theo. L. Hays, manager of the New Garrick, St. Paul, since that playhouse passed under the control of Finkelstein & Ruben in August last, resigned his berth recently to accept a position of greater responsibility as the active manager of the Strand theater, Milwaukee.

Mr. Perry, a direct descendant of Commodore Perry, was born at Lafayette, Indiana, thirty years ago. He was assistant treasurer at the Orpheum theater, St. Paul, for several seasons and was also connected with the former Grand opera house in that city. In 1913 he leased the opera house at Sioux City, Iowa, and gave that city an artistic exposition of feature photoplays.

The Strand theater, Milwaukee, over which Mr. Perry now presides, is a beautiful theater of large capacity, playing high-class photo features and one of the most successful playhouses in that city. Under Mr. Perry's direction \$10,000 will be spent in beautifying the interior.

Wisconsin Theater Notes.

Waupaca, Wis.—Manager Charles Cohen of the Lyric theater has purchased the building in which the Lyric has been located, and in the course of remodeling will increase the seating capacity to 400.

Green Bay, Wis.—The Grand theater has been taken over by an Indiana syndicate, headed by David Werner, and will play vaudeville.

Monroe, Wis.—W. L. Tollefson is now the manager of the Little theater for the Co-operative Amusement Co., succeeding Mrs. Mary Gruwell who, with her husband, Otto Rupnow, are now exhibitors at a Grand Rapids, Wis., theater. The Wegg-Booth orchestra will play for Sunday evening shows.

Mauston, Wis.—H. F. Hasse, now a soldier in the National Army at Camp Grant, Rockford, Ill., has turned over the Majestic theater here to his cousin, L. A. Hasse. The latter has been operating the theater since his cousin has been called to the colors.

From South of Portland.

Albany, Ore.—E. C. Cummings was a recent visitor in Portland and reports that his new theater, the Rolfe, in Albany, will open about December 5. Projection equipment was installed by the Service Film.

Ashland, Ore.—Mrs. O. T. Bergner is personally supervising all her theaters in Southern Oregon and she spends her time between Ashland and Medford. Mr. Bergner will return to Ashland about the first of the year to assist her.

Eugene, Ore.—The Rcx theater, A. H. McDonald, is undergoing its annual decorations and is adding a number of improvements, including new foyer glass.

Local Exchanges Get Pathe's Business.

Portland, Ore.—As anticipated by Portland film men, much of the business formerly enjoyed by the Portland Pathe office has gone to the local Portland exchanges, instead of to Seattle. The local exchanges are laying claim to a lot of the old customers the Portland Pathe formerly had, but George Endert, Seattle manager for Pathe, denies much loss of business. Just what loss Pathe will suffer by withdrawing from Portland cannot yet be figured, inasmuch as a good deal of the Pathe business out of Portland has been done in serials which have been contracted for.

All Oregon Theaters Will Pay War Tax

Reports Indicate That Few if Any Picture Theaters Will Have to Close Because War Took Profits—Business Picking Up.

By Ahraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Rumors that went forth from Oregon a few weeks ago that the government might as well take over the operation of the state's moving picture theaters right then; because they would all be ready to close when tax collecting day came 'round, proved to be all wrong, because tax collecting day is here and most of the theaters are still running. The closing of the few who have quit has been due to other causes than the admission tax.

However, all reports from exhibitors prove that the patrons are not paying the tax in any case where prices were boosted to 20 cents November 1, war tax included. The theaters are paying it out of their profits, and the profits have shown a decided slump. The Portland downtown theaters have found a solution to the problem of poor business, namely, better pictures, and for the past week they have been massing their big productions right along the front line of trenches and have captured a goodly number of twenty-cent admissions thereby.

As previously remarked, the patrons of

the downtown theaters are not paying the film tax; the exhibitors have added it to the cost of operating their theaters. With this increased overhead, theater owners are going to commence cutting some place. The writer is not going to predict where the axe is going to fall, but will venture this: When the producer passes his burden down to the exhibitor and the exhibitor tries to hang it onto the public and the public refuses to accept it, and passes it back to the exhibitor, isn't the exhibitor going to pass it right on to the producer, and isn't the producer going to think a little more seriously when he signs stars who demand inflated salaries?

The smaller theaters and suburban houses in Portland seem to have educated their people to bring the war tax to the box office in pennies and they are not complaining overly much about poor business due to the admission tax.

The first month during which the tax has been in effect in Oregon, indicates that an entire rearrangement of exhibiting conditions are necessary as far as the big theaters who pay the real film rentals are concerned if they are to be conducted for any profit at all.

Car Men Fight and Theaters Suffer

Twin Cities Have Week of Street Riots—People Fear to Ride on Cars and Stay at Home—Patronage of Theaters Suffers.

By J. L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Street-car disturbances—otherwise known as riots and Irish confetti bombardments—did damage to more than city railway rolling stock and employees the week of Dec. 2. The street car men, recently partially organized as a union, were forbidden to wear their buttons on the cars by the State Public Safety Committee and, incidentally, were discharged by the car company. Following three days of loud talking there were riots in the streets of St. Paul and the next day brought riots in Minneapolis. Home-guard companies kept people off streets on which the theater-going public usually traverse, but the riots were not exactly quelled.

In St. Paul, Starland, Alhambra, New Princess, Gem, Blue Mouse, New Palace and New Majestic theaters suffered. In Minneapolis, the Wonderland, Dewey, Star and other Gateway theaters suffered considerable from the fact that the thrills provided outside their doors proved more interesting than the screened escapades within. Many downtown Twin City theaters showed a falling off in patronage, despite exceptional bills, because people feared to ride on the street cars. The street car company estimates that its losses were 40 men wounded and 500 window panes bent, while the theaters suffered from severe attacks of small box office receipts.

Offerings at Minneapolis downtown theaters the first half of the week beginning Dec. 2, and running in opposition to the street car siege, were: New Garrick, "The Garden of Allah"; New Lyric, "Draft 258"; Strand, "For the Freedom of the World"; New Garden, "Fighting Mad"; New Astor, "The Sin Woman."

With the Exchange Men.

Minneapolis, Minn.—Although no "official" information has been given out by any member of the newly-organized exchangers' club here, the World correspondent has discovered that J. R. Levy, manager of the World Film exchange, is imperial potentate. A fourth meet of the clan was held at the World offices Monday evening, Dec. 3.

Manager Dan Donnellan, of the Mutual exchange, was best man at his brother's wedding, Saturday, Dec. 1. Judging from the fancy duds M. Donnellan wore at the

ceremony as "best man" the groom must have been attired a la King George. M. Donnellan's non-taxable smile was much in evidence.

J. Earle Kemp, of the Westcott exchange, is due to return from New York, where he attended a meeting of Allied Exchangers recently—Saturday, Dec. 8.

R. C. Fox, former Artercraft manager here, has gone to Chicago to assume his duties as assistant to Max Goldstine at the Chicago Artercraft offices. Mr. Fox was one of the most popular and aggressive exchangers in Minneapolis. Before going to the Artercraft here he was a roadman for Vitagraph under C. W. Sawin and Bill Howard and manager of the "Ramona" department for Elliott and Sherman.

E. A. Westcott Again Fox Manager.

Minneapolis, Minn.—Edward A. Westcott is the manager of the Minneapolis Fox exchange. Mr. Westcott was Minneapolis Fox manager a year and a half ago. Then he got an idea of organizing his own exchange and carried it out. The Peerless exchange was formed and Mutt and Jeff cartoons contracted for. Mutt and Jeff made a hit with the public and started Mr. Westcott's new venture off with a rush. Later the Peerless became the Westcott Film Corp. The new firm bought rights on "Intolerance," "The Masque of Life," "The Warrior," "A Mormon Maid," and other productions. Mr. Westcott recently sold his interests in the firm to J. Earle Kemp and W. H. Shafer and returned to the Fox exchange as manager. Since returning to the Fox office Mr. Westcott has begun an aggressive campaign for business, the results of which are very evident throughout the Northwest.

Several Changes at the Pathe Office.

Minneapolis, Minn.—Changes have been taking place in the local Pathe office in bunches. Berger Tomte, booker, has been shifted to the Oklahoma City Pathe exchange and L. A. Samuelson, of the Pathe exchange, Portland, Ore., has succeeded him. J. W. Shaivcross, Earle B. Shaw, son of former Governor Shaw, Iowa; Hal Dickenson and H. W. Kirk have been added to the road staff of the exchange by Manager Kofeldt.

New Portland Censor Appointed.

Portland, Ore.—Will Spencer, juvenile officer of the County Court, was recently appointed as a member of the censor board, vice C. W. Meighan, resigned. It all happened without knowledge on the part of most of the members of the Exhibitors' League, and the ones who are in the dark are anxious to know the details. There was some kind of a tentative understanding when Mayor Baker came into office that two of the members of the new censor board were to be selected from the film fraternity. Gus Metzger, of Universal, and Charlie Meighan, then manager of the People's Amusement Company, were chosen. Then Meighan resigned and Mr. Spencer was picked to take his place. The writer ventures that interesting arguments will take place in the Exhibitors' League when all the ramifications of the transaction are aired.

Fifteen Cents a Reel Still Bothers.

Portland, Ore.—Oregon exhibitors are still marching around the film exchanges arrayed in war paint and feathers insofar as the 15 cents a reel per day tax is concerned. One exhibitor paid an exchange in Seattle in full for service and paper, all except the 15-cent charge. The films came to Portland C. O. D. for the amount of the war tax. They came on the night the exhibitor was to show them, so he was compelled to take up the C. O. D. or close his house. But, after consulting counsel, he sent the films back with the very same C. O. D. on them with which they came. Now he is awaiting developments.

News comes from Boise, Idaho, in which state the Exhibitors' League has most actively opposed the 15 cents excise, that all the exhibitors in that city have banded together and have refused to patronize any exchange charging the excise. Mutual, Triangle and General services are very popular in Boise.

Sam Myers Puts on a Show.

Portland, Ore.—Sam Myers, assistant manager of the Hippodrome theater, staged the first meeting of the Midnight Owls at his theater November 27 and over two hundred of the film fraternity of Portland and all the theatrical people in town enjoyed his entertainment. Arbuckle and Chaplin comedies furnished a lot of the humor of the evening and artists from the vaudeville houses entertained the crowd. Then there was a buffet lunch served on the stage and about three o'clock the dancing commenced.

Calendar of Daily Program Releases

Releases for Weeks Ending December 22 and December 29

(For Extended Table of Current Releases See Pages 1852, 1854, 1856, 1858.)

Universal Film Mfg. Company

MONDAY, DECEMBER 17, 1917.

SPECIAL PRODUCTIONS—Beloved Jim (Five Parts—Drama) 02815
 NESTOR—Secret Servants (Comedy)..... 02816

WEDNESDAY, DECEMBER 19, 1917.

L-KO—Bullets and Boneheads (Two Parts—Comedy) 02817
 UNIVERSAL ANIMATED WEEKLY—Issue No. 3 (Topical) 02818

SATURDAY, DECEMBER 22, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 50 (Educational) 02819
 UNIVERSAL CURRENT EVENTS—Issue No. 32 (Topical) 02820
 UNIVERSAL SPECIAL FEATURE—The Red Ace (Ep. No. 10—"Hearts of Steel"—Two Parts—Dr. 02821
 UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two Parts—Drama) 02822

MONDAY, DECEMBER 24, 1917.

SPECIAL PRODUCTIONS—Bucking Broadway (Five Parts—Drama) 02823
 NESTOR—The Guy and the Guyser (Comedy)..... 02824

WEDNESDAY, DECEMBER 26, 1917.

L-KO—Ambrose's Icy Love (Two Parts—Comedy).. 02825
 UNIVERSAL ANIMATED WEEKLY—Issue No. 4 (Topical) 02826

SATURDAY, DECEMBER 29, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 51 (Educational) 02827
 UNIVERSAL CURRENT EVENTS—Issue No. 33 (Topical) 02822

Universal Film Mfg. Company

(Continued.)

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 11, "The Burning Span"—Two Parts—Drama) 02829
 UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 5—"The Fire God"—Two Parts—Drama) 02830

Mutual Film Corporation

MONDAY, DECEMBER 17, 1917.

MUTUAL STAR PRODUCTION—New York Luck (American—Five Parts—Drama).....05946-47-48-49-50
 MUTUAL—Mutual Weekly No. 155 (Topical)..... 05951

TUESDAY, DECEMBER 18, 1917.

STRAND—Little Miss Fixer (Comedy)..... 05952

THURSDAY, DECEMBER 20, 1917.

CUB—Jerry's Double Cross (Comedy)..... 05953
 SIGNAL—The Lost Express (Episode No. 14—"Unmasked"—Two Parts—Drama)..... 05954-55

MONDAY, DECEMBER 24, 1917.

MUTUAL STAR PRODUCTION—Her Sister (Frohman—Five Parts—Drama)05956-57-58-59-60
 MUTUAL—Mutual Weekly No. 156 (Topical)..... 05961

TUESDAY, DECEMBER 25, 1917.

STRAND—Mary's Boomerang (Comedy)..... 05962

THURSDAY, DECEMBER 26, 1917.

CUB—Jerry's Best Friend (Comedy)..... 05963
 SIGNAL—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama) 05964-65



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A War Message to Exhibitors

Men:

With war pictures and war taxes and war prices upon you, you are probably ready to agree that your business is war.

Some carry this a point further and conclude that what Sherman said about war therefore applies to business. But we can't see that. In the place Sherman referred to there can't be any fun; and there's plenty of fun and fascination in the war of business — especially when you win.

To win, however, you've got to wage the right kind of a fight. If you go to sleep in the trenches the other fellow will come over the top and wipe you out. See?

Don't let 'em. Use your head. Fighting nowadays is a science.

Have you the best guns? Watch your screen and see what the guns in your Projection Room are doing.

Are they making a hit? If not, don't blame the ammunition. The finest ammunition won't camouflage poor hitting. So get the right kind of gun.

We hardly need tell you what make to adopt. Simply watch those who have won gloriously in the fight and you'll see the Simplex nameplate on everyone of their field pieces.

It's a gun that shoots straight to the mark; every shot goes home and counts in the battle for success. That, by the way, is the right kind of conservation.

Speaking of conservation reminds us that since you have become used to Mr. Hoover's meatless and wheatless days, maybe you won't object to the fact that "Every day is Troubleless Day" where the Simplex gun is used.

And say! You'll not consider it "trouble" when you use up a lot of tickets, will you?

To win (that's easy to be seen): Train Simplex Guns upon your Screen.



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Stories of the Films

General Film Company, Inc.

SPARKLE COMEDY.

ON THE LOVE LINE—(One Reel)—Letty, who considers herself the "whole cheese" in the chop house near the car barn in the city, decides to quit and return to the farm, owing to the persistent wooing of Billy, the Beau Brummel of conductors and motormen. Jim, her country sweetheart, goes to town to meet her and arrives in time to see Letty in the midst of a battle royal which results in the wrecking of the chop house. On the way home Billy keeps up his ardent flirtation, much to Jim's annoyance.

Billy picks up a card of Count Elec Trick, Special Envoy to H. R. H., King of Shox. He rigs himself up as the count and calls on Letty, who promptly throws Jim over for royalty.

The deception is discovered by Letty's father, who intercepts a message from the Count arranging for an elopement. Father decides to forestall the plans, so in the morning he takes Billy's trolley car and dashes to the appointed place, followed by Billy in an auto. Letty thinks Billy is running the trolley and only sees her mistake when it is too late and she is locked in the speeding car. Billy overtakes the trolley, snatches Letty from the window, the auto explodes and they are landed at the abode of the village pastor, who ties the knot as the irate father dashes in and decides to give his blessing.

BROADWAY STAR FEATURE.

THE ENCHANTED KISS (One of the O. Henry Series—Two Parts).—The cast: Sam Tansey (Chet Ryan); Capt. Peek (W. L. Rogers); Ramon Torres (Charles Wheelock); "Fate" (Claire Toner); Katie (Frances Parks); Dwarf (Jack Pierce); Mrs. Peek (Mrs. Parks). Directed by David Smith.

Sam Tansey adores Katie, daughter of his landlady, and she would be his for the asking. But intimidated by her brutal father, Captain Peek, he cannot bring himself to make advances to her even when taunted by his fellow-boarders envious because they see all so clearly how the land lies. O. Henry from this point on develops the story by having his hero driven to a chance drink of absinthe. Under the influence of this desperate draught, Tansey rises to imaginary splendor in gallantry and courage. His delirium is an fantastic round of prodigies of valor, in which the girl, her father, and all sorts of grotesque villains revolve in a dizzy plot—Sam always to the rescue. Captain Peek, dwarfs, allegorical figures, nymphs, cavaliers, old hags and a Mexican, ages old, who keeps up the semblance of youth by eating the flesh of a young maiden every little while, these participate in an orgy of violence and intrigue against Katie—and Sam saves her. She rewards him—in the dream—with a warm kiss which he multiplies masterfully. Coming out of his trance to reality, and supposedly inspired and heartened by it, Sam goes home. Katie is there waiting for him by the door. Now is his time. But he wavers, loses courage. He clambers awkwardly up the stairs condemned to Katie's withering scorn forever.

ESSANAY.

"A DEPOT ROMEO" (One-reel Comedy).—John, the station agent, arises for his daily work. He washes from a bucket in the rear of the station yard and goes briskly about his daily duties in the railroad station. The station is filled with passengers waiting for the train. They include people of all types—a group of whispering Russians, a bevy of pretty girls, a gigantic fat woman and an English Lord. John has trouble with all of them, particularly with the English Lord, who tries to butt in when he is talking with a pretty girl. Later, while sprinkling the station floor with a hose, this same pretty girl so attracts his eye that he does not realize where the hose is aiming. As a result everyone in the station is drenched with water. Then a big burly brute, wearing flashy clothes and a long mustache, starts trouble brewing, and the two of them come to blows, dodging in and out around the express room door. Finally, John opens a chute that leads to the coal pile, intending to shove the rival of the girl into the coal. But he is

thwarted in his plan, the wily rival pushing John in.

MAKE YOUR EYES BEHAVE (One Reel Comedy).—Ferdie and his wife, who weighs a good three hundred pounds, go for a walk in the park. The pretty girls around Ferdie overcome his admiration for his wife. After a series of flirtations with several of them, Ferdie is taken by his wife aboard a motor bus. Ferdie jumps into a limousine travelling alongside. He meets a pretty girl and ushers her to a soda fountain. But he only has a dime, and when the girl motions for a dozen of her friends to join them, Ferdie tries to figure some way to foot the bill. He stealthily extracts some money from one of the girl's pocketbooks, hands it to the waiter, then sneaks it back again. But his troubles are not over, for his wife catches up with him and has him arrested. Ferdie escapes, however, by whanging the jailor over the head with a mallet and locking him in a cell. Returned home, he receives his wife's forgiveness, but at seeing another pretty girl passing the window, forgets his promises to behave. Out the window he goes after her and they are having an interesting conversation when his wife reappears. She drags him home and locks him in the cellar for safe keeping.

THE GREAT NATURAL INDUSTRIES OF CANADA (One Reel Scenic).—This scenic reel shows the incalculable magnitude of Canada's timber areas; revealing logging methods on the Nashwaak River near Fredericton, New Brunswick—a thrilling occupation of the river drivers, who must possess accuracy of eye, certainty of step and unflinching courage. You will also see the gigantic paper mills, saw mills and their operation by electricity. The procuring of asbestos is also interestingly revealed, showing how the fibrous stone is dynamited from pits and the intricate process by which asbestos curtains are made.

Universal Film Mfg. Co.

L-KO.

DEEP SEAS AND DESPERATE DEEDS (Two Parts—Dec. 12).—The cast: Merta (Myrtle Sterling); Her Lover (Al. Forbes). Directed by Vin Moore.

In Chicken Center, Merta, the little fat rascal, dreams of love, but a 500-pound weight brings her back to life again. In the same neighborhood a distracted wife sits up, waiting for her husband's return from a "sick friend," while in the cold gray dawn of the same day a bank robbery is being enacted. The constable makes a raid on the sick friend's apartment, sending the chips and cards flying all over the room, while the bank president makes his escape unnoticed. Later the constable calls to inform him of the robbery, but mistaking his motive, the bank president grabs his wife and rushes her away. Once aboard the ship bound for Nowhere, Mr. President is satisfied that he has left the hounds of the law far beyond reach; but the captain receives word that the thieves are on board his ship and orders a search to be made.

Merta's sweetheart, who witnessed the bank robbery, was thrown in the hold of the boat by the thieves, but succeeded in sending word to Merta of his danger. The boat starts, but Merta is persistent, and throwing a rope to the other side of the river, swings herself across and drops onto the deck of the boat. The bank thieves suspect danger and deposit the money with the bank president, but he in turn hides it in the smokestack. This incident is witnessed by his wife. She is about to take the money when Merta arrives upon the scene. She gives the lady a chase for the money, who, finding herself outwitted, jumps overboard, only to be followed by Merta, the daredevil of Chicken Center. At the bottom of the ocean Merta relieves her of the money and comes up smiling. She returns bankroll to the rightful owner. With a clear conscience and an empty head, she rescues her lover, and promises to marry him at the first opportunity.

NESTOR.

THE OTHER STOCKING (Dec. 3).—The cast: An Artist (Eddie Lyons); A Clay Modeler (Lee Moran); Artist's Wife (Teddy Samson).

Gaston's wife does not allow girl models to

pose for her artist husband, but when Jean, his dearest friend, expresses a wish to have his sweetheart's statue made in clay, he is powerless to refuse. The two artists concoct a scheme to get the jealous wife away.

"You look so pale and then you need a vacation in the country," whispers Jean to Gaston's wife. Their little scheme works out fine. She takes steps to go away, but the eternal feminine prompts her to eavesdrop. Her curiosity is rewarded, for she finds that they are planning to get her out of the way, so Mrs. Gaston decides to turn the tables and see it through. When Jean returns to Lee's studio with his sweetheart, she sees them from across the street where she is in hiding. Lee does not permit Jean to remain while he is working, and tells him that he will spoil his inspiration if he is around.

Jean leaves the studio, but his suspicion aroused, he decides to return. In the meantime, Mrs. Gaston feels that she has waited long enough and also returns. Gaston hears her and hastily pushes the girl out on the fire-escape. She clings to the window above, and scares a student, who runs down the fire-escape into the artist's studio. Gaston rushes up to him and forcibly insists upon him posing as his model. When Gaston's wife and Jean break into the room, they see the student posing for Gaston. This was all the jealous wife waited for. Jean, removing his angry sweetheart from the scene of battle, leaves the two to fight it out.

A MUNITION WORKER'S CURSE (One Reel—Dec. 19).—The cast: Mayor Engenbrizen (Dave Morris); His Wife (Gladys Tennyson).

Mayor Engenbrizen had a decided leaning toward women. Anyone could see by looking at his wife that his taste was excellent, but for all that he yearned to be Mayor of Turkey. One morning when he caressed his wife's hand, thinking it belonged to the maid, he was in a lonesome frame of mind as he walked past a row of munition factories. His quick eye was taken by an attractive girl in trousers. She enters one of the factories. So does the mayor. In a short time he comes out all black and blue and bleeding. To account for his appearance he tells his wife how he had been injured in saving a baby, but that night at the moving picture theatre at which he and his wife are invited guests a picture is shown which had the mayor as the principal actor, and for its plot, what really happened in the munition factory. It was scandalous.

SPECIAL PRODUCTIONS.

FIGHTING MAD (Five Parts—Dec. 3).—The cast: Doctor Lambert (William Stowell); Mary Lambert (Helen Gibson); Clean-Up West (Hector Dion); Faro Fanny (Betty Schade); Smith (Alfred Allen); Lilly Sawyer (Mildred Davis); Frank Baxter (M. K. Wilson). Story by J. G. Alexandar and Fred Myton. Produced by E. J. Le Saint.

Dr. Lambert strove in every way to aid his fellow-men. His wife had not wanted to come West at all, and she fell an easy victim to the wiles of Clean-Up West, a gambler, whose fancy had wandered temporarily from Faro Fanny to Mrs. Lambert. When the doctor's wife eloped with West, Lambert got his first jolt, and when she returned a year later and died in his cabin in giving birth to a daughter, Lambert's mind became deranged, and he swore never to help man, woman or child again. In his delirium he left the new-born babe on the door-step of Eldorado Smith, who brought her up as his own child.

Years later Lilly Smith, now grown to young womanhood, was strangely attracted by the gruff and repellent exterior of old Whiskey John, who came into her father's saloon occasionally to replenish his jug. The jug and an old dog were the only two things in life which old John cared anything about, and he begrudged the interest which Lilly was taking in him, and which he was forced to take in her, until one day Clean-Up West and Faro Fanny came into the life of the settlement.

Hundreds of women had come into West's life since he ruined Lilly's mother, and Faro Fanny's soul was sore with it all. West started to make love to little Lilly while Lilly's lover, Frank Baxter, was away in the desert. So successful was West with Lilly that she promised to elope with him, but Fanny discovered the plan and attempted to frustrate it. West struck her down. Then she went to old Whiskey John, and told him the whole story of Lilly's life, and for the first time he realizes that Lilly is his own daughter. What happened to West in the next half hour removed that individual for all time, and restored John's sanity and his faith.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 29 (Dec. 1).

Women Don Overalls to Conserve Man Power. —Shove their worth in war time by assuming reins of industry dropped by male workers who

are now wielding the bayonet and bomb in France—Everywhere. Subtitles: Motorwomen are now popular in Paris. As the chefs are now serving as cooks in the army, women are taking their place in the kitchen. Farmerettes in England. Keeping the harvest. Doing their bit on American roads and farms. Driving a team proves to be a woman's job. She'll be driving an army truck next.

Whiskey that Failed to Do Its Bit in War Taxes Drafted by U. S.—Six hundred gallons of "Red Eye," seeking to evade its toll, is confiscated in raid by Revenue Officers—Los Angeles, Cal. Subtitle: This garage contains the wrong kind of "gasoline."

Hail Rebel Leader who Made Scorching Mexico Dryer Still.—Gen. Salvador Alvarado, Governor of Yucatan, is welcomed home after a trip to Mexico City where he fathered a bill abolishing the sale of liquor—Tabasco, Mexico. Subtitle: Thousands of ex-soldiers who fought in the revolution join in the celebration.

Vast Crops Laid Waste as Huns Flood Farms.—Germans retreating from Moravian marshes dynamite dykes and dams and destroy all grain they are unable to cart away—Somewhere Along the Russian Battlefield.

How England Creates Work for her Heroes Disabled in the War.—Workshops erected to the memory of Lord Roberts not only supplies profitable work for thousands of ex-soldiers but are wresting the toy market from Germany—London, England.

Braved Sea Terrors to Rid World of Hun Apostle of "Kultur."—President Poincare decorates crew of sailing ship Kleber which sent a German submarine to bottom of the North Sea—Lorient, France. Subtitles: Widow of captain receives the Cross de Guerre. A bust of England's martyred nurse, Edith Cavell, ruthlessly murdered by the Huns, is placed in a hospital somewhere in France by its designer, Sir George Frampton. Wearers of these new French life preservers laugh at submarines.

The Making of a Hero.—U. S. marines training for France show how rescues will be made under fire—Somewhere in the U. S. A. (Approved by the U. S. Marine Corps Publicity Bureau.) Subtitles: A daring rescue from a "listening post" within earshot of the enemy's lines. Administering first aid. Removing the wounded from the trenches while under fire. During a lull in battle improvised stretchers are used by the lads of the hospital division.

Cartoons from the world's greatest newspapers: "Breaking It Up," by Evans in The Baltimore American; "Two Birds with One Stone," by Darling in The Buffalo Evening News; "Like a Dog in Aesop's Fable," by Knott in The Dallas News.

ISSUES NO. 30 (Dec. 8).

Help Wanted! U. S. Calls for Trained Workers for Aviation Branch of Signal Corps.—Skilled mechanics liable in the draft are privileged up to Dec. 15th to procure good positions in this branch of the service. The Government is badly in need of experienced draftsmen, blacksmiths, machinists, motor assemblers, gasoline engine experts, cabinet makers, aviators, machine gun repairmen, chauffeurs and motorcyclists, cooks. Good food and plenty of it. Further particulars may be had at any recruiting station. Apply at once.

Messages of Cheer to Folks Back Home.—Our boys in the trenches use the phonograph to inform their loved ones they left behind that "all's well"—"Somewhere Over There." Subtitles: "It's Daddy"; her husband's voice.

Auto Stalled on Track Causes Big Train Wreck.—Many injured when locomotive and cars are overturned after truck balked at railway crossing—Mercer, California.

Hooverizes Garbage Into Black Diamonds.—French inventor shows Americans how a mixture of kitchen leavings and sawdust will break the present coal famine—Paris, France.

Governors of Two States See Our Future Officers.—Members of the Second Officers' Reserve Corps are inspected by Governors Sleeper of Michigan and Capper of Kansas—Fort Sheridan, Ill.

Manufacturing Muscle Aboard French Warship.—Since the German fleet has been hotted up sailors under the Tricolor keep in trim by setting-up exercises aboard their ships—"Somewhere on the High Seas."

Aviators Sink Sailors' Football Hopes, 14 to 7.—Pelham Bay Naval Reserves are defeated by the Aviation Corps' Eleven in close battle—Polo Grounds, New York City.

Poles Bravely Fighting for Freedom of Country Held Under German Yoke.—Gen. Archinard inspects the Polish Legion, now battling on the French Front—"Somewhere Within Sound of the German Guns" (Official French War Picture). Subtitles: Men of valor are decorated for their deeds; honoring one who has lost his eyesight; survivors of the battalion which left Bayonne, Poland, in 1914, are presented with a banner made by the women of that city; the Mass before the battle.

Carranza Takes Oath as Mexican President.—Ambassador of all the warring countries attend

inauguration of leader who is bringing internal peace to our Sister Republic—Mexico City, Mex. Subtitles: The Italian Ambassador; the Envoy of the Kaiser; the Austrian Minister; President Carranza and Edward Hay, leader of Mexican Congress; Mexican Generals who have fought throughout the revolution; Gen. Gonzales, Commander-in-Chief of the army; the President's brother, Sebastian, with his wife and daughter; the French Minister; the English and Japanese Ambassadors; the Kaiser's Envoy who sought to drag Mexico into the war on the side of Germany; the American Minister to Mexico, Ambassador Fletcher, and attaches of the legation leave the Congressional Chamber.

Cartoons from the World's Greatest Newspapers.—Subtitles: "Close Harmony," by Thurby in the Seattle Daily Times; "Caught in the Act," by Morgan in the Philadelphia Inquirer; "Bying," by Carter in the Philadelphia Press.

UNIVERSAL SPECIAL FEATURE.

THE MYSTERY SHIP (Episode No. 3—"Adrift"—Two Parts—Dec. 15).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier); Harry Russell (Duke Worne). Written and produced by Harry Harvey.

The sinking of Betty's boat compels her to throw herself and her crew on the mercy of Gaston. Miles Gaston gives instructions to have Betty Lee brought aboard his yacht without her knowing that he was not drowned as a result of her plot to cripple his engines.

When Gaston first sees Betty he is struck with her beauty, but quickly puts aside all such thoughts for the more sober business of obtaining possession of the map showing where her father hid the treasure.

Betty is put in a stateroom aboard Gaston's yacht by Jack Fay, the young reporter who slipped with Gaston. The latter watches and sees Betty take the map from its hiding place. He enters and demands it. Betty is dazed to see him alive, but soon recovers her wits. They struggle for the map. It is torn in two pieces. Gaston has one-half and Betty the remaining half, and she runs out on the deck.

Betty declares she is going to take possession of Gaston's yacht, as her crew is the stronger and that is the only way to continue her mission. Betty's crew engages in a pitched battle with Gaston's crew. An arrow soars through the air and lands near Betty. Attached to it is a note enjoining her to keep up her courage, for unseen but strong help is always near her and will defend her in the hour of peril. Betty's forces capture the wheelhouse and Gaston's crew is driven to the engine room. Gaston orders the engine stopped. The yacht drifts towards the rocks. He offers to start the engine if Betty will surrender the other half of the map. He gives Betty two minutes to act. The minutes pass and the yacht is almost on the rocks.

THE RED ACE (Episode No. 9—"A Voice from the Dead"—Two Parts—Dec. 15).—The cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Harry Archer); Sergeant Winthrop (Larry Peyton); Steele Heffern (Charles Brindley); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Selbie); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson); Bertha Schweir (Nellie Allen). Written and produced by Jacques Jaccard.

Virginia finds herself in the dungeon with the hungry lion and manages to get in an adjoining room and hold the door against the beast. Winthrop goes in search of the girl, comes to the mine just as Virginia is about exhausted, and he rescues her. Before leaving on the search, Winthrop has sent Red Fawn to the inn to warn his men, but Fouchard has her thrown out. The officers, bearing the commotion, rescue her.

Hirtzman meanwhile calls his gang together and gives new instructions to secure the precious metal. He and Steele, his lieutenant, leave for the hidden mine. Virginia and Winthrop find Kelly and start out, but hear Hirtzman coming. Virginia sees a paper protruding from a ring Kelly has. It is half of the letter describing the hiding place of the metal. While Kelly holds the spies off, Virginia and Winthrop dive into the lake and seek the outer air. The crooks dynamite the water but are too late to harm the two. Instead the water entrance is blocked.

The two meet the police and are escorted to Virginia's hut where she endeavors to unravel the secret of the hidden platinum. She is given a letter from the munition manufacturers pleading that the platinum shipments be rushed as the Government is in vital need. She declares that the Government shall be supplied if she loses her life in the attempt.

Two pieces of the letter are put together and full directions for finding the buried platinum are found. While Virginia and Winthrop follow up the search the "Phantom" skulks in the underbrush watching them. He sees Winthrop

swim out in the lake, find the box and bring it to shore. Making sure it is the platinum, the Phantom returns to Hirtzman and tells of what he has seen.

Virginia, Winthrop and the officers all return to Virginia's cabin and prepare to take turns on guard during the night. Hirtzman gathers all his gang and attacks the cabin. The defenders realize it will be only a matter of time before they are overpowered, and while the men keep the attackers busy Virginia slips out the back, enters the canoe and starts out. She hardly gets out of sight before she is rammed by the motor boat in which are Ben and Bertha Schweir, Virginia's former maid. The canoe is crushed, the platinum sinks and Virginia is thrown into the water.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 49 (Dec. 15).—This interesting number opens with a warning to slackers. The examining physician is usually a good judge of human nature, as most general practitioners are, and can spot a faked disability with little difficulty. The Screen Magazine caught the members of the Barnum & Bailey circus performing for charity before the inmates of Bellevue Hospital in New York, and it furnished a very interesting chapter. It also persuaded Henry Disston & Sons, of Philadelphia, to permit the Magazine to show its patrons how this leading saw manufacturer makes hand saws in its manufactory at Philadelphia. Another interesting chapter is that contributed by the Chippewa Indians of Northern Minnesota. These Indians subsist principally upon rice, and it is interesting to note the manner in which they harvest and cure and distribute their winter food supply.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 1 (Dec. 5).

"Sparks" Ready to Flash News of American Victories.—Assistant Secretary of the Navy, Franklin Roosevelt, reviews students of the Harvard Radio School in the famous Stadium.—Cambridge, Mass. Sub-titles: Gen. Johnson, Secretary Roosevelt and Commander Rush. U. S. Army officers review first class of aviators to graduate from the University of California. The flying cadets wear white hat bands, the new emblem of the Aviation Corps.

Old Trinity Wears Its Military Badge of Honor.—Historic church in financial district unfurls service flag for 425 members who have donned the khaki or the navy blue.—New York City. Sub-titles: The Rev. Dr. William T. Manning dedicates the flag.

"They're Off."—King Alfonso and the Royal Family attend the opening of the racing season.—Madrid, Spain. Sub-title: The King examines the winner.

Made in the U. S. A.—Chinese who have renounced the far East to grow up with the far West show off a home product not raised on chop suey.—Portland, Ore. Sub-title: Babies are wonderful the world over.

Join the Red Cross Army.—Ten million more members are needed to carry on its noble work.—Everywhere. Sub-titles: Why? It is working for your army, your navy, your Allies and YOU. Our President beads; our Congress authorizes it; our boys in khaki need it. President Wilson appeals to you. Our conscience will not let us enjoy the Christmas season if this pledge of support to our cause and the world's weal is left unfulfilled. Red Cross membership is the Christmas spirit in terms of action. Woodrow Wilson—President of the American Red Cross. Where can I join? Join the Chapter nearest your home. Enrollment offices are everywhere. All you need is a heart and a dollar. Every home should display the Red Cross Service flag. Every member of your family should be a member of the Red Cross. Answer your country's call and join now.

World's Most Famous Smile Speeds the Victory Loan.—An American citizen visits our Northern neighbor to arouse the populace to the necessity of buying Canadian War Bonds.—Toronto, Canada. Sub-title: He always is sure of an enthusiastic reception.

Southerners Set Pigskin Record.—By defeating Auburn 68 to 7, Georgia Tech. piles up 49 points for the past season.—Atlanta, Ga. Sub-titles: A drive on the enemy's flank. Georgia's rooters wear the Army khaki.

Timber Workers Enlist as Soldiers of Industry.—Lumbermen answer Government's appeal for a large production to supply builders of our great fleet of wooden ships.—Bogalusa, La. Subtitles: "Every swing of the axe is as important as every bullet fired from the trenches." The towering trees proudly bear the Government's message. Felling the giants of the forest. This sawmill, the largest in the world, is working day and night.

A Forerunner of Our Maritime Power.—The 8,000-ton steamship Seattle, the first of a great fleet which will speed across the Atlantic with food for our Allies, is successfully launched.—Seattle, Wash. Subtitles: Mrs. Ernest Lister,

wife of Washington's Governor, is sponsor for this latest addition to our merchant marine. The shapely mass of steel gracefully slides down the ways.

Honors for a Fallen Hero.—High military and civil officials represent mourning France at the burial of General Baratier, killed in action.—Somewhere Along the French Front. (Official French War Pictures.) Sub-titles: Floral tokens from his men. A Boche plane comes in sight. Entrenching on recaptured ground. A crater made by a single shell. German pill boxes. Describing the victory to the folks back home.

Cartoons by Hy Mayer.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS—(Episode No. 15—"Unmasked"—Two Parts—Dec. 26).—Pitts supposes Helen to be dead. She surprises him by appearing at the Miller mine alive. Helen liberates Bonner and Murphy from the mine entrance where they have been imprisoned. Pitts captured by Murphy is forced to disclose the whereabouts of "The Lost Express."

Helen with Murphy and the railway detectives recover the lost train.

Pitts confesses. "The Baron" and "The Leech" are placed under arrest. Helen marries Bonner.

CUB.

JERRY'S BOARDING HOUSE (One Reel—Dec. 13).—The cast: Jerry (George Ovey); Betty (Claire Alexander); The Joy Killer (Pearle Elmore); her husband (John Rand); Mr. Hamlet (V. Omar Whitehead); Mr. Omlette (Bert Wilson); Hortaio (Harry Edmonson). Written and produced by Milton H. Fahrney.

Jerry is living in a theatrical boarding house, where everybody, including himself, is in debt to the landlady. The landlady is going right after her collections in regulation "strong arm" style, and the boarders are resorting to every device known to escape from her clutches with their belongings.

Jerry is not slow in his methods of making a getaway, but has hard luck in carrying them out. He finally gets into a mix-up with the landlady, the janitor and a policeman, but after a whirlwind scramble upstairs and downstairs, through second story windows and back doors, up and down ladders and ropes made of bed sheets, he succeeds in distancing his pursuers and escapes up an alley with his trunk.

JERRY'S DOUBLE CROSS—(One Reel—Dec. 20).—The cast: Jerry (George Ovey); the Girl (Claire Alexander); Jerry's Rival (J. J. Hayes); the Girl's Father (Bert Wilson); Jipt DeBlud (V. O. Whitehead). Directed by Charles Bartlett.

Jerry is in love with a girl whose father owns an antique shop and who is deeply in debt. The old man bates Jerry and wants his daughter to marry his bookkeeper. He relies greatly on the bookkeeper to rescue him from his financial difficulties and in order to bind him to his cause, he compels the girl to agree to marry him. In furtherance of his plan he commands her to write a letter to Jerry breaking off their engagement.

Jerry receives the letter and, heartbroken, decides on suicide, but not having nerve enough to do the deed himself, he visits a professional murderer and makes a contract with him to kill him on sight. He then repents his bargain and is kept busy dodging his executioner.

In the meantime the bookkeeper puts up a scheme in the shape of an auction sale and sends confidential telegrams to various wealthy people to buy everything marked with a double cross, as these things are very valuable. The girl, believing in the fake, meets Jerry and giving him some money tells him to buy double-cross articles also and they go towards the store. On the way, Jerry again falls in with the murderous gentleman and after a brief skirmish succeeds in landing him in the hands of a policeman.

When they reach the store, the auction is about over, only one marked piece remaining, a large vase. Jerry buys it and then, after the money has been paid over, the bookkeeper gives him the laugh and explains the fake. Jerry hits the bookkeeper over the head with the vase, the vase is broken and among the pieces a roll of

ills amounting to \$10,000 is discovered. Thus Jerry and the girl are made independent and the bookkeeper loses out.

MUTUAL STAR PRODUCTION.

MISS JACKIE OF THE ARMY—(American—Five Parts—Dec. 10).—The cast: Jackie (Margarita Fischer); Lieut. Adair (Jack Mower); Lieut. Wilbur (L. C. Shumway); Col. Kerwood (Hal Clements). Scenario by Chester B. Clapp. Directed by Lloyd Ingraham.

Jackie Kerwood, daughter of Col. Kerwood Ingraham, wanted to be a boy. She thought if she was only a boy she could fight in the trenches or do some wonderful deed of valor that would make her name redound to glory. When the women of the army post urged her to be like the other girls and stay at home and knit, she replied that Joan D'Arc didn't knit—she got out in the open and fought. Jackie tried to organize a brigade of girls into "The Fighting Demons," but they didn't seem to care much for it. Neither did her father.

Jackie decided to run away and be a Red Cross nurse. She rather hated to run away and leave Lieut. Adair, who had been calling regularly on her, but she felt that she must be of some service somewhere—and they did not seem to appreciate her at home.

But just as she was leaving she saw something that made her decide to stay right at home and capture a spy. Only she had the spies mixed up and thought it was Lieut. Adair, who was furnishing information to a regular nest of spies who were planning to blow up a train of troops. They wouldn't even pay much attention to Jackie's suspicion at her post. Her father told her he was getting tired of her wild dreams and pranks and that if she didn't stop them she was going to disrupt the discipline of the regiment.

But Jackie was determined to nab a spy. So she watched around and trailed and kept track until she saw Lieut. Adair following Wilbur one night. Adair had his suspicions, too. He thought it might be safe to keep his eye open for Wilbur and consequences were that the spies grabbed Adair for watching Wilbur and threw him in the cellar of the conspirators' house.

Jackie made tracks for her father, who believed her this time. There was a thrilling arrest of the spies, a smashing of the apparatus that was to electrically set off the fuse to blow up the train. Jackie and her lieutenant explained everything before the troops were called out to the front.

NEW YORK LUCK—(American—Five Parts—Dec. 17).—The cast: Nick Fowler (William Russell); Gwendolyn Van Loon (Francelia Bilington); Dad Fowler (Harvey Clark); Jimmie Keen (Clarence Burton); Steve Diamond (Edward Fell); Lord Boniface Cheadle (Alfred Ferguson); Peter Van Loon (Frederic Vroom); Palter (Carl Stockdale). Directed by Edward Sloman.

Nick Fowler's dreams carry him beyond the click of the telegraph in the village station of Hohokus. On a passing train are two passengers, Jimmie Keen, a motion picture director, and a beautiful girl, who drops a handbag, containing her photo, which Nick finds after the train has proceeded. He resolves to seek his fortunes and the girl in New York. Jimmie Keen has promised to help Nick in the big city.

But the fates are unkind to Nick. A scam of an office boy prevents him from seeing Jimmie Keen and he is unable to trace the original of the photograph. He decides to write home and confess his failure. But a vision of his rousing sendoff at Hohokus prompts him to conceal his disillusionment.

As he writes, a stranger enters and drops the same photo as Nick carries. This incident leads to Nick getting acquainted with "Lord Boniface Cheadle." The man is really an international crook, named Steve Diamond, the leader in a plot to obtain official British documents from the father of the very girl for whom Nick is searching.

Nick, deceived, becomes a tool in the conspiracy. He sees the girl, Gwendolyn Van Loon, with her father, enter their home, notifies the false lord, then, impatiently, presents himself and the card given him by Diamond. Nick is received as the English cousin, and from the villainous butlers gleams the scheme afoot.

By the time Diamond arrives, Nick has a plan for the capture of the plotters, and after a fight for life in the elevator shaft of the house subdues both Diamond and Palter, the spy. The real lord escapes after being held a prisoner to

allow Diamond to impersonate him, arrives in time to get mixed up in the amazing exposures and with Gwendolyn's father extends congratulations to Nick and the girl.

This is what Nick writes and when Jimmie Keen sees it, he offers the surprised writer a big sum for it to use as a picture play, and best of all, when Jimmie is presented to the star of his play, he recognizes the girl of girls. So "New York Luck" plays Nick a winner after all.

MUTUAL WEEKLY.

ISSUE NO. 154 (Dec. 9).

Somewhere-in-Flanders.—France is rebuilding her re-conquered ground. Engineers start the work under shell fire. Sub-titles: A shell crater. A German block-house. Note the shell marks. The enemy continues to bombard the lost territory but the troops and peasants are so accustomed to bursting shells that they only consider it a little inconvenient. Note the ambulance, on the left of picture, advancing under fire.

Everywhere-in-America.—The Red Cross starts drive for ten million new members. Join now. All you need is a heart and a dollar.

A Chinese Baby Show.

Somewhere-in-France.—General Archinard inspects the Polish Legion at the French front. Decorations for valor are bestowed upon the heroes of Bayonne.

Camp Wheeler, Ga.—Daughters of General Joe Wheeler honored. Impressive review of troops is held in their honor at camp named for their father.

Washington, D. C.—Uncle Sam Wants Skilled Mechanics. Until noon, December 15, 1917, any man of draft age can enlist in the aviation section. Apply to any U. S. Army recruiting officer.

Thanksgiving Day.—America and her Ally dine on turkey and cranberries.

Somewhere-in-America.—Gathering holly for Christmas. Men are busy in the deep woods getting the holly wreaths ready for St. Nicholas.

Camp Travis, Texas.—"The Nightingale of the Camps." Donna Easley, famous coloratura soprano, sings for the soldiers.

New York City.—Lieut. Flachaire, famous French aviator, arrives here. He will instruct American flyers in the game of aerial warfare.

New York City.—What the men are wearing. (Courtesy of Nat. Lewis, haberdasher, New York.) Sub-titles: Exclusive novelty—one-button street suit. Two vents on each side; slant pockets; narrow sleeves.

Palo Alto, Cal.—Western universities play Rugby. Stanford and Santa Clara close season with exciting game. Stanford's regiment lends military air to the event.

Cambridge, Mass.—Wreath is placed on statue of John Harvard, founder of Harvard College.

Chicago, Ill.—Lake storm pounds beaches to pieces. A ninety-mile gale endangers lake traffic—much property damage.

Berkeley, Cal.—While American men are being physically fit in training camps college women are showing greater interest in physical education. Sub-title: Fencing is an important feature of this work at the University of California.

Maryville, Cal.—Get out the old shot gun! The ducks are flying Sub-title: "Diana."

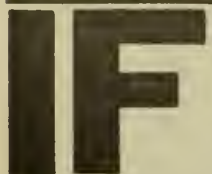
Seattle, Wash.—Big war freighter takes the water. Gov. Lister's wife christens new cargo carrier. "Seattle."

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 97 (Dec. 1).
Cleveland, Ohio.—Lake steamers are being mustered into overseas service and many have to be cut so as to be taken to the coast. Sub-titles: This marvelous feat is another proof of this country's great advance in shipbuilding. When they reach the Atlantic the two sections will be rejoined.

Boston, Mass.—The American people must have their news, and a big cargo of print paper arrives to relieve the threatened shortage. Sub-titles: Soldiers are on guard at all the piers. Two of the boat's gun crews have vowed not to shave until they sink a German U-boat.

In Italy.—Few people realize what it means to prepare for an artillery attack. These pictures show the difficulty involved in mounting



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a six-inch gun. Subtitles: The base for the gun has to be carefully laid out. Assembling the parts of the complex, death-dealing device. When all set up the gun platform can be readily revolved to change the aim.

Folkestone, England.—Canadian soldiers, back from the front on furlough, indulge in jolly sport at a big military carnival for the Red Cross. Subtitles: A tent pegging contest. Girl war workers, too, make merry in leisure moments.

Arlington, N. J.—Six million tons of ships by 1918 is America's plan, and as each vessel is finished the keel for another is quickly laid. Subtitle: The first rivet.

Fort Meyer, Va.—President and Mrs. Wilson attend the graduation exercises as 900 officers are commissioned into the Nation's service. Subtitles: Secretary of War Baker distributes the coveted parchments. They are ready, Uncle Sam, to lead the way to victory.

Help Win the War Through the Air.—The Government needs thousands of mechanics in its airplane factories to help build the great aerial fleet planned. Subtitles. Skilled and unskilled workers can be used for making and assembling the different parts. Men of engine experience can render patriotic service by joining the aviation section. The airplane—the aviator—the mechanic. This trio will do much to win the war. Will you do your hit? After December 15 the men of draft age can no longer enlist. This is your last chance. ENLIST NOW.

Cartoon (Magazine Section).—The Handwriting in the Sky.

HEARST-PATHE NEWS NO. 98 (Dec. 5). Rotorua, New Zealand.—For miles around the countryside is devastated when the volcano of Waimangu suddenly bursts into titanic eruption. Sub-titles: Hundreds of homes are wrecked. Nearby waters rise in violent fury during the disturbance.

Seattle, Wash.—Seventy-nine days after the keel was laid, the Seattle is ready to be launched, the first ship of the big emergency fleet. Sub-titles: Gracefully she slides down the ways—America's answer to ruthless warfare and U-boats. The Seattle is 8,500 tons. Many more are being built and men are needed to help rush them. Join the army of shipbuilders.

Fort Oglethorpe, Ga.—Commencement Day is held in student officers' camps. Twenty-five hundred successful candidates are commissioned at this school. Sub-titles: Fit to lead America's forces. Thirty-five hundred "future generals" at Fort Sheridan.

Boston, Mass.—This is not an Arctic exploration ship, but a trawler just back from the Grand Banks with the first sign of winter: Sub-title: Stripping the vessel of the icy mantle.

A Peek Into the Past.—Is milady returning to the fashions of ancient times? Here are some of the styles in Badgud over 2,000 years ago. By courtesy of Chu Chin Chow. Sub-titles: Pantalettes are not a recent creation—they were worn in the days of yore. Smart "hats" in the year 100 B. C.

On the Western Front.—Side by side with the Allies Poland's patriots are fighting to liberate humanity. General Archinard visits their camp. Sub-titles: Brave fighters, too; they know the sufferings under autocracy. They strive to realize their dream of a free nation, for the Allies' cause is Poland's cause.

New York City.—The entire waterfront in the Nation's largest port is placed under military control to protect all shipping from spies. Subtitles: Enemy aliens are prohibited from going within 350 feet of the shoreline. United States Marshal McCarthy, in charge of this district.

The Red Cross Calls You.—Ten million new members by Christmas—is the slogan of a nation-wide drive launched by the American Red Cross. Sub-titles: Every pledge will bring a ray of sunshine to some wounded boy over there. Have you given yours? Get a service flag and make this a Red Cross Christmas of mercy. The Red Cross a National Symbol of Love, Patriotism and Service. All you need—a heart and a dollar. Join the Red Cross today.

THE HIDDEN HAND (No 4—"The False Locket"—Two Parts—Dec. 9).—The cast: Doris Whitney (Doris Kenyon); Dr. Scarely (Sheldon Lewis); Verda Crane (Arline Pretty); Jack Ramsey (Mahlon Hamilton); the Hidden Hand (? ? ?).

Doris is trying to escape from the Hidden Hand by hiding herself under an overturned

rowboat. Ramsey, who has been made a prisoner, escapes and rescues Doris. A search party rescues them from the rocky point on which they landed and Ramsey secures the packet containing the fingerprints, which he threw into the bushes before his capture by the Hidden Hand.

In his den, the Hidden Hand plans to arouse Doris' jealousy. One of the female members of his gang is sent to Doris with a letter purporting to be from Ramsey to his wife, in which he says that he has the locket and is sending it to her for safekeeping. He tells her not to be jealous of Doris Whitney as she means nothing to him. The letter is signed, "Your Husband, Jack." In the envelope is the false locket prepared by the Hidden Hand. Ramsey's supposed wife goes to Doris and gives her the letter and the locket and tells her to keep her hands off her husband. Doris demands the packet from Ramsey and again becomes friendly with Dr. Scarely.

With the locket and the packet in her possession, Doris is about to attempt to open it and settle the question of her identity, when Ramsey warns her of the danger she runs, as he feels sure the locket is a false one. Heeding Ramsey's warning, Doris puts the locket and the packet in the safe in her living room. Ramsey discovers the false entrance to the underground den of the Hidden Hand and decides to destroy whoever is using the den. He places dynamite in the false entrance to the den and arranges so it can be set off by electricity. The electrical wires he attaches to a piedmograph which records the footsteps on the ground in the vicinity of the dynamite.

The Hidden Hand discovers Ramsey's plan and has Verda Crane lure Doris to the place where the dynamite has been placed. Ramsey sees the piedmograph record footsteps and sets off the dynamite. He hastens to see who his victim may be, and is surprised to find Doris struggling to free herself from the debris in the cave. Dr. Scarely tells Doris that Ramsey was responsible for her plight and Doris breaks with Ramsey. Late that night she hears noise in her living room and rushes down to find the false Ramsey opening the safe, by means of an oxy-acetylene torch. He gags and binds her. He then opens the safe and secures the packet and the locket. Out of curiosity he attempts to open the packet. It explodes and kills him. The Hidden Hand, waiting outside the house for the false Ramsey, enters just as the evidence in the packet is destroyed. Doris manages to free herself from her bonds and is struggling with the Hidden Hand when the real Ramsey enters the room and rescues her. She is surprised to see Ramsey alive and looks in wonder at his dead double on the floor. He explains to her that it was his double who attacked her and secured the packet and the locket. The episode ends after a tender love passage between Doris and Ramsey.

THE SEVEN PEARLS (Episode No. 14—"The Tower of Death"—Two Parts—Dec. 9).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Bary).

The fourteenth episode opens with a surprise for Harry when he is drawn to the bridge from over the Rapids. He is greeted by Ilma, who, he thought, was in the piano box that went over Niagara Falls. She explains that when Perry Mason and his men threw the case into the river she managed to escape from it.

Home again, Kismet warns Ilma and Harry that the next day is the last one set by the Sultan for the return of the pearls and that if she fails to secure the entire seven pearls she must go into the Sultan's harem. They hear that Jee, Gudgeon, a member of Grady's gang, has the seventh pearl and is offering it to the highest bidder. After many adventures Ilma obtains it, and hands it to Harry for safekeeping. He returns it to her as he does not want to be responsible for it. Perry and Stayne attack Ilma and Harry and secure the pearl. In the fight Harry is knocked unconscious and Ilma pretends to be senseless, but when Perry and Stayne start away she follows after them. Perry and Stayne discover her and corner her near a big tank. To escape them she climbs up the ladder of the tank and Stayne follows. He is about to capture her when she pushes him from the ladder. In the effort she loses her balance and falls into the tank. She lies unconscious at the bottom of the tank, which has only a few inches of water in it.

Stayne wants to rescue Ilma so that Perry will be able to get the Sultan's reward, but Perry wants to leave her to her fate. Their difference of opinion results in a fight and Perry throws Stayne under a locomotive engine passing on the tracks near which they are struggling. Harry

regains consciousness and seeing the tank climbs up its ladder to get a drink of water. Perry sees him and is about to shoot him when Stayne, who has been badly injured, opens his eyes and seeing the situation, shoots at Perry to obtain revenge on him. Stayne's shot goes wild and dislodges the tank. It falls to pieces and Harry falls to the ground. Perry is knocked unconscious, but Ilma is not to be seen.

HER SISTER'S RIVAL (Russian Art Film Corp.—Five Parts—Dec. 9).—The cast: Prince Baskoff (V. A. Polonsky); Nita, the adopted daughter (V. V. Colodna); Mary, the daughter (L. M. Coronova). Directed by A. Arkatov.

Nita and Mary are reared as sisters by Madame Krofoff, a wealthy business woman. At a reception Nita, the foster daughter, is adored by Bartinsky, a wealthy banker, and who, though he desires to make her his wife, cannot induce her to give her consent. The girls are later introduced to Prince Baskoff, whose worst habit is the spending of money. The introduction was the means of many frequent calls by the Prince, and Nita falls in love with him.

Meanwhile Mary, Madama Kromoff's daughter, has become enamored with the Prince and during a visit of the banker to the Prince's apartments, the Prince discloses the fact that he is badly in need of money and a compact is soon made between the two men that if the banker will arrange for the Prince's marriage to Mary he (the Prince) will endeavor to help the suit of the banker in his desires for the marriage of Nita. Mary accepts the Prince's proposal of marriage despite her mother's strong objections and Nita, in a fit of pique, makes happy the ardent suitor, Bartinsky. A double wedding takes place.

On the return from the honeymoon, which superficially was all that Mary in her heart's desire for happiness could wish for, the Prince against reverts to drinking and gambling. With the almost successive losses incurred by the Prince, the necessity for more money constantly arises and to save the humiliating application of her husband coming to her for money, Mary gives him power of attorney, with the result that the money remaining is rapidly depleted.

Mary's mother comes to her and expostulates regarding her husband's actions, but being a devoted wife she smooths over the matter temporarily. With his source of supply shut off, the Prince resorts to other means of securing money, with the result that a money lender presents for payment three notes bearing a forged signature of the banker. This fact becomes known to Madame Kromoff, who repairs to the house of her son-in-law, where she berates the unscrupulous man for his shortcomings.

Bartinsky, suspicious of Nita's loyalty to him, leaves on a pretended business visit. His unexpected return discloses the fact that his suspicions were too well founded. Bartinsky decides to get a separation from his wife and imprison the unscrupulous Prince for forgery. Learning of the banker's intention to send the Prince to prison, Mary calls on her sister and entreats her to use every effort to have her husband stay his hand against her husband. Nita's pleas prove successful. The banker falsely asserts that the notes were signed by him and that the fault was not the Prince's. But meanwhile Mary's mother again visited her wrath upon her unscrupulous son-in-law and during her verbal arraignment word is brought that the police have surrounded the house. Asking to be left alone for a few moments they hear the muffled report of a pistol and Prince Baskoff has passed the pale of human judgment.

Miscellaneous Subjects

TRIANGLE FILM CORP.

FANATICS—(Five Parts—Dec. 9).—The cast: Mary Lathrop (Adda Gleason); Nicholas Eyre (J. Barney Sherry); Hugh Groesbeck (William V. Mong); Robert Lathrop (Donald Fullen); Lola Monroe (Olga Grey); Billy Haskell (Eugene Burr); Eyre's Clerk (Edward Hayden); Foreman (W. A. Jeffries). Scenario by Joseph A. Roach. Directed by Raymond Wells.

Robert Lathrop is involved in a love affair with Lola Monroe and is hard pressed for cash. He goes to Nicholas Eyre, steel king and friend of his wife's dead father, for assistance. Eyre refuses him and he gets his wife to intercede. Unknown to her he gets \$1,000.

Going to the luxurious apartments of his mistress he finds her in the arms of her lover. A fight ensues and Lathrop is killed.

Mary, Lathrop's wife, knew nothing of her

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husband's infatuation and blames Eyre for her husband's death. She determines to avenge his death and alliates herself with a crowd of anarchists led by Professor Groesbeck. Mary secures work in Eyre's steel foundry and incites the workmen to strike. Eyre, however, hears of the proposed strike and arrives at the plant in time to avert it.

Mary then finds the returned check which her husband had received from Eyre and realizes the truth. Eyre comes to claim her and is not repulsed.

THE LEARNIN' OF JIM BENTON—(Five Parts—Dec. 9).—The cast: Jim Benton (Roy Stewart); Evelyn Hastings (Fritzi Ridgeway); Joe (Walter Perry); Harry Knowles (Ed. Brady); Ed. Willis (William Billhugford); Sid Harvey (Thornton Edwards); Old Cattle Man (John P. Wild); Governor (Harry Lattenberry).

Jim Benton, owner of the biggest cattle ranch in South California, is unable to read or write. Jim meets Evelyn Hastings, who he learns is a schoolmar and persuades her to open school for his cowboys and himself. Jim proves a star pupil and aided by his affection for his teacher he makes rapid strides in scholarship.

Then the sheep-men close the dam which waters Benton's herds and it is up to Jim to open the dam at all costs. Before he and his punchers leave he promises Evelyn he will only use his guns in self-defense.

Jim is called upon to protect himself and kills the deputy sheriff. He is arrested and the sheriff promises him a fair trial and a jury of cow-men. The judge, however, is bribed and he installs a jury of sheep-men, who return a death verdict.

Just as Benton is led to the gallows Evelyn arrives with a pardon from the Governor and Benton wins in two ways.

CHRISTIE FILM CORP.

THEIR SEASIDE TANGLE (One Reel—Dec. 3).—The cast: Mrs. Newlywed (Betty Compton); Mr. Newlywed (Jay Belasco); Mrs. Smith (Lois Leslie); Mr. Smith (Billy Mason). Directed by Al E. Christie.

Mr. and Mrs. Newlywed select Sea Breeze for their vacation at the beach and the same resort is decided upon by Mr. and Mrs. Smith. The women are jealous of their husbands and the husbands evince equal concern over the behavior of their respective wives. Betty and Jay set out for a day on the sands and the first point of interest appealing to Betty is Billy Smith. Mrs. Smith is no less interested in Jay.

Trouble starts when Betty leaps into the ocean for a swim, in which pastime she proves herself an adept. Unfortunately Jay is unable to swim a stroke. But Billy is a powerful swimmer and deserts his wife for the more sportive splash with the alluring Mrs. Newlywed. Mrs. Smith's attempts at swimming are quite as futile as the efforts of Jay Newlywed.

Betty and Billy are getting along "swimmingly" when Jay develops a demonstrative pique. The affliction spreads to Mrs. Smith. Tortured by the deep sea spooming of Betty and Billy, Jay and Mrs. Smith vainly appeal to the Sea Breeze police force to separate them. Jay finally decides upon the ruse of faking suicide. He empties a bottle of its contents of carbolic acid and substitutes water. This he swallows in plain view of Betty. She hastily summons a physician, who renders first aid by vigorously applying the stomach pump. The fake is discovered. The Smiths depart, leaving Jay and Betty "fussing." Betty taunts Jay by telling him she knew the "poison" was only water.

ONE GOOD TURN (One Reel—Dec. 10).—The cast: Mrs. Newlywed (Betty Browne); John, her husband (Harry Edwards); Billy (Billy Mason). Directed by Al E. Christie.

After a year of happy married life the anniversary of the Newlyweds' marriage dawns. Its importance in their lives dawns upon Betty, but not upon John, so, as a reminder, Betty ties a kerchief with ribbons and places it at her husband's place at the breakfast table. John calmly reads the paper, oblivious of the wifely hint. He evens leaves for the office without bestowing upon her a good-bye kiss.

Betty is chagrined, but undaunted. She orders the cook to prepare a lavish dinner, far surpassing in delicacy the usual evening meal. Meanwhile she meets Bessie, her chum, who tells her that Billy, her brother, and a former sweetheart of Betty's, has returned from college.

John, unmindful of the anniversary dinner Betty has had prepared, is induced by his men

friends to phone home that he will not be home for dinner. Betty determines the repast shall not be wasted, so she invites Billy to dine with her. Billy accepts, but is ill at ease during dinner and is deeply dismayed over the unexpected arrival of Uncle and Auntie, who are giving the Newlyweds a surprise.

Betty introduces Billy as her husband. Grief then grows to frenzy when Uncle and Auntie insist that the old proverb of "early to bed, early to rise" must be regarded. In the midst of the confusion John comes home. He sees a strange hat. He investigates. He finds Billy vainly trying to escape from Betty's boudoir. He threatens murder. He rages. Auntie and Uncle join in the turmoil. Betty explains. John is contrite and makes fitting amends for his thoughtlessness in overlooking their first anniversary of wedlock.

GEORGE KLEINE SYSTEM.

SADIE GOES TO HEAVEN—(Essanay Perfection Picture—Five Parts—Dec. 24).—The cast: Sadie O'Malley (Little Mary McAlister); Sadie's mother (Jenny St. George); Orval (Russel McDermott); Mrs. Welland Riche (Frankie Raymond); Coal heaver (Rodney LaRocque); Housekeeper (Kathryn Kennedy); Butler (Bobby Bolder).

Little six-year-old Sadie O'Malley, a child of the tenement district, has a vision of heaven awakened within her by the teaching of a settlement worker; so when she sees a handsome limousine in front of the settlement laundry near her home she thinks it is a heavenly chariot, climbs into a clothes hamper in the interior of the car and is whisked away to the home of Mrs. Welland Riche.

The latter has left earlier in the day on a trip, so when Sadie and her dog, George Washington Square, who has been her companion in the hamper trip, are dumped down the clothes chute of the Riche home while concealed in the basket, they find easy access to the upper regions of the mansion and then, indeed, Sadie thinks she is in heaven.

Sadie soon is discovered by the servants, but they believe she is just another of Mrs. Riche's fads when she tells them she is there to stay. Believing Mrs. Riche as desiring that the best of care be given the child, Sadie is dressed in rich garments and is much at home until Mrs. Riche returns.

While the servants' explanations have been made, Mrs. Riche, in the meantime having been won over by the child's beauty and sweet manners, decides Sadie may remain. But the tenement child's happiness is shortlived when George Washington Square appears upon the scene. Mrs. Riche orders that the pup be removed and tells Sadie that, instead, she can play with the Riche collection of Poms.

Not so for Sadie. She informs the wealthy matron that she wouldn't give up George Washington Square for all the heavens and that if G. W. S. cannot remain she will go. So hugging her doggie close to her she returns to her worried mother with the explanation: "I have been to heaven, but they sent me home because they didn't like my dog."

KING-BEE FILM CORP.

THE SLAVE (Two Parts—Dec. 15).—The cast: The Slave (Billy West); The Sultan (Oliver Hardy); The Vizier (Leo White); The Collector (Budd Ross); His Daughter (Beatrice Joy); The Sultan's Favorite (Gladys Varden). Scenario written by Rex Taylor.

Billy is a slave in the palace of the Sultan of Bacteria. Horatius Crabbe and his daughter, Susie, are sojourning in Bacteria in search of antiques. They arrive at the palace just as Billy is about to be beheaded for an offense against the Sultan. Susie stops the execution and her smile softens the heart of the Sultan.

During their visit the Sultan takes a great fancy to Susie and resolves to add her to his harem. He makes advances to her, but she repulses him. After Susie and her Dad have gone, the Sultan plans with his Vizier as to how they shall capture her. Knowing Dad's fondness for antiques, they get a mummy case and place in it one of their warriors. Billy overhears the plot and, resolving to save the girl, he scares the warrior away and takes his place.

The Sultan has the mummy case taken to Dad's hotel, where he is about to put his plan into action when he discovers that Billy has taken the warrior's place and their plot will not work.

So he invites Dad and Susie over to the palace for lunch and leaves Billy heavily guarded.

Arriving at the palace, he throws all pretense aside, and has Dad put in a dungeon and starts to take possession of the girl. She puts up a fight and he has her locked up in the tower to think it over.

Billy escapes from his captors and rushes to the palace to save the girl. The Vizier shoots him through a trapdoor into the dungeon with Dad. Both escape from there and Billy fights his way to the tower while Dad is again captured. Billy and Susie try to escape and the entire army take after them. From a strategic position in one of the corridors Billy knocks out the entire army, including the Vizier and the Sultan, and saves the girl like a regular hero.

SELECT PICTURES CORP.

THE HONEYMOON (Five Parts).—The cast: Susan Lane (Constance Talmadge); Richard Greer (Earle Foxe); Mrs. Lane (Maude Turner Gordon); Uncle Jimmy Lane (Russell Bassett); Philip Lane (Harris Gordon); Marion Starr (Lillian Cook); Maisie Middletown (Julia Bruns); Robert Moody (Sam Coit). Directed by Charles Giblyn.

Susan Lane has an ungovernable streak of jealousy which infuriates her within fifteen minutes after the ceremony which makes her Mrs. Richard Greer; for she sees her husband talking to Marion Starr, one of the bridesmaids. Susan's brother, Phil Lane, has fallen in love with Marion, but a previous entanglement in the shape of Maisie Middletown of the Jigfeld Rolics prevents the announcement of their engagement. Maisie, to whom Phil had become engaged after a wine supper, refuses to release him, and the sweethearts are in despair.

Phil draws Dick aside and tells him the whole story, and also informs him that Maisie's troupe will be in Niagara Falls, whither the honeymooners are going, and that it's up to Dick to buy her off. Dick protests, but Phil declares that his and Marion's happiness is at stake, and the young bridegroom consents.

In Niagara, Susan and Dick pass the first day without a cloud in the sky. Dick, however, realizes that time is flitting and so, on a lame excuse, he tears himself away to interview the would-be vampire in her dressing room. A prying maid sees him there and reports the matter to Susan, who comes and sees for herself. Convinced of his perfidy, she dashes back to the hotel, demands a separate room from the clerk and locks herself in, refusing to listen to Dick's explanation. At the same time she wires her Uncle Jimmy to get her a divorce. The family also receives Dick's report on the Middleton affair and his anguished plea for help.

To teach Susan a lesson, Uncle Jimmy telegraphs her to forward her depositions; and she, still at white heat, sends them on. Before they arrive, however, Uncle Jimmy, Susan's mother and the engaged couple leave for Niagara to patch up the domestic break. When the depositions arrive, Uncle Jimmy's partner rushes things through to a divorce. Accordingly, when the rescuing family arrives, it finds Susan and Dick, now reconciled, in despair over the announcement of the divorce decree. Uncle Jimmy is aghast, but Dick cuts the Gordian knot by corraling a minister and getting himself married to Susan all over again. In a burst of good wishes they start on their second honeymoon.

GREATER VITAGRAPH.

THE MARRIAGE SPECULATION (Five Parts—Dec. 10).—The cast: Mr. Cliday (Charles Kent); Clara Wilton (Mildred Manning); Billie Perkins (Wallace MacDonald). Directed by Ashley Miller.

Cliday has worked twenty years in a pickle factory and saved \$10,000, which he desires to invest so as to insure him a competence for the remainder of his life. He has an acquaintance with Clara Wilton, who works in a confectionery store and who is the sweetheart of a plodding grocery clerk.

Cliday tells Clara he will invest his \$10,000 in her education and introduction into society—she, in return, to win and wed a rich man who will see that he (Cliday) wants for nothing the remainder of his life. Clara accepts, although it wrenches her heart to give up Billie Perkins, her sweetheart.

In two years Clara develops into a beautiful

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and polished young woman who has made the best of her opportunities, but given little thought to her fulfillment of the compact. She and Cliday are at a fashionable resort when he tells her there is enough left of his \$10,000 to pay bills for one month more.

Clara still loves Billy and loathes the men who seek her hand, but she places her duty to Cliday above her love, and finally accepts an Italian count. The wedding day arrives and also Billy, who experienced an "awakening" with the departure of Clara, and now is partner in the store and able to pay Cliday the money he has expended on Clara.

Billy unmaskes the count as a waiter-adventurer, and disguising himself to resemble him, takes his place in the bridal party. Clara fails to recognize him until the ceremony is well under way. Cliday, not knowing Billy has any money, generously offers to release Clara of any obligation and everything turns out happily.

METRO PICTURES CORP.

THE ETERNAL MOTHER (Five Parts—Nov. 20).—The cast: Maris (Ethel Barrymore); Dwight Alden, Maris's second husband (Frank Mills); Lynch, Maris's first husband, later known as Winch (J. W. Johnston); Minister (Charles W. Sutton); Kate (Kaj Gynt); Bucky McGhee (Louis R. Wolheim); Felice (Maxime Elliott Hicks); Butler (J. Van Cortlandt). Directed by Frank Reicher. Adapted by Mary Murillo from the novel, "Red Horse Hill," by Sidney McCall.

Maris has married against her father's wishes. Lynch, her husband, turns out to be a drunkard. In her life the only bright spot is their little child, Felice. Maris is forced to be the bread winner of the family. She secures a position as stenographer in the office of Dwight Alden, the wealthy mill owner. Word comes to Maris of the death of her husband and child in a railroad accident. When Alden learns there is no longer an obstacle to their marriage, he asks Maris to be his wife.

A few years later Lynch returns under the name of Winch with a woman named Kate. Both depend upon the efforts of little Felice, who goes to work in the mill. Maris, driving by in her machine with the minister, sees the little child hastening weakly to her work. When her husband arrives he tells her it is no affair of hers, and hurries her away to be ready for a reception that evening.

At the mill that night a belt around the spools, which has not been arranged in accordance with the law, breaks and Felice is injured. McGhee, the superintendent, phones Alden at his home, and Maris overhears her husband giving his cold directions. Later in the night Maris steals away to see what she can do for the sufferer. As she nears the cottage, Winch staggers out, telling Kate that he is going to get damages for the injury to his bread-winner. When Maris comes to the cottage, she smooths the little child. Kate watches Mrs. Alden's affection for Felice, and goes out to find Winch to tell him that she thinks they can extort money from the mill owner's wife.

Winch gets into a fight with McGhee at the saloon, and McGhee gets the best of it. Winch hastens home with Kate, and the husband and wife face each other. Maris is aghast at the knowledge that he is alive, and that the injured child is her own baby. Maris attempts to take her child away, but Winch stops her. Winch forces the sick child to get up and dress and the three leave. Kate and Winch fall asleep by the roadside, and Felice creeps away in search of the kind lady.

The next morning after her husband has left the house, Maris determines to make one final effort to obtain possession of her child. She goes to the Winch cottage. At the church, the minister makes an impassioned plea to his rich congregation on behalf of the children of the mills, and ends with a scathing denunciation of Alden. At the close of the sermon he falls dead. Felice staggers to the gate of the Alden home, where Maris finds her. Maris decides to take Felice and leave Alden's home, and writes a note in which she tells her husband that Felice is her own child and that Winch is her husband.

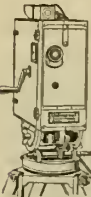
Alden, a changed and softened man, hurries home to find Maris, and is just recovering from the shock of her farewell letter when Winch and Kate, who have gone in search of Felice, reach the house. Winch admits that the report of his death was simply a scheme

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for future blackmail, as he was sure Maris would marry again and demands a bribe to keep him from publishing the facts. Alden is about to throttle him when Knte produces the divorce papers which she forced Winch to procure.

Maris takes a little cottage where she lives happily with Felice, but her heart longs for Dwight Alden, whom she has always loved. He finds her and tells her of the changes he has brought about for her sake, of the model school houses, the cottages and improvements. Overjoyed, Maris returns with him to his mansion, where they live, secure in their love for each other, and happy in their mutual affection for Felice.

THE SQUARE DECEIVER (Yorke Film Corp.—Five Parts—Dec. 3).—The cast: Billy Van Dyke (Harold Lockwood); Beatrice Forsythe (Pauline Curley); William Pugfeather (William Clifford); Mrs. Pugfeather (Dorn Mills Admns); Celia Pugfeather (Kathryn Hutchison); Edith Van Dyke (Betty Marvin); Dick Blakesley (Dick L'Estrange). Directed by Fred J. Balshofer. Adapted by Fred J. Balshofer and Richard V. Spencer from Francis Perry Elliott's novel, "Love Me for Myself Alone."

Billy Van Dyke, multi-millionaire owner of Dynecourt Manor, and a most likeable chap, is counted a great catch by fortune-hunting mothers of marriageable daughters, but he is unimpressonable while he waits for his "dream girl" who will love him not for his millions, but for himself alone.

William Pugfeather has brought his society-made wife, his daughter, Celia, and his ward, Beatrice Forsythe, to New York. Mrs. Pugfeather is anxious to lease Dynecourt Manor in the secret hope that Celia can make the acquaintance of the owner and win him. Celia is selfish and arrogant, and just the opposite to the sweet and unspoiled Beatrice, who does not figure in these negotiations.

The first step in Mrs. Pugfeather's campaign is to hire a liveried chauffeur, and Beatrice is sent to town to find one. Billy sees her driving through the park, and recognizing her as his "dream girl," he pursues. He learns of her errand, and, struck by an idea, dons his chauffeur's coat and cap, applies for the position, and is engaged.

Beatrice and Billy become friends much to the alarm of Mrs. Pugfeather. She demands references, but when Billy tells her his last employer was the rich Mr. Van Dyke she is satisfied. The succeeding days find Billy working as chauffeur. Celia has arrived at a suburban depot, and the car is there to meet her. Celia's baggage takes up so much space that there is no room for Beatrice, and Mrs. Pugfeather tells her to take the local train home. Beatrice leaves at this insult, and Billy, infuriated, quits his job.

Billy finds Beatrice down the lane almost in tears. He comforts her, and offers to loan him three hundred dollars, all she has. At last Billy has found the girl who loves him for himself alone, so he pours out his heart, and they become engaged. The Pugfeathers quarrel, and Beatrice returns just in time to hear Celia accuse Pugfeather of sheltering a pauper. At this new insult she resolves to go away. As she is leaving the house, Pugfeather, as executor of her father's estate, tells her she is heiress to two million dollars.

Billy, still retaining his secret, and aided in his plans by his sister, Edith; his chum, Blakesley, and Dr. McChesney, meets Beatrice by appointment. They are married. Then Beatrice learns that her husband is the rich Mr. Van Dyke. Mrs. Pugfeather and Celia collapse when they receive the news at the Van Dyke home, where they have been invited for a visit.

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DAUGHTER OF DESTINY (November).—The cast: Marlon Ashley (Madame Petrovna); The Crown Prince (Thomas Holding); Franz Jorn (Andre Randolph); Ambassador Ashley (Robert Broderick); Police Agent Morhange (Henri Leone); Graham West (Richard Garrick); Secret Service Man (Carl Dietz); American Minister (Warren Cook). Directed by George Irving.

Marlon Ashley is the daughter of the newly-appointed American Minister to Belmark. She marries Franz Jorn, an artist. They live in Paris. Jorn is also a spy in the employ of an imperial Government in Europe, and endeavors to persuade Marlon to betray the secrets of the American Government which he knows her father possesses. Marlon refuses; Jorn is enraged, knowing Ashley dislikes him and he

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cannot secure the coveted information himself.

Ashley has taken up his portfolio in Belmark. He visits Paris, but avoids Jörn. Jörn has aroused the suspicions of Morhange, a French police agent, and he searches Jörn's studio and discovers proofs that Jörn is a spy. Jörn surprises him. There is a struggle. Morhange is killed. Jörn takes a ring from his own finger, places it upon Morhange's hand and burns the studio. The charred body is identified as that of Jörn, and Marion, at her father's request, leaves with him for Belmark. Jörn reports to his own government. In Belmark Marion meets the Crown Prince Leopold. They fall in love and Marion consents to a morganatic marriage.

Jörn, under an assumed name, goes to Belmark at the command of his Emperor to incite the people against war. Marion marries Leopold. Jörn's master sends an ultimatum to the King of Belmark that unless Leopold weds the Princess Sophia (the Emperor's cousin) war will be declared and Belmark devastated. The people of Belmark, under Jörn's domination, demand peace. They throng the square before the palace. Leopold refuses to renounce Marion. Marion is summoned to the Council Chamber. The Emperor's envoy warns her Belmark will be laid in ruins. Marion makes the supreme renunciation that Belmark may have peace.

Then the envoy, triumphant, betrays the fact that it is a trap and Belmark is to be an ally of the Imperial Government in a war of greed. Marion is horror-stricken. She refuses to give up Leopold. The envoy plays his trump card. Jörn is announced. Marion is dazed at seeing Jörn alive, realizes that she has never been the wife of Leopold. The Imperial Government will triumph. Ashley demanding an audience with the King says that America will protect the neutrality of Belmark. Marion begs Leopold to tell the good news to the surging crowd in the square. On the balcony of the palace Leopold addresses his people. Says America will protect his Kingdom and theirs. Jörn gives the signal that has been decided on in the event of failure of the Imperial plans. Leopold is to be killed. A bomb is thrown at Leopold by one of Jörn's confederates. Marion sees it, hurls herself in front of Leopold. The huge balcony collapses as Jörn enters from the palace at the side and is killed by a section of falling marble. In the ruins of the balcony Marion's body is found. She is badly hurt. Leopold is unscathed. There is a period of unconsciousness and suffering. The people of Belmark mourn for the brave American girl—then they know that Marion's life will be saved.

WORLD PICTURES.

THE AWAKENING (Five Parts—Dec. 3).—The cast: Jacques Revilly (Montague Love); Marguerite (Dorothy Kelly); Horace Chapron (John Davidson); Varny (or Maxime) (Frank Beamish); Prosper Chavassier (Joseph Granby); Celestine (Josephine Earle). Directed by George Archainbaud.

Twenty-five years ago Jacques Revilly was found on the church steps in a small French village. He grows up into a fine strapping young farmer. His abstinence from rough play after his farm work makes him unpopular, he surreptitiously cultivates his skill at painting within the sacred portals of the church. One of Jacques' tormentors discover his art attempts, which suggest a new mode of attack, and then his co-workers make an issue of a little delinquency and refuse to stay at the farm unless he is discharged. Jacques, enraged at this injustice, leaves the hamlet forever.

Three years later in Paris Jacques is able to produce some very good canvases. His unkempt appearance, his sulkiness and his apparent distaste for the society of his fellowmen have won for him the nick-name of "The Beast." He goes to the Cafe Brasserie Murger where the artists are enjoying themselves, among them being Horace Chapron, the bully of the Student Quarter. A dance is being planned for the evening, but the girls do not wish to have "The Beast" present.

Jacques that night, knowing nothing about the party enters the cafe and as usual takes his drink by himself. He is invited to join the party by another student named Varny, but says he prefers to be by himself. Toward morning a girl who has been dancing on a

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table falls from it, landing on Varny, injuring his arm. Jacques takes him home and nurses him back to health. With the recovery of his friend, who joins his old companions, Jacques realizes anew that in this world he stands alone.

He goes to a saloon and as he is drinking he prays God to give him the companionship that his soul craves for. On his way home he finds a frail young girl lying apparently dead in the snow. He carries her to his home, confident that his prayer has been answered. Under the careful ministrations of his friend, Varny, and the caretaker, the girl convalesces. Her story relates her unsuccessful attempts to find work after her mother's death. Her strength gave out and she fell almost lifeless in the street. Jacques gives her his room, while he goes across the hall to Varny. Through the aid of the caretaker, Marguerite secures a position in Madame Celeste's millinery shop.

Jacques begins to take an interest in his physical appearance. One day Prosper, one of the students, announces that he has just seen "The Beast" sober, clean-shaved and neatly dressed. His friends are incredulous, so he says he will prove it. A few days later when passing under Marguerite's window a book comes down on his head, it having been pushed off the window sill by the girl when dusting. Prosper returns the book to Marguerite, and is about to kiss her when Jacques appears. Prosper is ordered out of the place, and tells the students that Marguerite is beautiful and virtuous. Horace, another student, wagers a dinner that she will be his a month from that date, which, by the way, will be the wedding day of Jacques and Marguerite.

One month later the students are all assembled for dinner, Jacques, who has not seen his companion for over a month, enters the cafe and asks if he may join the party, not knowing the nature. Horace then toasts "His Marguerite, who works in Madame Celeste's shop." As there is but one Marguerite in the shop in question Jacques demands that Horace retract the toast. Horace shows her ring which Jacques insists he stole. Horace challenges Jacques to a duel.

Jacques rushes to Marguerite's room, where he finds her directing a letter to him. She hands the missive to him. He reads, "You'll never see me again. I am a defiled creature." Jacques bids her leave. He makes his will leaving all to Marguerite. Marguerite begs his friend to get Jacques to finish reading her letter. Jacques consents and so Varny finishes reading the confession of how she had gone home with Madame Celeste who had feigned sickness; was introduced to a man she called her brother; that after drinking her wine she was powerless to move; and next morning she found herself—

Jacques resolves to kill Horace. Varny asks Jacques if he will not see Marguerite. He does; but when Marguerite hears that a duel is to be fought begs Jacques not to go, as she is sure he will be killed. Jacques is not to be swayed from his purpose. On the field of honor Horace says that he is in the wrong and wants to apologize. Jacques strikes him in the face. They fire. Jacques is shot; but not mortally and the doctor tells him he will soon be all right. He is carried back to his rooms. There is a reconciliation, and so Jacques at last has his heart's desire.

THE GOOD FOR NOTHING (Five Parts—Dec. 10).—The cast: Jack Burshaw (Carlyle Blackwell); Marie Alston (Evelyn Greeley); Mrs. Burshaw (Kate Lester); Mr. Eugene Alston (Charles Duncan); Jerry Alston (William Sherwood); Barbara Manning (Muriel Ostriche); Barbara's mother (Eugenie Woodward); Laurel Baxter (Katherine Johnston). Story by Alexander Thomas. Directed by Carlyle Blackwell.

The story deals with Jack Burshaw, a young man who has plenty of character and is extremely likable, but who has failed to make good in business. Out West he has a sudden longing to see his mother again. He has not seen her for ten years—since the time that his father threw him out of his home for misbehavior. Jack decides to go back home, but he has considerable difficulty in locating his mother. Finally he finds that his father has died and that his mother has married again. Jack finds that his mother's second husband is a wealthy, aristocratic individual, who is the father of a son and a daughter by his first

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marriage. The son and daughter are aristocratic and high and mighty like their father, and Jack fails to fit in well in the family. Finally it comes to the point where Jack is accused of the theft of a necklace belonging to a friend of the daughter. Jack goes to a farm and there he is happy and contented until he finds that his stepbrother is a rather bad egg. Then Jack sets himself the task of making his stepbrother do the right thing. The manner in which Jack succeeds in this laudable effort and the reward which comes to him constitutes a mighty entertaining drama.

FOX FILM CORPORATION.

TREASURE ISLAND (Six Parts—Nov. 18—Fox Standard Picture).—The cast: In the prologue: Jim Hawkins (Francis Carpenter); His Mother (Eleanor Washington); Louise Trelawney (Virginia Corbin); Bill Bones (Herschel Mayall); Long John Silver (Elmo Lincoln); Black Dog (C. Gorman); Blind Pew (Ed Harley). In the story: Jim Hawkins (Francis Carpenter); Louise Trelawney (Virginia Corbin); Long John Silver (Violet Radcliffe); Black Dog (Lloyd Perl); Ben Gunn (Lew Sargent); Captain Smollett (Buddie Messinger). Scenario by Bernard McConville. Directed by C. M. and S. A. Franklin.

The story begins in the "Admiral Benbow Inn," Black Hill Cove, on the coast of England. Bill Bones, a mysterious seaman, puts up at this inn, which is run by Mrs. Hawkins, mother of Jim Hawkins. He has scarcely arrived when he is attacked by a number of other mysterious seamen who turn out to be pirates in search of a chart which Bill possesses. In the scuffle which follows Jim gets possession of the chart and flees with it to the home of Squire Trelawney, father of Louise Trelawney. While the squire and Dr. Livesey ponder over the strange map, which is known among the pirates as "Flint's Fist," Jim is sent upstairs to sleep and to dream.

Jim and Louise go to Bristol. They charter the "Hispaniola," with a crew of what they consider carefully selected men. They start for the mysterious island outlined on "Flint's Fist," for a little red cross on the chart had beside it the luring words, "Bulk of treasure here."

On the way the two children learn that most of the crew they have hired had formerly sailed with the notorious Flint, one of the holdest pirates who ever lived. He had given this map to Bill Bones, his first mate, on his deathbed in Savannah, Ga.

Then begins a series of exciting adventures. After a long voyage, they reach the Treasure Island and Jim goes ashore with several pirates, headed by Long John Silver, while Louise stays aboard with Captain Smollett. Jim finds Ben Gunn, a marooned former shipmate of Flint's, and makes a friend of him.

The captain and Louise, fearing an attack on board, make for the shore and take refuge in the stockade which had been built on the island by Flint. Jim joins them there only to find that he has left the coveted chart on shipboard, and he is forced to make the hazardous trip back.

After many fights between the pirates and the honest members of the crew, Louise and Jim are finally reunited. They find the treasure safely piled away in Ben Gunn's cave. And they once more climb aboard the "Hispaniola," homeward bound.

THE BABES IN THE WOODS (Five Parts—Dec. 2—Fox Special Feature).—The cast: Roland and Hansel (Francis Carpenter); Rose and Gretchel (Virginia Lee Corbin); The Bad Prince (Violet Radcliffe); The Good Fairy (Carmen de Rue); John Hamilton (Herschel Mayall); Mrs. Hamilton (Rosita Marstini); Mason Hamilton (Robert Lawler); The Butler (Scotty McKee); The Witch (Teddy Billings). Adapted by Bernard McConville. Directed by C. M. and S. A. Franklin.

John Hamilton has two children. He marries a second time and his second wife does not like the children. She does, however, like Mason Hamilton, her husband's brother. John Hamilton suspects the pair and goes away on a trip, ostensibly. He draws up a will before he goes, leaving the major portion of his money to the two children; but in the event of their death the money is to go to the brother. The father sets a manservant to watch the pair. Soon

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after he cautions to be circulated the report of his death.

In a short time the manservant comes to him at a nearby hotel with the report that his second wife and his brother are plotting to destroy the children so that they can get the money immediately. Suddenly the husband returns. The wife and brother are astonished. The brother leaves the house. The father gathers around him his wife and the two children and asks the children as they sit on his knees if they would like to hear his story of the Babes in the Woods. Of course they want to hear it. So with his wife listening he begins the recital.

The picture fades from the pleasant room and the fairy story is shown on the screen. Hansel and Gretchel are given into the hands of ruffians by their cruel stepmother. They are to be killed in the forest. The beauty and innocence of the two children softens somewhat the hearts of the murderers, who decide they cannot kill the children, so they leave them in the forest to die.

The children wander in the wood for some time and they lie down near a big tree and fall asleep. The Good Fairy, who watches over the children in the wood, brings forth her fairies to dance around the lost ones to make their dreams pleasant.

The next morning the children are found by the Bad Prince, but Hansel and Gretchel see and are assisted by the Good Fairy, who, when the children reach a stream in their flight, calls two swans and on the backs of these Hansel and Gretchel escape across the water.

The Bad Prince then goes to an old Witch and promises her wealth if she captures Hansel and Gretchel for him. The Witch sends her raven into the wood to guide the children to her house, a structure built of gingerbread. The children see the raven. They marvel at it, and as the Witch intended, follow it to her home.

While the children are nibbling at the gingerbread house, the Witch comes out and invites them inside. She makes prisoners of both, intending to fatten Hansel so that she can eat him.

When the roasting day comes, the Witch tells Gretchel to crawl into the oven to see if it is hot enough. Gretchel, guided by the Good Fairy, declares the oven is not large enough. Whereupon the Witch, to show the children it is, crawls in herself. Gretchel slams the oven door and she and Hansel escape.

Then follow many adventures, in which the children get into the hands of the Bad Prince, but the Good fairy still aids them and they escape. They finally return home, tell their story, and the entire village turns out and visits deserved punishment on the bad stepmother and the uncle.

The picture then returns to John Hamilton's home. The children are still on his knees. The little girl is crying softly and the boy looks angry. For a time the wife and stepmother looks at her husband, then as the full effect of the story sinks into her heart, she bows her head, then smiles and takes the children to her bosom. She loves the children now and by her act regains the affection of her husband.

THE PRIDE OF NEW YORK (Five Parts—Dec. 9).—The cast: The Son (George Walsh); The Father (James A. Marcus); The Pop (William Bailey); The Girl (Regina Quinn). Staged and written by R. A. Walsh.

The story opens with George, the son of a building contractor at work on a 20-story structure. He's hard working and happy. In New York there is another type, one often found—a rich man's son who is an idler, who loves the night life and the spending of his father's money. He's a typical snob. To this son is attracted, probably because of their stations in life, the daughter of a millionaire. But one day when she watches George standing smiling on the end of an iron beam, being drawn up twenty stories, with nothing below him but the hard street pavement, she takes an interest in him.

Soon George and the rich man's son are called in the draft. She judges the worth of the two in their soldier's uniforms, and despite George's comparative poverty she comes to believe he is the better man.

Then the soldiers go to Europe, and she follows as a Red Cross nurse. George, genial, smiling, continues to improve in her estimation, while the rich man's son, still a snob and disliked by his fellow soldiers, fades from her esteem. When George, hating for all he is worth, fearing nothing in his fight to uphold the honor of his country, saves this girl from

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death at the hands of the Germans, she places her hand and her heart in George's keeping.

When the rich man's son sees that his idleness and his snobbish ways have caused him to lose this girl, whose real worth he had never appreciated, his whole disposition changes. He patterns his acts and his conduct after George's and becomes a credit to himself, to his family and to his country.

AN INTERNATIONAL SNEAK (Mack Sennett Comedy—Two Parts—Dec. 2).—The cast: A Foreign Spy (Chester Conklin); The Juvenile (Billy Armstrong); A Female Detective (Ethel Teare); The Juvenile's Sweetheart (Lillian Bron); Her Father, the Powder King (Earle C. Kenton).

It is Conklin's job to get the formula for a high explosive which the Powder King is using. If he can't get it, he is to blow up the entire munition plant. Ethel learns all this when she goes through Conklin's grip. Her job is to "get the goods" on Conklin. Ethel is such a beautiful girl that Conklin tells her everything and even tips her off to a meeting of International Sneaks of his own calibre and Ethel, in order to get the goods on them, puts on boys' clothes.

Comes then a series of mixups in the middle of which Conklin saves the Powder King's daughter from drowning and becomes a hero. The affair got Conklin the inside track to the powder mill and the coveted formula, but it also made a strong enemy of Billy, Lillian's sweetheart. It's an open question whether Conklin or Billy was the biggest bonehead. Between them they distanced all competitors for the ivory championship, it culminating in the mutual possession of a bomb with a lighted fuse. The things they did to get rid of that sizzling bomb, and the unique manner in which said bomb refused to be shunted to a place of safety are one of the laugh climaxes of the picture. There is a whirlwind finish that would spoil in the telling, but this does not come until after a sequence of the most surprising and stirring adventures imaginable.

MOLLY ENTANGLED (Five Parts—Nov. 19).—The cast: Molly Shawn (Vivian Martin); Barney Malone (Harrison Ford); Shawn (Noah Beery); Jim Barry (G. S. Spaulding); Mrs. Barry (Helen Dunbar); O'Mara (C. H. Gowland); Mrs. O'Mara (Jane Keckley); Leary (W. A. Carroll). Directed by Robert Thornby.

Molly Shawn lives with her old grandmother and her father, the big smithy. We see little Molly bustling around the thatch-roofed cottage preparing a toothsome apple turnover for big Barney Malone, her sweetheart. While this work was going on in the cottage two carriages of nearby gentry, one the Barry's, the other the O'Mara's, drove up to the door of the blacksmith's shop. There was a bitter feud between the two families, who were distant cousins. This was heightened by the fact that the vast Barry lands would fall to the O'Maras if Jim did not marry. At Jim Barry's present furious pace, this seems unlikely.

That night at a party at the Barry house Jim, in a drunken stupor, falls down the steep cellar stairs, seriously injuring himself so that the doctor declares he will not live the night out. The mother fears, as much as his death, the fact that the lands will go to the hated O'Maras, and suggests his marrying someone—anyone—to save the house. Little Molly Shawn is Jim's choice, and she is summoned. A midnight wedding takes place. Molly had done the thing only at the urgent request of her father, who thought it a fine chance to repay the debt of gratitude to the Barrys, who had granted the rights of his little house to him. A second doctor, summoned from the city, orders Jim removed to a city hospital, whence he promises Jim will emerge in a week as good as new. Molly is bewildered and frightened.

On Jim's return she finds it increasingly hard to forget Barney and refuses to recognize Jim

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as her husband. Jim has not lost any of his bad habits, and one night at the tavern engages in a fight with young O'Mara and it is only thanks to Barney, who happens to be near and who thinks he is saving him for Molly, that he gets away with his life. One day Molly, who is still at the Barry home, is overpowered by the longing to see all her people again, slips away and creeps back to the tree in front of her father's smithy.

There she finds no one but Barney. While they are talking, Jim appears. He tells Barney and Molly, what he has just discovered, that he and Molly have never been really married. The priest who performed the ceremony and who said he was from a neighboring parish, was in reality a criminal who, in order to escape justice, had arrayed himself in the first clothes he had happened to find—which had been those of a priest. He had not dared refuse to perform the ceremony for fear of discovery. Barney and Molly are overwhelmed at their new-found happiness and it is Jim himself who orders the fiddler and hustlers around making preparations for a big celebration of their betrothal.

TOM SAWYER (Five Parts—Dec. 10).—Tom Sawyer is a mischievous boy. He is seen with Aunt Polly and his cousins, Sid and Mary, living in such harmony as was possible for any boy with Tom's volatile spirit. He meets a goody-goody boy of the town and the sight of his neatly brushed hair and starched white collar so affects Tom that he challenges him to battle. They roll about in the roadway, and the fight ends when Tom has made the goody-goody boy yell "nuff!"

Tom hates to go to church. He also rebels ineffectually against the practice of his Cousin Mary of washing his neck and ears on Sundays, and adorning him with a hated white collar and flowing tie. In order to win a Bible, which was to be presented to the boy holding the greatest number of tickets given to Sabbath pupils for memorizing Bible verses, Tom trades his marbles, tops, kites, etc., for tickets and wins the Bible. When the superintendent presents the Bible and calls upon Tom to repeat some of the verses he is presumed to have memorized, Tom gets into deep water. But Tom grows fat on difficulties, and he never loses his nerve. At school he is quite willing to take his punishment for infractions of the rules, because this consists in being obliged to sit with the girls. He sits next to Becky Thatcher and puts in his time writing the magic message on her slate, "I love you."

Tom and Becky get along famously until Tom admits that he has had a previous love affair. A quarrel results, and Tom gets a whipping at home. He determines to run away and become a pirate. With Joe Harper and Huck Finn, Tom fixes up a raft and sails away on the Mississippi River. They land on an island and establish pirate headquarters.

Meanwhile, the parents of the missing youths institute a search for them, and, believing that they were drowned, they cause guns to be fired on the river in the hope that the concussion may bring the bodies to the surface. Stricken with remorse, Tom swims away from the island at night, writes a note on a piece of bark announcing that neither he nor his companions were dead ones, and finally reaches Aunt Polly's house, only to find her in consultation with Mrs. Harper relative to the funeral of the missing lads on the following Sunday.

The humor of the situation appeals to Tom, and instead of leaving the note, he steals away, returns to the island, and urges upon his companions the necessity of attending their own funerals on the following Sabbath. When the church bells begin to toll, they start back home and creep into church just as the minister sobbingly dwells upon the delightful qualities of the deceased lads. Of course, the appearance of the trio causes a sensation, and in the excitement Aunt Polly quite forgets to lick Tom in punishment of his escapade. Becky Thatcher's tears vanish and she stands proudly beside Tom in the pew as they sing the Doxology.

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TOM PRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

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162 Victor Building

DAVENPORT, IOWA

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See page 1838.)

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.

Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).
One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Itney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).

ESSANAY.

The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Tollsme Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.

FALCON FEATURES.

The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts—Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's in Agaln.
How It Worked.
Their Model Careers.
His Fisby Footsteps.

KALEM.

A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Muntions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.
Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Selig World Library No. 20 (Educational).
The Rustler's Vindication (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. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK NOV. 25.

Sylvia of the Secret Service (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 1, "The Gauntlet of Death"—Two parts—Drama—Astra).
All Aboard (One Reel—Comedy—Rolin).
Around Central Auvergne, France (Colored Travel Subject—Half reel—Pathe) and Tonic Towns of England (Colored Travel Subject—Half reel—Pathe).
Happy Hooligan—The Tale of a Monkey—(Cartoon Comedy) and Making Big Shells (Educational) (International split reel).
Hearst-Pathe News 96 (Topical).
Hearst-Pathe News 97 (Topical).

RELEASES FOR WEEK OF DEC. 2.

The Little Patriot (Five parts—Comedy—Dr.—Diando).
The Seven Pearls (Episode No. 12—"Buried Alive"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 2—"Counterfeit Faces"—Two parts—Drama—Pathe).
We Never Sleep (Two parts—Comedy—Rolin).
Fishing in Japan (Half reel—Educational) and Along the Tagus, Portugal (Half reel—Travel) (Pathe Split Reel).
Argus Pictorial No. 2 (One reel—Educational).
Katzenjammer Kids—"The Tempest of the Paint Pot" (Half reel—Cartoon) and Ready to March (Half reel—Educational) (International Split Reel).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 9.

The Sister's Rival (Five parts—Drama—Russian).
The Seven Pearls (Episode No. 13—"Over the Falls"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 3—"The Island of Dread"—Two parts—Drama—Pathe).
Move On (One Reel—Comedy—Rolin).
Our National Parks—Yellowstone Park, Its Terraces and the Grand Canyon (One Reel—Colored Travel—Ralpb Earl).
Happy Hooligan at the Circus (Cartoon Comedy) and Rotogravure Section (Educational) (Split Reel—International).
Hearst-Pathe News No. 100—(Topical).
Hearst-Pathe News No. 101—(Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Natty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.

PARAMOUNT MACK SENNETT COMEDIES.

Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec. 17—That Night.
Dec. 30—Taming Target Center (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Ob, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.

PARAMOUNT FEATURES.

Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).
Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
Dec. 3—The Eternal Temptress (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).

PARAMOUNT SERIAL.

Nov. 12—Who Is Number One? (Episode No. 3—"The Sea Crawler"—Two parts—Drama).
Nov. 19—Who Is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).
Nov. 26—Who Is Number One? (Episode No. 5—"Halls of Hazards"—Two parts—Drama).
Dec. 3—Who Is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).

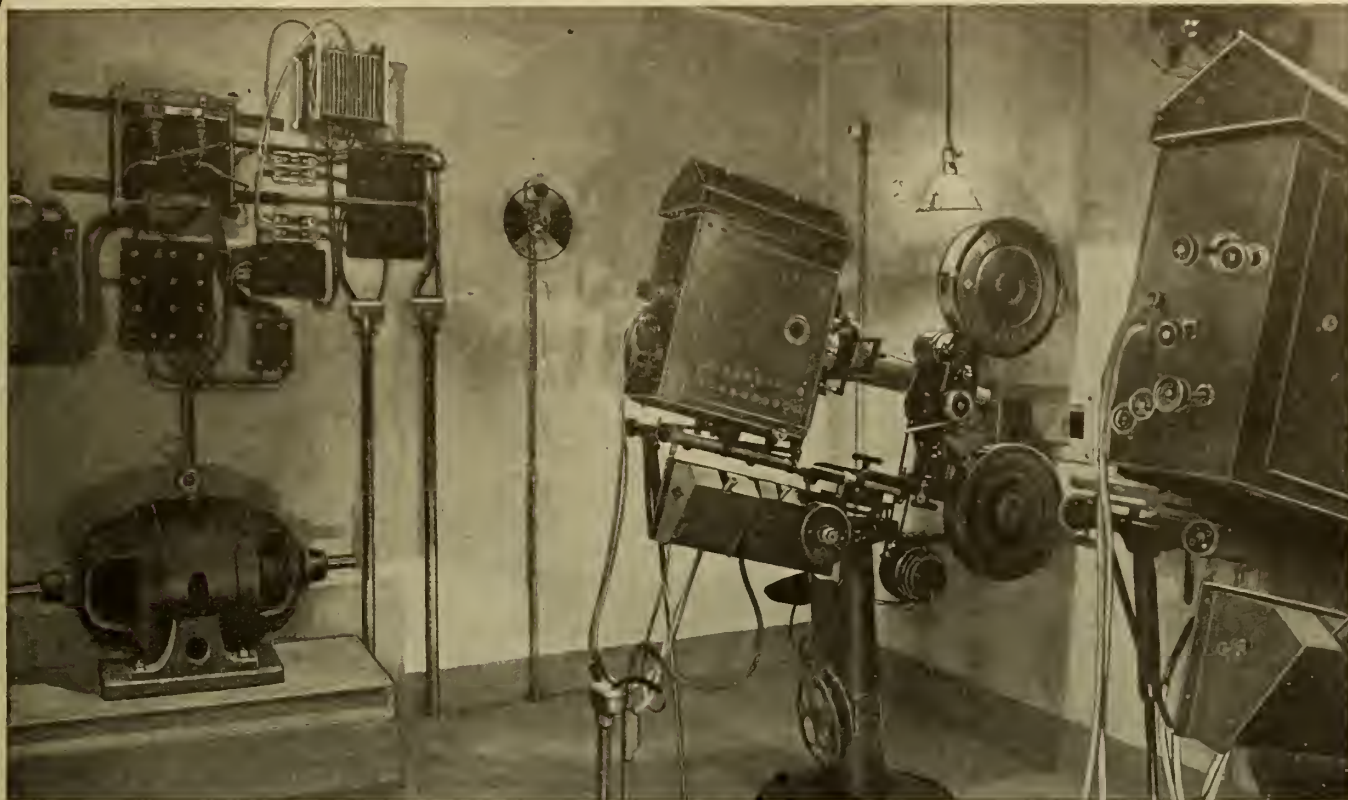
PARAMOUNT BURTON HOLMES.

Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).
Dec. 10—Canning Time in California (Edu.).
Dec. 17—In Glacier Park (Scenic).
Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.

PARAMOUNT-BRAY PICTOGRAPHS.

Nov. 11—Issue No. 93—Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18—Issue No. 94—Straw Weavers of the Tropics; Uncle Sam's Hints No. 5, How to Preserve Eggs; Over the Jumps With Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



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There are facts and details in Bulletin 10923 and booklet "Ghosts."

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

(237)

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See page 1838.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben'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 Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hula Hula (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Woolly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bulloon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mollified Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

SPECIAL PRODUCTIONS.

Oct. 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).

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 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).

VICTOR.

Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).

UNIVERSAL SPECIAL FEATURE.

Nov. 9—The Red Ace (Episode No. 4, "The Undercurrent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

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).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 22—More Truth Than Poetry (Five parts—Drama).
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).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp.—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.).
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).

TRIANGLE KOMEDY.

Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.

KEYSTONE COMEDY.

Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts).
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See page 1838.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Perilsome; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Collie, from "Life."

MUTUAL WEEKLY.

Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 30—Number 157 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—Drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 15—"Unmasked"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princeas (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedly Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 3—Enemies of the Garden (Ditmar's Living Book of Nature).
Dec. 5—The Land of Enchantment—Yosemite Valley.
Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Allmony.

FOX SPECIAL FEATURES.

Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Brides in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).

FOX STANDARD PICTURES.

Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 13—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—The Smashing Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).

GOLDWYN PICTURES CORP.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).
Dec. 30—Thals (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.

GREATER VITAGRAPH.

Nov. 19—The Grell Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Toughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).
Nov. 26—Who Goes There? (Five parts—Dr.).
Nov. 26—Favorite Film Features ("The Portrait"—Two parts—Drama) and "How Fatty Made Good" (Comedy).
Bobby Takes a Wife (Comedy).
Grit and Gratitude (Comedy).
Nov. 26—The Fighting Trail (Episode No. 12—"The Desert of Torture"—Two parts—Drama).
Dec. 3—The Tenderfoot (Five parts—Drama).
Dec. 3—The Fighting Trail (Episode No. 13—"The Water Trap"—Two parts—Drama).
Dec. 10—The Marriage Speculation (Five parts—Drama).
Dec. 10—The Fighting Trail (Episode No. 14—"The Trestle of Horrors"—Two parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy—Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).
Nov. 19—Kill Joy (Essanay-Perfection Picture—Five parts—Drama).
Nov. 26—Gift of Gah (Essanay-Perfection Picture—Five parts—Drama).
Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay-Perfection Picture—Five parts—Dr.).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Robe of Honor.

SELECT PICTURES CORP.

Magda.
The Wild Girl.
The Barrier.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).
Shirley Kaye.

WHOLE SOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

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Those Who Pay.

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List of State Rights Pictures

(For Daily Calendar of Program Releases See page 1838.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.

June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.

Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

JULES BURNSTEIN.

December—Shame (Produced by Duplex Films, Inc.—Seven parts—Drama).

CENTURY COMEDIES.

Oct. 1—Automanlacs (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 CORP.

July 23—Skirts (Comedy).
July 30—Won in a Caharet (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).
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).

COMMONWEALTH PICTURES CORP.

The Frozen Warning (Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

I Believe (Seven parts—Drama).

CREST PICTURES.

December—Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

Mother Love and The Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.

Kerensky in the Russian Revolution of 1917.

FILM D'ART CORP.

Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.

The Italian Battlefront.

FRANCE FILMS, INC.

The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.

Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.

A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.

August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.

The Warrior (Seven parts—Comedy-Drama).
The Liar.

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).
Raffles, the Amateur Cracksmaz (Seven parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.

The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.

Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.

August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.

Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

MARINE FILM CORP.

August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M'CLURE PICTURES.

Mother (Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.

August—The Lust of the Ages (Drama).

OVERLAND FILM CO.

The Russian Revolution.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.

To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Dolings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japanland").

PIONEER FILM CORP.

Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS CO.

Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.

PYRAMID COMEDIES.

In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

HARRY RAVER.

The Public Defender (Drama).

RENOWNED PICTURES CORP.

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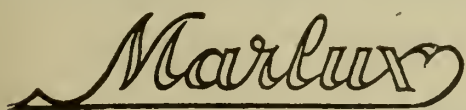
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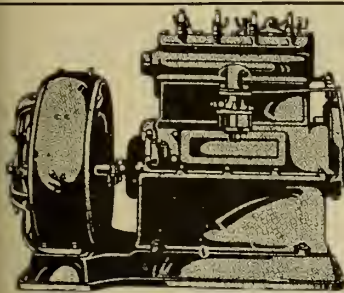
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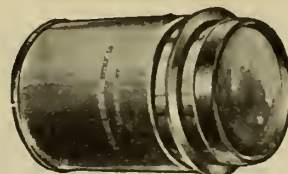
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